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# A Music Curriculum for the Non-Music Major Teacher of the Intermediate Grades

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A Music Curriculum for the Non-Music Major Teacher  
of the Intermediate Grades

by

Donita Baham Burke

A thesis submitted to the Division of Curriculum and  
Instruction in partial fulfillment of the requirements  
for the degree of Master of Education

UNIVERSITY OF NORTH FLORIDA

COLLEGE OF EDUCATION AND HUMAN SERVICES

August, 1985

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Dr. Bruce Gutknecht, Professor  
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Dr. James Mittelstadt, Division Chairperson

## Abstract

This study was developed for the teacher who may have limited resources in music education. The purpose of this study was to design a curriculum in music education for the intermediate grades so that a non-music major teacher could easily instruct music lessons. The characteristics of musical growth have been outlined and research has been shown to support the musical characteristics. A set of objectives has been formed as the foundation for teaching music to children of the intermediate grades. The curriculum devised has three components for the teacher to follow: songs appropriate for each season, holiday or month, listening to American composers, and creating musical instruments. The activities listed have been selected for student appeal and enrichment suggestions are given to allow the teacher the opportunity to expand the music lesson. It is with great hope that this study will give the teacher confidence to undertake a program of music that may have been otherwise nonexistent in the classroom.

### Acknowledgement

Much thanks is extended to Dr. Bruce Gutknecht for his valuable comments and encouragement throughout this study.

To Dr. James Mittelstadt, I wish to express my appreciation for reviewing this paper and supporting my curriculum.

And thanks to my confidant, Bruce Higgins, who helped me see that two years of schooling is not forever.

This paper is written in dedication to my parents, Don and Geraldine Baham, whose love has been the framework of my education.

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## Chapter I

### Introduction

#### Problem Statement

What music education curriculum can be developed in the intermediate grades when the classroom teacher is a non-music major and is expected to organize a weekly experience in music?

#### Rationale

Music in many schools is still regarded as a "step child" in the curriculum. Many teachers who are in self-contained classrooms and have sole responsibility for teaching all subject matter tend to overlook the importance of planning music in their weekly lessons. Many feel that they are not adequately prepared or talented enough to teach music in their classroom. Hoffer (1982) states, "It is not only a feeling of inadequate preparation that leads some classrooms teachers to prefer minimal involvement with music teaching, they learn that it is hard to find time to plan for a music experience" (p. 18).

There is extensive research and are many curricular materials devoted to music education but very little research on the preparing of teachers to plan and effectively execute a lesson in music. Furthermore, many schools seldom have music books available for each classroom. Often there is one set in the school or perhaps one set for each grade level. The lack of materials hinders the proper planning of music education. Teachers, **who face this, not**

only need the material for planning and reviewing but must arrange a time when the texts are available. Thus, a non-music major teacher will omit music because it is time-consuming to plan, to search for materials, and to appropriate a time frame in which to instruct a lesson.

With all the demands placed on minimum standards in all the academic subjects, music, art and physical education will still take a back seat in the education process. Teachers recognize the value of the academic subjects and feel pressured to meet the objectives required by the state. Therefore, planning for a musical experience is a rarity in most schools where the classroom teacher is also the music teacher. Garretson (1976) points out, "Teachers who enjoy music and see its values and who feel adequate in teaching it will employ it whenever possible. Those who feel inadequate about teaching music will shy away from it and sometimes ignore it totally. Under this arrangement, programs in music instruction may range from adequate to practically nonexistent" (p.13).

This restrictive view is unfortunate because according to Kaplan (1966) "The importance of music education in the total education of the child was discussed by Plato in his Republic, where music is included as a part of the "soul training" of the young man" (p. 4). Additionally, Haines (1984) noted that "it becomes one of the responsibilities of the elementary school teacher to educate future generations in the arts so that they



will have the resources needed for intelligent and constructive selection among the artistic fare available" (p. 5).

As a means of meeting this problem some teachers have assisted each other in the teaching of subjects in which they feel insecure. Harrison (1983) suggests that "one teacher may teach art while another music. Thus all strengths of each teacher are used to the best advantage" (p. 13). But what if a staff of teachers does not have a background of music? The school curriculum can not be complete until a musical experience is offered.

Garretson (1976) contends "Music and the other arts can offer varied possibilities for the expression of individual feelings in a creative manner. Music is an integral part of the total culture" (p. 3). Because of these and many other existing situations, it is hoped that this study may prove helpful in making musical experiences available to the non-music major teacher and may encourage teachers in the intermediate grades to undertake programs of music enriching to all the children.

#### Purpose

The purpose of this study is to develop a curriculum in music for the intermediate grades so that non-music major teachers can easily instruct music education lessons. The writer has found through observation and experience that music is rarely taught in the classroom of a non-music major teacher. Through the method of analysis and synthesis the study has been designed to present the aims of music education and its importance in the total education

process.

The information made in this study is intended to be neither inclusive in scope nor final in degree. It is hoped that the program will encourage teachers to utilize this guide and have music become a functional element in the classroom of the intermediate grades.

#### Definition of Terms

In order to make this study more meaningful, it is felt that the following definitions are necessary:

Curriculum - For the purpose of this study curriculum has been defined as a guide that can be used to teach a subject matter.

Intermediate grades - The level of education limited to grades four, five, and six.

Non-music major teacher - A classroom teacher who has taken the minimum required music classes to be certified to teach in the elementary school.

## Chapter 2

### Review of the Literature

In the research undertaken to determine information about a guide for this study, three areas have been explored. The method has been to analyze publications of authorities in the field of education for the purpose of establishing the function of music, to describe the characteristics of musical growth, and to propose a set of objectives that a non-music major teacher could utilize in the intermediate grade classroom.

#### Functions of Music

Music has a definite function in everyday living. It has a "golden opportunity to demonstrate its unique power to stimulate the imaginative mind to create in terms of the ideal" (Barnes, 1964, p. 187). In music education, according to Schafer (1976), "Teachers are called upon to help build a future that will have to be imaged in accord with a vision lighted by a burning faith in one's own ability to meet spiritual tests involved in realizing, in action, democratic ideals and aspirations" (p. 65). Further Schafer (1976) says that music can contribute to life a distinctive service because it makes recognizable to the spirit certain experiences which cannot be realized by means of words, pictures, or any other communicative art. Through this medium of emotional expression the enjoyment, understanding, and appreciation are found to be important factors in the development and the growth

of the child. Sweet (1980) noted that music is not an art which only the talented can enjoy, but something we can all live by and with. Smith (1973) re-emphasized this point when saying, "Man, made only a little lower than the Angels, is endowed by his Creator with Music in all its completeness, highest power, beauty, and grace. It needs only the necessary technical skills to bring into full expression man's gift of music. Music is not something to be given the child. Music is there; it needs to be awakened and brought to full fruition" (p. 47). Music should be presented to the children in such a way that in everyday experiences, through participation, their lives would become physically, morally, mentally, and spiritually enriched.

Barnes (1964) believes that all children are endowed with capacities to enjoy music, but the degree to which they enjoy it is in proportion to their past or their present participation. When music is presented in a narrow, limited channel, children are not able to cultivate these capacities, and they grow to adulthood with the feeling that music is a remote art which they are incapable of understanding and appreciating. In comparison, Bottom (1967) says, "When music is brought to children as it should be, the lines of differentiation between listening, performing, and creating will not be sharply defined" (p. 18). Additionally Bottom states that the purpose of guidance and

teaching in all musical activities should be to help the children to formulate constructive purposes and to carry them through the lesson.

The aims and purposes of music education are ultimately identical, Taylor (1973) of Columbia University points out, with the aims of the education in general. Music is only one of the means, and a powerful means, of helping children to develop significant personalities. Teachers must strive to make music education a personal thing. Pitts (1944) says:

Every normal child born into the world is musical to a degree, by sheer force of inner necessity and outer circumstance. The converging of impulses, desires, urges, and drives which impel him to feeling, doing, and contriving in practical affairs, moves him to make efforts to express himself in musical behavior (p. 49).

Music is a social function and is best learned in normal social situations. If music was provided for children in the proper way, it would become a natural part of them. On this, Levine (1977) responds "if musical expression moved forward as an aspect of the self and social realization as normal as learning to talk, move about, play, and otherwise take part in family and community life, musical people would no longer be regarded as special kinds of persons" (p. 12).

Next, music is experience. Hargiss (1967) emphasizes that music is an experience that gathers momentum through reproduction

and individualization. The range of musical expression is narrowed only by the limitations on man's creative intelligence. It all springs from the same common source: human experience, which is the raw material as the supreme art of living.

Music is not only a medium of self expression but also is a means of stimulating in the child a feeling for beauty which is the very essence of the art (Gangware & Slowiak, 1977). Music, like language, represents one common way of thinking and expressing feeling and thoughts, reported Bowman (1968). Continuing Bowman states that life is a changing thing, and music as one of the social institutions in the culture, can be a great force in influencing the direction of society.

In this era, music education has a vital function in contributing to a new civilization for the children of all lands who have been subjected to a pressured atmosphere of the approaching twenty first century. The New York State Education Department (1969) published an article titled Major new movements in elementary school music education which states:

Children need to sing songs that are joyous and inspiring, songs reminiscent of great deeds of worthy national heroes, songs of allegiance to country, folk songs that relate great national traditions, songs that lift the mind and heart of childhood to higher spiritual levels, songs that bring a future filled with happy and courageous achievement in the worthy things of life, songs of reverent religion and true

patriotism, songs that express appreciation of other peoples and bring insight into their manner of life and their feelings (p. 23).

Music education has a definite relationship to freedom and democracy. Freedom is a necessary part of the child's life in school if maximum educative effects are to be secured (Holt, 1980). Children, under teacher guidance, should have as great an amount of freedom as can be wisely used. With this freedom the child must learn social responsibilities. Music furnishes one of the best opportunities to acquire the concept of freedom with responsibility (Bergethon, 1963).

A child must sense a feeling of freedom in order to experience the feeling of the music with personal satisfaction. Yet he has a certain responsibility to the group. For this reason, music must be presented to the children in the intermediate school as a vital, personal, and pleasurable thing and not as stilted course of subject matter to be taught in isolation (Bowman, 1967). Music has a definite place in the child-centered and the child-community school and in the broad curriculum of learning under lifelike situations (Ramsey, 1984).

#### Characteristics of Musical Growth

Child (1969) says, "A child has a need for music all his life" (p. 21). From infancy, through all the stages of growth and through the years of maturity and old age, the child will need the soothing qualities of music and its power to relax tensions

and to quiet nerves. Music will bring the child satisfaction of accomplishment and the realization that creating music is possible. With this need, and in the various stages of development in one's life, there should be musical growth, along with the other phases of growth.

Haines (1984) defines musical growth as musical responsiveness. His article gives four characteristics of this musical growth for music educators. The author has found through research that other music educators tend to follow the same broad views as Haines. Presented below are the four major characteristics with each music educator's statement paralleling that of Haines.

1. Musical growth is a process in which essential meanings are clarified, deepened, and broadened. When one takes a musical idea and utilizes it the full meaning can be brought out (Holt & Thompson, 1980). When a child in school hears a piece of music for the first time, it has meaning; but as it is heard and is later sung over repeatedly, it becomes clearer, deeper, better defined, and more sharply realized (Smith, 1973).

2. Musical growth is continuous. Every musical activity should involve the same kind of musical experience. Taylor (1973) states that musical growth cannot be divided into a series of stages. It is a gradual, continuous growth.

3. Musical growth is a purposive process. There is no subject in the curriculum which is richer than music in natural expressive outlets (Thompson, 1980). Because of this it is well to



organize a program of music education in which the emphasis is upon musical activities rather than upon music lessons.

4. Musical growth involves a reorganizing and reorienting of the entire personality. This is an ultimate function of music education. What a child lives and feels he builds into his character and personality (Ramsey, 1984).

#### Objectives of Music Education

Next it might be well to apply the general objectives of education to music study. Below are listed eight widely accepted objectives as reported by Taylor (1973). These objectives can be found in other readings by educators of the music profession. This extension in the same direction confirms to the author each of Taylor's eight objectives.

1. Music will develop self-realization and health. "Health is a factor which conditions our success in all undertakings, personal and social" (Burnham, 1983, p. 40). As an aid to physical well being the exercise of the body in rhythmic response is a powerful assistance in the development of muscular coordination. The necessary use of the respiratory organs in singing helps to develop proper breathing, firm chests, and good posture (Hartsell, 1963).

2. Music education will offer recreation to the listener. The fate of civilization rests in the way we use our idle hours according to Burnham (1983). There is a natural human impulse

to use music for enjoyment and emotional release (Gangware & Slowiak, 1977).

3. Music education will develop esthetic interests.

Holt (1980) contends that music is not numbered among the trivial things of life. It is one of the most perfect of all expressions of what is best and purest in the human spirit.

4. Music education will develop human relationships in the home. Music may be an agency for democratic living by providing rich experiences in which all may take part (Reynolds, 1970).

5. Music education will develop human relationships in the school. The mutual pleasure of group participation in music fosters an attitude of enjoyment and a spirit of cooperation (Reynolds, 1970).

6. Music education will develop human relationships in the community. Bowman (1968) states that music is an important socializing factor. Through music a child may come to find his place among his peers and others with whom he must live.

7. Music education will affect economic efficiency. Musical activities should provide sufficient background for students who may wish to make music their vocation. The degree to which opportunities for participation in music activities inspire growing musical personalities frequently determines the future trend of interest states Schafer (1976).

8. Music education will develop a sense of civic responsibility.

Familiarity with music of different peoples furnishes a valuable aid to the understanding of their social, political, and economic history. Holt (1980) remarks that constructive and convincing music experiences establishes a democratic type of human relationship.

Dewey (1934) says that the child's past and present experiences furnish the basis of all his learning. Growth depends upon experience. Dewey further declares, "No experience is educative that does not tend both to knowledge of more facts and entertaining of more ideas and to a better, a more orderly arrangement of them" (p. 102). This helps to define the place of music in the intermediate school. Following Dewey's (1934) conception, music education will be a growth from the child's own natural responses in music. Music education is an element in the total pattern of elementary and intermediate education.

### Summary

Music is an integral part of everyday living. It is essential to the fullest expression of personal and social life. It offers an opportunity to develop in all children who are committed to experience it fully in our democratic living. The characteristics of musical growth have been outlined and research has been shown to support the musical characteristics. A list of broad objectives has also been set forth to allow the reader a foundation for teaching music in the classroom of the intermediate grades.

These objectives have been selected so that the music educator has flexibility in utilizing the materials for music instruction.

As stated previously, this study is intended to be neither inclusive in scope nor final in degree. The activities presented in the next chapter give the person, who feels uncertain about the ability to teach music, many lessons in a month by month format. It is the sincere hope that this study will help the non-music major teacher gain confidence in teaching music to the intermediate grades.

## Chapter 3

### A Music Curriculum for the Non-music Major Teacher of the Intermediate Grades

#### Introduction

In accordance with the criteria set forth in Chapter 2, the program of music education is proposed for the intermediate grades.

Many schools do not have music supervisors and for that reason this curriculum will be applicable to those schools which contain teachers who are non-music majors.

It has been said that music contributes to finer living. In the lower grades children are inclined to be offered music. They sing, dance, and learn the enjoyment that music can bring. However, by the intermediate school years the role of music may change in the schools. Plagued by meager equipment, low budgets, and scarce supplies, the classroom teacher may neglect music education. It is not the lack of caring that makes music in the classroom wane, but the time it takes to prepare a lesson and the possibility of limited musical talents that may discourage the classroom teacher from allowing the children to experience music regularly. The design of this curriculum will give the person who feels uncertain about the ability to teach music and who has little time to prepare for music, many lessons in a month by month format.

#### Objectives of Music Education for the Intermediate Grades

Listed below are eight broad objectives of music education

that have been the basis for this curriculum:

1. Self realization and health - Music is an aid to physical well being. The necessary use of respiratory organs in singing helps develop proper breathing, firm chests, and good posture.
  2. Recreation - Music is a natural emotional release that all people need.
  3. Esthetic interests - Music is an expression of all things that we experience, see, feel and touch in our everyday living.
  4. Human relationships in the home - Music is a sharing of all experiences and is a part of our democratic process.
  5. Human relationships and school - Group participation in music fosters an attitude of enjoyment and a spirit of cooperation.
  6. Human relationships and the community - Through music, a child may find a place among peers and others in the community with whom he lives.
  7. Economic efficiency - Music may provide the student the opportunity to develop and make music his vocation.
  8. Civic responsibility - Music furnishes a valuable aid to the understanding of social, political, and economic history.
- These objectives have been integrated throughout this curriculum in the form of songs, instruments that can be made, and listening experiences.

#### Songs

It should be emphasized that imitative experiences are a

natural basis for all learning. This principle supplies to teachers whose musical abilities are slight, and are insecure about conducting a music lesson. Teachers should remember that imitative learning should be purposeful. Teaching songs by rote, or imitation, is particularly good when an adequate number of books is not available in the classroom. Whenever possible, it is best for all children to have copies of the music, so that they may follow the words and music while the song is being taught to them.

The songs selected for this curriculum are easy enough to be suitable for beginners, yet the melodies and words will attract older pupils who may be insecure about singing with others in a group. Enjoyment is the key to singing success. Music singing should not be approached as a subject matter, but as an experience. It is also important to stress that music songs of all forms should be introduced. The student who listens to popular music only knows that form of music. It is the teacher's responsibility to share a broad spectrum of songs.

#### Instruments that can be easily made

Children are excited about creating and utilizing what they make. This section on making instruments, will develop a growing interest in music. The child who is not talented in singing, may be successful in making and playing an instrument. The instruments are easy to make and the materials are easy to locate around the house or school. The instructions are minimum and the success is

assured. The teacher who utilizes this curriculum is encouraged to use this section on instruments in conjunction with the section on Songs.

### Listening to Music

Training students in what to listen for in music is like training them in any skill. In the beginning the learners are made conscious of certain components of the compositions. The lessons in this section suggest certain points of study:

1. Learning about the composer
2. Identifying certain instruments
3. Feeling the mood and other details of the composition

The teacher may find a direct relation between listening to particular points of a composition and listening to directions in other subject areas. This section is a valuable tool for the classroom teacher.

### Results of Using this Guide

This curriculum can help non-music major teachers bring music to children. Its contents are timely and appropriate for the intermediate grades. The lessons have been set forth in a monthly format to make planning a musical experience easy. The Listening section and Creating Instruments section is designed so that the teacher can choose the lessons and integrate them into rest of the music program. Objectives have been stated and reviewed for the reader.

Above all, it is hoped that this study will give the



classroom teacher ideas for music lessons which can be presented with ease to a class, and , that by presenting them successfully, the teacher will generate confidence in himself and the children - confidence that will benefit the classroom and the teacher's ability to teach music.

September song

## The Star-Spangled Banner

Francis Scott Key



O say can you see, by the dawn's early light,  
 What so proudly we hail'd at the twilight's last gleaming?  
 Whose broad stipes and bright stars, through the perilous fight,  
 O'er the ramparts we watched were so gallantly streaming!  
 And the rockets' red glare, the bombs bursting in air,  
 Gave proof through the night, that our flag was still there.  
 O say, does that Star-Spangles Banner yet wave,  
 O'er the land of the free and the home of the brave?

On the shore dimly seen through the mists of the deep,  
 Where the foe's haughty host in dread silence reposes,  
 What is that which the breeze, o'er the towering steep,  
 As it fitfully blows, half conceals, half discloses?  
 Now it catches the gleam of the morning's first beam,  
 In full glory reflected now shines on the stream,  
 'Tis the Star-Spangled Banner, Olong may it wave,  
 O'er the land of the free and the home of the brave?

From Singing with Children by Nye, R., Nye, V., Aubin, N.,  
 Kyme, G., (1970). Belmont CA: Wadsworth.

## This Land is Your Land

Woody Guthrie

1. As I was walking that ribbon of highway,  
I saw above me that endless skyway,  
I saw below me that golden valley  
This land was made for you and me.

Chorus

This land is your land,  
this land is my land,  
From California to New York Island;  
From the redwood forests  
To the Gulf stream waters,  
This land was made for you and me.

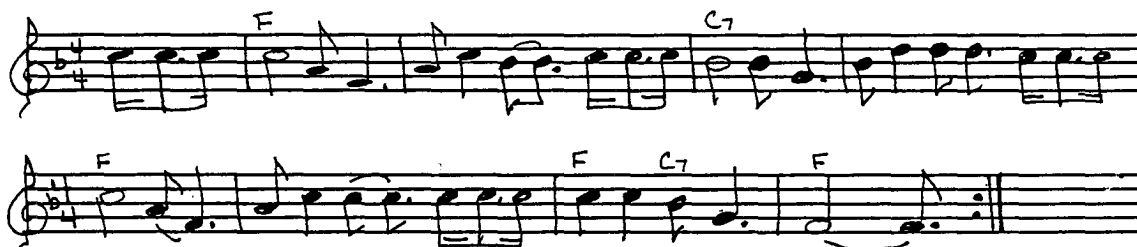
2. I've roamed and rambled this lonesome highway,  
To the sparkling sands of her diamond desert  
And all around me, a voice was calling  
This land was made for you and me.

(Chorus)

From Music Lessons You Can Teach by Reynolds, J. (1970). West  
Nyack, NY: Parker.

## He's Got the Whole World in His Hands

spiritual



He's got the whole world in his hands.  
 He's got the whole world in his hands.  
 He's got the whole world in his hands.  
 He's got the whole world in his hands.

He's got the itty, bitty baby in his hands.  
 (Sing four times.)

He's got the wind and the rain in his hands.  
 (Sing four times.)

He's got you and me sister in his hands.  
 (Sing four times.)

He's got you and me brother in his hands.  
 (Sing four times.)

He's got every body here in his hands.  
 (Sing four times.)

He's got the whole world in his hands.  
 (Sing four times.)

From Singing with Children by Nye, R., Nye, V., Aubin, N., &  
 Kyme, G. (1970). Belmont, CA: Wadsworth.

## Boom, Boom, Ain't it Great to be Crazy?

A way down south where cotton grows a fly stepped on an elephant's toes the  
 elephant said with tears in his eyes, Why don't you pick on someone your own size Boom  
 Boom ain't it great to be crazy Boom Boom Ain't it great to be crazy  
 Giddy and foolish the whole day long Boom Boom Ain't it great to be crazy.

Way down south where the cotton grows,  
 A cockroach stepped on an elephant's toes.  
 The elephant said, with tears in his eyes,  
 "Why don't you pick on someone your own size?"

(See Chorus)

I bought a suit of combination underwear,  
 Can't get it off, I do declare,  
 Wore it six months without exaggeration.  
 Can't get it off, 'cause I lost the combination.

(Chorus)

A horse and flea and three blind mice  
 Sat on the tombstone, eating rice.  
 The horse he slipped and fell on the flea,  
 "Whoops," said the flea, "there's a horse on me."

(Chorus)

Up in the north and a long way off,  
 A donkey got the whooping cough.  
 He coughed so hard, his head fell off,  
 Up in the north and a long way off.

(Chorus)

From Silly Song Book by Esther Nelson, (1981). NY: Sterling.

## September song

## Oh, You Can't Get to Heaven

Spiritual

VERSE

oh you can't get to heaven (Oh you can't get to heaven) On roller skates. (On roller skates) You'll roll right by, (You'll roll right by) Those pearly gates. (Those pearly gates)

Oh you can't get to heaven on roller skates you'll roll right by those pearly gates, I ain't gonna grieve my Lord no more I ain't gonna grieve my Lord no more

I ain't gonna grieve my Lord no more, I ain't gonna grieve my Lord no more.

Oh, you can't get to heaven  
In a rocking chair.  
'Cause the rocking chair  
Won't take you there.

(See Chorus)

Oh, you can't get to heaven  
In a trolley car,  
'Cause the gosh darn thing  
Won't go that far.

(Chorus)

Oh, you can't get to heaven  
On a rocket ship,  
'Cause a rocket ship  
Won't make the trip.

(Chorus)

Oh, you can't get to heaven  
In a limousine,  
'Cause the Lord don't sell  
No gasoline.

Oh, you can't get to heaven  
With powder and paint  
'Cause the Lord don't want  
You as you ain't.

(Chorus)

Oh, you can't get to heaven  
With Superman  
'Cause the Lord he is  
A HeMan fan.

(Chorus)

Oh you can't chew tobacco  
On that golden shore,  
'Cause the Lord don't have  
No cuspidor.

(Chorus)

Oh, the devil is mad  
And I am glad,  
He lost a soul,  
He thought he had.

(Chorus)

From Silly Song Book by Nelson, E. (1981). NY: Sterling.

I've Been Working on My Costume

Chorus (after Verses 1, 2, 3)

I've been working on my costume, All the live long day, I've been working on my costume, Watch out  
 I'm on my my When you see me at your door-bell you'll know what I mean, I've been workin'  
 on my costume 'Cause it's Halloween, Little bit of this Little bit of that  
 Itty bitty pillow to make me fat, wig up on my head sheet from off my bed  
 All be cause its Hall-o - ween

I've been working on my costume,  
 All the live long day.  
 I've been working on my costume,  
 Watch out! I'm on my way.  
 When you see me at the doorbell  
 You'll know what I mean -  
 I've been working on my costume  
 'Cause it's Halloween.

1. Little bit of this, little bit of that,  
 Itty bitty pillow to make me fat! (Chorus)  
 Wig upon my head, sheet from off my bed,  
 All because it's Halloween.
2. Crazy kind of nose, crazy kind of beard.  
 Don't know who I am, but I look weird! (Chorus)  
 Paint is on my face, powder every place,  
 All because it's Halloween.
3. Aunt Matilda's hat, Uncle Louie's vest,  
 No one's gonna know me, from the rest. (Chorus)  
 Red pajama top, Mother's kitchen mop,  
 All because it's Halloween.

Chorus one last time.

The children will really like this tune as it is based on a familiar song "I've Been Working on the Railroad".

From Songs that Tickle Your Funny Bone by Roberts, R., Piller, G., Katz, B. (1974). Port Chester, NY: Michael Brent.

Ghoul Days, Ghoul Days

Ruth Roberts  
Gene Piller,  
Bill Katz

Ghoul Days Ghoul Days Good-y Good-y Ghoul Days Ringing the bell of your  
neighbor's place, Hearing him yell at your funny face, you were the greatest  
ghost I've seen I was the witch whose hair was green And we haunt ed the  
house on Halloween When we were a couple of Ghouls.

The song below is another Halloween song and can be sung as a round.

The words are as follows:

Have you seen the ghost of John  
Long white bones, with the rest all gone.  
O-a-o-a-o-a-oh!  
Wouldn't it be chilly with no skin on.

The Ghost of John

Anonymous

From Songs that Tickle Your Funny Bone by Roberts, R., Piller, G., Katz, B. (1974). Port Chester, NY: Michael Brent.



## There is a Haunted House in Town

Ruth Roberts  
Gene Piller  
Bill Katz

The image shows a handwritten musical score for the song "There is a Haunted House in Town". It consists of five staves of music in a single system, written in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. Chord symbols (C, F, G7) are placed above the staff at various points. The lyrics are: "There is a haunted house in town. Where all the walls are tumblin' down. Where the cobwebs hang and the window shutters bang. And all the creatures gather round. Oh, the bats and cats and witches keep the skeletons in stitches as they sip their spider cider in the haunted house. They're there, they're there, they're really there! Watch out! Be careful and beware! Don't you trick or treat or you'll be the one they'll eat, when the moon shines on the haunted house!"


There is a haunted house in town. Where all the walls are tumblin' down. Where the  
cobwebs hang and the window shutters bang. And all the creatures gather round. Oh, the bats  
and cats and witches keep the skeletons in stitches as they sip their spider cider in the haunted  
house. They're there, they're there, they're really there! Watch out! Be careful and beware  
Don't you trick or treat or you'll be the one they'll eat, when the moon shines on the haunted house!

There is a haunted house in town (in town)  
Where all the walls are tumblin' down (tumblin' down)  
Where the cobwebs hang and the window shutters bang.  
And all the creatures gather round.  
Oh, the bats and cats and witches keep the skeletons  
in stitches as they sip their spider cider in the haunted house.  
They're there, they're there, they're really there. (really there)  
Watch out! Be careful and beware, (oh, beware)  
Don't you trick or treat or you're the one they'll eat  
When the moon shines on the haunted house.

A Halloween Song

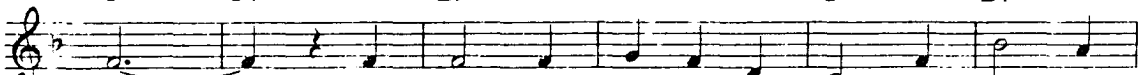
Ruth Roberts  
Gene Piller  
Bill Katz

Chorus: F F7 Bb Bbdim



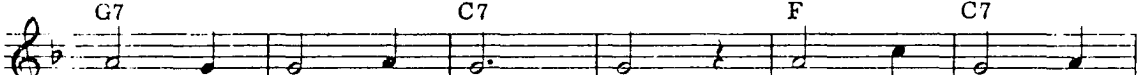
1. East Side, West Side, All a - round the

F F7 Bb Bbdim F D7



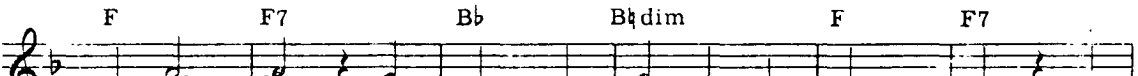
town The pump - kins shine in the win - dows and the

G7 C7 F C7




leaves are fall - ing down Fi - n'ly it's Oct -

F F7 Bb Bbdim F F7



o - ber And that's the time of the year When

Bb Bbdim F D7 G7 C7 F



we'll be coming to trick or treat, 'Cause Hal - lo - ween is near

East side, West side  
Kids are 'bout to burst;  
Counting calendar days until  
October thirty first  
Orange, red and yellow  
Replace the summery green,  
And we'll be ready to trick or treat  
on Happy Halloween!

From Songs to Tickle Your Funny Bone by Roberts, R., Piller, G., & Katz, B. (1974). Port Chester, NY: Michael Brent.

Gum Song

Esther Nelson

C G

Chomp, chomp, nib - ble nib - ble, yum, yum, yum, I

G7 C

love to chew on my chew - ing gum. My chew - ing gum's so

F C G C

good and sweet, It makes me hap - py from my head to my feet.

Chomp chomp nibble nibble, yum,  
yum, yum,  
I love to chew on my chewing gum.  
My chewing gum's so good and sweet,  
It makes me happy from my head to my feet.

I love to pull my gum out far  
And pluck it like a big guitar.  
I wind it around my thumb with care,  
"Cause nobody likes it when it gets in  
my hair.

Blowing a bubble's mighty tough,  
You've got to stick your tongue out  
enough.  
Now I'm ready, just look at me  
And I'll blow you a bubble as big as a  
tree.

My gum makes pops and  
cracks and clicks.  
Against my teeth and against  
my lips.  
When I'm all alone, no one  
else around,  
I love to hear that chewing  
gum sound.

(Repeat verse one for finale.)

From Funny Song Book by  
Esther Nelson, (1984).

## Viva La Thanksgiving

1. We just had our dinner and gee, it was great.  
 Thanksgiving holiday  
 Yes, everyone came, ev'ry one you can name  
 Thanksgiving holiday!  
 Grandpa and grandma, Sue and the rest  
 We all bowed our heads for the food that we blest  
 Have to admit it was quite a success.  
 Thanksgiving holiday!
2. We just had our dinner and gee, it was great.  
 Thanksgiving holiday.  
 We carved Old Tom turkey and cleaned up our plates.  
 Thanksgiving holiday.  
 Cornbread, and stuffing, cupcakes and pie,  
 Turkey and ham, a wing and a thigh  
 We all held our stomachs and gave a big sigh,  
 Thanksgiving holiday!
3. We just had our dinner and gee, it was great.  
 Thanksgiving holiday  
 We drank and wedrank and we ate and we ate  
 Thanksgiving holiday  
 There's pretzels and peanuts and gum on the wall  
 Candy, and cupcakes all over the hall.  
 And Alka Seltzer was given to all.  
 Thanksgiving holiday!

(This song is to the tune of "Viva La Company").

## Turkey Dinner

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Turkey dinner, turkey dinner<br/>             Gather round, gather round<br/>             Who will eat the drumstick<br/>             Yummy, yummy yum stick<br/>             All sit down, All sit down.</li> </ol> | <ol style="list-style-type: none"> <li>2. Cornbread, muffins<br/>             Chestnut stuffing<br/>             Pudding pie, one foot high.<br/>             All of us were thinner<br/>             'Til we ate our dinner.<br/>             Me, oh, my, Me, oh, my!</li> </ol> |
|--|---|

This tune may be sung as a round and sung to the song "Are You Sleeping?"

From Traditional songs. Words created by Donita Burke (1983).

America Henry Carey

1

My coun - try 'tis of thee, Sweet land of  
 lib - er - ty, Of thee I sing. Land where my  
 fa - thers died, Land of the pil - grims pride,  
 From ev - 'ry moun - tain - side, let free - dom ring.

My native country, thee, Land of the noble free,  
 Thy name I love, I love thy rocks and rills,  
 The woods and templed hills,  
 My heart with rapture thrills, Like that above.

Let music swell the breeze, and ring from all the trees.  
 Sweet Freedom's song, Let mortal tongues awake,  
 Let all that breathe partake,  
 Let rocks their silence break, The sound prolong.

Our father's God to Thee, author of liberty,  
 To Thee we sing. Long may our land be bright,  
 With Freedom's holy light;  
 Protect us by Thy might, Great God, our King.

From Singing with Children by Nye, R., Nye, V., Aubin, N. &  
 Kyme, G. (1970). Belmont, CA: Wadsworth.

## Prayer of Thanksgiving

Netherlands Folk song



1. We gath - er to - geth - er to ask the Lord's bless - ing;  
 2. Be - side us to guide us, our God with us . . . join - ing,



He chas - tens and has - tens His will to make known;  
 Or - dain - ing, main - tain - ing His king - dom di - vine;



The wick - ed op - press - ing cease them \_\_\_ from dis - tress - ing;  
 So from the be - gin - ning the fight \_\_\_ we were win - ning;



Sing prais - es to His name, He for - gets not his own.  
 Thou Lord, wast at our side, Let the glo - ry be Thine!

We all do extol Thee, Thou leader in battle  
 And pray that Thou still our Defender wilt be.  
 Let Thy congregation escape tribulation;  
 Thy name be ever praised, And Thy people be free.

From  
Treasury of American Music Lesson Plans by Vernazza, M. (1980).  
 West Nyack, NY: Parker.

Music by J.L. Steiner

God's Farm

Words by J. Arlott

1. God whose farm— is all cre - a - tion, take the grat - i - tude we give;

Take the fin - est— of our har - vest, crops— we— grow that — men may live.

2. Take our ploughing, seeding, reaping,  
hopes and fears of sun and rain,  
All our thinking, planning, waiting,  
ripened in this fruit and grain.
3. All our labour, all our watching.  
all our calendar of care,  
In these crops of your creation,  
take, O God: they are our prayer.

## Suggestion:

Let children take turns reading the poem to feel the phrase lengths. Then the song can be sung using the words of the poem.

From Music by Crook, E., Reimer, B., & Walker, D. (1978).  
Morristown, NJ: Silver Burdett.

## November songs

## Over the River and Through the Woods

Traditional

O-ver the ri-ver and through the woods to Grand-fa-ther's house we go, — The

horse knows the way to car-ry the sleigh through the white and drift-ed snow, —

O-ver the ri-ver and through the woods, Oh how the wind does blow, — It

stings the toes and bites the nose as o-ver the ground we go. —

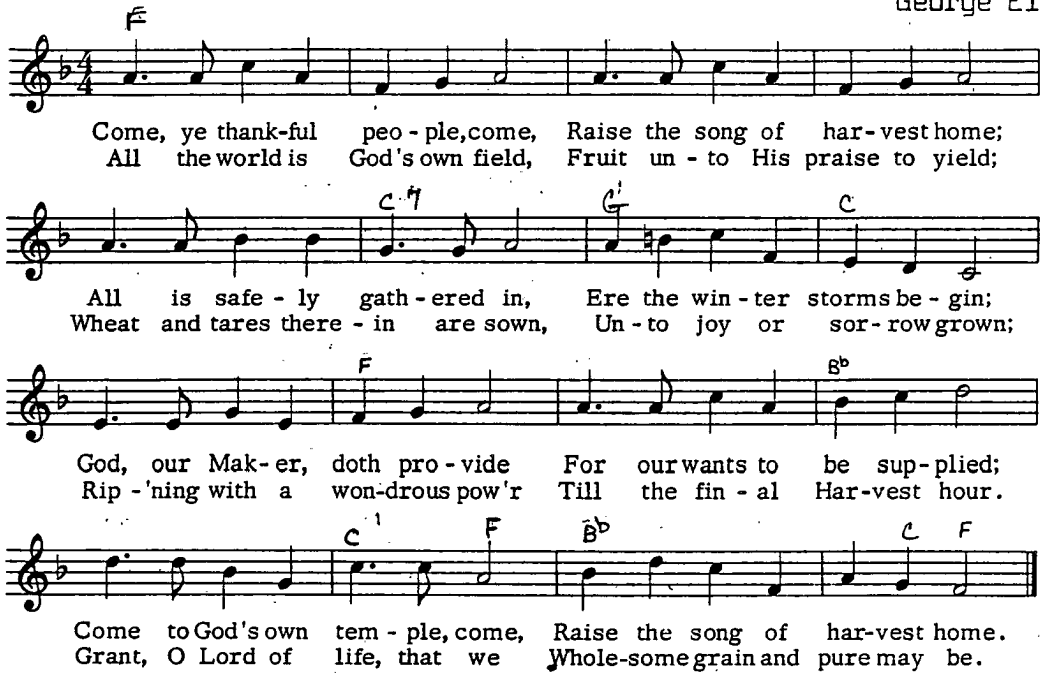
The use of bells, blocks, and sticks would make this song more colorful.

From Brimhall, J., Fun Way Pre-Band Instruments, (1984). p.39.



## Come, Ye Thankful People, Come

George Elvey



Come, ye thank-ful peo-ple, come, Raise the song of har-vest home;  
 All the world is God's own field, Fruit un-to His praise to yield;  
 All is safe-ly gath-ered in, Ere the win-ter storms be-gin;  
 Wheat and tares there-in are sown, Un-to joy or sor-row grown;  
 God, our Mak-er, doth pro-vide For our wants to be sup-plied;  
 Rip-ning with a won-drous pow'r Till the fin-al Har-vest hour.  
 Come to God's own tem-ple, come, Raise the song of har-vest home.  
 Grant, O Lord of life, that we Whole-some grain and pure may be.

## Suggestion:

This song goes along with the others for November. An instant program is ready as soon as the children are familiar with the tunes.

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme, G. (1970). Belmont, CA: Wadsworth.

## Pray God Bless

English Round



Pray God bless  
 All friends here  
 a merry merry Christmas  
 And a Happy New Year!

## Christmas Round

English Round



Come gather near,  
 Christmas is here!  
 Bells ring, we will sing  
 Christmas cheer!

Come gather near,  
 Christmas is here!  
 Bells ring, children sing  
 Glad Noel!

From Christmas Song Book by Laub, M., Nordman, C., & Foster, O.  
 (1976). Miami, FL: Charles Hansen.

The Baby Boy

Trinidad Folk Song

The Virgin Mary had a Baby Boy. The Virgin Mary had a Baby Boy. The Vir  
gin Mary had Baby Boy and they say his name is Jesus He came from  
the glo-ry He came from the glo rious kingdom He came from the glo  
ry, He came from the glo rious kingdom, Oh, yes be liev er Oh  
yes be liev er He came from the glory. He came from the glorious kingdom.

The Virgin Mary had a baby boy,  
The Virgin Mary had a baby boy,  
The Virgin Mary had a baby boy  
And they say that His name was Jesus.

Chorus

The angels sang for the baby boy,  
The angels sang for the baby boy,  
The angels sang for the baby boy  
And they say that His name was Jesus.

Chorus

The Wise Men came to see the baby boy,  
The Wise Men came to see the baby boy,  
The Wise Men came to see the baby boy  
And they say that His name was Jesus.

Chorus.

From Music by Crook,  
E., Reimer, B.,  
& Walker, D.  
(1985).  
Morristown, NJ:  
Silver Burdett.

## Pat-A-Pan

Early Burgundian French song

*mp* D MIN. A<sub>7</sub> D MIN. A<sub>7</sub>

1. Wil - lie, bring your fin - est drum; Rob-in, take your flute and come; Play a

A<sub>7</sub> D MIN. A<sub>7</sub>

joy - ful song of praise, Tu - re - lu - re - lu, pat - a - pat - a - pan, Play a

A<sub>7</sub> G MIN. A<sub>7</sub> D MIN.

joy - ful song of praise On this won - drous day of days.

Long ago on Christmas morn  
 When the holy Child was born,  
 Shepherds from the fields did come,  
 Turelurelu, patapatapan,  
 Shepherds from the fields did come  
 Playing on their pipe and drum.

So 'tis fitting on this day  
 That on-instruments we play,  
 Like the humble shepherd men,  
 Turelurelu, patapatapan,  
 Like the humble shepherd men  
 Who were there in Bethlehem.

From Music by Crook, E., Reimer, B., & Walker, D. (1978).  
 Grade five. Morristown NJ: Silver Burdett.

## There's a Song in the Air

Karl Harrington  
Josiah Holland

Moderately



1. There's a song in the air! There's a star in the sky!  
2. In the light of that star Lie the a - ges im - pearled



There's a moth-er's deep prayer, and a ba-by's low cry!  
And that song from a - far Has swept o - ver the world.



And the star rains its fire while the beau - ti - ful sing,  
Ev - 'ryhearth is a - flame, and the beau - ti - ful sing,



For the man - ger of Beth - le - hem cra - dles a King!  
In the homes of the na - tions that Je - sus is King!

*Descant for bells:*


## Suggestions:

The descant can be sung with a "loo loo" lyric if bells are not available.

From Singing with Children by Nye, R., Nye, V., Augin, N & Kyme, G. (1970). Belmont CA: Wadsworth.

## We Wish You a Merry Christmas

Traditional English song

*Spiritedly*

We wish you a mer - ry Christ - mas,  
Oh, bring us some fig - gy pud - ding,

We wish you a mer - ry Christ - mas,  
Oh, bring us some fig - gy pud - ding,

We wish you a mer-ry Christ-mas, and a hap - py New Year!  
Oh, bring us some fig - gy pud - ding, please bring it out here!

*Refrain*

We wish you joy, we wish you good cheer,

We wish you a mer-ry Christ-mas and a hap - py New Year!

*Descant**Verse only**Sing, play bells or piano*

Oh, ring all bells! Ring all bells! Ring all bells for a hap-py New Year!

We wish you a merry Christmas,  
We wish you a merry Christmas,  
We wish you a merry Christmas,  
And a happy New Year.

Oh, bring us some figgy pudding,  
Oh, bring us some figgy pudding,  
Oh, bring us some figgy pudding,  
Please bring it out here?

Good tidings we bring,  
To you and your kin,  
Good tidings for Christmas  
and a Happy New Year.

We wish you joy,  
We wish you good cheer,  
We wish you a merry Christmas  
and a Happy New Year!

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme,  
G. (1970). Belmont, CA: Wadsworth.

## So My Sheep May Safely Graze

Rod McKuen

Come sheep come fill count you one by one One for John and one for Jacob, One for Job and one for the  
child who's born this morning in Beth-le-hem.

From Music by Crook, E., Bennett, R., & Walker, D.. (1985).  
New Jersey: Silver Burdett.

So my sheep may safely graze, I'd climb the highest hill  
And keep a watch our for the hawk and for the howling wolf.  
I made a friend out of the wind and got to know the snow,  
So even in the wintertime - my sheep may safely graze.

Chorus

Calling Come, sheep, come. I'll count you one by one.  
One for John and one for Jacob, One for Job and one for the  
child who's born this morning in Bethlehem.

All good shepherds watch their flocks, to the lowest lamb.  
So that they may safely graze and never come to harm.  
Guarded from the hunter's horn, shielded from the sun.  
All my sheep may safely graze - in far fields or at home.

## (Chorus)

Last night there were soldiers on the road below the town  
And creatures in the heavens with wings of shiny gold.  
One of them came close to me saying, "Do not be afraid.  
A child of God was born this night; Your sheep may safely graze!"

Jingle Bells

James Pierpont

G C E7 ,

Dash - ing through the snow In a one - horse o - pen sleigh.

Am D7 G ,

O'er the fields we go, Laugh - ing all the way.

C E7

Bells on bob - tail ring, Mak - ing spir - its bright. What

Am D7 G D7 G D7

fun it is to ride and sing A sleigh - ing song to - night! Oh.

In this arrangement, there is an optional duet written for the chorus. To play the duet, divide the class into two equal sections: one for the melody and one for the harmony.

Melody G C

Harmony

Jin - gle bells! Jin - gle bells! Jin - gle all the way! Oh, what fun it

G 1. A7 D7 , 2. D7 G

is to ride in a one - horse o - pen sleigh! one - horse o - pen sleigh!

Suggestion:

Children can experiment with adding sleigh bells and sand blocks to "Jingle Bells."

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme, G. (1970). Belmont, CA: Wadsworth.



On Top of Old Smoky

Southern Mountain song

Moderately (no chord)

1. On top of Old Smoky, All  
 2. For court-ing's a pleasure, But  
 cov-ered with snow, I lost my true lov-  
 part-ing is grief, A false heart-ed lov-  
 er For court-ing too slow.  
 er Is worse than a thief.

Here is a variation of the above tune:

On top of my pizza  
 All covered with sauce  
 Could not find the mushrooms,  
 I think they got lost.

I looked in the saucepan,  
 Right under the lid,  
 No matter where I looked,  
 Those mushrooms stayed hid.

I looked in the closet,  
 I looked in the sink,  
 I looked in the cup that  
 Held my cola drink.

Next time you make pizza,  
 I'm begging you please,  
 Do not give me mushrooms,  
 But just plain old cheese.

This is one more variation of the same theme song:

On top of spaghetti  
 All covered with cheese,  
 I lost my poor meatball,  
 When somebody screamed.

It rolled in the garden  
 and under a bush,  
 And then my poor meatball  
 Was nothing but mush.

It rolled off the table  
 and @n to the floor,  
 And then my poor meatball  
 Rolled out of the door.

So it you eat spaghetti,  
 All covered with cheese,  
 Hold on to those mearballs  
 When somebody screams.

We are Good Musicians

German Folk Song

Handwritten musical notation for the song "We are Good Musicians". The notation is in G major (one sharp) and 2/4 time. The first staff contains the melody with lyrics: "We are good musicians we come from far a way, I can play the — — hear me". The second staff continues the melody with lyrics: "We are good musicians now hear us as we play. play my — — (play — — — — —)". Chords G, D7, and G are indicated above the notes.

Suggestions: Guide children to discover that part of the melody in "We are Good Musicians" moves up and down the scale while another part moves on chord tones. One aspect of note reading is the identifying of scale-line and chord-line note patterns.

Other Uses:

Additional verses can be added for variety, such as "I can play my bassdrum, "clarinet", etc...".

## Miss Lucy had a Baby

The musical score is written in 4/4 time and consists of two systems. The first system has a key signature of one flat (B-flat) and a common time signature (C). The melody is on the treble clef, and the bass line is on the bass clef. The lyrics are: "Miss Lu - cy had a ba - by, She named him Ti - ny Tim. She". The second system continues the melody and bass line with the lyrics: "put him in the bath - tub, To see if he could swim." The key signature changes to two flats (B-flat and E-flat) for the second system. The lyrics are: "put him in the bath - tub, To see if he could swim." The score includes guitar chords: C, G7, F, G7, and C.

Miss Lucy had a baby.  
 She named him Tiny Tim.  
 She put him in the bathtub  
 To see if he could swim.

He drank up all the water,  
 He ate up all the soap  
 He tried to eat the bathtub  
 But it wouldn't go down his throat.

He floated up the river  
 He floated down the lake.  
 And now Miss Lucy's baby  
 Has got a bellyache.

Miss Lucy Called the Doctor  
 Miss Lucy called the nurse,  
 Miss Lucy called the lady  
 With the alligator purse.

"Measles," said the Doctor,  
 "Mumps," said the nurse,  
 "A virus," said the lady  
 with the alligator purse.

"Penicillin," said the Doctor.  
 "Bed rest," said the nurse.  
 "Pizza," said the lady  
 With the alligator purse.

"He'll live," said the Doctor,  
 "He's all right," said the nurse,  
 "I'm leaving", said the lady  
 with the alligator purse.

Miss Lucy gave me peaches,  
 And then she gave me pears,  
 And then she gave me fifty cents  
 And kicked me up the stairs.

My mother was born in England,  
 My father was born in France,  
 And I was born in diapers  
 Because I had no pants.

From Silly Song Book by Nelson, E.  
 (1981). NY: Sterling.

January song

The Orchestra

Austrian Folk Song  
Words: Anonymous

1.

The clar-i-net, the clar-i-net goes

du-da, du-da, du-da, du-da det, The clar-i-net, the

clar-i-net goes du-da, du-da, du-da det.

2.

The vi-o-lin's sing-ing, la

la la la la la la la la la, The vi o-lin's

sing-ing la la la la la la la.

January song

The Orchestra (continued).

3.

Oh the trum - pet oh the trum - pet, ta - ta -

ta - ta - ta - ta - ta - ta - ta - ta - ta, The trum - pet oh the

trum - pet ta - ta - ta - ta - ta - ta - ta - ta - ta.

4.

The horn, the horn it

sounds for - lorn, The horn, the

horn it sounds for - lorn.

## The Orchestra (continued)

5.

The drum drum drum thrum thrum I'm

pound - ing the drum, Five, one, one,

five, five, five, five, five, one.

## Suggestions:

"The Orchestra" can be sung several different ways. As a round, the different parts can be sung in succession by groups of singers, each group beginning in turn with part 1 and singing parts 2, 3, 4, and 5 in order. A variant of this method is to begin with part 5 and reverse order.

As a cumulative song, each group of singer is responsible for only one part. Here, teachers can accommodate differences in voice ranges by assigning parts appropriate to the children's voices.

From Singing with Children by Nye, R., Nye, W., Aubin, N., & Kyme, G. (1970). Belmont, CA: Wadsworth.

Sarasponda

Dutch Song

C G7 C  
 Sa - ra - spon - da, Sa - ra - spon - da, Sa - ra - spon - da, Ret - set - set!  
 C G7 C  
 Sa - ra - spon - da, Sa - ra - spon - da, Sa - ra - spon - da, Ret - set - set!  
 F C F C  
 Ah - do - ray - oh! Ah - do - ray boom - day - oh!  
 G7 C G7 C  
 Ah - do - ray - boom - day ret - set - set! Aw - say - paw - say - oh!

etc.

Chant: Boom-dah, boom-dah, boom-dah, boom-dah

The above pattern, a one-pitch chant can be sung during the first four measure. It can also serve as an introduction.

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme, G. (1970). Belmont, CA: Wadsworth. p152.

## February song

## You're a Grand Old Flag

George Cohan

Handwritten musical score for "You're a Grand Old Flag" by George Cohan. The score is written on four staves in G major (one sharp). The first staff has a key signature change from one sharp to two sharps. Chords are written above the notes. The second staff includes a "Coda" marking. The third staff begins with a "Coda" marking and ends with a double bar line. The fourth staff continues the melody.

You're a grand old flag, you're a high flying flag,  
 And forever in peace may you wave.  
 You're the emblem of the land I love: the home of the  
 free and the brave.

Every heart beats true 'neath the red, white, and blue,  
 Where there's never a boast or brag.  
 But, should auld acquaintance be forgot,  
 Keep your eye on the grand old flag.



## Stars and Stripes Forever

John Philip Sousa

Tonettes only

Autoharp:

rah for the flag of the free, May it  
 wave as our stan - dard for ev - er, The  
 gem of the land and the Sea, The  
 ban - ner of the right! Let  
 ty - rants re - mem - ber the day, When our  
 fa - thers with might - y en - deav - or, Pro -  
 claimed as they marched to the fray, That by their  
 might and by their right it waves for - ev - er!

The Marine's Hymn

From the halls of Mon - te - zu - ma, to the shores of  
 fight our coun - try's bat - tles, on the land or

Trip - o - li, We will  
 on the sea. First to fight for right and

free - dom, And to keep our hon - or clean; We are

proud to claim the ti - tle of U - ni - ted States Ma - rines.

Chords: C, C, G7, G7, C, C, C, C, C, C, G7, G7, C, C, C, C, F, F, F, F, C, C, C, C, F, F, F, F, G7, G7, G7, C, C, G7, G7, C, C, C, C, G7, G7, C, F, C

This song is a good song to teach during the month of February as it is lively and instills patriotism.

From Fun-Way Pre-Band Instruments by John Brimhall, (1984).  
 Miami: Hansen House.

## Clementine

American Folk  
Song

In a cavern, in a canyon,  
Excavating for a mine,  
Lived a miner forty-niner  
And his daughter, Clementine.

Chorus

Oh my darling, oh, my darling,  
Oh, my darling Clementine,  
You are lost and gone forever  
Dreadful sorry, Clementine.

Light she was and like a fairy,  
And her shoes were number nine,  
Herring boxes without topes  
Sandals were for Clementine.

Chorus

Drove her ducklings to the water,  
Every morning just at nine,  
Hit her foot against a splinter,  
Fell into the foaming brine.

Chorus

Ruby lips above the water,  
Blowing bubbles soft and fine,  
But alas, I was no swimmer  
So I lost my Clementine.

Chorus

Then the miner, forty-niner  
Soon began to peak and pine,  
Thought he oughta join his daughter,  
Now he's with his Clementine.

Chorus

Now you scouts may learn the moral  
Of this little tale of mine.  
Artificial respiration  
Would have saved my Clementine.

Chorus

How I missed her, how I missed her,  
How I missed my Clementine,  
Till I kissed her little sister,  
And forget my Clementine.

Chorus

From Funny Song Book by Esther  
Nelson, (1984).

## What the World Needs Now is Love

Burt Bacharach

What the world needs now is love sweet love. It's the only thing that there's just too little of. What  
the world needs now is love sweet love no, not just for some but for ev-ry one.

No, not jst for some but ev-ry-one. no not just for some , oh, but just for ev-ry one.

What the world needs now is love, sweet, love.  
It's the only thing that there's just too little of.  
What the world needs now is love, sweet, love.  
No, not just for some, but for everyone.  
Lord we don't need another mountain,  
There are mountains and hillsides enough to climb.  
There are oceans and rivers enough to cross, enough to last  
Till the end of time.

(Repeat the first four lines)

Lord we don't need another meadow,  
There are cornfields and wheatfields enough to grow.  
There are sunbeams and moonbeams enough to shine.  
Oh listen Lord, if you want to know.

(Repeat the first four lines to finish.)

From The Great Big Note Book by Richard Bradley (1976).

## Go Down, Moses

## Spiritual

Am E7 Am E7 Am E7 Am E7

Am Dm Am E7 Am Fine

When Israel was in Egypt's land,  
 Let my people go;  
 Oppressed so hard they could not stand,  
 Let my people go;  
 Go down, Moses,  
 Way down is Egypt's land  
 Tell ole Pharaoh,  
 Let my people go.

No more shall they in bondage toil,  
 Let my people go;  
 Let them come out with Egypt's spoil.  
 Let my people go;  
 Go down Moses,  
 Way down in Egypt's land,  
 Tell ole Pharaoh,  
 Let my people go.

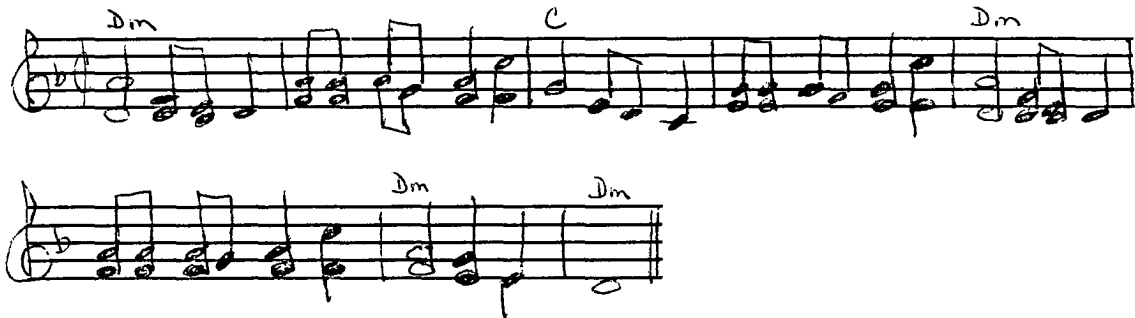
## Suggestion:

Intermediate boys and girls need to experience success as a step toward the eventual expansion of their limited voice ranges. In "Go Down, Moses" the words "Let my people go" have the same notes each time they are repeated. The low voices can form a "special chorus" for this important part of the song.

From Singing with Children by Nye, R., Nye, V., Aubin, N. & Kyme, G. (1970). Belmont, CA: Wadsworth.

## Sinner Man

## Spiritual



Oh, sinner man, where you gonna run to?  
 Oh, sinner man, where you gonna run to?  
 Oh, sinner man, where you gonna run to,  
 All on that day?

Run to the rock, the rock was a melting, (three times)  
 All on that day.

Run to the trees, trees were a-swaying (three times)  
 All on that day.

Fall to the earth, earth was a-rolling, (three times)  
 All on that day.

Run to the sea, the sea was a-raging (three times)  
 All on that day.

Oh, sinner man, you should-a been a-praying, (three times)  
 All on that day.

Oh, sinner man, where you gonna run to? (three times)  
 All on that day.

## Suggestion:

Students can make up their own rhythm patterns to play with the song.

From Music by Crook, E., Reimer, B., & Walker, D. (1985).  
 Morristown, NJ: Silver Burdett.

## Joshua Fought the Battle of Jericho

Spiritual

The image shows three staves of handwritten musical notation in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes. Chords are indicated above the staff: Dm, A7, Dm, and A. The second staff continues the melody, including a 'Fine' marking. Chords include A7, Dm, A7, Dm, A7, Dm, A7, and Dm. The third staff concludes the piece with chords Dm, A7, Dm, Gm, A7, and Dm.

Joshua fought the battle of Jericho, Jericho, Jericho.  
 Joshua fought the battle of Jericho And the walls came tumblin' down.

1. You may talk about your King of Gideon  
 You may talk about your man of Saul.  
 There's none like good ole Joshua,  
 At the battle of Jericho.

(Sing first two lines).

2. Right up to the walls of Jericho,  
 They marched with spear in hand,  
 "Go blow them ram horns," Joshua cried,  
 "'Cause the battle am in my hand."

(Sing first two lines).

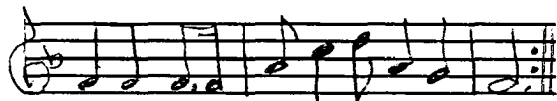
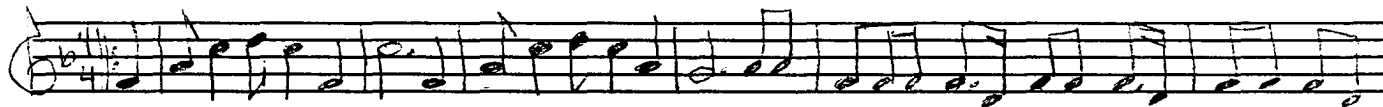
3. Then the lamb, ram, sheep horns began to blow,  
 And the trumpets began to sound,  
 Joshua told the children to shout that mornin'  
 And the walls came tumblin' down.

(Sing the first two lines one last time).

## March song

## There's No Hidin' Place

## Black Spiritual



There's no hidin' place down there,  
 There's no hidin' place down there,  
 Oh, I went to the rock to hide my face,  
 The rock cried out, "No hidin' place,"  
 There's no hidin' place down there.

1. Oh the rock cried, "I'm burying too,"  
 Oh, the rock cried, "I'm burning too":  
 Oh, the rock cried out, "Im burnin' too,  
 I want to go heaven as well as you.  
 There's no hidin' place down there.

(Repeat the first five lines, then go to verse 2).

2. Oh, the fox got a hole in the ground,  
 Oh, the fox got a hole in the ground,  
 Oh the fox got a hole, the bird got a nest,  
 But us poor sinners got no hidin' place.  
 There's no hidin' place down there.

(Repeat the first five lines, one last time).

From Music by Crook, E., Reimer, B., & Walker, D. (1985).  
 Morristown, NJ: Silver Brudett.



Rocka My Soul

Negro Spiritual

Rocka my soul in the bosom of Abraham;  
 Rocka my soul in the bosom of Abraham;  
 Rocka my soul in the bosom of Abraham;  
 Oh, rocka my soul.

So high, you can't get over it,  
 So low, you can't get under it,  
 So wide, you can't get around it;  
 You must go in at the door.

Suggestion:

This stimulating, rhythmic song can be used in the intermediate grades to study the relationship of a syncopated melody and a steady driving beat.

D.C. and Fine tells the singer to return to the beginning and continue to the word Fine, which means the end.

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme, G. (1970). Belmont CA: Wadsworth.

## Gonna Build a Mountain

Leslie Bricusse  
Anthony Newley

Gonna build a mountain, from a little hill.  
Gonna build a mountain, least I hope I will.  
Gonna build a mountain, gonna build it high.  
I don't know how I'm gonna do it,  
Only know I'm gonna try.

The song "Gonna Build a Mountain" is based on the G-major scale.

From Music, Crook, E., Reimer, B., Walker, D. (1985).  
Morristown, NJ: Silver Burdett.

Good News

Spiritual

Good news, char-i-ot's com-in', Good news, char-i-ot's com-in', Good news,  
 char-i-ot's com-in' and I don't want it to leave me be-hind. Good hind.  
 VERSE There's a long white robe in heav-en I know, There's a long white robe in heav-en I know, There's a  
 long white robe in heav-en I know, And I don't want it to leave me be-hind. Good

Suggestion:

All of the spirituals that are in this month's curriculum would make an appropriate program for parents.

From Fun-Way Pre-Band Instrument by Brimhall, J. (1984).  
 Miami, FL: Charles Hansen.

It Ain't Gonna Rain No More

Esther Nelson

Chorus F

Oh, it ain't gon - na rain no more, no more, It

C

ain't gon - na rain no more. So

C7

how the heck you gon - na wash your neck, If it

Bb F

ain't gon - na rain no more.

Oh, a peanut sat on a railroad track.  
 Its heart was all a-flutter.  
 Along came the 5:05 -  
 OOps - peanut butter.

Chorus

Oh, a skinny old lady once took a bath.  
 She didn't tell a soul.  
 She forgot to put the stopper in,  
 And slid right down the hole.

Chorus

## It Ain't Gonna Rain No More (continued)

A cow walked on the railroad track  
The train was coming fast.  
The train got off the railroad track  
To let the cow go past.

## Chorus

A boy stood on a burning deck.  
His feet were full of blisters.  
He tore his pants on a rust nail.  
And now he wears his sister's.

## Chorus

Oh, there ain't no bugs on me,  
There ain't no bugs on me.  
There may be bugs on some of you mugs,  
But there ain't no bugs on me.

## Chorus

I woke up in the morning.  
I glanced upon the wall.  
The roaches and the bedbugs  
Were having a game of ball.

## Chorus

The score was six to nothing.  
The roaches were ahead.  
A bedbug hit a home run  
And knocked me out of bed.

## Chorus

Oh, a man was standing by a sewer he died.  
And by a sewer he died.  
They took him to his funeral  
And called it sewer-cide!

## Chorus

There ain't no flies on me,  
There ain't no flies on me,  
There may be flies on some of you guys,  
But there ain't no flies on me!

From Silly Song Book by Nelson, E. (1981). New York: Sterling.

The Camptown Races

Stephen Foster

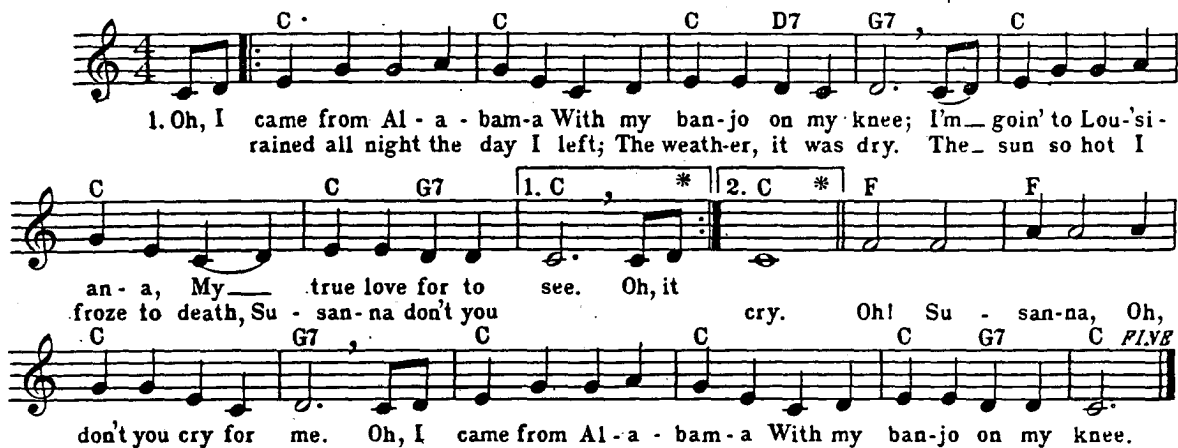
35



1. The Camp-town la - dies sing this song: Doo-dah,  
came down here with my hat caved in, Doo-dah,  
doo-dah! The Camp-town race track's nine miles long,  
doo-dah! I'll go back home with lots of tin.  
Oh, doo-da - day! 2. I  
Oh. doo-da - day! Going to run all  
night, going to run all day. I bet my mon-ey on the  
bob-tail nag, Some-bod-y bet on the bay.

Oh! Susanna

Stephen Foster



1. Oh, I came from Al - a - bam-a With my ban-jo on my knee; I'm goin' to Lou-'si-rained all night the day I left; The weath-er, it was dry. The sun so hot I  
an - a, My true love for to see. Oh, it  
froze to death, Su - san-na don't you cry. Oh! Su - san-na, Oh,  
don't you cry for me. Oh, I came from Al - a - bam-a With my ban-jo on my knee.

## April song

## Five Hundred Miles

Hedy West

1. If you miss the train I'm on, You will know that I am gone. You can hear the whis-tle  
 2. one, Lord, I'm two, Lord I'm three Lord I'm four. Lord I'm five hun-dred  
 blow a hun-dred miles. A hun-dred miles, a hun-dred miles, a hun-dred miles, a hun-dred  
 miles a-way from home. A-way from home, a-way from home, a-way from home, a-way from  
 miles. You can hear the whis-tle blow a hun-dred miles. Lord, I'm  
 home, Lord, I'm five hun-dred miles a-way from home.

This song should be sung at a moderately slow tempo.

From Fun-Way Pre-Band Instrument by Brimhall, J. (1984).  
 Miami, FL: Charles Hansen.

Lord, Lord, I've Got Some Singing To Do Robert Schmert

The Lord made all the world in just six days, And

on the sev-enth day we sing his praise. For land so green and

sky so blue, Lord, Lord, I've got some sing-ing to do.

Lord, Lord, I've got some sing-ing to do, Lord, Lord, I've got some

Lord, Lord, I've got sing - ing to do, Lord, Lord, I've got

sing-ing to do, Lord, Lord, I've got some sing-ing to do,

sing - ing, sing-ing, My Lord, Lord, I've got sing - ing to do,

Don't take me, Lord, too soon.

Don't take me, Lord, too soon.

From Silver Burdett Music by Crook, E., Reimer, B., Walker, D., (1985).

Gr. 5, p 51.



Old Joe Clarke

Traditional

D

Old Joe Clarke's a fine old man, Tell you the rea-son why. He

A D

keeps good can - dy 'round his house And lots of ap - ple pie.

CHORUS A7

Fare ye well, Old Joe Clarke, Fare ye well, I say.

D A D

Fare ye well, Old Joe Clarke, I'm a - goin' a - way.

Old Joe Clarke had a house  
Fifteen stories high.  
And every story in that house  
Was filled with chicken pie.

Chorus

I went down to Old Joe's house,  
Never been there before.  
He slept on the feather bed  
And I slept on the floor.

Chorus

Old Joe Clarke (continued)

Old Joe Clarke had a cow,  
She was long as a rail.  
It took a blackbird one whole day  
To fly from head to tail!

Chorus

Old Joe Clarke had a mule,  
His name was Morgan Brown,  
And every tooth in that mule's head  
Was sixteen inches round.

Chorus

Old Joe Clarke had a cat.  
She was fat and mean.  
She stuck her head in the buttermilk jar  
And washed her whiskers clean.

Chorus

I went down to Old Joe's house  
He invited me to supper.  
I stubbed my toe on the table leg  
And stuck my nose in the butter.

Chorus

May/June song

## This Old Man

Anonymous

This old man, he played one, he played nick-nack  
 on my drum; With a nick-nack pad-dy whack,  
 give your dog a bone, This old man is roll-ing home.

This old man, he played two,  
 He played nick-nack on my shoe,  
 etc.

This old man, he played three,  
 He played nick-nack on my knee.  
 etc.

This old man, he played four,  
 He played nick-nack on my door.  
 etc.

This old man, he played five,  
 He played nick-nack on my side.  
 etc.

This old man, he played six,  
 He played nick-nack on my sticks,  
 etc.

This old man he played seven,  
 He played nick-nack up in heaven  
 etc.

This old man, he played eight,  
 He played nick-nack on my gate.  
 etc.

This old man, he played nine,  
 He played nick-nack on my spine.  
 etc.

This old man, he played ten,  
 He played nick-nack once again.  
 etc.

From The Great Big Note Book by Bradley, R. (1976). Hialeah, FL:  
 Columbia.

The Calypso Band

Traditional

1. All day, all night, calypso band  
 Down on the seashore sifting sand  
 All the little children join in the band  
 Playing on the bongos with both their hands.

Claves and maracas sounding their enticing tones;  
 Conga drums and castanets and even rattling bones.  
 When you see them playing there then you will understand,  
 Why all boys go crazy over our calypso band.

2. All day, all night MaryAnn,  
 Down by the seashore sifting sand;  
 Even little children love Mary Ann,  
 Down by the seashore sifting sand.

From Fun-Way Pre-Band Instrument by Brimhall, J. (1984). Miami, FL.  
 Charles Hansen.

The Billboard Song

C F C

As I was walk - ing down the street One dark and dis - mal day, I

G7

came up - on a bill - board, And much to my dis - may, The

C F C

sign was torn and tat - tered From a storm the night be - fore. The

F G C G7 C

wind and rain had done its job, And this is what I saw:

ENDING: G7 Cm

With flow-through tea bags. —

As I was walking down the street  
 One dark and dismal day,  
 I came upon a billboard  
 And much to my dismay,  
 The sign was torn and tattered  
 From a storm the night before.  
 The wind and rain had done its job  
 And this is what I saw:

(See verses on next page).

The Billboard Song (continued)

Smoke Coca-Cola cigarettes,  
Chew Wrigley-Spearmint beer  
And Kennel Ration Dog Food  
Makes your wife's complexion clear.  
Oh, simonize your baby  
With a Hershey's candy bar,  
And Texaco's the beauty cream  
That's used by every star.

Please take your next vacation  
In a brand new Frigidaire.  
And learn to play piano  
In your winter underwear.  
The doctors say that babies  
Should smoke till they are three,  
And people in the cities  
Ought to bathe in Lipton's Tea  
with flow-through tea bags!

Suggestions:

Children should be encouraged to make up more silly verses to go along with this tune.

So Long

Woody Guthrie

C C C C G7 G7 G7 C

So long, it's been good to know you, So long it's been good to know you,

C C F F C C

So long, it's been good to know you, It's time to be leav - ing;

G7 G7 C G7 C

it's time to go home, We've got to be mov ing a long. —

Woody Guthrie's words for the last line are, " This dusty old dust is a-gettin' my home."

Suggestion:

This song is useful for the study of thirds in the melody line. It is also a good song for the end of the school year.

From Singing with Children by Nye, R., Nye, V., Aubin, N., & Kyme, G. (1970). Belmont CA: Wadsworth.

## Listening

The ten lessons in this section are designed not only to build up an appreciation of music in America, but to stimulate involvement in music. Suggestions for enrichment include, comparing different instruments, repetition of forms, exploring moods, and establishing rhythms through listening to music.

American music reflects the music of the world's people from Europe, Africa, the Orient, Central and South America. Through this amalgamation of backgrounds, listening to American music will allow the students to hear great composers in American while understanding the cultural heritage behind the recordings.

### Famous Composers and Entertainers

Focus: "The Maple Leaf Rag" by Scott Joplin

Material: "Piano Rags" by Scott Joplin (Joshua Rifkin, piano)  
Folkways Record FG 3563.

Procedure: Ragtime was very popular in the United States from 1890 to 1910. Traveling pianists played it in cafes, and eventually everybody was playing dancing or humming it. Ragtime was called such because of the moderate tempo and syncopated beat. Scott Joplin was called the "King of Ragtime" because he wrote and played many pieces. As a boy of Texarkana, Texas, he taught himself to play the piano. As a teenager he played in St. Louis and Chicago. "The Maple Leaf Rag" is named after a club in Sedalia, Missouri where he lived for some time.



During the first listening, encourage soft foot-tapping on the steady underbeat. Play the recording again. This time have the students count how many times they hear the main theme. Encourage listening to the repetition of the form and the syncopated beat.

Enrichment: Listen to other tunes such as "The Entertainer", which was used in the film The Sting.

Focus: "Sophisticated Lady" by Duke Ellington

Material: "Sophisticated Lady" (1933) in Music of Duke Ellington, Columbia CCL -558.

Procedure: Edward "Duke" Ellington studied piano as a child and in his late teens, had his own dance band. He became famous as a leader of bands in New York City called "The Cotton Club". The acceptance of his jazz compositions by the world of serious music was a milestone in history around the late 1920's.

- \* Discuss the melody and the instruments and the "wa wa" sounds of the clarinets, saxophones, and trumpets.
- \* Compare the sounds of this piece with a recording of a current instrumental group.

Enrichment: Other famous jazz tunes by Duke Ellington may be from The Best of Duke Ellington and His Famous Orchestra, Capitol SM 1602.

Focus: "All-Time Greatest Hits" by Benny Goodman.

Material: "All-Time Greatest Hits", Columbia KG 31547.

Procedure: Benny Goodman established the "Swing" era. The unique sounds of the clarinet and his band were sensations in the 1930's and 1940's. Other band leaders at that time such as, Glenn Miller, Woody Herman, and Harry James, each brought their own version of swing. Listen to the sound by the solid beat of the rhythm instruments - piano, drum, bass; the melody carried by the brasses and reeds.

Enrichment: Compare swing to rock, jazz, and ragtime music.

### The Band

The band is a large instrumental group made up principally of wind instruments. The band generally consists of trombones, French horns, clarinets, flutes, saxophones, trumpets, drums and various other percussion instruments.

Focus: "Stars and Stripes Forever", by John Phillip Sousa

Material: Famous Marches of Sousa, London LL 1220.

Procedure: John Phillip Sousa learned to play piano and violin and experimented with all the band instruments. In his early teens he became an apprentice in the Marine Corps band and formed his own band. He composed over one hundred marches and is sometimes called "The March King". The sousaphone, a very large brass horn that plays a very low tone, was named after Sousa.

Focus: "Children's March" by Edwin Franko Goldman

Material: Golden Songbook by Katherine Tyler Wessells

Procedure: Goldman studied music in New York and played in the Metropolitan Opera Orchestra. However, it was his symphonic band, which he organized in 1921, that made him famous. His best known march is "On the Mall". In "Children's March", ten melodies associated with Mother Goose Rhymes are arranged one after another.

The songs are:

Mary Had a Little Lamb

Jingle Bells

Farmer in the Dell

Four and Twenty Black Birds

Lazy Mary

Hickory Dickory Dock

Three Blind Mice

Rock-a-Bye Baby

Pop Goes a Weasel

London Bridge

Enrichment: Introduce unfamiliar songs; then repeat the march for the enjoyment of recognition. Children might enjoy playing instruments with this recording.

Focus: "Rhapsody in Blue" by George Gershwin

Material: Preludes for Piano, RCA Victor 2017

Procedure: As a teenager, George Gershwin studied the piano classics. Then, as he studied music theory, he began to write popular songs in the Tin Pan Alley tradition. He also wrote other kinds of music such as "Porgy and Bess", a famous opera, and orchestra music. He combined popular and serious music into a new kind of American music.

- \* On the first listening, encourage students to remember the first melody.
- \* Discuss playing the piano and the skills required to play this piece.

### Musical Theater

Many of the songs that have become popular over the years have come from the musical theaters.

Focus: "Oklahoma" by Richard Rodgers and Oscar Hammerstein

Material: Selections from Oklahoma, MCA 2030 (1973).

Procedure: The show "Oklahoma" set off a revival of musical comedy.

It became the pattern for musical shows for the next twenty five years. It is the love story of a cowboy named Curly, and his girl, Laurey, at the time the

Oklahoma Territory was admitted to the Union as the forty-sixth state, in 1907.

Curly's opening song, "Oh, What a Beautiful Morning" is a depiction of early morning on the Oklahoma farm. "The Surrey with the Fringe on Top" and "People Will Say We're in Love" portray youthful dreams. The title song "Oklahoma" brings the story to a climax, celebrating not only the wedding, but Oklahoma as the new state.

Enrichment: Study the early history of Oklahoma. Tell the story and its background. Think of other musicals that the children may know. ( "The Sound of Music", "Mary Poppins" & " The Wiz")

### Symphony Orchestra

A symphony orchestra is made up of about one hundred instruments divided into four groups or families: strings, woodwinds, brasses, and percussion. A conductor follows the master score, and, by means of his hands, and expressions, directs and unifies the playing to produce the performance by the composer.

Focus: "Children's Symphony", by Carl McDonald

Material: Adventures in Music Record Library, RCA, Grade 3, vol. 2.

Procedure: The first part of this movement is a cheerful and lively,

and historically, is in a familiar song theme.

Look for "Twinkle, Twinkle Little Star", "Baa, Baa Black Sheep" and "London Bridge" in the song.

Enrichment: Playing the game of London Bridge

Two players stand opposite each other, joining hands and forming a "bridge". Children pass under the bridge as they sing. When the words, "My fair lady" are sung, the bridge keepers drop their arms and catch the child passing through. The child is asked (in a whisper) "Do you like gold or silver?" (The keepers have already chosen one or the other). The child stands behind the "silver" or "gold" person. After the children are caught, the game ends with a tug of war.

Some traditional verses to the tune are  
London Bridge is falling down, my fair lady.  
Build it up with iron bars, etc.  
Iron bars will bend and break, etc.  
Build it up with pine and needles, etc.  
Pine and needles rust and bend, etc.  
Build it up with gold and silver, etc.  
Gold and silver I've not got, etc.

Focus: "American Salute" by Morton Gould (1943)

Material: Music of Morton Gould, Columbia Recording, ML 54218

Procedure: Morton Gould was an exceptional child musician, able to

play by ear, compose pieces, and improvise on a melody in recital. In the "American Salute" he uses the popular song "When Johnny Comes Marching Home" as the theme. Just before World War II, he conducted government sponsored program that included pieces characterizing allied countries. He wrote this composition to represent the United States.

Enrichment: Sing other Civil War tunes such as "Battle Hymn of the Republic", and "Tramp, Tramp, Tramp", Listen to the interlude featuring the snare drum and for the main theme played by oboes, English horn, bass clarinet and bassoon.

### Instruments that You Can Make

The following activities are suggested for creating instruments in the classroom. All materials can be easily obtained and directions are simple. Using the homemade instruments should enthuse even the most reluctant student to create music.

#### The Jug

Jug bands were very popular during the 1920's and consisted of almost anything that sounded - washboards, saws, kazoos, spoons, and bones. These bands played for dances and festivals. Today the Jug Band is still popular and brings a country flavor to many forms of music.

Materials: a jug of glass, stoneware, plastic, ceramic or a bottle with a narrow mouth. (Different sizes of jugs and bottles make different sounds and pitches.)

Procedure: Hold jug by placing a finger through the loop handle on the neck and hold it below your mouth. Rest it under your lower lip (like a flute). Pucker your lips and blow across and into the jug. The sound will vary by blowing with short puffs or moving your tongue as you blow.

Enrichment: Play your jug with a country style of music.

Listen to "Jim Kweskin and the Jug Band," Vanguard VRS 9139 and VSD 2158.



### Maracas

Maracas may be made a variety of ways. Below are a couple suggestions.

1. Maracas may be made from spice boxes filled with rice, beans, pebbles, etc... Secure the tops and push a dowel through the bottom to the top (A drill to make the holes would ease the project). Fasten at the top with a screw.

2. Old light bulbs covered with paper - mache looks like the shape of an actual maraca. When the paper - mache is dry, strike the head to break the glass inside, thus a maraca is formed.

### Flower Pot Bells

Materials: various sizes of clay pots, cord or rope, and a striker

Procedure: Check for cracks in the clay pots. Knot a cord and push up knot through hole in pot. Arrange pots small to large. Suspend them on a wooden frame so they can hang freely or have each child hold the cord and be responsible for that tone that the pot creates.

Enrichment: As with all percussion instruments, the bells can enhance many songs that may be song or played in class.

### Pop Top Castanets

The castanet is used primarily in Spanish or Mexican music. It was once used as an instrument that dancers played while dancing.

Materials: A six inch strip of cardboard, two bottle caps, and glue or hot glue gun.

Procedure: Attach the bottle caps to the folded strip of cardboard. Center the cardboard in your palm with your thumb and one finger on the cardboard. When you bring them together the two caps strike one another to create a Spanish-Mexican sound.

Enrichment:

### The Makeshift Kazoo

Materials: a comb and wax paper

Procedure: Fold the wax paper over the comb and place lips over the wax paper. The wax paper acts as a vibrator so that as you hum your voice becomes amplified.

Enrichment: Suggested tunes such as "Oh! Susanna", "Polly, Wolly Doodle", and other such lively folk tunes add a flavor that makes it fun to play the Kazoo.

### The Humboard Kazoo

A fancier type of kazoo is listed below:

Materials: a cardboard tube, wax paper and a rubber band.

Procedure: Cover the end of a cardboard tube with wax paper.

Fasten a rubber band around the tube to hold the paper tightly. Punch eight small holes down the center of the tube. Put your lips to the end of the tube and hum. Holding your fingers over the holes will vary the sound. Aluminum foil wrapped around the humboard will make the instrument look more like a concert instrument.

### Brass Tube Triangle

Materials: a twelve inch length of  $\frac{1}{4}$ " thick brass, or aluminum; six inch rod, and string

Procedure: Run the string through the tubing so you can hold it or hold it up. A rod of six inches makes a good striker.

Enrichment: "Hickory, Dickory Dock" , "Twinkle, Twinkle Little Star" are just a sample of songs that are enriched with the triangle sound.

### Summary

The curriculum in this chapter has been developed to help give the teacher confidence in presenting music in the classroom. The writer has tried to design a program with particular emphasis on help for the non-music major teacher who may have a limited musical background and additional problems of inadequate funds for materials. Some suggested songs to sing, records for listening, and musical instruments that can be created have been presented. A set of broad objectives have been outlined and implemented throughout the activities in the curriculum. The criteria set in Chapter 2 was used as the guiding principles for this program.

The activities have been selected for intermediate grade appeal and have been written in an easy to follow outline. Enrichment suggestions are further listed to allow the teacher the opportunity to expand the lessons. For the non-music major teacher, this study may serve as a reference guide with which to locate quickly such items as:

- \* songs appropriate for each season, holiday or month
- \* titles and background information of American composers for music listening
- \* directions for creating musical instruments in the classroom
- \* a copy of each song with chords so that the autoharp or any other such instruments may accompany the singing

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