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The Development of the Elementary Music Curriculum Guide for Princess Anne County-Virginia Beach City Schools

Irene Altheide Korte

College of William & Mary - School of Education

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THE DEVELOPMENT OF THE ELEMENTARY MUSIC
CURRICULUM GUIDE FOR PRINCESS ANNE COUNTY--
VIRGINIA BEACH CITY SCHOOLS

A Project
Presented to
The Faculty of the Department of Education
The College of William and Mary in Virginia

In Partial Fulfillment
Of the Requirements for the Degree of
Master of Education

By
Irene Altheide Korte
January 1962

APPROVAL SHEET

This project is submitted in partial fulfillment of
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Master of Education

Author

Approved, January 1962:

Armand J. Galfo

Armand J. Galfo, Ed.D.

Roderick A. Ironside

Roderick Airth Ironside, Ph.D.

Charles R. Varner

Charles R. Varner, M. M.

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ABSTRACT

The purpose of this project is to develop a music curriculum guide for the Princess Anne County--Virginia Beach City Schools, and to review the organization of the initial Study Guide for Music Curriculum Building, which with subsequent revisions and additions resulted in the 1962 Music Curriculum Guide.

This project presents in chronological sequence the development of the curriculum guide from the conception of the idea to the completed guide. The local staff participated in two workshops of three days each as the guide was being developed. The first workshop in 1959 produced a Study Guide for Music Curriculum Building, which was reviewed and studied at inservice meetings throughout that school term. The successive workshop in 1960 was devoted to expanding the original Study Guide. In both workshops the staff was divided into committees for writing specific sections of the guide.

The finished Music Curriculum Guide, which is found in Appendix B, represents the work of the staff which was then reorganized, edited, and much expanded by the chairman and editor, who is the author of this project.

An evaluation of the processes involved in constructing the curriculum guide indicate that much time could have been saved by deciding upon the objectives for each grade as the initial step. Each committee, then, would have had a definite outline to follow, and definite objectives to expand as the guide was being developed.

THE DEVELOPMENT OF THE ELEMENTARY MUSIC
CURRICULUM GUIDE FOR PRINCESS ANNE COUNTY--
VIRGINIA BEACH CITY SCHOOLS

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

The reason for constructing a music curriculum guide, or any curriculum guide, is an attempt to improve the educational environment of the students within the school; and through the use of the curriculum guide produce better results in terms of student achievement.¹ Such a desire motivated the elementary music staff of the Princess Anne County--Virginia Beach City Schools to begin a two-year project of building a music curriculum guide.

I. THE PROBLEM

Statement of the Problem

The purpose of this project is (1) to develop a music curriculum guide for the Princess Anne County--Virginia Beach City Elementary Schools, and (2) to review the organization of the initial Study Guide for Music Curriculum Building, which with subsequent revisions and additions resulted in the 1962 Music Curriculum Guide.

¹ Robert House, "Curriculum Construction in Music Education," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education, Part I (University of Chicago Press, Chicago, Illinois, 1958), p. 236.

Significance of the Problem

Twelve new schools were constructed in Princess Anne County in the past twelve years. It has also been necessary to supplement some of the newly constructed schools with ten additional classrooms. This construction resulted from a tremendous spurt in population growth during the decade 1950-60. As a consequence, Princess Anne County is rapidly changing from a rural area to a suburban community. In 1950 Princess Anne population numbered 36,887, and according to the 1960 census the population was 76,264. This represents an increase of 107 percent.² This tremendous growth ranks Princess Anne County as twenty-ninth in the forty-five fastest growing counties in the United States.³

Because of the shortage of experienced personnel, and the number of new schools the county had to staff, it was often necessary to place inexperienced music teachers in the new schools. The music teacher would have the dual responsibility of initiating the school music instructional program in regard to the course of study and also the purchasing of equipment. Needless to say, there were as many variations of music programs in the Division as there were teachers. Consequently, it was felt necessary to assure

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The Norfolk-Virginian Pilot, "Population Grows in Princess Anne County," August 5, 1960.

3

Ibid.

that all boys and girls in the Division Schools would be receiving like musical experiences.⁴ Inasmuch as a series of haphazard musical experiences does not guarantee the integrated pattern of experiences which characterizes the successful music program,⁵ and since there was no Division music supervisor to provide over-all guidance; the music teachers expressed a desire to develop a music curriculum guide for their own use.

It was not practical to borrow from a music curriculum guide designed for another school system because any instructional program, musical or otherwise, must be in harmony with its locale. The music program must reflect the local administrative philosophy, and take into consideration the cultural needs of the resident community. It should also suggest musical activities for all the teachers, and be designed to reach the type of students in the particular school area. The administration, community, instructional staff, and students, collectively, determine the way in which music will be taught.⁶

⁴
Irene A. Korte, "Princess Anne--Virginia Beach Looks Ahead," VMEA Notes, Virginia Music Educators Association Official Publication, Vol. 12, No. 1, Richmond, Virginia, February 1960, p. 7.

⁵
House, op. cit., p. 239.

⁶
House, op. cit., p. 233.

Cognizant of the need for a written music curriculum guide, and in support of the venture, M. Frank W. Cox, Division Superintendent, designated September 14, 15, and 16, 1959, as workshop days for the elementary music staff for the sole purpose of beginning work on the music curriculum guide. This initial workshop convened at Oceana School with Mrs. Irene A. Korte, music chairman, serving as coordinator, and Miss Louise Luxford, Elementary Supervisor and Director of Personnel, serving as advisor.⁷

II. DEFINITION OF TERMS USED

Curriculum Guide. Curriculum Guide in this report shall mean the course of study for the elementary music program as formulated by the elementary music instructors for their own use and by the classroom teachers also.

Staff. Throughout this report, staff shall refer to only the elementary vocal instructors; when instrumental instructors or secondary school personnel are involved, a distinction will be made.

Inservice Meetings. This term refers to regularly scheduled monthly staff meetings on released time from teaching duties held during the school year 1959-60.

Music Chairman. In this report, the music chairman shall refer to the leader of the music teachers as appointed by the supervisory staff. The writer of this

⁷
Korte, op. cit.

project served in the capacity of chairman during the period covered by this project.

Administration. This term as used in this report shall refer collectively to the superintendent of schools, the elementary supervisory staff, and the elementary school principals.

Division. The local school division or district includes both the schools of Princess Anne County and Virginia Beach City. The term Division is utilized in an all inclusive manner to cover the white schools.

III. ORGANIZATION OF REMAINDER OF PROJECT

After a discussion of the place of music in the school, this project will present in chronological sequence the development of the Music Curriculum Guide, beginning with a survey of the literature and available curriculum guides from other school systems. This will be followed by preparation for, and the organization of the 1959 Workshop, with a review of the resulting instrument, A Study Guide for Music Curriculum Building. There will follow a report of the evaluation process and procedures of this "Study Guide" during the school year 1959-60, and how the guides of all the teachers were compiled into one master file at the end of the year. This material was then sent on to Dr. C. J. Hesch, State Supervisor of Music, for his perusal prior to the September 1960 Curriculum Workshop. This workshop will be discussed with committee

assignments to "fill out" the Curriculum Guide, and the plans for the final editing process by the chairman.

A copy of the finished Curriculum Guide will be found in the appendix.

CHAPTER II

MUSIC IN THE ELEMENTARY SCHOOL

"Music has its own system of pedagogics; and he who would teach music well must teach it systematically."¹

Is there any quarrel with the above statement taken from William Locke Smith's The Practical Music Reader which was published in 1860?

According to Louis P. Thorpe, a contemporary psychologist at the University of Southern California, many music instructional programs lack the direction which learning theory can provide. It appears that many music teachers are not aware of ways music instruction can be improved by using the findings of research in psychology.²

In the teaching of music skills there are five fundamental procedures which agree with current learning theories. These instructional practices include: (1) securing motivation, (2) determining whether child has

¹ William Locke Smith, The Practical Music Reader, (Cincinnati: Jones Brothers and Co., 1880), p. vii.

² Louis P. Thorpe, "Learning Theory and Music Teaching," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education, Part I, (University of Chicago Press, Chicago, Illinois, 1958), p. 163.

sufficient maturation for a particular musical activity, (3) using the concept of pattern learning by approaching the objective as a whole, (4) evaluating pupil progress systematically, and (5) teaching for integrated development of the student--as he learns musical skills he will probably gain increased self-confidence, social poise, and increase his social contacts.³

Robert House, Head of the Department of Music at the University of Minnesota--Duluth Branch, agrees with the latter part of William Locke Smith's statement. House feels that the music teacher should pursue a program which keeps certain central objectives in constant focus while also allowing for the pursuit of various special interests.⁴

Music is recognized as one of the common learnings, and music, as one of the seven liberal arts, has formed an integral part of the educational systems of Western civilization from Hellenic times to the present. This is known to any student of educational philosophy. It has been a part of the American public school curriculum since Lowell Mason labored in its behalf in the Boston

³

Thorpe, op. cit., p. 190.

⁴

Robert House, "Curriculum Construction in Music Education," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education, Part I, (University of Chicago Press, Chicago, Illinois, 1958), p. 252.

Schools some one hundred and twenty years ago. Today school administrators regard music as a part of our American heritage which must be preserved through the schools--not only as a skill, but as an art and as an aesthetic experience--the possession of which is the birthright of every child of every parent.⁵

Administrators also acknowledge the fact that some teachers make great contributions to the lives of their students by introducing them to the world of music.⁶ Unfortunately, a musician must undergo long years of formal study to master the techniques involved in his performance. However, the student of music derives value from his music courses other than the considerations of future career, because music can help him to understand, to think, to feel, and to hear--all of which may enrich his entire life.⁷

The music educator should be concerned not only with the present musical development of the student, but also with his future appreciation and attitudes toward music as a consumer or as an active participant. William H. Lamore, Assistant Superintendent of the Milwaukee Schools,

⁵ Forest Conner, "Music in the General Curriculum," Music Educators Journal, April-May 1959, Vol. 45, No. 5, Washington, D. C., p. 39.

⁶ Conner, op. cit., p. 34.

⁷ Editorial in The Virginian-Pilot, Norfolk, Virginia, May 16, 1959.

has said that we must project values into the gamut of our musical experiences for we cannot leave the development of cultural taste to mere chance.⁸

The elementary school is a time in the educational process when all children participate in musical activities. It is of supreme importance, then, that a background of experience and knowledge be built at this time for future appreciation.

Augusta Pratt, a classroom teacher from New Mexico who participated on a panel in music education at the Southwestern Music Educators Conference at Albuquerque in 1961, stated that the "take home" quality of music has been neglected too many times in today's curriculum. She felt that the student should be made more self-sufficient in music so that he could use music to enrich his life during his leisure hours.⁹

A 1959 Wall Street Journal reported that there is a growing interest in music by people of widely differing vocations, and that here in the United States there are indications that the desire to play a musical instrument has been rising sharply. This rising participation by

⁸ Opinion expressed by William M. Lamers at the Southwestern Music Educators Conference, Albuquerque, New Mexico, published in the Music Educators Journal, April-May 1961, pp. 42-46.

⁹ Opinions expressed by Augusta Pratt at the above mentioned conference, and also published in the Music Educators Journal, same reference.

amateurs was expected to result in a record five hundred million dollar sales of musical instruments in the year 1959.¹⁰ It is interesting to note that a later news item in the May 1961 Norfolk Ledger-Star reported a five hundred ninety million dollar sales of musical instruments and accessories for the year 1960.¹¹

One of the music industry observers interviewed by the Wall Street Journal, expressed the opinion that the greatest impetus to the increased interest in studying music has come from the expanded school music programs. Another factor related to the music boom, as given by the music merchants, was the fact that many adults are turning to music for the first time, and this is credited to the increased amount of leisure time people now have.¹²

With such an appetite for music found in many adults, it challenges the music educator to provide the finest of formative experiences. Unfortunately, these hoped for, fine experiences do not always develop. One administrator has expressed an opinion that the music area is frequently considered the weakest part of the school curriculum;¹³

¹⁰ William Robertson, "That Din You Hear May Be Only Father Playing His Trombone," The Wall Street Journal, June 26, 1959, p. 1.

¹¹ News item in the Norfolk Ledger-Star, May 22, 1961.

¹² Robertson, op. cit., p. 18.

¹³ Opinion expressed by Dr. Burt Stover as a member of a panel on Elementary Music Curriculum Planning, Music Educators National Conference, Atlantic City, March 1960.

another feels that in this area there appears to be still more questions than convincing answers.¹⁴ The music educator must be cognizant of the fact that whereas there are problems and responsibilities peculiar to the field of music; these must not prevent music from being a part of the composite curriculum.¹⁵

The Need For a Music Curriculum Guide

It has been acknowledged that nothing is to be gained by an unorganized approach to the role of music in the general curriculum. A written music curriculum guide is probably the most effective avenue of achieving an integrated program; especially when it is prepared in an attempt to produce better results in terms of student achievement.

According to Keith Snyder, Head of the Music Department at Los Angeles State College, the music curriculum consists of all the actual musical experiences that children accept under the guidance of the school. He emphasizes that no true learning can take place unless there is a desire or willingness on the part of the children. By using the phrase "under the guidance of the school" he differentiates between the planned in-school experiences, and those musical experiences out-of-school,

¹⁴

Conner, op. cit., p. 39.

¹⁵

Hazel Nohavee Morgan, editor, Music In American Education, Music Education Source Book, No. II, (Music Educators National Conference, Washington D. C., 1955), p. 16.

over which the school has no control.¹⁶ Those planned, in-school, music experiences become the music curriculum. Hazel Morgan believes that such music curriculum development should be the joint responsibility of supervisors and music teachers.¹⁷

But, as Snyder says, the groundwork cannot begin until some person is convinced that a music curriculum guide is necessary and is determined that work begin. However, before any progress can be made it will be necessary to define objectives. This will incorporate the thinking and teaching experiences of all who are concerned with the project as well as information from the experts in the field of curriculum, and ideas gained by examining the curriculum guides of other schools. The next step would involve a study of the community's needs, problems, resources, and people. This will help in the planning stage of the curriculum. Snyder believes that general music should be the core of the music program. Educational objectives or goals must be established to develop a clear concept of what the student is expected to know when he completes the course of study. Also into this curriculum should be gathered the materials, equipment, supplies, people and activities to make the curriculum a rich and rewarding group of experiences.

16

Keith D. Snyder, School Music and Supervision, (Boston: Allyn and Bacon, Inc., 1959), p. 70.

17

Morgan, op. cit., p. 24.

Snyder suggests trying out the curriculum on an experimental basis as it is being developed. As the curriculum is evaluated it should be done in terms of pupil growth, staff growth, and community growth.¹⁸

House maintains that all who will use the curriculum should work together to construct it because people learn more and work more effectively when they function actively as a team.¹⁹

What Should the Music Curriculum Guide Contain?

Such a music curriculum guide must be planned for a specific school or schools within a division, for to import another music program, regardless of how successful it might be in its locale, would simply create additional problems. To reiterate from Chapter I, the music program must exist in harmony with its local setting, and must be based upon the needs of the children and the kind of community in which they live.²⁰

Snyder writes that curriculum content is due to various forces which shape the curriculum. These forces are custom and convention, textbooks, the legal requirements of the states, such pressure groups as the Daughters of the American Revolution and the American Legion, public

¹⁸ Snyder, op. cit., pp. 79-92.

¹⁹ House, op. cit., p. 242.

²⁰ Jack R. Stevenson, "Curriculum Development," Music Education in Action, edited by Archie Jones (Boston: Allyn and Bacon, 1960), p. 427.

opinion, and professional educators' influences.²¹

As the curriculum guide is conceived, the music staff needs to identify a hard core of musical experiences that the students will carry over into later life.²² This is also what Augusta Pratt referred to when she spoke of the "take home" quality of music instruction. Just what musical skills and appreciations should a student possess when he finishes school? Deliberate objectives should be formulated in terms of experiences students need in order to develop these, always keeping in mind that live experiences are the actual media of learning, the basic building material of any program.²³

In addition to the specific objectives for certain classes and the means to accomplish these, House writes that a helpful course of study should include the use of equipment and resources, and should not rigidly be imposed upon any teacher.²⁴ Stephenson believes that curriculum building should also include information about staff responsibilities, the music budget, scheduling of music classes, and the physical plant necessary to carry out musical activities.²⁵

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Snyder, op. cit., p. 72-74.

22

Opinions expressed by Dr. Frances Andrews at the Southern Music Educators Conference, Roanoke, Virginia, April 1959.

23

House, op. cit., p. 239.

24

House, op. cit., p. 252.

25

Stephenson, op. cit., p. 427.

Forest Conner, Superintendent of Schools in St. Paul-Minneapolis, emphatically states that the music program is for the direct benefit of the children in the school and nothing should be done to violate that objective.²⁶ The music program should develop within the children a love and an appreciation for music as well as teach the techniques whereby they can participate in its production and its consumption.²⁷ Music education must be diversified so that it will take into account the wide range of pupil interests and abilities.

How Is the Curriculum Applied?

As the music curriculum guide is applied the teacher must keep in mind the long range objectives and strive to make the present experiences as complete and meaningful as possible.

J. Cloyd Miller, President of New Mexico Western College, believes that the real worth of any curriculum lies in the spirit and the technique of the teacher who puts it into operation. Nothing will stifle it as quickly as a lazy and indifferent teacher.²⁸

In applying the curriculum there should be freedom of action, thus allowing for individual differences among

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Conner, op. cit., p. 39.

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Conner, op. cit., p. 37.

²⁸

Opinion expressed by J. Cloyd Miller at the Southwestern Music Educators Conference, Albuquerque, 1961.

the students, as well as for the weaknesses and strengths of the individual teachers.²⁹

It is interesting to note that a classroom teacher, Augusta Pratt, believes that the music program is often of no value because it falls into the hands of a teacher whose background and personal experiences in music are limited. She questions whether the music educators are providing the classroom teachers with effective, usable guides.³⁰

Evaluation and Revision of the Curriculum Guide

When the music curriculum guide has been completed and is in daily use, it should constantly be examined in light of changing educational philosophy and trends. Provision should be included for its revisions and improvement.³¹

Real change comes only with the evaluation of one's work.

This concept of the changing curriculum is so aptly expressed in the Music Curriculum Guide of the State of Missouri:

"The effective curriculum is not static, but must be an on-going, continuous, flexible process related to the nature of the learner, the nature of the educative process, and the nature of the society, and to meet the needs of the ever-changing and developing society."³²

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Morgan, op. cit., p. 24.

30

Opinion expressed by Augusta Pratt at the Southwestern Music Educators Conference, Albuquerque, 1961.

31

Morgan, op. cit., p. 24.

32

Music For the Elementary Schools of Missouri, Grades I--VI, (Publication No. 1076, Jefferson City, Missouri, 1958), p. 22.

CHAPTER III

REVIEW OF THE LITERATURE

Although much has been written in support of the music curriculum guide--what it should contain, and by whom it should be formulated--other than brief forewords in established music curriculum guides one can find little practical information as to how the actual work of guide development should be accomplished. However, more explicit information regarding curriculum guide construction was found in recent educational research journals.

J. Galen Saylor, writing in the Review of Educational Research, states that definite research on many of the basic problems of curriculum planning is utterly lacking. Apparently educators have not had either the resources or the time to carry out thoroughgoing studies of the many important aspects of curriculum planning. Nor have they been able to provide any sound conclusions about many major curriculum problems.¹

Another educational writer, George A. Beauchamp of Northwestern University who is also writing in the Review of Educational Research, notes that it is necessary to

¹ J. Galen Saylor, "Curriculum Planning and Development," Review of Educational Research, Vol. XXVII, No. 3, June 1957, p. 239.

clear up the meaning of the terms "curriculum" and "curriculum guide," as both of these terms represent different concepts to different people. He maintains that the communication problems would be reduced in this field simply by improving the curriculum language.²

Keith D. Snyder of the Los Angeles State College supports the view of Beauchamp as he is also of the opinion that the word "curriculum" has no uniform meaning and must be defined anew by each person who uses it. Snyder then formulates his own definition:

The curriculum is those experiences provided by the schools for its pupils and in which the pupils participate.³

Despite the paucity of research on the curriculum question and the confusion of terms in this area, there appears to be an increasing number of guides being published. Harop and Merritt found this to be true, and also that there appeared to be a growing emphasis on the cooperative production of guides by those who would use them, as well as a prevalent tendency away from definite prescription to general suggestion.⁴

When teachers and administrators come together to

² George A. Beauchamp, "Curriculum Planning and Development," Review of Educational Research, Vol. XXVII, No. 3, June 1957, p. 246.

³ Keith D. Snyder, School Music and Supervision, (Boston: Allyn and Bacon, Inc., 1959), p. 69.

⁴ Henry Harop and Eleanor Merritt, "Trends in Production of Curriculum Guides," Educational Leadership, Vol. XVII, October 1955, pp. 35-39.

further curriculum improvement on a system-wide or local school basis, it is usually done in a common pattern. This consists of group work sparked by mutual concern over instructional problems, with leadership provided from within the group. Furthermore, Nault determined that the larger the number of teachers involved in the preparation of curriculum materials, the greater the probability that such materials will be used in classroom teaching.⁵

According to Gold, two significant principles have developed from these teacher workshops for curriculum building; namely, that the changing of the curriculum is primarily a matter of changing people, and that change in individuals depends on the changes accepted by the groups of which they are members.⁶ He further states that a workshop in curriculum building has a potential for developing group spirit which may be much more beneficial to those participating than the more tangible and specific information written down in the curriculum guide.⁷

In order to weld the aggregate teachers, supervisors, and other individuals taking part in the workshop into a "group," Gold writes that workshop leaders have found

⁵
William H. Nault, "Can Curriculum Guides Be Effective?" Educational Leadership, Vol. XII, April 1955, pp. 410-11.

⁶
Hilton J. Gold, "The Workshop, the Group, the Curriculum," Educational Leadership, Vol. XII, April 1955, p. 389.

⁷
Ibid.

certain guidelines highly desirable.⁸ Of primary importance is the factor of time, for these individuals must be able to spend considerable time together, free from interruptions and pressure. Secondly, all members need to feel that they belong and must develop a concept of themselves as important members of the group. Goals formulated by the group must be within the range of possibility, and not outside the responsibility or the authority of the participants. Likewise, discussions should not be continued past the point of usefulness. Gold also indicated that participants would probably benefit from their workshop experience, and from individual acceptance of the group goals.

Many curriculum workshops have been sparked by problems arising from the impact of suburban living upon the existing curriculum. Dan W. Dodson of New York University writes that in four studies of school systems problems of grave concern were engendered by entire new school systems being built and staffed almost overnight with inexperienced teachers who tended to fall back on workbooks to tide them over their apprenticeships.⁹

Herbert L. Coon, Principal of the University School of Ohio State University, is a staunch advocate of the

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Gold, op. cit., pp. 390-91.

⁹

Dan W. Dodson, "Factors Facing Curriculum Development," Review of Educational Research, Vol. XXVII, June 1957, Chapter III, p. 262.

benefits accrued from curriculum guide construction. He believes that teachers who work in curriculum planning will understand more fully the long range goals to be achieved in working with their children. Curriculum planning, he writes further, also helps to clarify statements of philosophy, purposes, and objectives.¹⁰ Such planning also supports the concept that good teaching is creative and imaginative, for teachers engaged in building curriculum guides consult numerous text books for ideas and content. Teachers realize that when they come together to plan how to improve a course of study, or a part of it, they will expand the instructional horizon by utilizing materials and suggestions other than those found in only one textbook.¹¹ A listing and surveying of local resources as part of the curriculum guide will also prove invaluable to both new and experienced teachers in the community when arranging class field trips, or planning an assembly program.

Coon believes that as curriculum builders are confronted by questions regarding the range of learning experiences--whether these are too easy or too difficult--they are dealing with materials and procedures which can

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Herbert L. Coon, "Why Curriculum Guides?" Educational Leadership, Vol. XVI, No. 5, February 1959, p. 275.

11

Coon, op. cit., p. 276.

greatly influence their own classroom technique.¹² Coon writes that the curriculum guide should also identify appropriate evaluation techniques, standardized tests as well as teacher constructed tests.¹³ In conclusion, he states that one would expect all curriculum guides developed in the school to provide general as well as specific illustrations of learning activities which should help develop social sensitivity, creativeness, cooperativeness, and self-direction within the student.¹⁴

Summary

Although there has been little research on the problem of the curriculum guide, there is a current emphasis upon curriculum guide construction by individual school systems. Many authorities feel that individuals who participate in these projects will gain benefits over and above the actual curriculum guide. Through these experiences a teacher should be able to crystallize his own purpose and goals in teaching. When such a project is initiated it is judicious to include as many participants as practical, because the resulting instrument will then be the expression of many, and as such, it is more likely to be used than relegated to the filing cabinet.

12

Ibid.

13

Ibid.

14

Coon, op. cit., p. 278.

CHAPTER IV

INITIAL STEPS IN LOCAL MUSIC CURRICULUM GUIDE BUILDING

A major consideration in initiating any new venture or project is--just how and where does one start? What are the first steps?

It had been the privilege of the music teachers of the Division to meet together on released time at regularly scheduled intervals during the school year. The purpose of these meetings was to further professional growth through study of previously chosen inservice topics and through discussion of mutual problems.

Prior to the 1958 September Inservice Organizational Meeting, a letter containing possible program topics was sent to all the staff for their consideration. Among the topics suggested by the chairman was the possibility of initiating the construction of a Division-wide elementary music curriculum guide based upon the Ginn and Company, "Our Singing World," which was the basic music text for the Division, and to incorporate other current music texts which were in use in the Division.

In 1955, the six elementary music teachers then in the Division prepared a nineteen page booklet entitled, Music In the Elementary School. This mimeographed

publication covered seven areas: Scheduling of Music Classes, Child's Enjoyment and Appreciation of Music, Rhythm Bands, Rhythmic Expression, Chorus in the Elementary School, Harmony, and Materials. This booklet stressed rhythmic participation, but wholly ignored the role of singing in the elementary music program except in the choral area. Therefore, this work could not be considered adequate for a total program of music.

When the schedule was made for the 1958-59 year's inservice sessions, the staff enthusiastically agreed to devote a meeting to the preparatory talks necessary to building a curriculum guide. This project was wholeheartedly endorsed by secondary school music faculty, for their work on the secondary level would surely be more effective if all the incoming students had approximately the same musical experiences in the elementary school. It was then necessary to decide upon a meeting day for curriculum planning. The suggestion was made that the evaluation day scheduled for mid-term appeared to be a logical choice as this would give the staff some time to crystallize their thinking toward curriculum building. The mid-term day in January was then designated by the administration as a time to be devoted exclusively to beginning the curriculum planning.

A Visit From the Assistant State Supervisor of Music

An opportune visit from the then Assistant State

Supervisor of Secondary Music, Dr. C. J. Hesch, (now Supervisor of Music) which coincided with the scheduled November meeting of the Division staff, proved beneficial in getting the project started. In the informal discussion period which followed the planned program, Dr. Hesch was asked how one goes about setting up a music curriculum guide. His reply consisted of several provocative questions, which later became spring-boards for action:

"Who will use it--music teacher or classroom teacher? How do you expect this guide to look when it is finished? What do you expect the guide to accomplish? What will it include?"

Dr. Hesch mentioned that at the time--November 1958-- he was aware of only two school systems in Virginia which were using the type of curriculum guide the staff was interested in writing. He was confident that both Miss Louise Mitchell of the Arlington Schools, and Mr. Claude DeHaven of Prince William County Schools, Manassus, would gladly share their curriculum materials with the staff. In addition, Dr. Hesch advised requesting state music bulletins from several states.

Administrative Endorsement of Curriculum Guide Project

Meanwhile, information concerning the enthusiasm of the music staff for this project reached Mr. Frank W. Cox, Division Superintendent. On 1 June 1959, a joint communication from Mr. Cox, and Miss Louise Luxford, Elementary Supervisor, was sent to every elementary principal and music teacher. This communication advised the staff of

the fall music workshop to be in session from Monday, September 14 through Wednesday, September 16. The entire elementary vocal staff would be released for the express purpose of working on the local guide. The workshop would meet at Oceana School in the music room, with Mrs. Irene A. Korte to serve as the workshop coordinator. A followup communication was sent the staff on 21 August 1959 as a reminder of the curriculum planning workshop scheduled for Oceana School.

Preparation For the Workshop

Each teacher was instructed to prepare for this workshop by collecting as many music curriculum guides as possible during the summer, and to report at the workshop with many materials, ideas, and readiness to begin writing the local guide.

As her preparation for the workshop, the chairman requested guides from the two schools in Virginia which Dr. Hesch indicated were using a music curriculum guide:

Miss Louise Mitchell, Head Teacher
Elementary Music
Arlington Public Schools
Arlington, Virginia

Mr. Claude DeHaven
Supervisor of Music
Prince William County Schools
Manassus, Virginia

Requests (by the chairman) for copies of state music

bulletins and local curriculum guides were addressed to the following prominent music educators:

Dr. Karl D. Ernest
Director of Music Education
San Francisco Unified School District
San Francisco, California

Mrs. Ernestine Ferrel
State Supervisor of Music
Jackson, Mississippi

Mr. David L. Wilmot
Supervisor of Music
State Department of Education
Tallahassee, Florida

Mr. Alfred Bleckschmidt
Supervisor of Fine Arts Education
State Department of Education
Jefferson City, Missouri

Mr. Forest E. Conner
Superintendent of Schools
St. Paul-Minneapolis Schools
St. Paul, Minnesota

All the above authorities contacted were most cooperative and gracious in sending the requested materials promptly along with their personal good wishes for the project. It will be noted that the geographical locations of these authorities fall into a west--south--east--mid-west--north pattern. In addition, Miss Luxford was able to secure music bulletins from both Texas and New Hampshire.

CHAPTER V

THE FIRST CURRICULUM WORKSHOP

The school term traditionally opens for the teachers in the Princess Anne Division Schools on the Tuesday after Labor Day. However, regular classes on a complete day schedule do not begin until the following Monday, and the special classes, such as music, library, and band do not meet until the third week of school. Therefore, it was a simple matter to schedule a three day workshop for no classes would be missed as the music teachers would not be teaching at that time.

Shortly before the nine o'clock hour of the first day of the workshop, Mr. Frank W. Cox, Division Superintendent, arrived to convey his personal good wishes to the staff in their project. Mrs. Wilson, principal of the host school, came in to extend a welcome on behalf of the school, and Mr. Harold Whitehurst, Division Coordinator of Elementary Physical Education, stopped by to say that the music teachers made a great contribution to the total school program through their emphasis on rhythms.

The remainder of the morning session was spent in organizational problems. It was necessary to decide the

scope of the proposed guide and what the staff expected it to accomplish. The group expressed a desire that the music curriculum guide in its completed stage should serve as a silent partner to which one could turn for help, counsel, or ideas as needed. Therefore, it should contain not only suggested instructional procedures and goals, but also information as to how children grow and develop, a philosophy of education and the place of music education in the school, the responsibilities of those who are to participate in the music program, the suggested equipment, a list of teaching materials, a bibliography, and the sources of supplies.

One major decision concerned the organization of the guide, either by grade levels or by subject areas. Advantages and disadvantages were carefully weighed, and the final group decision was to organize the guide on a grade level--one through seven--basis, rather than by subject areas. It was reasoned that if all material pertinent to one grade level were located together it would be more meaningful to the teacher using the guide. The guide would also be easier for a classroom teacher to use as all material for her grade would be found in the same section.

The next decision involved organizing the staff to begin writing on the guide. At first it was thought that the staff should be divided into committees which would

be responsible for developing the entire program through several grades. The fallacy in such a plan soon was realized; for without predetermined objectives for each grade level there would be a great deal of confusion. The ultimate decision was to divide the staff into four committees by subject areas: (1) Singing and Fundamentals, (2) Rhythms, Dramatizations, Free Expression, (3) Listening, Appreciation, Creativity, and Study of Instruments, and (4) The Characteristics of Children With Implications For Musical Learning. Each committee was instructed to pursue its particular subject area on a longitudinal basis through grades one through seven; thus being able to approach it in a developmental manner.

In the preceding June, a Social Studies and Language Arts Study Guide For Curriculum Building had been compiled by the classroom teachers and the elementary supervisors of the Division. The music staff found the "Characteristics of Children and the Implications for Learning " contained in that study guide an excellent source for the desired section on child growth and development. Consequently, it was agreed to use the "Characteristics of Children" as given in the Social Studies and Language Arts Study Guide for Curriculum Building, and to write new implications for learning from a musical standpoint. These implications reflected the studies, thinking, and teaching experiences of the two committee members involved. There is a similar

smaller chart in Music In the Elementary School by Nye and Nye.

In appointing the working committees, two factors were considered by the chairman: (1) the strengths and weaknesses of the returning teachers, and (2) that each new teacher be placed on a committee with an experienced teacher. Final committee assignments for this workshop will be given in the Appendix.

The remainder of the first day was spent in committee work--discussion of objectives and locating necessary reference materials.

Reference materials for the workshop included music curriculum guides from Arlington and Manassus in Virginia, Kansas City, Missouri, and Minneapolis-St. Paul, Minnesota. State Curriculum Guides from Missouri, Florida, Virginia, Mississippi, Texas, and New Hampshire were also consulted by the committees. In addition, the teacher's manuals and guides with the various music texts were used, also curriculum materials available through the Music Educators National Conference, college text books for courses in Music Methods, as well as the other recent music education books in the teachers' personal libraries.

One member of each committee served as the recorder while the other did most of the research work. Some committees kept this arrangement constant throughout the workshop, while others preferred to alternate functions.

The remaining hour of the second day of the workshop, Tuesday, was spent in sharing progress with each other. It was not possible for all groups to report in this length of time, and the following morning session was needed to complete the reporting. The remainder of Wednesday was devoted to completing the committee assignments. By Wednesday afternoon all committees had completed work in a rough outline form. This was given to the chairman to be typed so that it could be sent to the central office for mimeographing.

The Division Workshop As Compared With Gold's "Guidelines"

The mechanics of the local workshop will be evaluated using Gold's "Guidelines" for developing a successful workshop as a comparison. These "Guidelines" were discussed in Chapter III, pp. 21-22.

Gold

. In regard to time -- the workshop participants must be able to spend considerable time together, to be free from interruptions and pressure.

Division Workshop

The workshop convened for three consecutive days. There was no special pressure on the group to complete the rough draft in the assigned time, but it was desired that it be completed. Several individuals did "home-work" on their committee areas during the evening hours.

Interruptions and distractions which could be con-

trolled were minimized through the efforts of Mrs. Wilson, Principal of Oceana School. Student corridor traffic was rerouted when possible, and the remaining necessary student traffic moved quietly.

In addition, the workshop participants were served lunch in the music room. Therefore, discussions of progress, and exchanging of ideas continued during the lunch hour. One distraction, over which the school had no control, was the noise from the low flying jet planes based at Oceana Naval Air Station. This seemed highly disconcerting at first, but by afternoon the staff was somewhat conditioned to the noise.

Gold

. . . . All members need to feel they belong and must develop a concept of themselves as important members of the group.

Division Workshop

The first event of the workshop was a picnic supper on the Saturday evening before the workshop convened. The specific purpose of this social event was to introduce the new teachers to the returning staff. It was hoped that when the new teachers arrived at the workshop on Monday, after having met the staff in a social situation, they would feel more a part of the staff.

When the four working assignments were made, there were two individuals on each committee. Because of the

small number of teachers involved in this workshop, no one sat idly by while the chairman did all the work. Everyone participated, and everyone was important to achieving the goal of the rough draft Study Guide For Music Curriculum Building. During the discussion periods the new teachers were active participants.

Gold

. . . . Goals formulated by the group must be within the range of possibility, and not outside the authority or responsibility of the participants.

Division Workshop

The immediate goal--to produce a Study Guide For Music Curriculum Building--was achieved. This was the responsibility of the staff as authorized by the administration.

Gold

. . . . Discussions should not be continued past the point of usefulness.

Division Workshop

If a pertinent issue could not be solved immediately, the decision was delayed until more information on the subject could be obtained and the group had an opportunity to discuss it informally.

Gold

. . . . Participants would probably benefit from their

workshop experience and from individual acceptance of group goals.

Division Workshop

It was readily apparent that the staff had a sense of accomplishment in regard to the outcome of the three day workshop. This was also expressed verbally by several individuals. The fine spirit of cooperation engendered during the workshop was evident at group meetings and influenced the success of other cooperative projects initiated during the remainder of the school term.

CHAPTER VI

A REVIEW OF THE 1959-60 STUDY GUIDE

The 1959-60 Study Guide For Music Curriculum Building in Princess Anne County--Virginia Beach City was not prepared in any particular style or format. It merely represented the work of the separate committees in the curriculum workshop on September 14 through 16 which had been mimeographed and put together in booklet form.

This sixty-seven page booklet, a sketch book of ideas for teaching music, was organized as follows:

Preface

Prelude. This was a one page explanatory article, prepared by the chairman, in which the purpose of the Study Guide was explained. The Guide was labeled as a "preliminary rough draft" of the future music curriculum guide, and would be used during the 1959-60 school year in a rehearsal and testing period. Ideas contained in the Guide were to be practiced and developed further, and supplemented or rejected as necessary. Finally, a complete and thorough evaluation would be made to determine if the curriculum material would be practical in

the local situation.

Committee Assignments for Curriculum Work. The second page of the preface listed the four committees with the names of individuals who served on each. These committees are found in the Appendix.

Table of Contents. Pages iii and iv of the preface were devoted to a table of contents.

Part I "Guideposts to Building Music Curriculum"

Why Music? Miss Luxford requested the chairman to write an article discussing the purpose of music in the school because the staff was not able to prepare the statement of philosophy of music education in the short time allowed for the workshop. A succeeding "sharing page" was included so that each staff member could begin preparation of a statement of philosophy.

Characteristics of Children. The physical, intellectual, social, and emotional characteristics of early childhood--grades I and II, middle childhood--grades III and IV, and later childhood--grades V and VI, were taken from the local Language Arts--Social Studies Study Guide for Curriculum Building which had been prepared only a few months earlier by the Division classroom teachers and supervisors. However, special implications for musical learning were written by the staff committee.

Part II "Music in the Elementary School"

Grades I through VII. This section was arranged in chronological order from the first grade through the seventh. The singing, fundamentals of music, rhythm, listening and appreciation, playing of instruments, dramatizations, and creativity programs for each grade level were presented in outline form as prepared by the staff committees. A "sharing page" was inserted at the end of each section. It was expected that the teachers would record successful procedures and techniques to develop the objectives which were included in the curriculum guide.

Evaluation. The page immediately following Grade VII was an evaluation sheet with the questions:

"Have we accomplished what we set out to do? How have you and the children evaluated the achievement of the objectives?"

Bibliography. The bibliography pages 59-60 were to be used by the committees and individual teachers for listing resource materials used during the workshop and throughout the school year.

The Appendix. The Appendix was divided into four sections: (1) Responsibilities of those who are to participate in the music program, (2) Suggested equipment for setting up a music program, (3) Teaching materials, and (4) Where to buy supplies.

The "testing and rehearsal" period referred to previously was to be done by the individual music teacher in his own classroom experience, as well as by the group as a whole in the regular monthly inservice meetings.

At the suggestion of Miss Luxford, Dr. Hesch was invited to come down to Princess Anne County to review the Study Guide and make suggestions for the year's work in supplementing and evaluating. Dr. Hesch indicated the staff had made a good beginning, but needed to add many, many additional details to "round it out" before the curriculum guide would be of much help.

As the year's inservice meetings were planned, the chairman assigned new committees to review the material in the Study Guide and to make the necessary recommendations. These particular assignments did not relieve the remaining staff of responsibility; but rather each staff member was expected to come to the meeting prepared to give an evaluation of the area under consideration. Those assigned to the committee led the discussion.

At the end of the school term all staff members met in Miss Luxford's office to separate the material in each Study Guide and compile this into one master file or copy. As the pages were removed, the individuals assigned to sorting these retained pages which were "added on to" and threw out duplicate and unchanged pages. When all the pages were sorted, the master copy was compiled by

placing each grade level and other sections of the work into separate manila folders.

Unfortunately, several areas were still incomplete. There were few entries in the bibliography sections, and the responsibilities of the staff in the music program had not been completed.

Dr. Hesch had previously agreed to return to the Division in the fall of 1960 to assist in a second music curriculum workshop. At his request, the master copy was mailed to him in Richmond in August. This gave Dr. Hesch an opportunity to consider it carefully before the Second Music Curriculum Workshop which was scheduled for September 12, 13, and 14, 1960.

CHAPTER VII

THE SECOND MUSIC CURRICULUM WORKSHOP

The Second Music Curriculum Workshop was scheduled for September 12, 13, and 14, 1960. A picnic supper was held the evening before to welcome the newcomers and to help establish a friendly working atmosphere for the beginning of the workshop.

The purpose of the Second Elementary Music Curriculum Workshop was to expand, to enrich, and to re-organize the tentative Music Curriculum Study Guide of 1959-60, and to produce materials that would deepen the teachers' insights into the music program and provide constructive guidance to classroom teachers as well as to the music staff.

Mr. Frank W. Cox, Division Superintendent, officially opened the workshop on Tuesday morning. (The passing of Hurricane Donna had prevented the scheduled Monday opening.) Miss Luxford spoke words of greeting to Dr. Hesch, the State Supervisor of Music, and to the workshop participants. The remainder of the morning was spent in reviewing the Study Guide in its current condition, and in discussing next steps.

Dr. Hesch stated that each grade level should begin with the desired objectives--these are the things which

should come from singing, listening, and rhythms. Then there should be overall statements at the beginning of each section of singing, listening, and rhythms. The desired objectives should be expanded in the body of each grade level, and the procedures and materials to accomplish these must be included. Since there were three other series of music books used in the Division in addition to the basal Ginn text, it would mean citing references from all four music books for each grade level.

Committees were appointed to develop these areas of singing, listening, and rhythms. (Committee listings will be found in the Appendix.) Since the music staff had been expanded, there were now three teachers on a committee.

The chairman worked individually on a statement of philosophy, on an article discussing the place of guidance in the elementary music program, and on an article about the use of music in speech therapy.

Dr. Hesch was "on call" and advised committees when his help was requested. He also worked closely with the chairman as she wrote the above mentioned articles.

Since the Monday of the workshop was lost due to the hurricane, the administration extended the workshop through Thursday as it was possible for Dr. Hesch to remain the additional day.

The following progress reports were given in the

closing session of the workshop:

Rhythm, etc. - This committee was working on third grade. No introductory statement had been prepared.

Singing, etc. - An introductory statement had been written and this section was reported as being complete through the fifth grade.

Listening, etc. - The first three grades were complete and an opening statement had been prepared.

It was agreed that the committees would continue to function, working after school and in the evenings until finished. A tentative deadline of December 1 was set for copy to be turned in to the chairman. Dr. Hesch suggested that this work be typed, double-spaced, and prepared in duplicate.

When the material was submitted to the chairman in December, the rhythm section still lacked the introductory statement. The listening committee was the only group which submitted their copy double-spaced and with duplicate copies. The singing and fundamentals area, which should be the strongest in the elementary music program, was stated in a few general statements without any specific procedures for accomplishing these. In some grades the material was identical with that in the original Study Guide. Several songs were found to be inaccurate for

the reference cited, so the chairman decided to check every song reference before including it.

It was the chairman's responsibility to compile the work of the separate committees into a unified whole so the guide could be published. This meant that it would be necessary to decide upon a format for the editing process. The material submitted was in such diverse forms of expression that it could not be easily organized. Finally, the chairman decided to start anew by formulating a list of objectives for each grade--objectives of singing, fundamentals, rhythms, listening, etc. This was accomplished by drawing upon her own teaching experience, the musical growth charts prepared by the music text publishers, and Peter Dykema's, School Music Handbook. These new objectives incorporated the committees' materials but were much more comprehensive.

The format adopted by the chairman was essentially three parts; objectives, procedures, and evaluation. Each specific grade level begins with a list of the desired objectives for that grade. The instructional procedures and the materials necessary to develop these objectives are discussed in the body of each grade level section. An evaluation, in the form of questions, is placed at the end of each grade to evaluate musical growth. Emphasis is placed not only upon acquiring musical skills, but also in learning songs from the cumulative song repertoire.

The social study emphasis for each grade level was considered in developing the curriculum guide.

The Princess Anne County--Virginia Beach City Music Curriculum Guide, Grades I - VII, is based upon the following music textbooks:

Our Singing World, Ginn and Co. (basal text)

Music For Living, Silver Burdett and Co.

Together We Sing, Follett Publishing Co.

Music For Young Americans, American Book Co.

Birchard Music Series, VII, Summy-Birchard Co.

This Is Music, Allyn and Bacon Co.

In addition to the grade level sections, an introductory section, and preface, the curriculum guide contains:

The purpose of music education

Responsibilities of those involved in the music program

Characteristics of children, with implications for musical learning

Chart of musical abilities

Guidance in the music program

Music for exceptional children

Music in speech therapy

The cumulative song repertoire

Sources of equipment and supplies

Bibliography

The revised and completed Music Curriculum Guide For Princess Anne County--Virginia Beach City Public Schools will be found in Appendix B of this project.

CHAPTER VIII

AN EVALUATION OF WORKSHOP EXPERIENCES

BY THE PARTICIPATING TEACHERS

In October 1961 the chairman prepared a questionnaire based upon Gold's "Guidelines" for a workshop and mailed this to all the teachers who had participated in either of the two workshops. Only one former staff member could not be reached out of the group of eleven. However, of those it was possible to contact, nine staff and former staff members responded. Three of these individuals participated in only one workshop, and six participated in both workshops.

Staff members were asked to evaluate their reactions to the workshop in retrospect. The questionnaire consisted of a closed form questions with a check list.

Questions included:

1. How many workshops did you participate in?
2. From which workshop did you receive the greatest benefit?
3. Please indicate your reaction as to the length of the workshop in relation to accomplishing desired goals.

4. Did you feel under pressure at any time to complete your assignment?
5. Did you consider yourself an active participant in the workshop?
6. What function did the picnic before the workshop serve?
7. As you reflect back over the workshop experience, which do you consider most beneficial to your professional improvement?
8. As you look ahead, in what way do you expect to receive help from the finished Curriculum Guide?
9. If we were to start over again on our Curriculum Guide -- what phase of the work would you suggest be done differently?

It is interesting to note that the majority of the respondents felt that there was not enough time to properly finish the job. However, two considered themselves under no pressure and the remaining seven were divided between much pressure and some pressure. However, all nine teachers considered themselves active participants in the workshop. Also there was a unanimity of opinion in regarding the function of the picnic as helping the staff to become better acquainted with each other. Five of the group considered close contact with other music

teachers over a period of three days as being most beneficial to their professional improvement. There was a diversity of opinion as to the help they expected to receive from the finished Curriculum Guide.

The questionnaire with the tallied answers will be found in Appendix A immediately following the listing of the committees for the two curriculum workshops.

CONCLUSIONS

From the two years of experience in developing the Music Curriculum Guide, it is concluded that:

1. The staff should have decided upon the objectives and goals for each grade level before beginning to write any part of the guide.

2. More time should have been allowed for the staff to work together, and to evaluate the revision of the original Study Guide. This was not possible during the school year 1960-61, because the chairman had to do much organizing of material, as well as expanding of contents, before the work could be put into proper format.

3. The population trend of the past decade projected into the sixties, substantiates the need for a Music Curriculum Guide to assure that all students in the new, as well as the older schools, will be receiving adequate music instruction and experiences.

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APPENDIX A

COMMITTEE ASSIGNMENTS SEPTEMBER 1959

CHARACTERISTICS OF CHILDREN AND IMPLICATIONS FOR MUSICAL LEARNING

Irene A. Korte	Oceana School
Virginia Aygarn	Courthouse School Creeds School

SINGING AND MUSIC FUNDAMENTALS

Ella Sue Kiracofe	John B. Dey School Linkhorn Park School
Sue Reese (new teacher)	Aragona School Thalia School

LISTENING, APPRECIATION, AND STUDY OF INSTRUMENTS

William Boyll	Bayside School Shelton Park School
Virginia Cousins (new teacher)	W. T. Cooke School

RHYTHMS, CREATIVE RHYTHMS, FUNDAMENTALS OF RHYTHM, DRAMATIZATIONS

Anna Normon	Kempsville Meadows School Woodstock School
Sandra Bjerre (new teacher)	Thoroughgood School

Chairman - Irene A. Korte

Workshop held at Oceana School, Oceana, Va.

COMMITTEE ASSIGNMENTS SEPTEMBER 1960

SINGING AND FUNDAMENTALS OF MUSIC

Christine Stauffer	Kempsville Meadows School
Sue Reese	Aragona School
Floreen Ernest (new teacher)	Courthouse School Creeds School

LISTENING, APPRECIATION, AND STUDY OF INSTRUMENTS

William Boyll	Shelton Park School Bayside School
Virginia Cousins	W. T. Cooke School
Carroll Shoemaker (new teacher)	Kings' Grant School

RHYTHMS, FUNDAMENTALS OF RHYTHM, CREATIVE MOVEMENT

Anna Mormon	Thoroughgood School
Ella Sue Kiracofe	Linkhorn Park School
Glenda Lovelace (new teacher)	Thalia School Woodstock School

Chairman - Irene A. Korte
John B. Dey School

Workshop held at the School Board Office
Building, Princess Anne Courthouse

QUESTIONNAIRE SUBMITTED TO STAFF IN OCTOBER

The following questionnaire was mailed to the eleven present and former staff members whose whereabouts were known. Nine staff members, of the possible eleven, returned the questionnaire. Their tabulated responses are shown below. In some instances the respondents checked more than one answer to a question. This was true in regard to numbers 2, 6, 7, and 8.

QUESTIONNAIRE ON MUSIC WORKSHOPS

Please place a check (x) before the appropriate answer:

1. How many Music Curriculum Workshops did you participate in?
 3 one 6 two
2. From which of the following did you receive the greatest benefit?
 3 the first workshop
 4 the inservice meetings devoted to discussing the Study Guide
 2 the second workshop
 2 undecided
3. Please indicate your reaction to the length of the workshop as
 3 satisfactory to accomplish goals

- 6 not adequate to properly finish job
0 undecided
4. Did you feel under pressure at any time to complete your particular assignment?
- 4 much
3 some
2 none
5. Did you consider yourself an active participant in the workshop?
- 9 entirely
0 the other members of the committee did all the work
0 your ideas were not accepted or included
6. What function did the picnic before the workshop serve?
- 9 to help the staff become better acquainted with each other
3 to exchange experiences of the summer
4 to create a friendly atmosphere for working
0 other
7. As you reflect back over the workshop experience, which do you consider most beneficial to your professional improvement?
- 5 close contact with other music teachers over a period of three days

2 the research which was necessary to complete your particular assignment

4 to crystallize your thinking in written words

8. As you look ahead, in what way do you expect to receive help from the finished Curriculum Guide?

1 lesson planning

5 objectives of the music program

5 being introduced to new music materials and books

0 new procedures of working with children

9. If we were to start over on our Curriculum Guide -- What phase of the work would you suggest be done differently? Use the reverse side of this page to answer.

"Would have been of more benefit if all could have worked on every phase of it, realizing that this would have taken longer, but more time for discussion would have been better"

"All should have decided upon the objectives for each grade before getting started"

VITA

Irene Altheide Korte

Born in New Haven, Missouri, July 13, 1920. Graduated from New Haven High School in that city, May 1937; Bachelor of Music from Lindenwood College for Women, 1941; additional work at Missouri University, Rolla Summer Session, and the Norfolk College of William and Mary. Master of Education candidate, College of William and Mary, June 1962, with a concentration in Music Supervision.

The author was Supervisor of Vocal Music, Jennings Public Schools, St. Louis County, Missouri, from 1942 to 1946; and since 1956, has been teaching Public School Music in the Princess Anne School Division, Princess Anne County, Virginia.

Copy

41 North Alanton Drive
London Bridge, Virginia
2 January 1962

Dr. Armand Galfo
College of William and Mary
Williamsburg, Virginia

Dear Dr. Galfo,

I have completed typing my Project -- "The Development of a Music Curriculum Guide for Princess Anne-Virginia Beach City Schools" for Project 530. If I do not hear from you to the contrary, I shall deliver this to your office around 9 AM on Saturday, January 6. Should this not be agreeable with you, please telephone me at my home, Virginia Beach -- Garden 8-3125, and reverse charges.

Please schedule me for the Oral Examinations. As you will remember, I completed the written comprehensives last summer. I could arrange to come to Williamsburg any weekday afternoon except Thursdays when I am committed to three choir rehearsals at church.

Thank you.

Sincerely yours,

Irene A. Korte

CC to:

Dr. Howard K. Holland
Dr. Roderick Ironside
Mr. Charles Varner

APPENDIX B

A MUSIC CURRICULUM GUIDE
FOR THE ELEMENTARY SCHOOLS
OF PRINCESS ANNE COUNTY - VIRGINIA BEACH CITY
GRADES I - VII

1962

This page is reserved for a
FOREWORD written by our Superintendent,
Mr. Frank W. Cox

TEACHERS PARTICIPATING IN MUSIC CURRICULUM BUILDING

This Curriculum Guide for Music was developed in response to a need felt by the music teachers. The following music staff members participated in the Curriculum Workshops which produced, first of all, A Study Guide for Music Curriculum Building, and its revision a year later. This volume consists of the Guide, as revised, edited, and considerably expanded by the chairman.

Virginia Aygarn	Ella Sue Kiracofe
Sue Reese	William Boyll
Virginia Cousins	Anna Mormon
Sandra Ejerre	Christine Stauffer
Floreen Ernest	Carroll Shoemaker
Glenda Lovelace	

Irene A. Korte
Chairman and Editor

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P H I L O S O P H Y
PURPOSE OF THE ELEMENTARY SCHOOL

The purpose of the elementary school is to provide the foundational instruction that will enable each elementary child to achieve at a level commensurate with his unique ability and stage of maturity; and to furnish school experiences that will give him the opportunity for the greatest possible development as an individual and as a member of society during the years of his elementary schooling.

--Princess Anne County--Virginia Beach City Schools,
Language Arts - Social Studies Curriculum Guide,
1960.

PURPOSES OF MUSIC IN THE SCHOOL

We believe that

MUSIC is a part of the heritage of all people.

MUSIC, properly taught and placed in true perspective in the whole program of education, plays a major role in building morale and developing desirable attitudes in the whole school. Musical experiences give balance in today's living for children, and should be a part of each day.

MUSIC is one of the most natural ways of promoting

good human relationships.

MUSIC is a sound and natural means for strengthening effective and enlightened relations between school and community.

MUSIC gives many students a feeling of personal accomplishment and success that comes in no other way.

We believe that

Learning in music comes about principally through doing. Actual participation in singing and playing activities is worth far more in a learning situation than mere talking about or discussing music, although these have their place in the broader picture.

The above statements under "Purposes of Music in the School" have been taken from the Virginia State Board of Education Bulletin, MUSIC, issued in 1954.

GUIDEPOSTS TO BUILDING MUSIC CURRICULUM

Why Music?

Education in our democracy recognizes four major purposes; (1) the greatest possible self-realization, (2) desirable human relationships, (3) economic efficiency, and (4) civic responsibility.

In view of the above purposes, music has unique contributions to make to the total development of the child. It is our responsibility as music educators to provide a challenging and enriching program in which each child will have the opportunity to create, to sing, to play, and to listen, according to his interests and highest potentialities, so that he will find enduring satisfaction and happiness through music.

In a twentieth-century world, beset with new space age consciousness and globular problems, as well as changing social and economic conditions, each individual is challenged to make adjustments within his own personal sphere. As life today is increasingly occupied with things material, and improved working conditions have resulted in more leisure time, there is a greater need for elements which nurture the spirit than ever before. Happiness and satisfaction in life go hand in hand with self-expression, and what better means of self-expression than through music?

The individual can scarcely be expected to express himself adequately through music unless he is provided with a well-organized cumulative sequence of successful musical learning that will give him the power he needs for self-expression. As his musical nature matures he should develop the ability to evaluate the music he hears and be better able to choose the best. In doing so, he should discover that participation in music is such a joyous satisfying experience that he will love music during his entire life. It is our work as music educators to provide such a challenging and enriching program as this.

Music as an art requires creating, performing, and listening. The elementary school child must be surrounded

by situations that bring him all types of musical experiences which he can enjoy, and through which he will grow and develop in his own way toward a deeper love and understanding of music. He should find school musical experiences so enjoyable that he will want to extend these into his home and community life. He should also be encouraged to share his out-of-school musical experiences with his classmates.

Through a variety of musical experiences the child develops not only musical knowledge, but also cooperation, loyalty, leadership, and self-discipline; thus enabling him to live and work happily with his contemporaries, while building patterns and attitudes for a constructive place in his future adult world community.

* * * * *

Do we as music educators realize that music is the only art which has been an essential part of learning since Plato's time? Plato so strongly felt the power of music that he opposed the introduction of a new kind of music because it would imperil the state as it became popular with the people, and would quickly affect the manners and customs, next attacking the laws and constitution, and finally overturning everything! Music was very popular with the ancient Greeks, and in Arcadia all freemen studied music to the age of thirty; everyone knew some instrument, and to be unable to sing was accounted a disgrace! The highest form of music in the belief and practice of the Greeks was choral singing. Choral singing gave the Spartans another opportunity for discipline, and mass formations, for every voice was subject to the leader.

(Notes taken from Durant's, The Life of Greece)

In a recent column by Dr. Benjamin Fine on how properly to evaluate a choice of locality for purchasing a home by the quality of the schools therein, two of the questions on his check list in "Hunt for Good School" were:

1. Are music and art an integral part of the Curriculum?
2. Is singing used as relaxation after periods of hard mental concentration?

MUSIC ABILITIES CHART

ABILITIES	TEACHING EMPHASIS							
	Grades	1	2	3	4	5	6	7
<u>I. ABILITY TO BE CREATIVE IN MUSIC</u>								
To recognize by ear and sight, and demonstrate various rhythmic designs						XXXXXXXXXXXXXXXXXXXX		
To create melodies and rhythmic designs						XXXXXXXXXXXXXXXXXXXX		
<u>II. ABILITY TO SING AND TO APPRECIATE MUSIC</u>								
To sing with proper tone quality, phrasing, and interpretation both individually and with the group						XXXXXXXXXXXXXXXXXXXX		
To express the mood and rhythmic elements in music through active participation and interpretative singing						XXXXXXXXXXXXXXXXXXXX		
To sing songs from memory in order to establish a permanent repertory						XXXXXXXXXXXXXXXXXXXX		
To recognize simple song forms						XXXXXXXXXXXXXXXXXXXX		
To analyze folk songs and to appreciate charm of design in songs sung and music heard						XXXXXXXXXX		
To sing rounds in preparation for two part singing and to sing two-part songs						XXXXXXXXXXXXXXXXXXXX		
To sing three-part songs						XXXXX		

ABILITIES	TEACHING EMPHASIS						
	Grades	1	2	3	4	5	6

To participate in choral groups, choirs, etc. XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

III. ABILITY TO LISTEN WITH INCREASING ENJOYMENT TO THE MUSIC OF THE MASTERS

To interpret music of the masters through understanding environment and lives of the composers XXXXXXXXXXXX

To match tones XXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

To recognize the instruments of the orchestra and band by sight and sound and to recognize different types of voices by sound XXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

IV. ABILITY TO READ MUSIC

To use staff notation functionally XXXXXXXXXXXXXXXXXXXXXXXXXXXX

To locate "DO" or key note from a given key signature XXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

To recognize and use tone relations in major and minor scales XXXXXXXXXXXX

To recognize and use intervals in increasing difficulty XXXXXXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXX

To recognize and use the sharp and flat chromatics XXXXXXXXXXXXXXXXXXXX

To recognize and use the quarter note beat, eighth note beat, etc. XXXXXXXXXXXXXXXXXXXXXXXX

SUGGESTIONS FOR A CUMULATIVE SONG LIST

For Classroom, Assembly, and Community Use

The following list of songs was compiled with the cooperation of MENC members in various parts of the United States. It is suggested that the music educator use this list as a basis for a "cumulative" list of songs to meet his own specific needs.

I. SONGS THAT ARE PHYSICALLY STIMULATING AND WHICH AROUSE, THEREFORE, A STRONG EMOTIONAL RESPONSE.

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

II. SONGS WITH THE SENSE OF FUN AND VIGOROUS, SALTY HUMOR CHARACTERISTIC OF A YOUNG AND VIGOROUS PEOPLE

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

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	Old Folks at Home
Deep River	Keep the Home Fires Burning
Home on the Range	Long, Long Trail, The
Home Road, The	My Old Kentucky Home
Home, Sweet Home	

IV. SONGS OF LOYALTY TO OUR COUNTRY, TRIBUTES TESTIFYING TO OUR CONFIDENCE AND DEVOTION.

America	Columbia, the Gem of
America, the Beautiful	the Ocean
American Hymn	God Bless America
	Hail Columbia

V. SONGS ASSERTING COURAGE UPHELD BY THE STRENGTH OF UNITED PURPOSE.

God of Our Fathers	Star Spangled Banner, The
Onward Christian Soldiers	
Song of Freedom	This Is My Country

VI. SONGS ATTESTING TO MAN'S PERSISTENT FAITH IN THE IDEALS OF HUMAN WORTH AND THE RIGHT TO FREEDOM.

Chester (Billings)	On, Thou Soul (Slavic)
Go Down Moses	Song of Hope (Hebrew)
Netherlands Hymn	

VII. SONGS EXPRESSING SERENITY AND PEACE THAT COME FROM CONFIDENT FAITH IN THINGS OF THE SPIRIT.

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

VIII. SONGS THAT CONVEY THE STABILITY AND SENSE OF BELONGING THAT DERIVE FROM THE SHELTERING, PROTECTIVE QUALITY OF FAMILY AFFECTIONS.

All Through the Night	Lullaby (Brahms)
At the Gates of Heaven	Sleep and Rest (Mozart)
Golden Slumbers	Sweet and Low

IX. SONGS THAT PROMOTE FRIENDLINESS AMONG A GROUP OF PEOPLE THROUGH THEIR DELIGHT OF SINGING BEAUTIFUL MELODIES TOGETHER.

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

X. POPULAR SONGS -- SONGS OF THE PEOPLE, BECAUSE OF COMMON ACCEPTANCE.

Bicycle Built for Two
East Side, West Side
Irish Eyes Are Smiling

I Want a Girl
Let Me Call You Sweetheart

In addition to the previously listed songs, the Virginia State Music Guide includes the following songs for the Permanent Song Repertory:

Dixie
I've Been Workin' on
the Railroad
Sourwood Mountain

Frog Went A'Courtin'
All better known rounds
Shortnin' Bread

Come Thou Almighty King
Holy, Holy, Holy
O Worship the King

Fairest Lord Jesus
Jacob's Ladder

Away in a Manger
Deck the Halls
Hark! the Herald Angels
Sing
Joy to the World!
O, Little Town of
Bethlehem
Silent Night

Come, Ye Thankful People,
Come
First Noel, The
It Came Upon the Midnight
Clear
O Come, All Ye Faithful
Over the River and Through
the Wood

Auld Lang Syne
Down in the Valley
Old Black Joe

Believe Me, If All Those
Endearing Young Charms
Swing Low, Sweet Chariot

CHARACTERISTICS OF CHILDREN

The good teacher is a student of children. The teacher's primary concern is the growth of each individual in his group, in the light of the child's capacity and experiences. It is important for the teacher to know the nature of children's behavior in general at different periods in their development. Knowing children in general serves as a necessary background in studying the individual child. The teacher recognizes that each matures at his own rate. For some children this rate is more rapid than for others, and the traits mentioned below may be apparent to a greater degree in some children at a given age than in others. This listing of traits is merely suggestive. They are presented here in order that the teacher's attention may be directed to the nature of the learner as the basis for the sequence of his educational experiences.

--- Princess Anne County - Virginia Beach City Public Schools, Language Arts - Social Studies Curriculum Guide, 1960, p. 6.

EARLY CHILDHOOD

PHYSICAL	IMPLICATIONS FOR MUSICAL LEARNING
Maturity and rate of growth vary. Girls develop more rapidly than boys.	Provide a variety of activities which will allow for different levels of physical maturity.
Vigorously active. Fatigue easily.	Provide well balanced quiet and activity periods within one music class; do not devote the entire music period to rhythms.
Respond with entire body.	Provide activities which involve entire body; bodily movement to music, rhythms, games, etc.

Large muscles better developed than small ones, but improved coordination by seven or eight years of age.

Baby teeth are being replaced by permanent teeth.

Susceptible to communicable diseases. Require ten to twelve hours sleep.

Eyes are not fully developed until ten years of age.

INTELLECTUAL

Have keen imaginations and are highly dramatic.

Are learning to distinguish between reality and fantasy (toward the end of the primary years)

Ability to listen, reason, and solve simple problems is increasing.

Plan activities using large muscles, such as; clapping, skipping, hopping, running, marching, jumping, free rhythmic play. Introduce activities utilizing smaller muscles when children are ready for these.

Encourage child who lisps to participate in all song activities. Teacher should use some songs in a slower tempo. Child is less self-conscious singing with a group than in individual reading or speaking.

Use health songs to supplement other teaching of good health habits. Keep room well ventilated. Child should not sing excessively with a sore throat.

Introduce gradually activities such as reading and writing of notation, which requires coordination of eye muscles.

IMPLICATIONS FOR MUSICAL LEARNING

Provide opportunities for dramatic play and listening to dramatic music. Child's imaginativeness should be encouraged; very often first impulse brings out creativity.

Introduce musical stories of a realistic nature as well as those of fantasy.

Recognize and solve individual and group problems. Begin elementary form of ear training, such as simple tonal patterns, scale relationships.

Tend to set standards for themselves which are higher than they can achieve.

Vocabularies are increasing in proportion to the number and variety of experiences.

Tend to think more rapidly than they can express coherently.

Curious and eager to learn.

Learn best by doing.

Relatively short attention span.

Have wide range of interest which begins with themselves and is gradually being extended.

Abstractions have little meaning unless related to concrete experiences.

SOCIAL

are self-centered but are becoming more social-minded.

are growing in the ability to work and play in group situations.

Provide some opportunities and goals which pupils can achieve in addition to challenging material.

Begin introducing musical terms which are meaningful and appropriate.

Provide therapy to help overcome this condition through singing and rhythms.

Provide a challenging musical environment which will stimulate curiosity. Provide many new musical experiences which will satisfy curiosity and eagerness through learning.

Provide musical experiences in which all children actively participate.

Plan short related activities, giving variety to the lesson, within large blocks of time.

Guide children into singing and playing together as a group.

Create a situation in which the children will feel motivated; give students an opportunity to feel and experience.

IMPLICATIONS FOR MUSICAL LEARNING

Motivate child from self-centeredness toward social-mindedness through musical experiences.

Encourage all children to participate and become one of the group. Try to reach those who do not conform.

Are growing in the ability to share.

Provide opportunity for group creativity, activity, and evaluation through music. Provide opportunities for all children to share musical experiences as well as those who study privately who can perform for the class.

Are growing in ability to assume individual responsibility.

Emphasize that class rules and rules of conduct which are applicable in other situations are also applicable in music class.

Are learning social skills by imitating other persons' actions.

Guide children by setting a fine example.

Begin to experiment with language in order to gain ends.

Interpret the meaning of the song text when necessary.

Tend to be talkative and to use argument to gain status.

Keep control of discussion because of limited time for music.

Want to belong socially but are often combative.

Promote group feeling through musical activities.

Delight in experimenting with verbal forms.

Provide opportunities for children to hear, sing, and create jingles and rhymes.

Look to adults for guidance and approval.

Encourage the slightest effort, give much praise and encouragement. Encourage children to turn to peers as well as to adults for help and approval. Guide children to give and accept constructive criticism in peer relationships. Do not single out individual faults.

Tends to tattle. Beginning to develop sense of right and wrong.

Help child to understand his responsibility for his own behavior.

Want to be first.

Direct musical activities in such a way that all children can participate. Draw out the shy children.

EMOTIONAL

Change from being easily upset to greater stability with retreating and advancing periods rather than steady progress.

Are impulsive and quick to act. Lack patience and control.

May develop unreasonable fears.

Are moving from self-centered show off attitudes toward attitudes of greater control.

Tend to establish some independence from adults.

Depend upon adults for approval, support, and affection.

Demand much individual attention.

Have happy attitudes toward other children regardless of sex, race, religion, or social status unless family attitudes have developed prejudice.

IMPLICATIONS FOR MUSICAL LEARNING

Help children feel accepted and appreciated. Provide enough routine, familiar experiences, seating plans, etc., to make children feel secure.

Give quiet, calm guidance to groups and individuals.

Give individual attention and informal counseling as needed.

Help children recognize themselves and others as individuals, not forgetting that in singing he must listen to his neighbor, not be too loud, and keep with the group.

Give opportunity for independent singing. Students should not depend upon teacher's voice.

Create an atmosphere of friendliness which is conducive to security and free participation in music activities of all types; encouraging singing independently of the teacher's voice or recording; encouraging creation of original rhythmic response, melodies on instruments, songs and song interpretations, listening responses, dramatizations, and percussion instrument scores.

Appreciate the uniqueness of each child and plan to meet his needs.

Teach folk songs, games and customs of other countries, songs of other faiths, and songs of manners.

May become moody and unhappy toward end of primary period if unable to achieve self-imposed goal.

Learning through repetition-- a repertoire of songs in preparation for public performance. Help children to set goals which they can achieve. Free children from pressure to work beyond their ability. Provide opportunities where success is assured.

Are highly dramatic and strive to get inside experiences and understand them.

Provide a wide variety of outlets so children may express their feelings through art, music, dramatic play, and other creative activities.

Use many ways to gain status.

Provide opportunities for all children to "shine" through musical activities and identification with a musical group.

Begin to gain an appreciation of beautiful things.

Provide opportunities for observation and creative expression. Relate beauty in life to beauty in music. Strive to make the music time the best and finest event in the school day. Lead toward beautiful tone in singing.

THE FIRST GRADE

SINGING

FUNDAMENTALS

RHYTHMS

LISTENING

SOCIAL STUDY EMPHASIS:

"Living in the Home and School"

Reference key to song books:

G	<u>The First Grade Book</u>	Ginn and Co.
F	<u>Music Round the Clock</u>	Follett Pub. Co.
SB	<u>Through the Day</u>	Silver Burdett Co.
ABC	<u>Music for Young Americans,</u> <u>Book I</u>	American Book Co.
ABCK	<u>Music for Young Americans,</u> <u>Kindergarten</u>	American Book Co.

FIRST GRADE SINGING AND FUNDAMENTALS

The child's voice is the musical instrument with which he was born, and it is a means of emotional expression of joy and warmth, as well as a means of releasing energy. Singing and childhood go together. It is evident to all who work with children that the child appears to possess an inborn minor third which he uses as the basis for many of his childhood chants and ditties.

The gift of singing is the birthright of every individual, and each child should have the opportunity to experience the joy of singing; whether singing alone or singing with others.

Songs which are made of materials as common as daily food and drink, sound and movement, play and work, thoughts and words, moods and melodies, constitute the repertoire of the child.

The development of a pleasing tone and expressive singing are the means by which rewards are achieved for pupils and teachers, as together they participate in the music program.

Singing is the life blood of the school music program, and as it flows it nourishes and integrates the entire school music program.

OBJECTIVES OF THE FIRST GRADE SINGING AND FUNDAMENTALS

To discover the singing voice of the child

To strive for singing intune

To develop good singing habits

To encourage individual singing

To introduce the syllables and numbers

To distinguish between high and low, loud and soft, fast
and slow

To become aware of, and to recognize direction of melodic
progression

To develop ear-awareness by recognizing tunes and melodies
when played on the piano

To accumulate a sizeable repertory of simple tunes

To begin building a cumulative repertoire of songs

THE FIRST GRADE SINGING AND FUNDAMENTALS PROGRAM

TO DISCOVER THE SINGING VOICE OF THE CHILD

As the whole child comes to school, so the whole child comes also to the music class. He not only brings his voice, hands, and feet, but the entire range of accumulated conscious and subconscious experiences which have befallen him in his first six years of life.

Concept of music and singing. The youngster's concept of music and singing will be the result of his previous experiences within his home and somewhat limited experiences in the outside world through kindergarten and Sunday School. At home experiences which include family participation in singing Mother Goose Rhymes and other such songs of childhood, attentive listening to the better children's records, and a daily contact with Captain Kangaroo and similar good children's programs on television, will develop a favorable attitude toward music and a readiness to proceed with the school music program. On the other hand, a child who is daily subjected to the raucous voices and savage thumpings heard via the radio, phonograph, and TV, and has no background in the songs of childhood, and has had no kindergarten or Sunday School experiences, will probably need considerable orientation and readiness before he can become an active participant in the school music program.

However, in our immediate school division it would appear that the majority of the children will fall into the first group who have had some previous experience with music.

Range of the voice. As there are many levels of individual growth and development within the first grade class there will likely be equal variances of vocal experience within a given first grade group. Likewise, the range of the voice is an individual developmental matter. For a youngster developing on a slow growth pattern may be capable of only producing a few tones when he is six years of age chronologically. This range will gradually expand as he grows and develops. Children who have had singing opportunities at home, in nursery school, kindergarten, and Sunday School, will know many songs, but unfortunately may have acquired a "shouting" tone instead of finding the "true child voice" - light and high, resulting in a good singing tone, and "intuneness" with others.

Distinguishing between speaking and singing voices.

Becoming aware of the difference between speaking and singing should begin the very first time the children have an opportunity to sing in school.

A very first music class might proceed like this:

1. Music teacher greets the children, gives his/her name, and tells why the children come to this room, or why he/she comes to visit them.

2. "How many of you brought your singers with you today?" (Perhaps half of the hands will go up, the remainder will face the teacher with puzzled expressions.)
3. "Did you know that you have both a speaker and a singer in here?" (Teacher should gesture to include from the upper chest to top of the facial masque.) "Listen as teacher greets you with hello two different ways, by using the speaker one time and the singer the other time. When you hear me use my singer will you raise your hand?"

The teacher should speak hello twice, and then sing it, preferably using the minor third which children often resort to. There should be very little confusion as to which is singer and which is speaker.

4. "Now will you make your hellos sound the same as mine?"
5. Teacher should move around the room and sing hello to all the children. When one responds by using his speaker, the teacher should try to help him find his singer. (This can be done by looking in pockets, under the chairs, etc., if the child is still not successful, the teacher may remark that he hopes Johnny will

find his singer between now and next week and bring it to school with him.)

TO STRIVE FOR SINGING INTUNE

Tone matching is an important phase of the work in the first grade music program. The teacher should strive to assist uncertain singers until they are able to match tones. Tone drills such as those found on pp. 154-55, and also on p. 5 of the Ginn First Grade Book are helpful. If the child cannot match the teacher's tone, the teacher should match his -- "Do you hear me singing like you are singing? Now how about your trying to sing like I do?"

A tone matching exercise which the children enjoy is the echoing game, "Who Has the Button?" The child must sing the reply, "I have the button," using the same tune as the teacher sang for the question.

When singing a song, good intonation or intuneness depends upon listening and hearing the proper pitch before beginning to sing. It is helpful for the teacher to hum the tonic chord and then give an introduction to the song so that the children may hear the tonality.

Use of instruments and audio aids to encourage good intonation:

1. Piano accompaniments enhance the beauty of a song, but do not use the piano until the children know the song. Play softly, use little sostenuto pedal.

2. Melody bells or resonator bells -- children will enjoy playing scale progressions on these.
3. Auto harp accompaniments played by the teacher, or counter melodies on a string instrument.
4. Records which accompany the basal music series will give the children an idea of how the song should sound. Other newer series utilize orchestral accompaniments for an enriched and novel effect which helps build considerable interest in the song.
5. Tape recorders are very helpful when there is no piano available, and the teacher can pre-record the accompaniment.

TO DEVELOP GOOD SINGING HABITS

Now is the time to develop a consciousness for good sitting and standing posture while singing.

Although formal instruction in breathing would not be appropriate for the first grade, the teacher should be on the alert for bad habits of breathing.

As the children are learning about word sounds -- vowels and consonants in their reading program; occasional reference, during the singing period, that "the vowels -- a, e, i, o, u (oo) carry the singing, and the consonants start and stop the tone" -- will help to lay the groundwork for future comprehension of this important element in singing.

TO ENCOURAGE INDIVIDUAL SINGING

Each child should have frequent opportunities to sing alone so that he will accept singing alone as naturally as he does speaking.

At this young age, self-consciousness is not the factor that it becomes later. Furthermore, the youngster is most anxious to please his teacher and will come forth to sing without hesitation. Naturally, the teacher should praise every effort.

TO INTRODUCE THE SYLLABLES AND NUMBERS

Teaching the Sol-Fa Syllables in the first grade is as much a part of the music program as the teaching of letters and phonetic sounds are a part of the reading program.

Syllables and numbers are introduced by rote, with corresponding visual presentation on chalk board, flannel board, charts, or hand signs. The ingenuity and creativeness of the individual teacher will determine the extent this will be developed. Syllables and numbers are effective tone drills; for example, DO, RE, MI can be sung while showing the distance with the hand in "climbing the musical stairs."

The first grade child should be able to sing the ascending scale with syllables. By the end of the second grade, the child should be able to sing the scale both

ascending and descending.

Song to introduce the DO family:

Ascending:

DO lives on the ground floor,
And RE lives next to
MI, and
FA lives next to
SOL, you see, and
LA lives next to
TI
DO is the father

Descending:

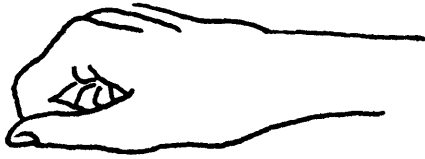
OF them all as	(TI)
YOU can plainly	(LA)
SEE, and when-	(SOL)
EVER he	(FA)
MOVES, he	(MI)
TAKES his fami-	(RE)
LY.	(DO)

Several current musical comedy tunes have resulted in some incidental learning of music syllables. Therefore, the present day youngster has probably accepted the syllables as "old friends" and will no doubt enjoy working with them in music class.

The English hand signs for the Sol-Fa Syllables, which follow on the next page, are used in England for training in sight or interval singing. When the teacher and the class are thoroughly familiar with these signs, try communicating a scale, an interval, or a short song by this musical sign language.

ENGLISH HAND SIGNS FOR THE SOL-FA SYLLABLES

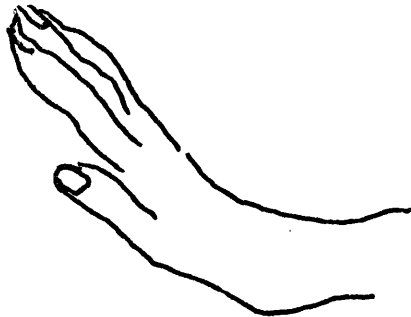
1. DO



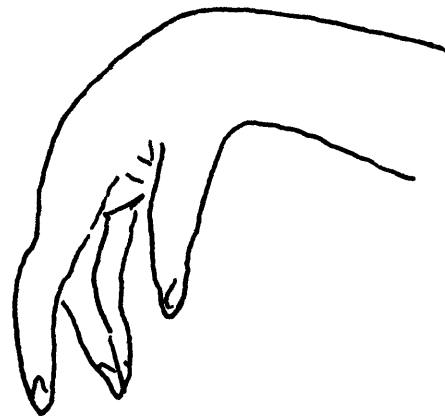
5. SOL



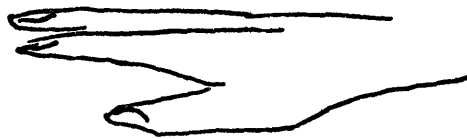
2. RE



6. LA



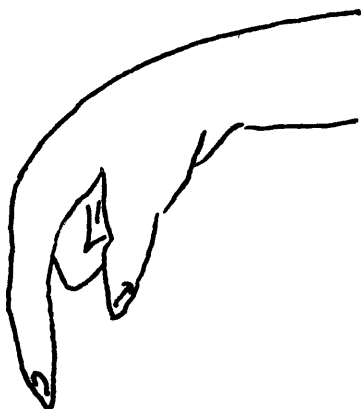
3. MI



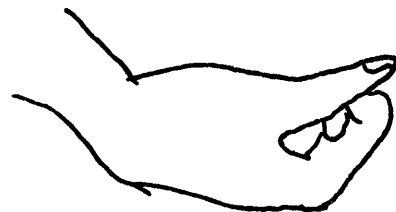
7. TI



4. FA



8. DO



Some recent research in music reading procedures by using the shape notes has shown this to be a worthwhile approach. The syllables may be introduced this way. There may be some advantage to this method as the child will associate a certain shape with the specific scale tone and a certain sound in relation to other sounds. However, as there are no music texts available which use the shape notes, the teacher will have to prepare his own charts for reading. However, once a concept of intervallic distance has been formed, the transfer from shape note notation to traditional notation should be relatively easy.

Suggested song to introduce the shape notes:

- △ DO has a pointed head, what a strange shape!;
- ∪ RE is a cup, but its handle did break.
- ◇ MI is a diamond, so bright and glittering,
- ▽ FA is a triangle, a three sided thing,
- SOL is shaped like an egg, or the sun
- LA is a box, can you draw one?
- ▽ TI is a top, just ready to spin,
- △ Now we're at DO, so begin again.

(or for the descending scale -

Turn around, and go back down.)

Initial first grade experiences with the shape notes might consist of a flannel board presentation of the note shapes ascending a stairs, as the song is sung, later placing the notes on the actual staff.

TO DISTINGUISH BETWEEN HIGH AND LOW, LOUD AND SOFT, AND
FAST AND SLOW

Distinguishing between music which is fast or slow is relatively easy because the fast music is running, or in a hurry. The child experiences fast and slow by responding physically to the music.

Most children have some concept of loud and soft by the time they come to school. However, the teacher should demonstrate loud and soft vocally, on the piano, or by means of suitable recordings. Children should have an opportunity to come to the piano to experience loud and soft by striking the piano keys in accordance with the volume desired.

However, high and low are often confused with loud and soft. Again the voice, piano, bells, or other pitched instrument will prove invaluable here in developing an understanding.

The ABC people have recordings entitled, Soft and Loud, AS 20, and High and Low, AS 21, which may prove helpful.

Suggested songs for high and low:

"Seesaw"	G	p. 27
"Swing High, Swing Low"	G	p. 30
"What a Surprise"	G	p. 89
"Who Can Climb the Apple Tree?"	G	p. 128
"Little Frog"	G	p. 158

Suggested songs for high and low (con.)

"The Little Black Bug"	G	p. 158
"The Jungle Gym"	F	p. 29
"The Farmer in the Dell"	F	p. 40
"Scoot"	ABC	p. 36
"Putter-Putt"	ABC	p. 42
"Green Grow the Leaves"	ABC	p. 50
"Giant Steps"	ABC	p. 63
"Tick Tack Too"	ABC	p. 107
"Tonight is Halloween"	ABC	p. 137
"Hot Cross Buns"	ABC	p. 148
"Counting Song"	ABCK	p. 7
"Wait for the Wagon"	ABCK	p. 36
"Bumbershoot"	ABCK	p. 37
"A Tree Grows Straight"	ABCK	p. 41
"Christmas is Coming"	ABCK	p. 116
"Going to Boston"	SB	p. 8
"The Woodpecker"	SB	p. 43
"Morning on the Farm"	SB	p. 51
"The Steam Shovel"	SB	p. 91

TO BECOME AWARE OF, AND TO RECOGNIZE DIRECTION OF MELODIC PROGRESSION

After a child has experienced high and low vocally and instrumentally, has learned the songs about the SOL-FA Syllables, and has represented the upward and downward progression of the scale with his hands, he will have a background of experiences from which to become aware of melodic progression.

One single tone is not music, but that tone in relation to what comes before and what follows afterward makes the musical phrase as remembered and comprehended by the mind. By listening to determine the direction of the melodic line -- whether it climbs the stairs, comes down the stairs, takes big steps and skips certain steps, whether it sounds like the end of the piece, or the middle and must continue before it sounds finished -- the child is making a very elementary approach to listening and will build concepts of tonal relationship. Such concepts of tonal relationship are one of the foundation blocks toward future reading readiness, culminating in actual music reading.

When the teacher desires to emphasize melodic progression, appropriate songs containing easily discernible progressions should be selected.

Suggested songs for melodic progression study:

"I'm a Little Teapot"	G	p.	7
"Watch Me Swing High"	G	p.	31

Suggested songs for melodic progression study (con.)

"How Many Days?"	G	p. 58
"Jolly Old Saint Nicholas"	G	p. 98
"Little Red Leaves"	G	p. 128
"Round the Clock"	F	p. 4
"A Song for Early Morning"	F	p. 14
"Fun to Be a Helper"	F	p. 15
"My Little Ducklings"	F	p. 21
"The Little Bells"	F	p. 59
"Stamping Land"	SB	p. 5
"Ha, Ha, This-a-Way"	SB	p. 6
"Mothers Make a Home"	SB	p. 25
"In the Garden"	SB	p. 42
"One-a-Larkey"	ABC	p. 5
"Choo-Choo Train"	ABC	p. 42
"Autumn Leaves"	ABC	p. 43
"Candle"	ABC	p. 64
"The Hungry Goat"	ABC	p. 77
"Burly Billy Bobadill"	ABC	p. 81
"Kitty"	ABC	p. 90
"My Bonnie"	ABC	p. 110
"A Fish Story"	ABCK	p. 8
"My Tree House"	ABCK	p. 20
"Turkey Gobble"	ABCK	p. 115

TO DEVELOP EAR-AWARENESS BY RECOGNIZING TUNES AND MELODIES
WHEN PLAYED ON THE PIANO

An elementary form of ear training, and one which is enjoyed by the students, is engaged in whenever the teacher plays on the piano or sings a few bars of a familiar song with a neutral syllable, and the children identify the song.

This can be expanded into a kind of game with the class divided into sides and the side with the most points for correct answers can be declared the winner.

After the youngsters are accustomed to this activity, the procedure may be varied by using a phrase from the middle of the song rather than the beginning.

TO ACCUMULATE A SIZEABLE REPERTOIRE OF SIMPLE SONGS

It is assumed that any material which is presented in music class will be carefully and thoughtfully selected, and pre-evaluated in terms of what is likely to be the outcome in the musical development of the child.

The following criteria for selecting songs will serve as guidelines for the teacher of first grade music:

1. Select short songs which contain repeated patterns.
2. Choose songs which contain intervals of thirds and fifths and progress scalewise.

3. Select songs that relate to things which the children have experienced.
4. Choose songs which integrate home and school experiences, as the social studies emphasis in the first grade is in this area.
5. Select songs with vocabulary which is within reach of the child's knowledge and understanding.
6. Choose songs with simple rhythm pattern.
7. Select songs which will appeal musically as well as lyrically.
8. Choose songs which are conducive to bodily movement.
 - a. Songs which suggest simple movements for hands or head.
 - b. Songs which may be used as singing games and involve use of the entire body.
9. Select songs appropriate to the season as well as those which pertain to specific holidays.
10. Include counting and alphabet songs.

TO BEGIN BUILDING A CUMULATIVE REPERTOIRE OF SONGS

The Cumulative Song List which is found on page 8 of this Guide, was compiled through the cooperation of MEMC members in various parts of the United States. Additional songs are added from a similar list found in the Virginia State Music Guide.

These songs will form a common background of familiar songs for morning exercises, assembly and community singing. These songs are part of our musical heritage and every child should have the opportunity to learn as many of these songs as is practical.

Not all of these songs will be appropriate to the first grade level so the teacher will need to choose wisely.

Songs from the Cumulative Repertoire found in First

Grade books:

"America"	G	p. 103
"America, the Beautiful"	G	p. 106
"Away in a Manger"	G	p. 92
"Battle Hymn of the Republic"	G	p. 107
"The First Noel"	G	p. 95
"Jingle Bells"	G	p. 99
"O Little Town of Bethlehem"	G	p. 93
"Over the River and Through the Wood"	G	p. 91
"Silent Night"	G	p. 95
"The Star Spangled Banner"	G	p. 104
"Yankee Doodle"	G	p. 105
"America"	F	p. 66
"America, the Beautiful"	F	p. 65
"Are You Sleeping?"	F	p. 11
"Away in a Manger"	F	p. 78

Songs from the Cumulative Repertoire (con.):

"Jingle Bells"	F	p. 76
"America"	SB	p. 125
"Away in a Manger"	SB	p. 119
"Glory, Glory, Hallelujah!"	SB	p. 124
"Over the River and Through the Wood"	SB	p. 113
"Row, Row, Row Your Boat"	SB	p. 85
"All Through the Night"	ABC	p. 113
"Columbia, the Gem of the Ocean"	ABC	p. 153

FIRST GRADE RHYTHM

A child is music -- a hop, a skip, a swing, a jump, a hum, and a whistle. These and other rhythmic reactions are innate characteristics of the child. Our goal as music teachers is to nurture this rhythmic inclination so that the child's life may become more beautiful and expressive.

Moving to music satisfies the child's love of and need for motion. This can develop a feeling for phrases and rhythmic patterns in music, as well as a feeling for mood and dynamics. It also develops imagination in expressing ideas and emotions, and provides opportunities for physical and social growth. Moving to music will take many forms, such as -- fundamental rhythmic movements, creative expression, dramatization, organized folk dances, etc.

As the teacher plans rhythmic activities, it is necessary to keep in mind the developmental sequence in muscular coordination, and remember that control of the larger muscles precedes the control of the smaller ones.

Prior discussions and directed participation are

prerequisite to successful bodily responsiveness to music, from the simple fundamental movements to freely imaginative and imitative interpretations. Children are often bewildered when instructed to "do what the music tells you to do;" and indecision and confusions will arise unless the child has been prepared for this activity by adequate previous rhythmic experiences.

There should be opportunities for the child to express himself individually as well as with the group. Moving to music should be regarded as a perfectly natural mode of expression -- as natural as clapping one's hands and tapping one's foot.

Nearly every rote song can be enhanced with rhythm instruments and many songs offer opportunities for dramatization.

The first grade child should have some rhythmic experiences every day.

OBJECTIVES OF THE FIRST GRADE RHYTHMIC PROGRAM

To develop fundamental movements

To initiate creative rhythms

To sense basic pulses -- leading to study of meter

To experiment with rhythm instruments

To incorporate rhythmic experiences with singing games,
action songs, and dances

To lay foundations for development of the concept of
rhythmic notation

THE FIRST GRADE RHYTHMIC PROGRAM

When first introducing movement to music, play the music and suggest that the children clap "to keep time" with the music. Observe the class carefully and choose the most rhythmic clappers and ask if they will show the class what else the music tells them to do. (Very necessary to choose wisely for the first experience demonstrators -- teacher must be certain to select those who will be successful.) If a natural response does not come, the teacher may ask, "What do the hands do to the music?" "What do our feet do to the music?" Lead children to discover as much as possible for themselves. Guide and suggest only as necessary when the children cannot find a suitable expression for themselves.

The child is helped to understand rhythm as he experiences:

Meter and accent	the pulse of the music and the grouping of beats into 2's, 3's, and 4's.
Tempo	rate of speed -- fast or slow.
Phrasing	division of a musical selection into shorter musical thoughts.
Style	jerky, smooth, percussive, or flowing.
Mood	cheerful or sad, calm or excited.

TO DEVELOP FUNDAMENTAL MOVEMENTS

Fundamental movements are bodily responses to note values, style, and mood, through:

clapping	running	swaying
walking	hopping	jumping
marching	skipping	bending
	galloping	

Variations on the above movements:

trotting	rowing	tapping
swinging	sliding	tip-toeing
pushing and pulling	bouncing a ball	

Suggested records: "Childhood Rhythms" Ruth Evans,
ERS
"Basic Rhythms" Phoebe James,
ERS

Piano music in the Ginn First Grade Book
Piano music in the Kindergarten and First Grade Book
of the Music for Young Americans, American Book Company.
Piano music in Through the Day, Silver Burdett Co.

TO INITIATE CREATIVE RHYTHMS

Free rhythmic play is possible only after acquaintance with fundamental movements -- use fundamental movements plus many others, such as:

rocking baby	patting	stroking
turning	reaching	creeping
tossing	hammering	dipping
floating balloons		

Larger class cooperative expression:

circus	seasonal play	farm
transportation		

Rhythmic play may be done to the accompaniment of records, piano or percussion instruments. Children need to listen to the music and become familiar with it before responding. If necessary, suggest bodily response most appropriate for the music. Create an awareness for phrasing, mood, tempo, and dynamics as the music is being interpreted.

Suggested records: "Captain Kangaroo Songs and Dances," ERS
 "Rhythmic Activities," Vol. I, RCA

For rhythmic dramatizations, pantomines, etc., vary the procedures; sometimes tell the story before playing the music and ask class to listen for specific happenings in the music; other times play the music without giving the story background. Children may make up their own story to the music and act it out.

Suggested records: "Of a Tailor and a Bear,"
 Listening Activities,
 Vol. II, RCA
 "Nutcracker Suite," Tchaikowsky
 "Dance of the Toy Flutes"
 "Dance of the Sugar Plum
 Fairy"
 "Adventures in Music," Grade I,
 RCA

Song stories in music series:

"Gingerbread Boy"	G	p. 199
"Chicken Licken"	G	p. 190
(both records recorded by Frank Luther - Decca)		
"Little Boy Blue"	ABC	p. 154
"Little Red Hen"	ABC	p. 160
"Old MacDonald's Farm"	ABCK	p. 124
"Squeaker at the Zoo"	ABCK	p. 129

(the above song stories are recorded in the albums which accompany the book)

Imitate instruments of the orchestra in time to the music:

Suggested records: "Tubby the Tuba" Danny Kaye,
ERS
"Rusty in Orchestraville"
Capitol, ERS
"The Happy Instruments," ERS

Interpretative listening:

After listening to the selection, the child will respond according to his interpretation of the music as he has heard it, instead of through a previously teacher-imposed, or group-imposed idea. If the child feels the music is portraying a leaf, he acts out just what he imagines is happening to the leaf as expressed by the mood and style of the music.

TO SENSE BASIC PULSES -- LEADING TO STUDY OF METER

All rhythmic work should lead to a feeling for accent and meter. The teacher will refer to "how the music swings" rather than attempt to explain accents and recognize the various meters. Accordingly, the music swings in twos, threes, or fours.

TO EXPERIMENT WITH RHYTHM INSTRUMENTS

For the first experience the teacher should demonstrate how the instrument is played, speak its name and ask children to repeat several times, and discuss how the particular instrument sounds.

Drums - smaller hand drums which are struck with a mallet are the ones usually found in rhythm sets.

Rattles - Maracas - a rapid shaking back and forth which results in a swishing sound.

Rhythm sticks - use in pairs, or individually to strike a surface. The sticks are held one in either hand, the right-hand stick being tapped on the left-hand stick.

Cymbals - the two halves of the cymbal graze each other in a sliding movement, the arms moving up and down in a large, free sweep.

Sand blocks - hold one in each hand, and swish across each other.

Jingle sticks or clogs - strike the back of the instrument against the palm of the hand, and then shake vigorously.

Sleigh bells - either on sticks or on wristlets. Shake in rhythm.

Tambourine - rap the top with the fist or knuckles, or use a flattened hand for contrasting effects. Also use a sweeping swing of the arm and shake the instrument vigorously.

Tone blocks or wood blocks - strike with a small mallet. Tone blocks are held by the handle, and the wood block is grasped lightly on the underneath side.

Triangle - the larger triangles will give a better tone. Suspend the triangle by the holder, being careful not to touch any part of it with the fingers. Strike with the beater, or move the beater back and forth within the triangle to achieve a tremolo effect. The triangle may be silenced immediately by placing the fingers on it to stop the vibration.

It is best to introduce only a few instruments at one time. If financially possible, it is advisable to have enough rhythm instruments so that all children can participate at one time. Through guided listening lead

the children to discover which instruments sound best with different types of music. This will help develop the children's sense of musical discrimination.

Playing rhythm instruments will help develop the children's sense of rhythm, and also provide an opportunity to foster their growth in musical taste and judgment as a result of their having to decide which instruments are best suited to accompany various selections.

Suggested records:

"Music for Rhythm Bands"	RCA
"Strike Up the Band"	ERS
"Polly Put the Kettle on"	Rhythmic Activities, Vol. III, RCA
"March, Little Soldier"	Listening Activities, Vol. I, RCA
"Come Lassies and Lads"	Rhythmic Activities, Vol. III, RCA

Songs with rhythm instrument scores:

Sand blocks

"Here We Go A-riding on a Train"	G	p. 178
"The Night Express"	ABC	p. 41
"Zipper Song"	ABC	p. 47

Wood blocks and sticks

"The Little Shoemaker"	G	p. 71
"Tick-Tock"	G	p. 165
"Tick-Tock"	F	p. 7
"Fun With Jack and Jill"	F	p. 55

Wood blocks and sticks

"Our Clock"	SB	p. 40
"Tick-Tock"	ABC	p. 3
"Washing Machine Song"	ABC	p. 25

Drum

"Thumpity Drum"	G	p. 174
"Here We Come"	G	p. 39
"The Kangaroo"	ABC	p. 94

Triangle

"Telephone Song"	ABC	p. 13
"Happy Hour"	ABC	p. 22
"Merry Christmas"	ABC	p. 143

Several instruments

"Shadows"	G	p. 174
"Passepied"	G	p. 134
"Ring, Ring"	G	p. 173
"L'Avalanche"	G	p. 175
"The Orchestra"	ABC	p. 97
"The Carpenter"	ABC	p. 30
"Humpty Dumpty"	ABC	p. 106
"I Make Myself Welcome"	ABC	p. 73

TO INCORPORATE RHYTHMIC EXPERIENCES WITH SINGING GAMES,
ACTION SONGS AND DANCES

Children should be thoroughly familiar with a song before the teacher introduces the game or the actions.

It might be advisable to present the song at one lesson and later add the actions. Little children have difficulty in attending to more than one thing at a time, and if actions are started before they are certain of the song, they are likely to forget to sing as they concentrate only on the physical response. It is advisable to ask part of the class to serve as the singers while the others participate in the game.

Suggested records:

Action songs

"Nothing to Do"	CRG 1012
"A Visit to My Little Friend"	CRG 1017

Singing games

"Singing Games"	B
"Singing Games"	RCA
"Traditional Games"	ROA

Suggested songs:

Action songs

"This Old Man"	G	p. 44
"I'm a Little Teapot"	G	p. 7
"The Little Shoemaker"	G	p. 71
"Pop Goes the Weasel"	G	p. 17
"Bency Weency Spider"	G	p. 159
"Gallant Ship"	G	p. 51
"Ten Little Indians"	G	p. 43

Action songs (con.)

"Here We Go A-riding on a Train"	G	p. 178
"Clap Your Hands"	G	p. 20
"Here We Come"	G	p. 39
"Teddy Bear"	G	p. 34
"Stamping Land"	SB	p. 5
"Charlie Over the Water"	SB	p. 14
"Little Red Wagon"	SB	p. 41
"Music Gets Inside Me"	ABCK	p. 1
"The Wiggle Song"	ABCK	p. 56
"Fingers, Nose and Toes"	ABCK	p. 58
"Exercise Song"	ABC	p. 8
"Slippy Sloppy"	ABC	p. 56
"Seesaw"	ABC	p. 59
"Going to Bombay"	ABC	p. 67

Pantomines

"Sing a Song of Sixpence"	SB	p. 42
"Three Little Kittens"	SB	p. 56
"Pussy Cat"	SB	p. 41
"Three Blue Pigeons"	SB	p. 101
"Polly Put the Kettle on"	SB	p. 33
"The Old Gray Cat"	SB	p. 37

Singing games

"Little Bird, Go Through My Window"	SB	p. 15
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Singing games (con.)

"Oats, Peas, Beans"	SB	p. 60
"The Mulberry Bush"	G	p. 49
"Sandy Maloney"	G	p. 47
"Jenny Crack Corn"	G	p. 46
"When I Was a Lassie"	G	p. 50
"London Bridge"	F	p. 39
"Ringa, Ringa, Reia"	F	p. 38
"Sally Go Round the Sun"	F	p. 31

The above songs represent a minute sampling of the material available in the current music series. The teacher need only spend a few moments in research to locate the "right song" for a particular need.

TO LAY FOUNDATIONS FOR DEVELOPMENT OF THE CONCEPT OF RHYTHMIC NOTATION

The first grade child should become aware of notes which run, walk, step-bend, and of rhythms which skip and gallop. This is a matter of developing auditory proportion at first, and later transferring to visual perception through 'home-made' notation.

As the child compares the size of the lines in the 'home-made' notation "picture" he should form a conception of the relative note values.

'Home-made' notation

— — — — — — — — — —	walking
- - - - - - - - - - - - - - - -	running
— — — — — — — — — —	skipping
- - - - - - - - - - - - - -	galloping

Two other responses which are helpful in developing the concept of rhythmic notation are clapping the rhythm, and stepping the rhythm.

FIRST GRADE LISTENING

"Coming to know the worth of music" should be the goal of listening activities. This is achieved as children develop skills in reacting more effectively and purposefully to the expressive qualities embodied in organized sound; i. e, to rhythm, to melody, and to harmony. Thus singing, instruments played, and applications of skills take on new meanings, and children have increased their "appreciation" of music.

The degree to which this development takes place for any given child will depend in large measure upon his level of intellectual and social maturity, his natural interests, his musical capacities, his previous musical experiences, his cultural background, and the skills of his teacher.

The approaches of the teacher should be varied and imaginative if he is to reach ALL pupils, and such approaches are those which, most generally, are centered upon the expressive qualities of the music to be presented. The teacher will prepare the children for what they are to hear by directing their attention, when appropriate, to the social milieu out of which the music

came, the composer, the performer(s) and the medium, the mood, and many other factors which may make the specific composition worthy of study.

The result of such guided and purposeful listening will be an increased understanding of music's message and an extension of the use of music as a phase of daily living. Music will then intensify the social, physical, and emotional life of the child, because he understands more fully the worth of what he hears. Thus it is that beauty in music lifts man above and beyond his animal being.

OBJECTIVES OF THE FIRST GRADE LISTENING PROGRAM

To respond to moods of music through the child's own stories, pictures, and dramatizations

To develop good listening habits

To help children become aware of the sound in the world around them

To acquaint the children with the more common instruments and the tones they produce

THE FIRST GRADE LISTENING PROGRAM

TO RESPOND TO MOODS OF MUSIC THROUGH THE CHILD'S OWN
STORIES, PICTURES, AND DRAMATIZATIONS

Arouse interest for first experiences by suggesting to the children the possible mood of a selection -- is it dainty, sweet, happy, harsh, weird, or sad? Does it march, dance, or skip? It will be necessary to set the stage for a response, and the teacher will need to maneuver the correct one from the class. Later on let the class suggest the mood of other compositions. Successful motivation and involvement most generally results when children are given something specific for which to listen. Specific items for which first grade children can be expected to listen for, in addition to mood, are: high and low, loud and soft, slow and fast, rhythmic patterns, the sounds of instruments and human voices, etc.

Impressions of and responses to the music can be shared by telling how the music made one feel, by creating a picture, or by acting out the story in a dramatization or creative rhythmic interpretation.

TO DEVELOP GOOD LISTENING HABITS

At the very first listening lesson explain to the class that the only way we can have the music is by listening -- because music is not something we see, although

we can see people making music; music is not something we can touch and hold on to because music is a sound which is always moving and is not a thing like a box or a chair. So the only way we can have the music is through our own ears which take it to our mind. (This is helped by gesturing to the corresponding parts of the head.) Suggest that the class sit up straight, keep hands in lap, open ears, seal lips, and think about nothing else except the sounds of the music.

Therefore, the teacher must provide an atmosphere conducive to good listening at all times. This will necessitate both the teacher and the children giving the music their undivided attention. Needless to say, the teacher's listening example is of prime importance -- as he appears interested and appreciative, so will the children.

"Boys and girls, we must listen carefully so that the music will speak to us."

TO HELP CHILDREN BECOME AWARE OF THE SOUND IN THE WORLD
AROUND THEM

Give attention to the many audible sounds about us both indoors, and outdoors, such as: footsteps, telephones, kitchen noises, voices, cars, trucks, trains, planes, fog horn, birds, animals, motors, wind, etc. Unfortunately, many of us are not good enough listeners

to hear these many sounds about us.

Ask for complete silence for a few moments to listen to the sounds about us -- there will likely be; happy voices of children at play on the playground, the drone of an airplane overhead, the sound of footsteps in the corridor, somebody moving in his chair in the room, perhaps even the sound of farm equipment and farm animals if the school is located in a rural area, cars passing by on the highway, etc.

Children will enjoy hearing how Sir Edward Elgar as a boy took a pad of music paper and pencil and sat down by the side of a brook and attempted to write down in music the sounds about him, especially the sound of the wind blowing through the reeds and grasses on the stream's bank.

TO ACQUAINT THE CHILDREN WITH THE MORE COMMON INSTRUMENTS
AND THE TONES THEY PRODUCE

First grade children can be expected to recognize, after some preliminary study, the "voice" of the piano, organ, drum, violin, and trumpet. Make use of available instruments, performers, pictures, and recordings. Let the children experiment for themselves with the rhythm instruments, as well as with the piano, bells, etc.

THE TIME FOR LISTENING

Every music period, as well as much of the time spent in school, constitutes a listening experience -- children listen as the teacher speaks and sings, they listen to each other as they sing and speak, etc., or they participate in a planned listening experience.

There will be many times for music in the day of the first grader, and the classroom teacher will use music listening activities as frequently as other objectives permit. The music teacher should serve as a resource person to the classroom teacher and assist in the selection of appropriate records for listening -- to correlate with the social study emphasis, "Living in the Home and School," or to serve as a stimulus for working periods, or to be heard during periods of relaxation and enjoyment.

EVALUATION

SINGING

Has the child found his singing voice? Does he use it with a clear, light, high tone quality?

Does he enjoy singing, alone and with the group?

Has he learned proper singing position?

Has he learned a few of the songs on the cumulative song repertoire?

FUNDAMENTALS

Does the child recognize tunes when played on the piano or hummed by the teacher?

Can he discriminate between high and low?

Does he know the music syllables?

Can he sing the scale as easily with numbers as with the syllables?

Does he recognize walking, running, skipping, galloping patterns by both sound and sight?

Can he discriminate between loud and soft, fast and slow, and high and low?

RHYTHMS

Does the child respond freely with both large and small movements -- clapping rhythm, keeping time?

RHYTHMS (con.)

Has he had an opportunity to experiment with the rhythm instruments in addition to directed, instructed playing?

Has he had opportunities to participate in singing games?

Does he respond without hesitation to walking, running, skipping, and galloping rhythmic patterns? Can he change quickly from one to the other?

Has he had opportunities for free expression?

LISTENING

Has the child developed favorable listening attitudes?

Is he aware that the sounds of music are another way of telling a story?

Does he distinguish the mood of the composition?

Is he able to recognize male and female voices, piano or organ tone, the violin and the trumpet?

INSTRUMENTS

Has he had the opportunity to explore the piano keyboard?

Has he experienced playing the bells?

Which rhythm instruments has he played?

RECORD LISTING FOR FIRST - THIRD GRADES

L - Lyons Record Catalogue ERS - Educational Record Sales

INSTRUMENT RECOGNITION

1. Concerto for Toys and Orchestra - ERS, L
2. Happy Instruments - ERS, L
3. Licorice Stick - ERS, L
4. Mr. Grump and the Dingle School Band - ERS, L
5. Tubby the Tuba - ERS
6. Peter, Tubby, and Pan - ERS
7. Rusty in Orchestraville - ERS, L
8. Toy Symphony - ERS, L
9. Wonderful Violin - ERS, L
10. Said the Piano to the Harpsichord - ERS, L

MOODS

1. Listening Volumes I - III, RCA Victor Records
for Elementary Schools - ERS, L
2. Volumes I - III, Quiet Music - ERS
3. Magic of Music - ERS, L
4. Animal Rhythms - L
5. Clowns and Dwarfs (Midsummer Night's Dream) - L
6. Children's Corner Suite - ERS, L
7. Pictures at an Exhibition (Selections) - L
8. Pavanne - L

SEASONS

1. Holiday Rhythms - ERS, L
2. Holidays for U. S. - ERS
3. Nutcracker Suite - L
4. Christmas Tree Suite - RCA Victor, Listening Album, Vol. III - ERS, L
5. Christmas Hymns and Carols - ERS
6. Treasury of Easter Songs - L
7. Grandma's Thanksgiving - ERS

LISTENING AND APPRECIATION

1. Children's Corner Suite - ERS, L
2. Tiny Masterpieces for Very Young Listeners - ERS
3. Vol. I - III, RCA Record Library for Elementary Schools - ERS, L (Listening Activities)
4. Vol. I - III, Adventures in Music - ERS
5. The Clock That Went Backwards - ERS, L

OTHER INTERESTS

1. Circus Comes to Town - ERS, L
2. Till Eulenspiegel's Merry Pranks - L
3. Men Who Come to Our House - ERS, L
4. Fun With Music - L
5. Genie the Magic Record - ERS
6. Cinderella - ERS
7. Peter and the Wolf - ERS, L
8. Now We Know - ERS, L

THE SECOND GRADE

SINGING

FUNDAMENTALS

RHYTHMS

LISTENING

SOCIAL STUDY EMPHASIS:

"Living Together in the Community"

Reference key to song books:

G	<u>Singing Every Day</u>	Ginn and Co.
SB	<u>Music in Our Town</u>	Silver Burgett Co.
F	<u>Music Round the Town</u>	Follett Pub. Co.
ABC	<u>Music for Young Americans, II</u>	American Book Co.
ALLB	<u>This Is Music, II</u>	Allyn and Bacon Co.

OBJECTIVES OF THE SECOND GRADE SINGING PROGRAM

To use song books when a class is ready for this experience

To place more stress on clear enunciation and pronunciation

To develop phrase consciousness

To develop a lilting and crisp singing tone

To begin counter melodies

To provide opportunities for the child to sing alone

To add to the cumulative song repertoire

THE SECOND GRADE SINGING PROGRAM

In addition to those ideas and suggestions given for the first grade, all of which should be enlarged upon for the second grade, the following experiences should be added:

TO USE SONG BOOKS WHEN A CLASS IS READY FOR THIS EXPERIENCE

Singing experiences in the first grade have been rote experiences; the children simply learned songs by hearing them and repeating over and over. In the second grade the child is taught to follow the printed page as a new song is being learned. At first the children will only follow the words as they sing, paying little attention to the musical score. When the class is accustomed to following the words of a song, their attention should be directed to the music. Some understanding for this may be developed prior to using the books by showing the class "how the music picture looks" by examples on the chalk board or by using notation charts.

Finding pages. In any second grade there will be some children who experience difficulty in finding pages. They lack number sense and cannot visualize the page number of the song which has been announced. The teacher should write the numbers on the board, and if possible, arrange the schedule of songs in numerical sequence to avoid so much skipping around in the book.

Sufficient time should be allowed to enable the children to locate the desired page. The teacher should hold up her open book for the class to see -- some children will find the pages by locating pictures.

How to hold the book. Second grade children are aware of proper singing position -- we sit straight and tall as we sing -- but now the introduction of the book brings on the necessity of forming another good singing habit; that of holding up the book at the proper level. If the music class is conducted in the regular classroom, the children are instructed to clear their desks, and music books should be held up at a ninety degree angle to the desk or table surface. If the class meets in a music room without desks, the children should be instructed to hold up books while singing, but allowed to rest books in their laps at other times.

Care of the music book. When the music teacher travels from room to room, a rolling cart for storage and transport of books will eliminate wear and tear that will result from handling and dropping of books. If the music class is in a special music room, the class should learn to place their books in the center of the chair, front cover up. This is not only a way of keeping a neat and inviting room for the next class to enter, but will facilitate collecting and storing of books on the shelves.

TO PLACE MORE STRESS ON CLEAR ENUNCIATION AND PRONOUNCIATION

The teacher's singing should be the epitome of clear enunciation and pronunciation as the class will vocally mirror not only her tone quality, but also her singing technique. Despite the exactness of the model, whether it be the music teacher, the classroom teacher, or a recording, it will often be necessary to drill on troublesome sounds. The teacher should listen carefully as the children sing to make certain that the words are enunciated correctly. It will be helpful to discuss meanings of new words in the text. Songs which stress different sounds will be found in some of the books.

Suggested songs:

B sound

"Bring the Bat"	G	p. 24
"The Faucet Song"	G	p. 146
"Busy, Busy Bee"	ABC	p. 132
"Here Dances Bi-ba Butzemann"	ALLB	p. 30
"Aydi Bim Bam"	ALLB	p. 51
"By'm Bye"	ALLB	p. 71

C and Ch

"Work and Play"	G	p. 46
"On Our Train"	F	p. 53

D

"Little Ducky Duddle"	G	p. 12
"The Ice Box Song"	G	p. 144

D

- "Leaky Faucet" SB p. 6
"Down, Down, Down" ABC p. 20

F

- "Fire Down Below" SB p. 80
"Halloween Faces" ALLB p. 138

H

- "Hippity Hop to Bed" F p. 110
"Hot Soup" ABC p. 69
"Hee Haw! Ho Hum!" ABC p. 144

J

- "Jiggity Jog" G p. 63
"Jump, Jump, Jump" SB p. 7
"To Market, To Market" ALLB p. 125

K

- "Klicklety, Kacklety" ABC p. 94
"El Coqui" ALLB p. 29
"Kuckuck" ALLB p. 56

L

- "River Song" G p. 104
"Sweet Music, Like Magic" ALLB p. 75

P

- "The Motor Boat" G p. 152

P

"Bouncing Rabbits"	SB	p. 21
"The Woodpecker"	ABC	p. 161

Q

"Little Ducklings"	ALLB	p. 118
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S

"Sing a Song of Sixpence"	G	p. 11
"Simple Simon"	F	p. 102
"Golashes"	SB	p. 39
"Scraping up Sand"	ABC	p. 18

T

"Who Can It Be?"	SB	p. 22
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W

"Widdy-Widdy-Wurky"	G	p. 135
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Z

"Needle Song"	SB	p. 11
"Jet Planes"	ABC	p. 36
"Zing, Zing, Zing!"	ABC	p. 135
"Zany Zaddlepate"	ABC	p. 141

TO DEVELOP PHRASE CONSCIOUSNESS

The children should develop a feeling for phrases as musical ideas through ear-consciousness and physical response. Phrase lengths may be shown by extending the arms

slowly up or down or to the left or right, with the answering phrase returning to the original position. Another method sometimes used to show phrasing is to begin with both hands touching at about chest height, then slowly moving the hands upward until over the head to indicate the rise of the phrase, and the fall of the phrase by the hands defining a half circle, returning to position in front of the chest for the beginning of the next phrase. For first experiences it is necessary for the teacher to demonstrate. Later on, suggest that the children "close their eyes to hear the music better," as this should insure an individual response rather than an imitative one.

TO DEVELOP A LILTING AND CRISP SINGING TONE

It is desired that the child sing with a forward placed tone and rhythmic vitality. Good tone is free of strain and is not forced. Children's voices are characterized by their lightness in quality.

Songs to help develop lilting tone quality:

"Hear the Rain"	G	p. 103
"Leaky Faucet"	SB	p. 6
"Jump, Jump, Jump"	SB	p. 7
"The Tune the Calliope Played"	F	p. 62
"The Little Shepherd"	F	p. 24
"Tiptoe"	ABC	p. 49
"Snake Charmers"	ABC	p. 61

Songs for lilting tone quality (con.)

"Valentine Box"	ABC	p. 112
"The Little Bird's Ball"	ABC	p. 138
"The Happy Wanderer"	ALLB	p. 46
"Kuckuck"	ALLB	p. 56
"Sweet Music, Like Magic"	ALLB	p. 75
"Deck the Hall"	ALLB	p. 144

TO BEGIN COUNTER MELODIES

When the class can sing a song independent of teacher help, the teacher can add a simple descant while the children continue to sing the original melody. Perhaps the class can create a simple descant.

Suggested song with descant:

"On Halloween"	F	p. 78
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TO PROVIDE OPPORTUNITIES FOR THE CHILD TO SING ALONE

Individual singing to the class during a moment of sharing, or perhaps during the last few minutes of the music class will give opportunity for this. The child should not hesitate to sing alone, it should be as natural to sing alone as it is to speak alone. The child needs to hear his own singing voice.

TO ADD ON TO THE CUMULATIVE SONG REPERTOIRE

The teacher should consult the following list of

songs from the second grade books which are on the Cumulative Repertoire and choose those which are appropriate for her class.

Songs from the Cumulative Repertoire:

"America"	G	p. 86
"America, the Beautiful"	G	p. 90
"Away in a Manger"	G	p. 80
"Battle Hymn of the Republic"	G	p. 87
"O, Come All Ye Faithful"	G	p. 85
"Over the River and Through the Woods"	G	p. 74
"Silent Night"	G	p. 83
"The Star Spangled Banner"	G	p. 88
"Yankee Doodle"	G	p. 87
"America, the Beautiful"	F	p. 50
"Home on the Range"	F	p. 29
"Now Thank We All Our God"	F	p. 70
"Silent Night"	F	p. 85
"Yankee Doodle"	F	p. 48
"America"	SB	p. 57
"Away in a Manger"	SB	p. 143
"Froggie Would A-Wooing Go"	SB	p. 44
"Over the River"	SB	p. 137
"Yankee Doodle"	SB	p. 61

Songs from the Cumulative Repertoire:

"America"	ABC	p. 118
"Cradle Hymn"	ABC	p. 84
"Yankee Doodle"	ABC	p. 116
"America"	ALLB	p. 143
"America, the Beautiful"	ALLB	p. 132
"Deck the Hall"	ALLB	p. 144
"Down in the Valley"	ALLB	p. 155
"Jingle Bells"	ALLB	p. 83
"Over the River"	ALLB	p. 140

OBJECTIVES OF THE MUSIC FUNDAMENTALS PROGRAM
IN THE SECOND GRADE

To become observers of notation as preparation for music
reading readiness

To help the children develop a feeling for the basic
rhythm patterns

To begin a vocabulary of musical terms

To increase skills in using syllables and numbers in
reading music

To create simple songs and jingles

To become aware of harmony in music

THE SECOND GRADE MUSIC FUNDAMENTALS PROGRAM

TO BECOME OBSERVERS OF NOTATION AS PREPARATION FOR MUSIC
READING READINESS

Now that the child has the music book in his hand, with the "music picture" in it, he is asked to observe the direction of the tune. Does it go up, or down, or does it remain on the same tone, or perhaps take giant steps? The student should be taught to recognize phrases which are alike, familiar tonal patterns, and the general melodic direction of the phrase. If the class has had considerable first grade experience with syllables and rhythms, it might be possible to try reading a simple three tone song such as "Hot Cross Buns," on p. 45 of the Ginn, Singing Every Day.

Suggested songs for observing like phrases, and/or
familiar tonal patterns:

"Here We Go Skating Along"	G	p. 22
"Balloons"	G	p. 25
"Turning, Turning Round"	G	p. 33
"Bluebird, Bluebird"	G	p. 34
"There Came to My Window"	G	p. 119
"Daffodils"	G	p. 120
"Strawberry Jam"	SB	p. 40
"Breakfast"	SB	p. 4
"Needle Song"	SB	p. 11

Suggested songs for observing like phrases (con.):

"Popsicle Song"	SB	p. 92
"Our Ponies"	SB	p. 90
"Come to the Fair"	F	p. 96
"The Merry-Go-Round"	F	p. 98
"On Our Train"	F	p. 53
"The Snails"	ABC	p. 10
"Gingerbread Children"	ABC	p. 24
"Golden Sands"	ABC	p. 54
"I Wish I Were"	ABC	p. 56
"Traffic Lights"	ABC	p. 77
"Scraping Up Sand in the Bottom of the Sea"	ALLB	p. 90
"Supermarket"	ALLB	p. 98
"Bibihendi"	ALLB	p. 122
"Two Rabbits"	ALLB	p. 151
"Riding in a Taxi"	ALLB	p. 89

Scale songs:

"One Potato, Two Potatoes"	G	p. 41
"Autumn Leaves"	G	p. 112
"Riding on an Elephant"	SB	p. 99
"The Ladder"	ABC	p. 15
"Department Store Elevator"	ABC	p. 16
"Bells in the Steeple"	ALLB	p. 24

TO HELP THE CHILDREN DEVELOP A FEELING FOR BASIC RHYTHM PATTERNS

Rhythm patterns and note values are not considered as mathematical units in the second grade, but are expressed through movement; such as walking, running, skipping, and galloping. By means of 'home-made' notation, children can develop a concept of proportion which will later aid in understanding note values.

— — — — — — — — — — walking
 - - - - - - - - - - running
 - - - - - - - - - - skipping
 - - - - - - - - - - galloping

Songs involving material for basic rhythm patterns:

| | | |
|---------------------------------|------|--------|
| "Penny Problems" | G | p. 21 |
| "Run and Walk" | G | p. 18 |
| "Sing a Song of Merry-Go-Round" | G | p. 29 |
| "Ride Away" | G | p. 133 |
| "Shake My Hand" | SB | p. 63 |
| "Farmer's Market" | SB | p. 71 |
| "Birds in Granny's Garden" | ALLB | p. 160 |
| "Trot, Trot" | ALLB | p. 16 |

Galloping

| | | |
|-----------------|-----|-------|
| "Circus Riders" | F | p. 63 |
| "The Ponies" | ABC | p. 58 |

Waltz

| | | |
|---------------------------------|------|--------|
| "Swing High, Swing Low" | G | p. 26 |
| "The Street Organ" | G | p. 66 |
| "Happy Birthday" | G | p. 68 |
| "Come Rowing With Me" | F | p. 41 |
| "Ach, Du Lieber Augustin" | F | p. 74 |
| "Katrina's Wedding" | F | p. 107 |
| "Where Has My Little Dog Gone?" | SE | p. 14 |
| "I'm On My Way" | SB | p. 37 |
| "My Bonnie" | SB | p. 58 |
| "If I Ask You" | ABC | p. 4 |
| "Star Light, Star Bright" | ABC | p. 27 |
| "Skating" | ABC | p. 70 |
| "Waltz Song" | ABC | p. 110 |
| "Will You?" | ABC | p. 113 |
| "In March" | ABC | p. 127 |
| "The Sea Gull Curves His Wings" | ALLB | p. 38 |
| "Oranges and Lemons" | ALLB | p. 163 |
| "The Sheep Shearing" | ALLB | p. 124 |

Triplets

| | | |
|------------------|-----|--------|
| "The Woodpecker" | ABC | p. 161 |
|------------------|-----|--------|

Syncopation

| | | |
|----------------------------|-----|-------|
| "Going Round the Mountain" | ABC | p. 38 |
| "Sambalele" | ABC | p. 20 |

Dotted quarter and eighth

| | | |
|--------------------------|------|--------|
| "America, the Beautiful" | G | p. 90 |
| | F | p. 50 |
| | ALLB | p. 132 |

When a child has sung and responded physically to songs employing a variety of rhythmic patterns, he will be well equipped experience-wise for future intellectual grasp of the rhythm. The teacher will utilize these previously learned songs as points of reference.

TO BEGIN A VOCABULARY OF MUSICAL TERMS

As the child observes the music in his book he is likely to ask at various times -- "What does this mean?" "What is this called?" His questions should be answered with an explanation that is comprehensible to him. Notes should be referred to as quarter notes that walk, eighth notes that run, and sixteenth notes which run very fast, and half notes which are longer and step-bend. Such a reply helps to build a concept of the characteristic value of the note.

Suggested songs to expand musical horizons:

| | | |
|-----------------------------|---|--------|
| "Here Is a Big Train" | G | p. 147 |
| "Simple Simon" (minor mode) | F | p. 102 |

Suggested songs to expand musical horizons (con.)

| | | |
|---|------|--------|
| "At the Airport" (natural, sharp fermata, first and second endings, ritard) | F | p. 18 |
| "At the Corner Store" (triplets) | F | p. 18 |
| "The Jolly Fiddler" (slur and fermata) | ABC | p. 9 |
| "How Do You Do?" (sixteenth note and rest) | ABC | p. 26 |
| "Fire, Mister Fireman" (rests, and repeats) | ABC | p. 29 |
| "Hickory Dickory Dock" (fermata and portamento) | ALLB | p. 67 |
| "Cops and Robbers" (rest, and all accidentals) | ALLB | p. 112 |

TO INCREASE SKILLS IN USING NUMBERS AND SYLLABLES IN
READING MUSIC

Although the syllables and numbers were introduced by rote in the first grade, both should still be used for rote tone drills even though the students are using books. As both are sung the children can show distances with the hand in imitation of climbing the stairs. By the end of the second year each child should be able to sing the scale ascending and descending with both syllables and numbers for the words in the songs.

Please refer to the music reading readiness section on p. 76 for a listing of suitable scale songs.

The Allyn and Bacon book, This Is Music, also introduces the letter names for the notes, and has many songs

with the letter names, with letters as note heads. There are also songs with syllables and numbers.

TO CREATE SIMPLE SONGS AND JINGLES

Each child should have an opportunity to create his own songs and jingles. Perhaps this will only be a slightly altered version of a song which has been sung by the class. Musical conversations between the teacher and students are another way to develop creativeness.

There is little to be gained from notating these songs at this early stage in musical development.

TO BECOME AWARE OF HARMONY IN MUSIC

A single melodic line, unaccompanied, as much of the classroom singing is apt to be, presents music in a horizontal aspect only. Since music is also vertical, and the harmonic tension and resolution is so necessary to musical meaning, an awareness for harmony should be developed through the use of accompanying instruments; piano accompaniments, chords on the auto-harp, and the use of bells. Sometimes the teacher can harmonize the last few notes of a song.

Although rounds are contrapuntal and not harmonic in the true sense, it is advisable to begin teaching the more familiar rounds now as songs and part of the permanent repertoire, for future round singing.

Suggested rounds to be taught as songs:

"Row, Row, Row Your Boat"

"Are You Sleeping?"

"Little Tommy Tinker"

"White Coral Bells"

"Three Blind Mice"

OBJECTIVES OF THE SECOND GRADE RHYTHMIC PROGRAM

To continue the first grade program of rhythmic activities

To continue development of the fundamental response to rhythm, with chanting, clapping and stepping

To broaden through variation the rhythmic activities begun in the first grade

To become aware of basic accents and meter

To continue rhythm instruments with more complicated sound combinations and rhythmic patterns

To begin simple circle dances and folk games; using more complicated action songs

To further readiness for notation by correlating physical movements with written symbols

THE SECOND GRADE RHYTHMIC PROGRAM

TO CONTINUE THE FIRST GRADE PROGRAM OF RHYTHMIC ACTIVITIES

Rhythmic activity in the second grade is a continuation of the first grade program of fundamental rhythms, creative rhythms, interpretative rhythms and dramatizations, plus more advanced responses as the child becomes more rhythmically experienced.

TO CONTINUE DEVELOPMENT OF THE FUNDAMENTAL RESPONSE TO RHYTHM WITH CHANTING, CLAPPING, AND STEPPING

There are many possible activities in this area and the creative and resourceful teacher will not be at a loss to find a suitable activity. The following experiences will prove helpful:

1. Select a child's name, chant it in rhythm, then clap it in rhythm, and then step it.
2. Create combinations of various fundamental rhythms, such as

Walk, walk, walk, walk,
Skipty, skipty, skipty, skipty,
Walk, walk, walk, walk,
Slide, slide, slide, slide.

3. Use a rhythm round -- "Three Blind Mice"

| | |
|----------------------------|-------|
| Three blind mice | walk |
| See how they run | run |
| They all ran | skip |
| She cut off | jump |
| Did you ever | slide |
| As three blind mice. | walk |

4. Divide the class into several groups, giving each a rhythm to act out: one group -- walk, another -- gallop, and so forth. Each group responds in turn to the appropriate music for its assigned rhythm.

TO BROADEN THROUGH VARIATION THE RHYTHMIC ACTIVITIES

BEGUN IN THE FIRST GRADE

Suggested recordings for free rhythmic play:

| | |
|---------------------------|------------------|
| "Rhythmic Activities" | Vol. I, RCA |
| "Listening Activities" | Vol. II, RCA |
| "Spinning Song" | |
| "The Wild Horseman" | |
| "Of a Tailor and a Bear" | |
| "Waltzing Doll" | |
| "Skaters Waltz" Rhy. Act. | Vol. IV, RCA |
| "Flight of the Bumblebee" | Rimsky-Korsakoff |
| "In a Clock Store" | Orth |
| "The Nutcracker Suite" | Tschaikowsky |
| "Carnival of the Animals" | Saint-Saens |
| "The Waltzing Cat" | Leroy Anderson |
| "The Syncopated Clock" | Leroy Anderson |

Suggestions for imitative play:

Shuffling feet Indian Album, RCA

When bending, walking, and running notes have been introduced, the following activity can be used:

| | |
|----------------------------|-----------------|
| Playing cars -- First gear | half note value |
| Second gear | quarter note |
| High gear | eighth note |

After the class has experienced the rhythms, notate on the chalkboard; either with 'home-made' notation, or with the actual note values.

Suggestions for dramatizations:

| | |
|---|----------|
| "Hansel and Gretel" | Columbia |
| "Of a Tailor and a Bear" | RCA |
| "Listen and Do" I, II, III | ABC |
| "Shoemaker and the Elves"
(also in Ginn, II) | Decca |
| "Three Billy Goats Gruff"
(also in Ginn, II) | Decca |
| "A Mother Goose Concert" | ALLB |
| "Let's Build a Town" | ALLB |

Suggested songs for imitation of orchestral instruments:



| | | |
|-----------------------|------|--------|
| "We Play in our Band" | F | p. 73 |
| "The Fiddle" | F | p. 94 |
| "Johnny Boy" | ABC | p. 158 |
| "Dancing Song" | ALLB | p. 119 |

Suggestions for interpretative listening:

| | |
|---|-----|
| "Listening Activities" II | RCA |
| "Adventures in Music" (Tipton)
(Volume II) | RCA |

TO BECOME AWARE OF BASIC ACCENTS AND METER

The children can become aware of accents "how the music swings" by participating in activities such as:

1. Conducting, simple down  up 

Suggested songs for conducting experience:

| | | |
|-------------------------------|---|-------|
| "This Old Man" | G | p. 7 |
| "Sing a Song of Sixpence" | G | p. 11 |
| "Round and Round the Village" | G | p. 31 |
| "Bluebird, Bluebird" | G | p. 34 |
| "Jingle at the Window" | G | p. 39 |
| "One, Two, Three, Four" | G | p. 40 |

2. Jumping rope
3. Clapping hands on accents
4. Showing accent with strong step and bodily dip while walking
5. Bouncing ball on accent

TO CONTINUE RHYTHM INSTRUMENTS WITH MORE COMPLICATED
SOUND COMBINATIONS AND RHYTHMIC PATTERNS

The songs which follow have scores for rhythm instruments, or instrumental parts can easily be improvised.

Suggested songs:

| | | |
|---------------------|---|--------|
| "On a Rainy Day" | G | p. 101 |
| "Amaryllis" | G | p. 154 |
| "Ring, Ring" | G | p. 155 |
| "Tick Tock" | G | p. 142 |
| "The Wake Up Clock" | G | p. 50 |
| "On Our Train" | F | p. 53 |
| "The Carpenter" | F | p. 36 |

Suggested songs with rhythm instruments:

| | | |
|--------------------------------|------|--------|
| "The Firefly" | SB | p. 20 |
| "Old House" | SB | p. 83 |
| "The Circus Parade" | ABC | p. 62 |
| "The Woodpecker" | ABC | p. 161 |
| "Indian Boy" | ABC | p. 76 |
| "Playing" | ABC | p. 96 |
| "Halloween Faces" | ALLB | p. 138 |
| "Here Dances Bi-Ba-Butse-Mann" | ALLB | p. 30 |
| "I Had a Little Overcoat" | ALLB | p. 96 |
| "Mister Ramgoat" | ALLB | p. 130 |

Suggested recordings:

| | |
|-------------------------------|-----|
| "Music for Rhythm Band" | RCA |
| "Indian Music" | RCA |
| "Rhythm Activities," Vol. III | RCA |
| "March Militaire" | |
| "Come, Lassies and Lads" | |
| "Polly Put the Kettle On" | |

TO BEGIN SIMPLE CIRCLE DANCES AND FOLK GAMES AND MORECOMPLICATED ACTION SONGS

This is an activity the children enjoy, but unfortunately, space to move about is required. The singing game songs could be taught during the music class, and then played at recess time. Some games which require less space will be welcome activities for indoor recess periods during bad weather.

Suggested recordings:

"Rhythms and Dances for the Elementary School,"
LaSalle

"Honor Your Partner," Album 10 -- Play Party Games,
Singing Games, and Folk Dances

Suggested game songs:

| | | |
|-------------------------------|-----|--------|
| "Round and Round the Village" | G | p. 31 |
| "Looking For a Partner" | G | p. 32 |
| "Draw a Bucket of Water" | G | p. 33 |
| "Turning, Turning Round" | G | p. 33 |
| "Bluebird, Bluebird" | G | p. 34 |
| "Fox and Goose" | G | p. 35 |
| "Loobyloo" | G | p. 36 |
| "London Bridge" | G | p. 36 |
| "One, Two, Three" | G | p. 38 |
| "Jingle at the Windows" | G | p. 39 |
|
 | | |
| "The Farmer" | F | p. 106 |
| "The Muffin Man" | F | p. 7 |
|
 | | |
| "Follow Our Leader" | SB | p. 54 |
| "Hoky Pokey" | SB | p. 68 |
| "Who Has Gone From the Ring?" | SB | p. 64 |
|
 | | |
| "Going Round the Mountain" | ABC | p. 38 |
| "I Wish I Were" | ABC | p. 56 |
| "Eliza Jane" | ABC | p. 74 |
| "Anyone Can Do a Dance" | ABC | p. 93 |

Suggested game songs (con.):

| | | |
|----------------------------|------|--------|
| "The Circle of San Miguel" | ALLB | p. 23 |
| "Clapping Land" | ALLB | p. 15 |
| "Going to the Fair" | ALLB | p. 161 |
| "If You're Happy" | ALLB | p. 8 |
| "The Pawpaw Patch" | ALLB | p. 135 |

Suggested action songs:

| | | |
|----------------------------------|-----|--------|
| "Eency Weency Spider" | G | p. 9 |
| "The Bus" | G | p. 153 |
| "Mr. Mosquito" | G | p. 125 |
| "What a Surprise" | G | p. 72 |
| "John Brown Had a Little Indian" | G | p. 42 |
| "This Old Man" | G | p. 7 |
| "When We Go to Play" | G | p. 22 |
| "One Potato, Two Potatoes" | G | p. 40 |
| "Oh, When I Go A-plowing" | G | p. 44 |
| "I'm Going to Sing" | SB | p. 62 |
| "Shake My Hand" | SB | p. 63 |
| "Like a Leaf" | SB | p. 134 |
| "Noble Duke of York" | SB | p. 69 |
| "And They Danced" | SB | p. 66 |
| "Builders at Work" | F | p. 30 |
| "The Little Shoemaker" | F | p. 16 |
| "Angelina" | ABC | p. 22 |

Suggested action songs (con.):

| | | |
|------------------------|------|--------|
| "Follow My Lady" | ABC | p. 8 |
| "Going to Boston" | ABC | p. 45 |
| "Marching to Pretoria" | ALLB | p. 12 |
| "Little Bingo" | ALLB | p. 123 |

TO FURTHER READINESS FOR NOTATION BY CORRELATING PHYSICAL
MOVEMENTS WITH WRITTEN SYMBOLS

After the children have been accustomed to seeing the 'home-made' notation for walking and running drawn on the chalkboard, and have responded physically to this, it is time to observe the actual formal notation in the song book.

1. First Walk 

Run 

2. Later Walk 

Run 

Step-bend 

An excellent song to use for making the transition from 'home-made' notation to formal notation is "Run and Walk" found on p. 18 of Ginn, Singing Every Day, recorded on Record 2 A-9. A procedure such as the one following may be used:

1. The class listens to the recording, books closed.
2. Teacher asks class how many different words they heard in the song. RUN, WALK, and STOP.

3. This is indeed interesting, a three word song!
How did the music sound when the words RUN, RUN,
were used -- fast or slow? How did the music
sound when the words were WALK, WALK?
4. Boys and girls, our music runs and walks just as
the words in this song do. Open your books to
p. 18 and notice how fast the music is going on
the running line. In fact, the notes are running
so fast their coats are flapping in the breeze!
5. Observe music score as teacher sings; then class
sing with teacher.
6. Now that our voices have had the fun of singing
this song, we'll use our hands to clap.
7. Now it is time for our feet to share the fun
too. First of all, we'll stand and run and step
in place as we hear the recording.
8. If space permits, allow the children to move about
the room, running and walking with the music.

Many of the songs in the music series can be adapted to this kind of activity. However, in choosing songs for walking and running, a duple rhythm is best, with quarter, eighth, and half note values.

OBJECTIVES OF THE SECOND GRADE LISTENING PROGRAM

To build upon the listening experiences of the first grade

To develop good listening habits

To respond to mood music

To listen for story content

To develop tune recognition

To recognize the "voices" of the more usual instruments,
and to know the families of instruments

To relate music to personal experience

To correlate listening to music with other areas of the
second grade total curriculum

THE SECOND GRADE LISTENING PROGRAM

TO BUILD UPON THE LISTENING EXPERIENCES OF THE FIRST GRADE

Second grade listening is a continuation of the first grade program of listening. However, a new aspect enters the picture as the children have now become "observers" of music via text books and wall charts, and will be able to follow the score of the songs as they listen, or the progress of a theme in a recorded composition. Since the children are one year older, the teacher will expect more advanced and defined response than was possible in the first grade. The children should be able to listen to slightly longer compositions and excerpts, and to approach listening more intellectually as they have had a total year of first grade singing, dancing, and rhythmic play.

TO DEVELOP GOOD LISTENING HABITS

This is an area which will require patience on the part of the teacher and guidance for the children. Present day youngsters are conditioned to hearing music as background via the radio, television, muzak, or phonograph. This blares at them all day long in both home and market place, so it is a novel situation to be asked to listen quietly to a selection of music. For some, namely those who were not in your first grade classes last year, this might be an entirely new experience. Such background music

does not often call for imaginative or intellectual participation, but now the teacher is asking that the child listen actively, and identify himself with the music. He must realize that the music will speak to him by means of sounds if he will only listen.

Provide an atmosphere conducive to good listening.

The Students should be physically comfortable, and a feeling of rapport -- friendliness and a happy emotional atmosphere -- should be established between the teacher and the class.

The example of the teacher is important. The class will mirror the attitude of the teacher. If the teacher moves about the room and appears to detach himself from listening, or if his mind should wander (which is immediately discernible from his facial expression), the children are also likely to become indifferent and inattentive. The teacher, at all times, should be the model of rapt attention. Granted that this is sometimes difficult to assume, especially upon the twentieth playing of a composition. Therefore, it is necessary for the teacher to be a convincing actor, for he will need to be as enthusiastic with the last group as he was with the first group. Boredom is highly contagious.

Vary the procedure of presenting the recording. It is sometimes advisable to give the title of a composition

before it is played; other times withhold the title and let the students listen without a preconceived picture. It will be difficult for this age child to sit quietly for very long; therefore, it is good to vary quiet listening with some kind of participation -- humming the tune, or clapping the beat.

TO RESPOND TO MOOD MUSIC

A feeling for the various moods in music builds a groundwork for later understanding of interpretation and musical form. Some songs are sung in a happy manner, some quietly, some smoothly, and others quicker, etc. Also the child should become aware of a variance in tempo and mood within a given selection. The student should notice the contrasting section immediately.

TO LISTEN FOR STORY CONTENT

The teacher should create an awareness of how music tells a story by using sound; just as a poem or story uses words, an artist uses paints and crayons, and the dancer uses physical movements. The teacher should be prepared to guide the listening and to bring out the discoveries by means of his questions. With each repetition of the recording something new is bound to be heard. For such experiences it is best to use recordings without a narrator, or lyrics of any kind.

TO DEVELOP TUNE RECOGNITION

Aural memory of a kind will come with increased musical experience. Acquisition of this musical facility is not consciously sought after on the second grade level, but many facets of the school music program will aid in developing this. When presenting a recording, the teacher can place the main theme(s) up on the chalkboard, play these on the piano before using the recording, and ask the children to sing the themes, if within their vocal range, before hearing the record. Therefore, when the melodies are heard in the composition, the children will be able to recognize them.

A classroom version of "Name That Tune" is also helpful for tune recognition as well as for review purposes. Such an activity has proven successful when conducted in the manner of a spell down, either by individuals or by teams. The teacher would play excerpts from songs learned, or recordings heard, and the child would be allowed one "guess" to identify. If the response is incorrect, the other team or individual would have the opportunity to reply. The team with the most correct responses is declared the winner.

TO RECOGNIZE THE "VOICES" OF THE MORE USUAL INSTRUMENTS

The second grade child should be familiar with the four families of instruments, and should be able to

recognize the sound of the more usual instruments, and differentiate between the high and low instruments in each family, for example; violin -- bass viol, trumpet -- tuba, snare drum -- bass drum. The preferred experiences in this category involve live performances with actual instruments; either adults or upper class students who are in the instrumental program. Next best source, ofcourse, is the use of a recording with the accompanying picture. The second grader should begin to develop a concept of the relationship of the size of an instrument to its pitch.

TO RELATE THE MUSIC TO PERSONAL EXPERIENCES

This objective can really be incorporated into the others because music must become a personal experience to the listener. However, if it should begin to snow, hearing "The Snow Is Dancing" from Debussy's "Children's Corner Suite" would be a meaningful experience for many children. Many children's pieces by Debussy, Schumann, Pinto, Villa-Lobos, and contemporary composers can be used most effectively.

TO CORRELATE LISTENING WITH OTHER AREAS OF THE CURRICULUM

It is advantageous to musically supplement the other curriculum areas when correlating materials are available. There are many song records available to complement the social studies emphasis on "Living Together in the

Community." Explore other existing relationships between music and subjects: Music -- nature (science), Music -- weather (science), Program Music and narrated musical stories. (language arts)

THE TIME FOR LISTENING

Every music period constitutes a listening experience. Children listen as the teacher sings, they listen to each other as they sing, or they participate in a planned listening experience.

However, with the increased musical background of the second grader, and his increased attention span, the listening lesson assumes a new significance. It is necessary for the teachers -- both classroom and special music teacher -- to pursue a balanced program, combining all phases of music instruction so that all areas will be explored.

SECOND GRADE EVALUATION

SINGING

Does the child use his voice with a clear, light, high tone quality?

Does he enjoy singing, alone and with the group?

Has he learned to use his singing book with the understanding that looking at the music picture will help him to learn the tune?

Has he learned the proper singing position and how to hold his book while singing?

Has he learned additional songs on the cumulative song repertoire?

FUNDAMENTALS

Is the child able to sing both an ascending and a descending scale with syllables and numbers?

Has he learned to apply the use of syllables to simple reading songs?

Does he note and recognize the melodic progression of melodies?

Does he recognize walking, running, and step-bowing notes?

Can he discriminate between high and low, loud and soft?

FUNDAMENTALS (con.)

Does he use his hands to show the direction of the melody?

Does he recognize repeated patterns visually and aurally?

RHYTHM

Can the child clap rhythm patterns? Does he distinguish between clapping the beat, and clapping rhythm?

Does he recognize walking, running, skipping, and galloping patterns visually and aurally?

Has he participated in simple singing games and dances?

Has he had the opportunity to experience individual and group expression of rhythms?

Is he able to step a rhythm pattern?

LISTENING

Has the child developed favorable listening attitudes?

Is he aware that the sounds of music are another way of telling a story?

Does he recognize the mood of a composition?

Does he recognize the four families of instruments?

Does he distinguish between the high and low voices in each family?

INSTRUMENTS

What opportunities have there been for playing rhythm instruments, piano, and bells in both directed response and improvisation?

THE THIRD GRADE

SINGING

FUNDAMENTALS

CREATIVITY

RHYTHMS

LISTENING

SOCIAL STUDY EMPHASIS:

"Living in Different Communities and Meeting
Man's Needs in These Communities"

Reference key to song books:

| | | |
|------|---|---------------------|
| G | <u>Singing and Rhyming</u> | Ginn and Co. |
| F | <u>Music Through the Year</u> | Follett Pub. Co. |
| SB | <u>Now and Long Ago</u> | Silver Burdett Co. |
| ABC | <u>Music for Young Americans,</u>
Book III | American Book Co. |
| ALLB | <u>This is Music,</u> Book III | Allyn and Bacon Co. |

OBJECTIVES OF THE THIRD GRADE SINGING,
FUNDAMENTALS, AND CREATIVITY

- To sing with a bouyant lilt and crisp tone, and with the joyous freedom of childhood
- To help the child learn to listen as he sings
- To present songs which will help the child "feel" the music
- To help the children become independent singers
- To begin singing rounds
- To add on to the Cumulative Song Repertoire
- To begin using staff notation functionally
- To recognize and sing common tonal patterns and intervals in reading and observation songs
- To identify alike and similar phrases
- To create original songs, to complete the answering phrase for incomplete songs
- To create dramatizations using classroom songs

THE THIRD GRADE SINGING PROGRAM

As the third grade represents a step forward in the academic program; likewise, the student in third grade music is also ready to step ahead. Now that he is able to grasp the meaning of the printed page in his other school subjects, he should also understand the "music picture" as this is found in his music books. As he has become an observer of the musical page through his second grade activities, and as he has sensed the progression of phrases, he is now ready to observe phrases which are alike in melody and/or rhythm. This can be done aurally or visually. He will experience many scale songs, and try his wings at reading songs based on simple tonal patterns.

TO SING WITH A BOUYANT LILT AND CRISP TONE, AND WITH THE JOYOUS FREEDOM OF CHILDHOOD

As the child has grown in body, so has his voice grown in strength, range, flexibility, and expressive quality. The child voice should never be forced, and it should be remembered that a good tone is free of strain and should have an even quality.

TO HELP THE CHILD LEARN TO LISTEN AS HE SINGS

This is the beginning of the long road to developing objective listening, not only to himself, but to others.

He should become aware of listening in order to improve enunciation, tone production, and interpretation in singing.

TO PRESENT SONGS WHICH WILL HELP THE CHILD "FEEL" THE MUSIC

Children are very responsive to beauty, humor, and the emotional content in their songs. Therefore, the teacher should choose songs for musical quality as well as for the observational features.

Music has often been referred to as the "language of feeling." Is the child experiencing an emotional response as he sings? Has he projected himself, through his own imagination, to help express the meaning of the song?

The child in the third grade should be growing in his concept of beauty in tone and expression in music.

Suggested songs to help develop feeling in music:

| | | |
|---------------------------------------|------|--------|
| "Thanksgiving" (Reverence) | G | p. 83 |
| "Crusaders' Hymn" | G | p. 75 |
| "Lock and Key" (humor) | G | p. 29 |
| "Don't Want to Go Home"
(sympathy) | G | p. 64 |
| "Lullaby and Good Night" | F | p. 136 |
| "Cuckoo" | F | p. 134 |
| "The Question" | ABC | p. 166 |
| "Day" | ABC | p. 138 |
| "Lullaby" | ALLE | p. 103 |
| "Skating" | ALLE | p. 148 |

TO HELP THE CHILDREN BECOME INDEPENDENT SINGERS

This is a skill to be developed group-wise as well as individually. The group should be independent of the piano or the accompaniment. Individuals should be able to carry the tune without help. Dialogue type songs with a solo and a chorus are excellent to help develop the skill of carrying the tune and staying on the pitch.

Suggested songs for developing independence:

(Songs with dialogue, or inter-changing parts)

| | | |
|-----------------------------------|------|--------|
| "Blow, Boys, Blow" | SB | p. 84 |
| "Haul Away, Joe" | G | p. 40 |
| "Echo" | G | p. 29 |
| "Dance With Me" | F | p. 20 |
| "Little Eskimo" | ABC | p. 91 |
| "When Shall We Be Married, John?" | ABC | p. 92 |
| "Daughter, Will You Marry?" | ABC | p. 118 |
| "I Am a Gay Musician" | ALLB | p. 58 |
| "Alouette" | ALLB | p. 99 |

TO BEGIN SINGING ROUNDS

It was recommended that the children learn several rounds by rote during the second grade. If a third grade class gives evidence of being able to sing independently, the teacher might divide the class into small groups for "hearings", and when this has been done successfully, singing the round in "round fashion" should be possible.

It will be advisable to divide the class into only two groups for the first experience in round singing. When a class is able to keep two parts going successfully, try a three part round.

Suggested rounds:

| | | |
|---------------------|---|--------|
| "Sing Together" | G | p. 16 |
| "Three Blind Mice" | G | p. 146 |
| "Are You Sleeping?" | F | p. 76 |
| "Choral Grace" | F | p. 43 |
| "Morning Round" | F | p. 29 |

TO ADD ON TO THE CUMULATIVE SONG REPERTOIRE

Building the cumulative repertoire is an objective of each year's work in school music as this is a definite carry-over into future adult life. The third grade books contain many of these songs.

Cumulative repertoire songs in third grade books:

| | | |
|--------------------------------|---|-------|
| "America" | G | p. 96 |
| "America, the Beautiful" | G | p. 95 |
| "Come, Thou Almighty King" | G | p. 73 |
| "Fairest Lord Jesus" | G | p. 75 |
| "The First Noel" | G | p. 87 |
| "Hark! the Herald Angels Sing" | G | p. 91 |
| "Home on the Range" | G | p. 38 |
| "O Little Town of Bethlehem" | G | p. 92 |
| "The Star Spangled Banner" | G | p. 96 |

Cumulative repertoire songs (con.):

| | | |
|---------------------------------------|-----|--------|
| "Swing Low, Sweet Chariot" | G | p. 74 |
| "Yankee Doodle" | G | p. 12 |
| "America" | SB | p. 161 |
| "America, the Beautiful" | SB | p. 164 |
| "Billy Boy" | SB | p. 94 |
| "Jingle Bells" | SB | p. 158 |
| "O Come, All Ye Faithful" | SB | p. 155 |
| "She'll Be Comin' Round the Mountain" | SB | p. 129 |
| "Yankee Doodle" | SB | p. 128 |
| "America" | F | p. 38 |
| "Are You Sleeping?" | F | p. 76 |
| "Auld Lang Syne" | F | p. 68 |
| "Battle Hymn of the Republic" | F | p. 84 |
| "Fairest Lord Jesus" | F | p. 39 |
| "Home on the Range" | F | p. 10 |
| "Lullabye and Good Night" | F | p. 136 |
| "O Come, All Ye Faithful" | F | p. 62 |
| "Over the River" | F | p. 48 |
| "The Star Spangled Banner" | F | p. 46 |
| "America" | ABC | p. 106 |
| "America, the Beautiful" | ABC | p. 104 |
| "Deck the Hall" | ABC | p. 84 |
| "Home on the Range" | ABC | p. 128 |

Cumulative repertoire songs (con.):

| | | |
|---------------------------|------|--------|
| "Over the River" | ABC | p. 74 |
| "America" | ALLB | p. 160 |
| "America, the Beautiful" | ALLB | p. 162 |
| "Are You Sleeping?" | ALLB | p. 106 |
| "Home on the Range" | ALLB | p. 18 |
| "Lullaby" | ALLB | p. 103 |
| "Oh! Susanna" | ALLB | p. 14 |
| "Row, Row, Row Your Boat" | ALLB | p. 123 |
| "Silent Night" | ALLB | p. 144 |

THIRD GRADE FUNDAMENTALS

TO BEGIN USING STAFF NOTATION FUNCTIONALLY, AND TO
IDENTIFY BY EAR AND EYE VARIOUS RHYTHMIC PATTERNS

It will be advisable to review both syllables and numbers by rote at the beginning of the year. A similar review of walking and running notes, etc., will prove beneficial.

The first third grade experiences in staff notation might be built around a song with a rhythmic emphasis, such as:

"Marching and Running," p. 20, Ginn Book III
(Recorded in Album 3A - 13)

Suggested procedure:

1. Request class to listen to record and watch the score closely.

2. Where did the music RUN? Where did it WALK?
Where did it almost STOP?
3. Speak the words rhythmically.
4. Listen to record again, then sing with record.
5. Clap rhythm with record, singing WALK, RUN, or
STEP-BEND.
6. Step rhythm with record. (Teacher will need to
explain this procedure to the new students.)
7. If space is available select a few children to
move about the room, stepping the rhythm.
8. If the previous experiences have been satis-
factory, try clapping the rhythm without any
music. Suggest that the class watch books
very closely.

Another easy song to focus attention on both rhythmic
and tonal patterns:

"Catch Me If You Can," p. 19, Ginn Book III
(A scale song, with syllables given in bracket)

Suggested procedure:

1. Teacher read words in rhythm, repeat and ask
the class to join her.
2. Who will tell us where the music notes RUN in
the first line? Second line? etc.
3. Where does the tune WALK?
4. Does the tune move up or down for "Up the Hill

went Ned?" How does the tune move for the words
 "Down the hill went Sue?"

5. When there is a house number (key signature) of two sharps, low DO is on the space below the staff, and high DO is on the fourth line of the staff.
6. Read syllables orally, then sing syllables.
7. Sing the words.
8. Clap rhythm and sing.
9. Step rhythm in place and sing.
10. Clap rhythm without music.

TO RECOGNIZE AND SING COMMON INTERVALS IN READING AND
 OBSERVATION SONGS

There are many scale songs in the third grade music books. The teacher, with a little research, should be able to locate a song to fit her purpose. Sometimes place the song on the chalkboard instead of reading from the books.

Suggested scale songs:

| | | |
|--------------------|---|--------|
| "Mary Middling" | G | p. 138 |
| "Who's In?" | G | p. 134 |
| "Lady Bug" | G | p. 129 |
| "Pussy Willow" | G | p. 125 |
| "Hallowe'en Night" | F | p. 40 |
| "Maple Sugar Time" | F | p. 104 |

Songs for Music Steps, also music stairs, scale and keyboard illustration on p. 40, ABC

| | | |
|------------------|------|-------|
| "Taffy" | ABC | p. 40 |
| "The Elevator" | ABC | p. 43 |
| "That Merry Man" | ALLB | p. 48 |
| "Spring Flowers" | ALLB | p. 70 |

Songs for Music Skips, also music stairs, and tonic chord on p. 44, ABC

| | | |
|--------------------------------|------|-------|
| "Down in the Meadow" | ABC | p. 45 |
| "What Did You Do Last Summer?" | F | p. 7 |
| "Can You Plant the Seeds?" | ALLB | p. 71 |
| "The Lone Star Trail" | ALLB | p. 20 |

TO IDENTIFY ALIKE AND SIMILAR PHRASES

This is both an auditory process as well as a visual recognition. After a song has been learned, select one which has two phrases exactly alike for a first experience, the teacher can sing one of the alike phrases on loo, or other neutral syllable and then ask the class what words are sung to that particular tune. When there is disagreement about which one of the like phrases was sung, the teacher will tell the class that both of these phrases happen to have the same tune. The class will verify this by carefully comparing the notation.

After this experience, finding alike phrases can be part of the approach to each new song. When one particular class could find no alike phrases in "Mary Middling"

they quickly arrived at the conclusion that this was a scale song.

"Thanksgiving Song" on p. 83, Ginn Book III, is an excellent observation--reading song, as it contains like phrases, fermata, and four different note values.

It may be found that the students will recognize the different note values, but if asked to draw the note which WALKS, RUNS, or is held four beats, etc., there is much confusion and uncertainty. It would appear that this concept has not yet been developed. Third graders enjoy coming up to the board to "write music" and it would be advisable for the teacher to include such activities, starting just by sketching the note values. Follow-up activities might include actually placing the notes on the staff. One group of third grade children were most enthusiastic about notating "Mary Had a Little Lamb." The clef, key signature, and metric signature were placed on the staff by the teacher and each child was asked to write the notes as these were dictated by the teacher, i. e., MI -- a dotted walking note, RE -- a running note, DO -- a walking note, RE -- a walking note, etc. This class was not told the name of the tune, but after each note was placed on the staff the tones that far were sung. By the first beat of the second measure the tune's identity had been established.

CREATIVITY

TO CREATE ORIGINAL SONGS, TO COMPLETE THE ANSWERING
PHRASE FOR INCOMPLETE SONGS

Children with an inventive mind are usually most willing to share their songs with the class.

Procedure in creating the answering phrase to a song may be as follows:

Suggested song:

"Roses Are Red" G p. 94

1. Class and teacher speak the entire words in rhythm.
2. When a feeling for the rhythm has been established, the teacher sings the part of the song which is given.
3. The class answers as a group.
4. The teacher may invite individual responses.
5. This activity can be considered successful if the answering tune has a similar character to the first tune, and if it cadences.

TO CREATE DRAMATIZATIONS USING CLASSROOM SONGS

The longer song-stories in the music texts, as well as the songs grouped according to content, or any single song can be adapted to this activity. The staging of songs on television has made children quite aware of the possibilities in "acting-out" any particular song.

Suggested song-stories for dramatization:

| | | |
|----------------------------------|-----|--------|
| "The Raggle-Taggle Town Singers" | G | p. 170 |
| "The Ugly Duckling" | G | p. 182 |
| "Cinderella" | ABC | p. 172 |
| "Tiny Town Bells" | ABC | p. 184 |

The above song-stories are available on the recordings
which accompany the music texts.

| | | |
|-------------------------|------|-------|
| "Pied Piper of Hamelin" | ALLB | p. 43 |
|-------------------------|------|-------|

OBJECTIVES OF THE THIRD GRADE RHYTHMIC PROGRAM

To continue fundamental movements, striving to have all movements and rhythms well coordinated

To encourage free expression through creative rhythms

To create an awareness for basic pulse, accent, and meter

To use rhythm instruments in connection with new learnings in rhythm

To teach additional folk songs, dances, and singing games

To supplement other rhythmic experiences for the functional use of notation

THIRD GRADE RHYTHM PROGRAM

TO CONTINUE THE FUNDAMENTAL MOVEMENTS, AND STRIVE TO HAVE
MOVEMENTS AND RHYTHM A NATURAL EXPRESSION FOR THE CHILDREN

The fundamental movements have been part of the child's school music experiences for the two previous years. Now that he is eight years old, he tends to show an increasing amount of physical energy and activity, and his small muscles are becoming rather well developed.

The teacher should provide opportunities for the child to respond to music of different types and moods using large bodily movements. An attempt should be made to provide adequate space for rhythm activities even though the classroom is crowded and small. Desks can always be moved to one side of the room.

Suggested songs for rhythm experiences:Galloping

| | | |
|--------------------------|---|--------|
| "Ride My Horse, Giddap" | G | p. 149 |
| "Skipping and Galloping" | G | p. 21 |

Skipping

| | | |
|--------------------------|---|-------|
| "Christmas Dance" | F | p. 64 |
| "Skipping and Galloping" | F | p. 21 |

Running

| | | |
|--------------------|------|--------|
| "Children Running" | ALLB | p. 122 |
|--------------------|------|--------|

March, Walk, Tiptoe

| | | |
|-----------------|---|-------|
| "Paw-paw Patch" | F | p. 15 |
|-----------------|---|-------|

March, Walk, and Tiptoe (con.)

| | | |
|-------------------------------|------|--------|
| "Morning Song" | F | p. 11 |
| "The Stars and Stripes" | F | p. 150 |
| "Battle Hymn of the Republic" | F | p. 84 |
| "We Come A-Marching" | G | p. 27 |
| "Magic Feathers" | ALLB | p. 30 |

Suggested recordings:

Rhythmic Activities, Vol. I, II, and III,

RCA Victor

TO ENCOURAGE FREE EXPRESSION THROUGH CREATIVE RHYTHMS

The teacher should provide many opportunities for the child to express himself in song, rhythmic dances, and in dramatization. Every child possesses some creative ability. After a listening lesson has been presented, and the class is familiar with the music, it is well to follow up with rhythmic dramatizations and free expression.

Large colored scarves make excellent props to be used in rhythmic interpretations. The children will respond to color in music as easily as to tonal sensations and rhythmic patterns.

Suggested recordings for free expression, following the listening lesson:

| | |
|-----------------------|------------------------|
| "Jaglied" | RCA Rhy. Act., Vol. I |
| "The Hurdy Gurdy Man" | RCA List. Act., Vol. I |
| "Running Horse" | RCA Rhy. Act., Vol. I |

Suggested recordings (con.)

"Hush, My Babe" RCA List. Act., Vol. I

"Andante" from Haydn's "Surprise Symphony"

The RCA Rhythm Activities and RCA Listening Activities are excellent sources of recordings for free expression. The new Adventures in Music, Gladys Tipton and the National Symphony are also excellent sources of appropriate music.

Suggested dramatizations:Recordings

"Hansel and Gretel" Columbia

"Adventures in Music" Grade III, Vol. I, Tipton
and the National Symphony Orchestra

Songs

| | | |
|---------------------------------|---|--------|
| "Johnny Schmoker" | G | p. 163 |
| "The Raggle-Taggletown Singers" | G | p. 170 |
| "The Ugly Duckling" | G | p. 182 |
| "Smoke Goes Up the Chimney" | G | p. 28 |
| "Train Song" | G | p. 160 |
| "The Bus" | G | p. 10 |
| "Merry-Go-Round" | G | p. 100 |
| "Punchinello" | G | p. 101 |
| "The Clown" | G | p. 102 |

TO CREATE AN AWARENESS OF BASIC PULSE, ACCENT, AND METER

Third grade children should be able to distinguish duple and triple meter by ear when listening to determine "how the music swings." The children should have developed a feeling for the waltz by now. Children may use hands to clap or beat the various meters. The conductor's beat pattern for 2/4 may be used for duple meter. This activity was also suggested for grade two.

Songs in duple meter suitable for conducting basic pulse, or sensing accent:

| | | |
|-----------------------------------|----|--------|
| "Bluebird, Bluebird" | G | p. 11 |
| "Yankee Doodle" | G | p. 12 |
| "Marching and Running" | G | p. 20 |
| "Polly Wolly Doodle" | G | p. 56 |
| "Jolly Old Saint Nicholas" | G | p. 85 |
| "Old MacDonald Had a Farm" | G | p. 136 |
| "Helping Mother Bake a Cake" | G | p. 60 |
| "I See You" | G | p. 49 |
| "Chickama, Chickama, Craney-Crow" | G | p. 48 |
|
 | | |
| "Farmers' Market" | SB | p. 57 |
| "Jig Along Home" | SB | p. 74 |
| "Billy Boy" | SB | p. 94 |
|
 | | |
| "Paw-paw Patch" | F | p. 15 |
| "Dance With Me" | F | p. 20 |
| "Trot, Pony Trot" | F | p. 32 |

Songs in duple meter (con.)

| | | |
|-----------------------|------|--------|
| "Ta-ra-ra Boom-de-ay" | ABC | p. 6 |
| "Do As I'm Doing" | ABC | p. 13 |
| "November Twilight" | ABC | p. 73 |
| "The Happy Wanderer" | ALLB | p. 94 |
| "Navaho Happy Song" | ALLB | p. 32 |
| "All Night, All Day" | ALLB | p. 158 |

Songs in triple meter suitable for conducting basic pulse, or sensing accent:

| | | |
|---------------------------------|-----|--------|
| "Swing High, Swing Low" | G | p. 9 |
| "Susie, Little Susie" | G | p. 55 |
| "Clouds" | G | p. 106 |
| "Hop O'er the Fields" | G | p. 144 |
| "Off to the Woods" (anacrusis) | G | p. 116 |
| "My Home's in Montana" | SB | p. 56 |
| "Minuet in F" (instrumental) | SB | p. 99 |
| "The Mexican Woodpecker" | SB | p. 116 |
| "Swing the Shining Sickle" | F | p. 50 |
| "We Wish You a Merry Christmas" | F | p. 65 |
| "The Cuckoo Sings" | F | p. 123 |
| "Starting the Day" | ABC | p. 2 |
| "At Twilight" | ABC | p. 17 |
| "The End of Day" | ABC | p. 56 |
| "The Merry-Go-Round" | ABC | p. 50 |

Songs in triple meter (con.)

| | | |
|--------------------------|------|--------|
| "Skating" | ALLB | p. 148 |
| "One-Two-Three" | ALLB | p. 104 |
| "Doing Nothing But Sing" | ALLB | p. 105 |

Suggested recordings for sensing pulse, accent and meter:

| | |
|-------------------------------|-----------------------|
| "Minuet" Symphony 39 - Mozart | Vol. I, RCA Rhy. Act. |
| "Country Gardens" | |
| "Legend of the Bells" | Vol. I, List. Act. |
| "Toreador Song" | Vol. IV, Rhy. Act. |
| "Susie, Little Susie" | Vol. IV, List. Act. |

(the Listening Activities Albums and the
Rhythm Activities Albums are RCA releases)

Sousa Marches

Strauss Waltzes

TO USE RHYTHM INSTRUMENTS IN CONNECTION WITH NEW LEARNINGS
IN RHYTHM

Rhythm instruments add interesting accompaniments to songs and also assist the children in feeling the basic beat. Instruments also help to point-up contrast in different rhythm patterns. These are best added after the class is thoroughly familiar with a song (or instrumental music) and have had an opportunity to clap or step the desired rhythm patterns. It is advisable to have enough instruments so that every child in the class can participate.

If there are not sufficient appropriate instruments for all children to participate simultaneously, repeat until all have had an opportunity to participate.

Suggested songs for rhythm instruments:

| | | |
|--------------------------|------|--------|
| "The Train" | G | p. 160 |
| "Easter Bells" | G | p. 98 |
| "Clocks" | G | p. 156 |
| "In Bahia Town" | F | p. 118 |
| "The Moloch Song" | F | p. 44 |
| "My Mother's House" | F | p. 45 |
| "Hallowe'en Night" | F | p. 40 |
| "Tinga Layo" | SB | p. 48 |
| "Making Tortillas" | SB | p. 8 |
| "The Peace Pipe" | SB | p. 87 |
| "Hear Mosquito Buzzing" | SB | p. 90 |
| "The Mexican Woodpecker" | SB | p. 116 |
| "Mister Banjo" | ABC | p. 97 |
| "Music Making" | ABC | p. 31 |
| "Prayer for Rain" | ABC | p. 36 |
| "The Woodpecker" | ABC | p. 151 |
| "Work Song" | ABC | p. 34 |
| "Covered Wagons" | ALLB | p. 9 |
| "Oh, Susanna" | ALLB | p. 15 |
| "Play, Tambourine" | ALLB | p. 57 |

Suggested songs for rhythm instruments (con.)

| | | |
|-----------------|------|--------|
| "The Narcissus" | ALLB | p. 73 |
| "Chiapanecas" | ALLB | p. 100 |

Suggested recordings for rhythm instruments:

| | |
|----------------------|-------------------------|
| "The Clock Symphony" | RCA Rhythm Activities |
| "In a Clock Store" | Vol. V, List. Act., RCA |

TO TEACH ADDITIONAL FOLK DANCES AND SINGING GAMES

Third grade children should have opportunities to participate in folk dances and other singing games which stress rhythmic expression. These can be performed outdoors if there is not room indoors. Children who are not dancing should "keep time" by clapping hands, tapping shoulders, swinging arms, or patting feet, and, ofcourse, singing along with the music.

Folk dance recordings:

Folk Dances, Album I, Burns and Evans

First Folk Dances, Michael Herman

Let's Square Dance, Album I, RCA

Suggested singing games:

| | | |
|----------------------------------|---|-------|
| "Shoemaker's Dance" | G | p. 42 |
| "Old Roger Is Dead" | G | p. 51 |
| "Oats and Beans and Barley Grow" | G | p. 46 |
| "High, Betty Martin" | G | p. 43 |
| "The Needle's Eye" | G | p. 45 |
| "Here Sits a Monkey" | G | p. 46 |






Suggested singing games (con.)

| | | |
|-------------------------------------|------|--------|
| "Dance With Me" | F | p. 20 |
| "Paw-paw Patch" | F | p. 15 |
| "Under the Spreading Chestnut Tree" | F | p. 81 |
| "Borrowing" | SB | p. 24 |
| "Three Dukes" | SB | p. 25 |
| "Turn the Glasses Over" | SB | p. 26 |
| "Old Casper" | SB | p. 28 |
| "Shoo Fly" | SB | p. 118 |
| "Lady in the Pond" | SB | p. 120 |
| "Old Brass Wagon" | SB | p. 121 |
| "Paper of Pins" | SB | p. 124 |
| "Jenny-O" | ABC | p. 46 |
| "Lucy Long" | ABC | p. 66 |
| "The Noble Duke of York" | ABC | p. 110 |
| "Pop! Goes the Weasel" | ABC | p. 10 |
| "Carrousel" | ALLB | p. 109 |
| "Come, Dance With Me" | ALLB | p. 47 |
| "Going to the Fair" | ALLB | p. 101 |
| "Old Brass Wagon" | ALLB | p. 13 |

TO SUPPLEMENT OTHER RHYTHMIC EXPERIENCES FOR THE
FUNCTIONAL USE OF NOTATION

After a class has learned a song, part of the class should move about the room in rhythmic interpretation

while those remaining in their seats sing and clap the rhythm. Select one child who has a good sense of rhythm to lead the group as they respond to the music. Walking, rather than marching, should be encouraged for awhile in order to keep the activity informal. Walking should be done with the left foot falling on the first and third beats of a measure in 4/4 time.

-  walk or step - 1 count (quarter note)
-  slow or step-bend - 2 counts (half note)
-  walk, bend, point - 3 counts (dotted half note)
-  walk, bend, point, together, or walk, bend
bend, bend - 4 counts (whole note)
-  run - $\frac{1}{2}$ count (eighth note)

rests - instead of moving to rests, keep the feet stationary, but move the hands as if throwing the rest over the shoulder.

It is advisable to use songs in 4/4 time for this activity.

OBJECTIVES OF THE THIRD GRADE LISTENING PROGRAM

- To build upon the experiences of the previous grades
- To further develop good listening habits
- To identify the mood, distinguish the rhythm, and recognize the theme of listening selections
- To relate music to personal experiences
- To create an awareness of how music can paint a mental picture
- To identify the four instrumental families -- string, brass, woodwind, and percussion
- To become acquainted with the lives and music of two or three of the great composers, stressing incidents in their biographies which will appeal to children
- To correlate listening to music with the other areas of the third grade total curriculum

THIRD GRADE LISTENING PROGRAM

TO BUILD UPON THE EXPERIENCES OF THE TWO PREVIOUS GRADES

Good listening depends upon the active use of the mind and imagination in following and responding to ideas which are expressed in moving patterns of tone. The child comes to the third grade with a background of musical experiences which includes singing, listening, and responding to rhythmic patterns. This will serve as a foundation for more advanced work as his attention span is now longer and he will thus be able to listen to a longer composition.

TO FURTHER DEVELOP GOOD LISTENING HABITS

Listening intelligently to music requires guidance and training. Children must be conditioned to listening with interest to the music which they will hear in the classroom. It is necessary for the teacher to prepare them for the listening experience by relating the recording to something the class has experienced in the way of mood or interpretation, rhythm, structure, orchestration, or perhaps a story or a picture.

In addition, it is necessary for the teacher to provide an atmosphere conducive to good listening. The students should be physically comfortable. It is advisable to vary the procedure in presenting a recording; sometimes play it without giving the title to see if the students

can grasp the meaning of the music.

Perhaps the attitude of the teacher is the most important single element in developing good listening habits; he must be the supreme example of a "good listener."

TO IDENTIFY THE MOOD, DISTINGUISH THE RHYTHM, AND RECOGNIZE THE THEMES OF LISTENING COMPOSITIONS

Most recordings will have a contrast in both rhythm and mood. Interest the children by suggesting the mood of the opening theme, and then allow the class to suggest succeeding moods. Most successful experiences occur when the children are given something specific for which to listen.

Suggested procedure:

1. Select a brief excerpt from the masters.
2. Decide upon the specific purpose of the listening, whether for --

the theme -- its mood, happy or sad,
contrasting sections or phrases

meter -- duple or triple

instruments heard -- string, brass, woodwind,
or percussion

TO RELATE MUSIC TO PERSONAL EXPERIENCES

This objective can really be incorporated into the others because music must become a personal experience for the listener. The teacher needs to keep in mind that music is a language of the emotions, or the feelings.

TO CREATE AN AWARENESS OF HOW MUSIC CAN PAINT A MENTAL
PICTURE

The teacher may begin by asking how many ways there are to telling a story. The class will no doubt reply that with words and by pictures -- and the teacher might need to add that a story can be expressed through bodily movement, such as in ballet, and by sound, such as in music.

An excellent selection for this purpose is the Villa-Lobos, "The Little Train of the Caipira," recorded in Adventures in Music, Grade 3, Volume I, Gladys Tipton and the National Symphony Orchestra.

Suggested procedure:

1. Ask the class to listen to the music without giving the title. "Close your eyes as you listen. Pictures will come into your mind and when the music is entirely finished, we'll talk about it."
2. What did you hear? (the response, without fail, will be "a train.") Is it going fast or slow? Do you think this is an express train with a diesel engine, or a little local train? (again, the response will surely be, "a little local train.")
3. Now the teacher should tell how Villa-Lobos came to write the composition. While he was

traveling in the interior of Brazil, he traveled on a little steam train which made frequent stops to pick up the caipira. (Brazilian countryman or farmer) Villa-Lobos used the music instruments to produce all the sounds of the train.

4. The beautiful melody heard represents the number of times the train stopped to pick up passengers. The first time it is played by the violins, and the second time by the flutes and the oboes.

TO IDENTIFY THE FOUR INSTRUMENTAL FAMILIES -- STRING,
BRASS, WOODWIND, AND PERCUSSION

The teacher should have available the large charts of the instruments of the orchestra, as well as the recordings of the "voices" of the different instruments. The best experience involves bringing a real instrument into the classroom; however, when that is not possible, charts, recordings, and movies will be helpful.

"Rusty in Orchestraville" is an excellent recording which highlights the following instruments: violin, cello, bass viol, trumpet, trombone, clarinet, oboe, flute, piccolo, bassoon, saxophone, kettle drum, bells, xylophone, and piano. Part of the "Surprise Symphony" by Haydn is also included in the recording.

Suggested procedure:

This recording is narrated, but the children will

derive greater benefit if the teacher tells the story beforehand, and also tells what the instruments say to Rusty.

Rusty is a little boy -- about your size -- who is studying the piano. Do you like to practice scales? Rusty didn't like to practice scales, and one day when his mother had to leave the house during his practice period, he slapped the keyboard, and then curled up in a chair and went to sleep. Rusty had a dream, and in his dream he goes to Orchestraville where everyone can play any instrument and all the instruments can talk. The first person Rusty meets in Orchestraville is the Conductor who rules in Orchestraville. He invites Rusty to visit the instruments.

1. Vera, the violin - "Good day, Rusty. Land sakes, child, ofcourse, I can. Play me more, Rusty."
2. Cello - "I'd be honored, Master Rusty, if you would."
3. Big Bass Viol - "Well, all right."
4. Tommy Trumpet - "What would you like to play?"
5. Tony, the trombone - "What's going on out there?" (he sticks out his tongue!)
6. Entire orchestra plays part of the "Surprise Symphony" by Haydn.

7. Clarence Clarinet - "Hello."
8. Hobo, the Oboe - "Good day."
9. Bassoon - "I am the voice of the big bassoon."
10. Sammy, the Saxophone - "Hello, Rusty."
11. Kettle Drum - "They just hit me on the head all the time."
12. Bells and Chimes.
13. Peter Piano, who has been running away from Rusty, finally makes up and plays the "Minute Waltz" by Chopin.

After Rusty has finished playing the piano in his dream, his mother returns home and awakens him. Rusty surprises her by vowing that he will practice and practice.

The entire recording requires about twenty minutes of playing time.

TO BECOME ACQUAINTED WITH THE LIVES AND MUSIC OF TWO OR
THREE OF THE GREAT COMPOSERS

Children enjoy hearing about the childhood experiences of the composers. The Follett Book, Music Through the Year, has a composer of the month. The teacher may easily expand this program. It is advisable to choose composers whose songs have been sung because the child will have a personal acquaintance with his music.

Suggested material on composers:

| | | |
|---------------------------|------|--------|
| "Johann Sebastian Bach" | ALLB | p. 125 |
| "Franz Joseph Haydn" | ALLB | p. 128 |
| "Wolfgang Amadeus Mozart" | ALLB | p. 130 |

TO CORRELATE LISTENING WITH OTHER AREAS OF THE CURRICULUM

It is advantageous to musically supplement other curriculum areas when correlating materials are available. If there is not time during the special music teacher's class period to use this material, he should serve as a resource person to the classroom teacher in suggesting appropriate recordings.

THE TIME FOR LISTENING

Every music period constitutes a listening experience -- children listen as the teacher sings, they listen to each other as the class sings, or they participate in a planned listening lesson. However, with the increased musical background of the third grader, combined with some growth in mental maturity, the listening assumes a more intellectual approach.

It is necessary for the special music teacher to pursue a balanced program, combining all the phases of music instruction so that all areas will be explored.

THIRD GRADE EVALUATION

SINGING

Have the students formed the habit of sitting up for the correct singing position? Do they hold up the books?

Do most of the students sing with a clear, light head tone?

How many songs have been added to the permanent song repertoire?

Have there been opportunities for individual singing, and small ensemble singing?

Can the words be understood as the group sings?

What experiences has the class had in music reading? In observation songs?

Has the class sung rounds in round fashion, or added a simple descant to a song?

What songs have been memorized?

FUNDAMENTALS

Have you utilized the available scale songs to teach the scale patterns?

Is the class able to use both syllables and numbers in reading songs?

Have you emphasized that DO will move up or down on the staff, depending upon his house number -- the key signature?

Are the students aware that each line and each space on the staff represents a definite sound?

Do the students seem to understand the relative value of ♪, ♫, ♩, ♪., ♫., ♩., ♪., ♫., ♩. ?

Is the class able to recognize like phrases by both eye and ear?

Is the class aware that the metric signature at the beginning of a song tells us "how the music swings?"

Has the class met the fermata, the repeat sign, and songs with first and second endings?

CREATIVITY

What opportunities have the children had to finish incomplete songs?

Has the class composed original songs?

Has the class had the opportunity to dramatize either a song story, or a song?

LISTENING

Does the class quickly sense the mood of a composition?

Is the class able to listen for story content of an instrumental composition?

What composers have been studied?

What instruments can the class recognize by sound and sight?

RHYTHMS

Does the class differentiate between clapping the rhythm, and clapping the pulse, or -- "how the music swings?"

What singing games and dances has the class learned?

Have there been opportunities for individual and group free expression in rhythm?

Has the class had ample opportunities to step rhythms, both in place and in movement about the room?

PLAYING INSTRUMENTS

Have you utilized the rhythm instruments to supplement the rhythm program? Have the children been able to create their own rhythm patterns?

Has each child had the opportunity to play the resonator bells, either in scale passages or in a melody?

Have you provided an opportunity for the students to "play the piano?"

Has the class sung with auto harp accompaniment? Have individual members had the opportunity of strumming and playing it?

Have you used drum sticks, or other rhythm instruments, to play from a notated score which was made by either the teacher or the class?

CHARACTERISTICS OF CHILDREN

MIDDLE CHILDHOOD

| PHYSICAL | IMPLICATIONS FOR MUSICAL LEARNING |
|---|---|
| Rapid and uneven growth toward relative stability. | Provide a variety of musical and rhythmical activities which will allow for different levels of physical maturity. |
| Girls generally advanced over boys. | Avoid comparison between girl groups and boy groups in singing and rhythmic activities. Girls tend to be more graceful. |
| Prone to work and play to the point of exhaustion - heart especially subject to strain. | Guard against over-stimulation through prolonged rhythmic activities. Provide careful balance between musical activities and quiet. Do not devote the entire period to rhythmic activity of strenuous nature. |
| Eye-hand coordination good. | Introduce playing of instruments, recorder, auto harp, piano. Begin first attempts at writing music. |
| Energetic, daring, and active. | Provide opportunities for first hand experience with writing music in creative experimentation. |
| Interested in organized competitive games and sports. | Provide opportunities for simple dances, play party games, and musical dramatizations. Share creative ideas for musical activity. Guide children in formulating their own standard of and evaluation of musical expression. |
| May have to have their teeth straightened. | |

Are capable of assuming responsibility for physical needs (baths, hair combing)

Stress the importance of good posture, while singing and at all times.

Are disdainful of danger.

INTELLECTUAL

IMPLICATIONS FOR MUSICAL LEARNING

Attention span longer.

Schedule thirty minute music classes, part singing introduced, longer periods of listening are possible. Stress emphasis on musical performance through objective and critical listening.

Continues to learn best by doing.

Provide many experiences and opportunities for experimentation in as many different musical areas as possible.

Growth in vocabulary.

Use concrete experiences in developing musical vocabulary.

Have a desire to organize work and are increasingly able to evaluate work in terms of plans.

Provide opportunities for group planning and evaluating, such as, preparation for an assembly program or public performance.

Concept of size and location emerging.

Emphasize that music is a universal language and transcends all geographic boundaries, also that the music of a country reflects its people's characteristics.

Eager to attain skills in learning.

Improve quality of singing and performance, through attention to tone production, diction, and accuracy.

Keen interest in reading, eager to use reference books.

Provide musical reference materials suitable for this age level, create an interest in the biographies of composers and other musical personalities, also subscribe to children's music magazines, such as Keyboard Junior and Young Keyboard Junior.

Are interested in collections and similar hobbies.

Foster interest in the collection of the better phonograph records, making of music note books or scrap books, forming a permanent song repertoire.

Concepts of time and space not mature, but beginning to see more sequence in past events.

Teach the meaning of meter signatures, note values, and music notation, and musical history; such as, development of our modern scale.

Wide discrepancies in reading ability.

Allow for this by reading words of songs in rhythm, and by insisting upon correct pronunciation.

SOCIAL

IMPLICATIONS FOR MUSICAL LEARNING

Establish social standards and codes of fair play; acceptance of rules when made by group participation.

Guide children in formulating own group standards of behavior, such as in a choral group where many students participate. Guard against making rules that are too strict.

Interest in the expanding community now broadened to include the world.

Use of patriotic songs, and folk songs and dances and musical characteristics of other countries.

Little companionship between girls and boys.

Use dialogue songs in which boys sing one part or verse and girls another.

Learning to give and receive affection; forming friendship with peers is important.

Encourage participation in special glee clubs, etc., and pride in classroom endeavors.

Seeking to free oneself from primary identification with adults and adult authority.

Interest child in peer group and individual music performance; increasing pupil - teacher planning; use of tape recorder for improving individual and class performance. Teacher should not talk down but give simple clear explanations of technical aspects of music.

"Gang" and club
enthusiasm noticeable.

Provide glee club oppor-
tunities, instrumental
groups, and folk dance
clubs.

EMOTIONAL

IMPLICATIONS FOR MUSICAL LEARNING

Are sometimes rebellious,
over-critical, changeable,
and difficult to guide as
they approach adolescence.

Provide warm understanding
and affection for each child,
always reason with child when
necessary to correct him, and
be consistent in treatment of
the child.

Have a well developed
sense of humor.

Provide songs and music with
humorous content. Don't be
afraid to laugh with the
children.

Critical of self and others,
including adults.

Encourage pupil participation
in discussion and planning
of music activities.

Hero worship is common.

Introduce composer and musi-
cal artist biographies.

Perfectionistic -- wants
to do well, but loses in-
terest if discouraged or
pressured.

Create a learning environment
that provides time to experi-
ment and to develop skills in
music activities; teacher en-
courages growth of self-
confidence through successful
participation, both as an
individual and as a member
of the group.

Gain satisfaction from
successful environment.

Remember that enthusiasm for,
and success in musical perfor-
mance will spill over into
all other school areas.

Are strongly concerned
over group recognition
and approval.

Help each child develop some
competency which will warrant
recognition from the peer
group; provide opportunities
for all children to succeed.

Display teasing and
antagonism between girl
and boy groups.

Avoid comparison between
the voices of girls and
boys.

THE FOURTH GRADE

SINGING

FUNDAMENTALS

CREATIVITY

RHYTHMS

LISTENING

PLAYING INSTRUMENTS

SOCIAL STUDY EMPHASIS:

"Living in Virginia and Seeing
Man's Needs Around the World"

Reference key to song books:

| | | |
|------|--------------------------------------|------------------------|
| G | <u>Singing Every Day</u> | Ginn Publishing Co. |
| SB | <u>Music Near and Far</u> | Silver Burdett Co. |
| F | <u>Music Across Our Country</u> | Follett Publishing Co. |
| ABC | <u>Music for Young Americans, IV</u> | American Book Co. |
| ALLB | <u>This is Music, IV</u> | Allyn and Bacon Co. |

OBJECTIVES OF FOURTH GRADE SINGING,
FUNDAMENTALS AND CREATIVITY

To sing with a tone quality that is alive and vibrant,
and pleasing to hear

To keep in mind the development of good singing habits
and posture

To enrich the permanent song repertoire with songs that
are more grown-up

To give opportunities for individual and group singing

To provide experience with rounds, canons, and descants
as readiness for two-part singing

To understand and use the singing names and numbers in
reading and observation songs

To understand the pitch difference of chromatically
changed tones

To introduce the pentatonic scale

To develop an understanding of the metric signatures

To develop a feeling for syncopated rhythm

To become aware of the form of a song or composition

To create original songs, to complete the answering
phrase for incomplete songs

FOURTH GRADE SINGING PROGRAM

The fourth grader, whose previous music experiences have been adequate, should have an understanding of the syllables, proportionate note values, and the concept that each line and space on the staff represents a certain pitch. Looking at the music page has been an aid to learning songs more quickly. His fourth grade music experiences will include more reading songs, an introduction to the function of chromatics, a new rhythm pattern which he has been hearing for many years but was not formally presented -- syncopation, exploring the form of a song or composition, and singing many rounds and descants as readiness for two part singing in the fifth grade. The fourth grader prefers to learn by doing, and bases much of his reasoning on observation. He is ready to perfect skills in various subjects and is changing from concrete experiences to more abstract symbols in his thinking. The music teacher will need to provide many varied music experiences to meet the needs and interests of a particular group.

TO SING WITH A TONE QUALITY THAT IS ALIVE AND VIBRANT, AND PLEASING TO HEAR

The fourth grader should sing joyously with a light lilting tone quality. Fourth graders are at times inclined to be loud and boisterous, therefore the teacher will need

frequent reminders to the class that the desired tone quality is one which is pleasing to hear.

Suggested songs to help develop lilting tone:

| | | |
|-----------------------------------|-----|--------|
| "The Merry Skaters" | G | p. 138 |
| "All the Birds Will Soon Be Here" | G | p. 143 |
| "Up Yonder" | G | p. 161 |
| "The Flute Lesson" | G | p. 166 |
| "Hiking" | F | p. 170 |
| "Sarasponda" | F | p. 83 |
| "Sweetly Sleeping in a Manger" | F | p. 91 |
| "The Dowry Song" | F | p. 116 |
| "My Banjo" | F | p. 118 |
| "Little Bird" | F | p. 128 |
| "Shucking of the Corn" | SB | p. 10 |
| "The Farmer and the Crow" | SB | p. 24 |
| "Doctor Ironbeard" | SB | p. 30 |
| "My Village" | SB | p. 66 |
| "Cuckoo" | SB | p. 68 |
| "Maddalena" | SB | p. 70 |
| "Walking Song" | ABC | p. 31 |
| "Sweet Nightingale" | ABC | p. 150 |
| "The Sea" | ABC | p. 168 |
| "My Mountain Home" | ABC | p. 170 |

Suggested songs to develop lilting tone (con.)

| | | |
|---------------------------|------|--------|
| "Come Waltzing With Me" | ALLB | p. 55 |
| "Andulko, the Goose Girl" | ALLB | p. 77 |
| "Come, Let Us Be Glad" | ALLB | p. 105 |
| "Fair Maid" | ALLB | p. 110 |
| "Waltz Song" | ALLB | p. 134 |

Recently published music textbooks include dynamic markings, and suggestions for tempo and mood. If the children have been unaware of these interpretative indications, now is a good time to bring these musical helps to their attention.

TO KEEP IN MIND THE DEVELOPMENT OF GOOD SINGING HABITS
AND SINGING POSTURE

Frequent reminders of -- how we sit as we sing and how we hold our song books -- will be necessary. Children should realize that they are ready to sing when they are sitting or standing erect, with their heads high and chins in, and jaws relaxed. Some consideration should be given to correct voice usage -- easy and forward placement of the vowels and crisp and effective articulation of the consonants.

The range of songs in the fourth grade has expanded in both directions. The teacher should be on the alert for those singers who will drop the tune an octave when the notes become high. If this is allowed to continue

some of the boys will never experience singing the higher tones of their childhood voices.

TO ENRICH THE PERMANENT SONG REPERTOIRE WITH SONGS THAT ARE MORE GROWN-UP

Patriotic feelings can be effectively aroused and fostered through music. The music teacher should be aware of this and devote some time to teaching the patriotic songs which have not been taught in the previous years. So often the daily morning exercises degenerate into meaningless repetitions of the Pledge of Allegiance and the singing of a patriotic song. The music teacher has more time to spend on the song than the room teacher has, and she should possess the ability to make the patriotic song a vital and meaningful experience for the children.

Suggested lesson plan for "The Star Spangled Banner"

The World Book "S" contains background material if the teacher needs to consult a resource.

1. Today we are going to talk about the origin of our national anthem. What song is this?
2. What is a national anthem? (national meaning that the whole nation sings it, and anthem meaning song) A special song which represents a country in a musical way.
3. What respect do we show this music? (If the

teacher is in doubt, he should consult "The Code for the National Anthem of the United States of America" which may be obtained from MENC, or may be found on p. 313, Music in American Education, Source Book Number II)

It is suggested that the teacher place on the chalkboard a brief resume of the facts he wishes to cover, and that key words be omitted for the class to fill in as the lesson progresses. It might be possible to complete all the statements before the teacher tells the story of the happenings which inspired Francis Scott Key to write his poem. Some emphasis should be placed on the fact that had not this particular lawyer been sent, one who was also a poet, we would not have had "The Star Spangled Banner."

Statements on board - omit words in parentheses:

1. (Francis Scott Key) wrote the words for "The Star Spangled Banner."
2. This happened during the (War of 1812).
3. (Dr. William Beanes) was held prisoner on a (British) warship.
4. His friend (Francis Scott Key) went to the ship to seek his release.
5. The ship was in the harbor of (Baltimore), Maryland.
6. The British were getting ready to fire on Fort

(McHenry). They would not let (Beanes) and (Key) off the ship so they remained on board the English ship during the battle.

7. As the Americans watched the battle, Francis Scott Key reached into his pocket and pulled out a (letter) to write down his impressions of the battle.
8. In (1931) President Hoover signed a bill making (The Star Spangled Banner) our national anthem.

Although this happened during the War of 1812, the teacher should fix the actual date of the battle as September 13 -14, 1814.

The students might understand the significance of Fort McHenry better if the teacher suggests that Fort Wool in the Norfolk -- Hampton Roads harbor is a similar fort. (Fort Wool can be identified as the place where the causeway to the tunnel ends, and we actually enter the tunnel.)

Children will enjoy seeing a picture of the flag with the fifteen stars that was flying on the flag pole at Fort McHenry. This flag is now in the Smithsonian Institute.

The class should then open song books to "The Star Spangled Banner" and the teacher should explain the meaning of each phrase. It is advisable for the class to chant the words in rhythm before singing.

Similar lessons can be planned around Katherine Lee Bates and "America, the Beautiful," and Julia Ward Howe and "The Battle Hymn of the Republic."

Suggested patriotic songs:

| | | |
|-----------------------------------|------|--------|
| "The Star Spangled Banner" | G | p. 110 |
| | SB | p. 176 |
| | ABC | p. 100 |
| | ALLB | p. 168 |
| (not found in Follett, Book IV) | | |
| "The Battle Hymn of the Republic" | G | p. 112 |
| "Dixie" | F | p. 126 |
| "America, the Beautiful" | F | p. 7 |
| | SB | p. 180 |

Other songs from the permanent song repertoire which can be found in fourth grade books:

Suggested songs:

| | | |
|----------------------------------|----|--------|
| "Home, Sweet Home" | G | p. 63 |
| "Jingle Bells" | G | p. 140 |
| "Oh! Susanna" | G | p. 77 |
| "Old Dan Tucker" | G | p. 80 |
| "Home on the Range" | G | p. 10 |
| "I've Been Workin' on the R. R." | G | p. 35 |
| "Frog Went A-Courtin'" | G | p. 30 |
| "Come, Ye Thankful People" | G | p. 97 |
| "Billy Boy" | F | p. 141 |
| "Down in the Valley" | SB | p. 69 |
| "We Gather Together" | SB | p. 148 |

Songs from permanent repertoire:

| | | |
|-----------------------------------|------|--------|
| "Cindy" | ABC | p. 9 |
| "The Glendy Burk" | ABC | p. 188 |
| "All Through the Night" | ABC | p. 158 |
| "Shortinin' Bread" | ABC | p. 178 |
| "America" | ALLB | p. 181 |
| "Auld Lang Syne" | ALLB | p. 107 |
| "Jacob's Ladder" | ALLB | p. 49 |
| "Jingle Bells" | ALLB | p. 153 |
| "Lullabye" | ALLB | p. 148 |
| "Comin' Round the Mountain" | ALLB | p. 154 |
| "Sidewalks of New York" | ALLB | p. 16 |
| "Silent Night" | ALLB | p. 144 |
| "When Johnny Comes Marching Home" | ALLB | p. 116 |

In order to become part of the student's permanent repertoire, these songs will need to be sung frequently, and finally with the books closed.

TO GIVE OPPORTUNITIES FOR INDIVIDUAL AND GROUP SINGING

Children should have an opportunity to sing individually, and in small groups of two, three, or four students, as well as with the entire group. This will help to overcome timidity, will give the teacher an opportunity to check the development of individual voices, and should help foster an appreciation for solo, small

ensemble, and choral singing.

It should be as natural for the child to sing alone as it is to speak alone. However, as this age child is most sensitive to success or failure, the teacher should select participants carefully. The retarded singer can be helped privately without embarrassing him before the class.

TO PROVIDE EXPERIENCE WITH ROUNDS, CANONS, AND DESCANTS
AS READINESS FOR TWO PART SINGING

Some fourth grade classes will be more skilled in round singing because of successful experiences in the third grade. Other groups may just be ready for their first experience at round singing.

Descants may be sung by the teacher, or the class, or played on an instrument.

Songs which can be sung together as "partner songs" offer pleasing variety in the program of developing independent part singing. "Home on the Range" and "My Home's in Montana" may be sung together. The rounds, "Three Blind Mice," "Are You Sleeping," and "Row, Row, Row Your Boat," may also be combined.

Looking at the notation of a canon is an excellent way for a class to see how two part music can be written on two staves, as well as on one staff.

Suggested canons, rounds, songs with descants:

| | | |
|---------------------------|-----|--------|
| "For Health and Strength" | G | p. 75 |
| "Lovely Evening" | G | p. 121 |
| "The Brook" | G | p. 126 |
| "Echo" | G | p. 165 |
| "Susan Blue" | G | p. 176 |
| | | |
| "Early to Bed" | F | p. 111 |
| "Little Tom Tinker" | F | p. 77 |
| "White Coral Bells" | F | p. 106 |
| "Cotton Needs A-Pickin'" | F | p. 133 |
| "Norwegian May Song" | F | p. 66 |
| "Hanging Out the Clothes" | F | p. 20 |
| "The Mockingbird Song" | F | p. 140 |
| "Old Gray Goose" | F | p. 108 |
| | | |
| "Hey Ho! Nobody Home" | SB | p. 31 |
| "Kookaburra" | SB | p. 49 |
| "Sing Together" | SB | p. 90 |
| "Strawberries" | SB | p. 66 |
| "Haul on the Bowline" | SB | p. 96 |
| "Rock Island Line" | SB | p. 112 |
| "Roll on the Ground" | SB | p. 109 |
| | | |
| "Lazy Sammy" | AEC | p. 74 |
| "The Cuckoo" | ABC | p. 110 |
| "The Brass Band" | ABC | p. 160 |

Suggested canons, rounds, descants (con.)

| | | |
|---------------------------|------|--------|
| "The Spring Is Here" | ABC | p. 154 |
| "The Echo" | ABC | p. 164 |
| "Marching Along" | ABC | p. 104 |
| "Call of Spring" | ABC | p. 166 |
| "All Through the Night" | ABC | p. 158 |
| "All Praise to Thee" | ALLB | p. 124 |
| "Clouds" | ALLB | p. 139 |
| "Valentine Greeting Song" | ALLB | p. 183 |

TO UNDERSTAND AND USE THE SINGING NAMES AND NUMBERS IN
READING AND OBSERVATION SONGS

During the preceding school years, the children should have built up a vocabulary of tonal-rhythmic patterns. The purpose of the fourth grade is to bring about further growth in the basic music reading skills that have been acquired in the previous grades. To expect that every child will become a skilled reader of music in the limited time of one thirty minute lesson period a week would be foolish, but each and every child should develop some degree of hearing and thinking what he sees on the music page when he sings. In other words, the musical symbols on the page should convey to him an understanding of the musical idea. The eye will need to grasp the main ideas of the notation.

Suggested procedure:

It is assumed that the teacher has created an interest

in the song, or built an atmosphere of motivation by showing its relationship to some other music activity, another school subject, or perhaps a living experience.

1. Teacher and class read words in rhythm.
2. Class looks through song to find phrases which are alike.
3. Go through song again with speaking rhythm -- walk, walk, run, run, etc. if the rhythm pattern is not too complicated for this activity.
4. Locate DO. Name starting tone. If the class is not too skilled at reading, it is suggested that the syllables be spoken at first -- reading phrases that are alike before contrasting phrases.
5. Teacher set the tempo.
6. Sound DO, and sing with syllable names. If necessary, isolate troublesome spots for brief drill.
7. Sing song with neutral syllable.
8. Sing song with words.
9. Repeat, striving for as artistic a performance as is possible with a new song.

FOURTH GRADE FUNDAMENTALS

TO UNDERSTAND THE PITCH DIFFERENCE OF CHROMATICALLY
CHANGED NOTES

The first awareness of the chromatic sign will be through the eyes. If the music is heard without a score to follow, the fourth grade child will not be able to pick out what is different. However, once he has met the sign on the musical score, and is shown by means of a demonstration on the piano keyboard -- how the accidental can raise or lower the tone -- he should begin to realize how the presence of the accidental adds a new flavor to the music. The newer bells, which are available in black and white keys like the piano keyboard, are helpful in showing the child that we play on the black key instead of on the white one.

The teacher will be wise if he uses students to locate the chromatic tones on the piano. It seems a class is inclined to be more attentive and interested when a child is at the keyboard.

The fourth grader should learn that

A sharp means higher than, and means to play the note one-half step higher -- to the right.

b A flat means lower than, and means to play the note one-half step lower --- to the left.

A natural cancels the chromatic and means to play the note on the white key.

It is sometimes helpful to play the song without using the chromatic, and the children will tell you that something is wrong, the song doesn't sound right without the chromatic. This activity should be used only when the class is thoroughly familiar with the song in question.

Suggested songs for chromatics:

| | | |
|----------------------------------|-----|--------|
| "Whither, Little Path?" | G | p. 23 |
| "I've Been Workin' on the R. R." | G | p. 35 |
| "San Sereni" | G | p. 43 |
| "Thanksgiving Song" | G | p. 95 |
| "We Love the U. S. A." | F | p. 4 |
| "Alaska's Flag" | F | p. 16 |
| "California Poppies" | F | p. 18 |
| "Grape Gathering" | F | p. 28 |
| "My Banjo" | F | p. 118 |
| "First Signs of Spring" | SB | p. 2 |
| "He Shall Feed His Flock" | SB | p. 56 |
| "Good Night" | SB | p. 82 |
| "Our History Sings" | SB | p. 105 |
| "I Listen to the Whistles" | SB | p. 116 |
| "A Bicycle Picnic" | ABC | p. 2 |

Suggested songs for chromatics (con.)

| | | |
|-----------------------------|------|--------|
| "Welcome Song" | ABC | p. 5 |
| "Bunch of Roses" | ABC | p. 15 |
| "Football Weather" | ABC | p. 17 |
| "Scouts" | ABC | p. 59 |
| "Stars of the Summer Night" | ALLB | p. 112 |
| "The Jolly Switzer" | ALLB | p. 114 |
| "Tarantella" | ALLB | p. 115 |
| "Tripili, Trapola" | ALLB | p. 85 |

TO INTRODUCE THE PENTATONIC SCALE

The pentatonic scale can be introduced through Indian music. Later in the year when the children learn "Old Dan Tucker" and "Froggy Went A-Courtin'" the teacher should call attention to the fact that both of these songs are based on the pentatonic scale and can be played entirely on the black tones of the piano.

The teacher should tell the children that the pentatonic scale is an old, old scale which is used in many old folk songs, Indian music, and Oriental music. It has five tones (hence the penta prefix -- perhaps a brief reference to the Pentagon in Washington, D. C. will help fix the five concept for the children) and does not have FA or TI as our present day seven tone scale does. Several children should be asked to come up to the piano keyboard and play all the black tones so that the class can hear

how this scale sounds.

Suggested procedure for a lesson on two Indian songs from the Ginn book, Singing Every Day:

Songs

| | | |
|--|---|--------|
| "Down the Stream"
(Recorded Album 4A - 20) | G | p. 128 |
| "Buffalo Head Dance"
(Recorded Album 4B - 43) | G | p. 55 |

Rhythm Instruments

Drums

Jingle sticks

Sand blocks

Specific aims for this lesson:

1. To teach two new Indian songs.
2. To give the children the experience of playing the rhythm instruments with this Indian dance, and if time permits, ask a group to come up and "dance."
3. To convey information about Indian music and how the Indian used it.

Suggested teacher's "lecture":

We have learned many American folk songs and some folk songs from other countries, but today we'll spend our class period learning two real Indian songs. These are not songs about Indians, but real Indian songs, actually sung by two different Indian tribes.

Some authorities on folk music insist that the Indian music is the only true folk music of America. There are many different Indian tribes in our country and each tribe had its own music, yet all Indian music was alike in certain ways.

It is rather difficult to separate Indian music from Indian life as the Indian used music to work for him. He wanted it to accomplish something for him as he felt that it possessed a sort of magical power and could bring success in the hunt or war, could heal the sick, or assure a bountiful harvest. The Indian used instruments such as the flute, drum, and the rattles. The Indian used the pentatonic scale, which was a five toned scale. He also preferred melodies to move downward. Most often the highest tone in a phrase was the first one, and each tone became lower in pitch as the phrase moved along. Often each successive phrase would end lower in pitch.

Open your song books to page 128 to the Indian song from the Miwok tribe. It is called, "Down the Stream." In this song the Indian watches the leaves drift down the stream and he wonders where they will go. Then he wonders about his life -- where his days will go. This is a melancholy tune, and sounds as if it could be played on a flute.

1. Ask the class to listen to the recording.

2. Scan the words if necessary.
3. Sing with the recording.
4. Sing with piano accompaniment.
5. Sing melody on loo, as if playing an Indian flute.

Remember that we said the Indian used his music to help him have success in the hunt? Open the book to page 55, to the "Buffalo Head Dance" which is a Plains Indian song. In this dance the leader made motions to imitate buffalo grazing, swinging his head, and walking. All the dancers danced in a circle in the middle of which sat the drummers. As you listen to the recording notice that the first verse is written in Indian language, and the second verse is in English.

1. After the class has had an opportunity to listen to the recording, speak the words together. It might be necessary to go over the Indian words several times.
2. When the song can be sung reasonably well, ask the class to clap as if they were the Indian drummers.
4. Pass out the suggested rhythm instruments and accompany recording.
5. If there is enough time, select a few children to dance the "Buffalo Dance."

Follow-up activities at a later lesson might include listening to Indian music from the RCA Indian Album, and learning additional Indian songs.

Other Indian songs:

| | | |
|----------------------------------|------|-------|
| "Canoe Song" | SB | p. 91 |
| "Little Lamb" | SB | p. 52 |
| "Returning Hunter" | SB | p. 71 |
| "Song of the False-Face Society" | SB | p. 8 |
| "Invitation to the Dance" | ALLB | p. 26 |
| "Song of the Rain Chant" | ALLB | p. 27 |

Book Three of the ABC Music Series, American Book Company, has a fine unit of Indian music which includes music of the Zuni, Navajo, Dakota, and Sioux Indian tribes.

TO DEVELOP AN UNDERSTANDING OF THE METRIC SIGNATURES

The full significance of the meter signature in music will largely depend upon the student's understanding of fractional values. Fractions are usually taught in the fifth grade. However, here in the fourth grade the teacher could tell the class that the upper number, the numerator, tells us how many of a kind, and the lower number, the denominator, tells us what kind of a note is to receive one of those beats.

The teacher should refer to the upper number as telling us how the music swings -- whether in 2's, 3's, 4's or 6's.

The Follett Book IV has several songs with changes in times signatures:

| | | |
|----------------------------|---|--------|
| "The Mocassin Song" | F | p. 85 |
| "Johnny Schmoker" | F | p. 112 |
| "Little Bird, Little Bird" | F | p. 128 |

TO DEVELOP A FEELING FOR SYNCOPATED RHYTHM

This is far from being something new to the children as their ears are atune to syncopation and they have responded to it over and over. Present day youngsters hear so much swingy-jazz rhythm and Latin rhythms that syncopation seems a perfectly natural form of rhythm. The teacher should direct the class's attention to the rhythm in "Little Liza Jane" as a syncopated folk song; one of the many which were composite ancestors of American Jazz.

Clapping the rhythm will help focus attention to the syncopated passages. Using instruments will also help in developing a feeling for the syncopation.

Suggested songs for experiencing syncopation:

| | | |
|------------------------------|---|-------|
| "Lil Liza Jane" | G | p. 79 |
| "Little Girl" | G | p. 22 |
| "Deep in the Heart of Texas" | F | p. 44 |
| "My Pony and I" | F | p. 53 |
| "Paul Bunyan" | F | p. 54 |
| "Smokey, the Bear" | F | p. 58 |

Suggested songs for experiencing syncopation (con.)

| | | |
|----------------------------------|------|--------|
| "Go, Tell It on the Mountain" | SB | p. 165 |
| "Tinga Layo" | SB | p. 126 |
| "Dumplin's" | SB | p. 26 |
|
 | | |
| "Things to Do" | ABC | p. 3 |
| "Then I'm Going Home" | ABC | p. 13 |
| "Remember Me" | ABC | p. 40 |
| "Fishing" | ABC | p. 55 |
|
 | | |
| "He's Got the Whole World" | ALLB | p. 21 |
| "Cowboy's Gettin' Up Holler" | ALLB | p. 31 |
| "Angelique, O" | ALLB | p. 61 |
| "Goo' Night, Aye, Goo' Night, O" | ALLB | p. 63 |

TO BECOME AWARE OF THE FORM OF A SONG OR COMPOSITION

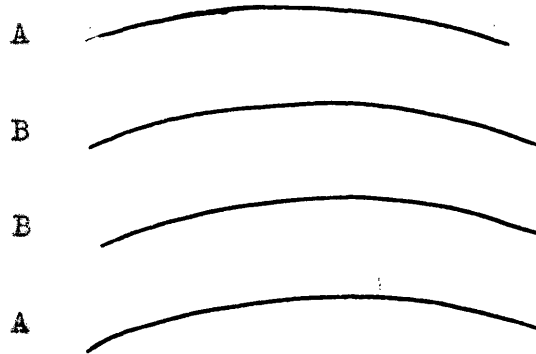
When the student recognizes that a song contains some phrases which are alike, and other phrases which are similar, and some which are totally different, he has begun his study of musical form.

Occasionally the teacher should plan to indicate the phrases of a song by curved lines on the chalkboard.

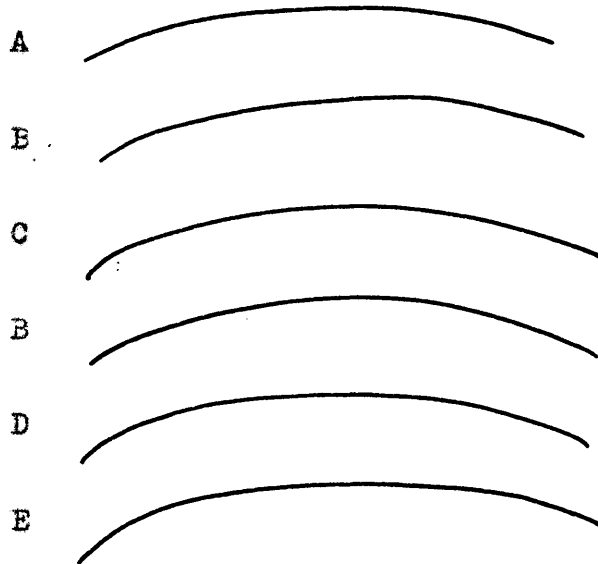
Suggested song for this experience:

| | | |
|-----------------------|---|-------|
| "Good-Bye, Old Paint" | G | p. 38 |
|-----------------------|---|-------|

There are four phrases in this song, the first and the last are alike, and the second and the third are alike, so they are named as follows:



Another cowboy song also found in the Ginn book, "Night Herding Song," on page 40, offers a total of six phrases, which are diagrammed as follows:



This experience in form can be made more meaningful if five children are chosen to move to this song. Each child is assigned one particular phrase, and when his phrase is heard, he will move with the music.

TO CREATE ORIGINAL SONGS, AND TO COMPLETE THE ANSWERING PHRASE FOR INCOMPLETE SONGS

The teacher should keep in mind that the creative urge

is strong in children of this age, and he should not hesitate to encourage self-expression in all forms.

When attempting to compose an original song, or complete an unfinished one, it is best to approach this activity by speaking the words in rhythm. When a feeling for the rhythm has been established, "create" the tune. The class might enjoy notating the better tunes.

Incomplete songs to complete:

| | | |
|-------------------------|------|--------|
| "I Started Out One Day" | ALLB | p. 16 |
| "Animal Nonsense" | ALLB | p. 44 |
| "Merry-Go-Round" | G | p. 18 |
| "Valentine" | G | p. 115 |

OBJECTIVES OF THE FOURTH GRADE RHYTHM PROGRAM

To encourage free expression through creative rhythms and dramatizations of songs and recordings

To become familiar with the conductor's beat for $4/4$, $3/4$ and $2/4$ meters

To teach additional folk songs and singing games

To become acquainted with new rhythmic patterns, such as the dotted quarter note followed by the eighth note, and syncopation

To use rhythm instruments to strengthen physical responses to new learnings in rhythm

To introduce the melody instruments as an aid to teaching music reading

FOURTH GRADE RHYTHM PROGRAM

TO ENCOURAGE FREE EXPRESSION THROUGH CREATIVE RHYTHMS
AND DRAMATIZATIONS OF SONGS AND RECORDINGS

Moving to music has been part of the rhythmic program since the first grade. Unless the children have had an adequate background of fundamental movements and other experiences in free interpretation, the teacher might discover that the fourth graders will not be particularly receptive to this as a new activity.

Previous free bodily response probably included such diverse activities as pretending to be swaying trees, drifting clouds, swooping birds or airplanes, dancing figures, and so on. The teacher should utilize poems, stories, paintings, science, and social study materials to help develop the imagination of the fourth grade child as he is coming into closer contact with the structure of the music. This should enable him to hear more effectively, and to distinguish the many different "voices" of the music he hears. In turn, his whole body will become an expressive instrument when he listens and then physically interprets what he hears and feels.

Some of the fourth grade children's responses are bound to seem clumsy and inadequate, but the experience should be regarded as successful when the child appears to be feeling and enjoying the music to which he responds

with the free rhythmic movements of his body. As each child is an individual, so he is succeeding in his own way.

The teacher should not dictate pre-determined patterns of response. It should be remembered that this is not the teaching of dancing, but instead we are promoting the realization of music through the mind, the spirit, and the body. The child should be encouraged to work toward freedom of action and individuality of response.

Needless to say, organization and planning are very necessary for this type of activity. The teacher cannot play a recording and hope that the children will respond. The approach, procedure, and materials for each listening and bodily response lesson must be carefully thought out in advance preparation. Although the teacher does not dictate the type of response, he must help the children focus their attention on the music in order to bring about the necessary involvement.

Suggested songs for creative expression:

| | | |
|---------------------------|----|--------|
| "Three Pirates" | G | p. 61 |
| "Jack and the Beanstalk" | G | p. 180 |
| "Sleeping Beauty" | G | p. 191 |
| "Hanging Out the Clothes" | F | p. 20 |
| "Dancing in Holland" | SB | p. 2 |

Suggested songs for creative expression (con.)

| | | |
|---|------|--------|
| "Down the Ohio" | SB | p. 36 |
| "Dancing in Holland" | SB | p. 2 |
| "The Keys of Heaven" | ABC | p. 23 |
| "Toro Torogil" | ABC | p. 26 |
| "Speak Louder" | ABC | p. 80 |
| "Singing Cowboys" (play) | ABC | p. 143 |
| "The Ambassador Comes" | ALLB | p. 86 |
| "Dashing Away with the Smoothing
Iron" | ALLB | p. 69 |
| "Down in Demerara" | ALLB | p. 13 |

Suggested recordings for creative expression:

- "Dance Macabre"
- "The Sorcerer's Apprentice"
- "Funeral March of a Marionette"
- "March Militaire" (Schubert)
- "Carnival of the Animals" (without the Ogden Nash
verses)

Listening Activities, Volumes I - VI, RCA

Rhythmic Activities, Volumes I - VI, RCA

Adventures in Music, Grade IV, Gladys Tipton and
the National Symphony Orchestra, RCA

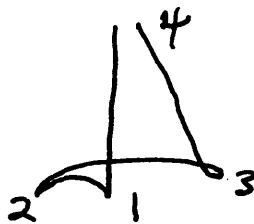
TO BECOME FAMILIAR WITH THE CONDUCTOR'S BEAT FOR 4/4,
3/4, AND 2/4 METERS

The children have had previous experience in beating the 2/4 pattern, consisting of down ↓ and ↑ up. This should be reviewed and applied to songs that swing in 2/4 meter. One of the objectives in the fundamentals for this grade level is to understand the meaning of the meter signature. Through beating the conductor's beat the children will have a physical response before they need to be concerned with the mathematical aspect of the 3/4 and 4/4 measures.

The conductor's beat for the 3/4 measure is in the shape of a triangle:



The conductor's beat for the 4/4 measure is slightly more complicated:



All members of a class should practice conducting together, and later individuals may be selected to serve as conductor for specific songs.

Sometimes the symbol C will be used to indicate Common Time, or 4/4 meter. Likewise C indicates Cut Time, or two beats to the measure.

Suggested songs for conducting 4/4 meter:

| | | |
|----------------------------------|------|--------|
| "Thanksgiving Day" | G | p. 96 |
| "Come, Ye Thankful People, Come" | G | p. 97 |
| "Polly Wolly Doodle" | G | p. 8 |
| "Arkansas Traveler" | G | p. 78 |
| "America, the Beautiful" | F | p. 7 |
| "The Speckled Bird" | F | p. 13 |
| "Lotus Blossoms" | F | p. 22 |
| "Song of the Crow" | F | p. 23 |
| "The Magic Tom-Tom" | SB | p. 87 |
| "Blow, Ye Winds" | SB | p. 100 |
| "On Board the Kangaroo" | SB | p. 110 |
| "Grandfather's Clock" | SB | p. 156 |
| "Yoma" | ABC | p. 125 |
| "Sneezes" | ABC | p. 132 |
| "Let Us with Gladsome Mind" | ABC | p. 151 |
| "Kazak Song" | ALLB | p. 39 |
| "Steeple Bells" | ALLB | p. 43 |
| "Vesper Hymn" | ALLB | p. 49 |
| "Moon over the Ancient Castle" | ALLB | p. 75 |

Suggested songs for conducting 2/4 meter:

| | | |
|---------------------------|---|-------|
| "Brother, Come and Dance" | G | p. 54 |
| "The Polka" | G | p. 59 |
| "Billy Boy" | G | p. 76 |

Suggested songs for conducting 2/4 meter (con.)

| | | |
|------------------------------|------|--------|
| "Sandy Land" | F | p. 24 |
| "Spring Joy" | F | p. 25 |
| "Madagascar Boat Men's Song" | SB | p. 92 |
| "Glendy Burk" | SB | p. 112 |
| "Wait for the Wagon" | SB | p. 121 |
| "Doctor Ironbeard" | SB | p. 30 |
| "By the Light of the Moon" | ABC | p. 20 |
| "Walking Song" | ABC | p. 31 |
| "Voices" | ABC | p. 37 |
| "Carolina" | ABC | p. 12 |
| "Down Came a Lady" | ALLB | p. 18 |
| "Shuckin' of the Corn" | ALLB | p. 19 |
| "The Codfish" | ALLB | p. 71 |
| "Pounding Rice Song" | ALLB | p. 98 |

Suggested songs for conducting 3/4 meter:

| | | |
|---------------------------------|----|--------|
| "We Wish You a Merry Christmas" | G | p. 99 |
| "Whitecaps on the Sea" | G | p. 58 |
| "Thanksgiving Song" | G | p. 95 |
| "America" | F | p. 6 |
| "A Morning Song" | F | p. 26 |
| "Little White Dove" | F | p. 42 |
| "The Fish Peddler" | SB | p. 134 |

Suggested songs for conducting 3/4 meter (con.)

| | | |
|-------------------------------|------|--------|
| "We Gather Together" | SB | p. 162 |
| "I Ride an Old Paint" | SB | p. 46 |
| "Springtime Wind" | ABC | p. 157 |
| "The Brass Band" | ABC | p. 160 |
| "Call of Spring" | ABC | p. 166 |
| "The Jolly Switzer" | ALLB | p. 14 |
| "Waltz Song" | ALLB | p. 134 |
| "There's a Hole in My Bucket" | ALLB | p. 126 |

TO TEACH ADDITIONAL FOLK SONGS AND SINGING GAMES

Fourth grade children should have frequent opportunities to participate in folk dances and singing games. Some of the boys will probably shy away from partner dances at first, but a little gentle persuasion by the teacher and urging by their classmates will usually prod them into action. It is not unusual to find those who are reluctant to participate at first become the ones who are most eager at the next lesson. Children who are not dancing at the moment should be involved in another activity; either singing, clapping, or playing instruments.

Suggested singing games:

| | | |
|----------------------------|---|-------|
| "Clapping Game" | G | p. 17 |
| "In the Land of the Dutch" | G | p. 56 |
| "The Paw-paw Patch" | G | p. 51 |

Suggested singing games (con.)

| | | |
|-----------------------------|------|--------|
| "The Bridge of Avignon" | G | p. 53 |
| "Dwon the River" | F | p. 96 |
| "Four in a Boat" | F | p. 105 |
| "Thread Follows the Needle" | F | p. 24 |
| "Sandy Land" | F | p. 24 |
| "Hato Popo" | SB | p. 141 |
| "San Sereni" | SB | p. 139 |
| "Norwegian Mountain Dance" | SB | p. 42 |
| "Dancing Through the Corn" | SB | p. 6 |
| "Down the Allegheny" | ABC | p. 137 |
| "Swing Your Partner" | ABC | p. 139 |
| "Wooden Shoe Dance" | ABC | p. 140 |
| "All Hands Round" | ABC | p. 141 |
| "Tea Rye Billy" | ALLB | p. 8 |
| "Cornish May Song" | ALLB | p. 186 |
| "Little Gazelle" | ALLB | p. 90 |
| "Rig-a-Jig-Jig" | ALLB | p. 102 |

Suggested recordings for folk dances:

Folk Dances, Album I -- Burns and Evans

First Folk Dances -- Michael Herman

Let's Square Dance, Volume I -- RCA

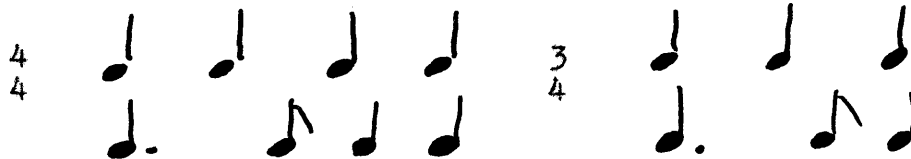
Honor Your Partner, Album I -- Ed Durlacker

TO BECOME ACQUAINTED WITH NEW RHYTHMIC PATTERNS, SUCH
AS THE DOTTED QUARTER NOTE FOLLOWED BY THE EIGHTH NOTE,
AND SYNCOPATION

The children should remember from their third grade experiences that a dot placed to the right of a note means to hold it longer. Therefore, when the quarter note with the dot is noticed by the class, the students should respond immediately that it is longer than the walking note without the dot.

For first experiences contrast the sound and the feeling of the dotted quarter note followed by the eighth note, with the sound and the feeling of the two successive quarter note beats.

Place this illustration on the chalkboard:



1. Ask children to clap both patterns and compare.
2. Children sing both patterns, using a neutral syllable.
3. Dotted patterns are rather difficult to step, but if the class is capable of doing this, it should help to enforce the feeling of the jerky rhythm.

Suggested songs containing :

| | | |
|------------------------|------|--------|
| "America" | F | p. 6 |
| "My Home's in Montana" | G | p. 39 |
| "April" | ABC | p. 131 |
| "One More Day" | SB | p. 108 |
| "Auld Lang Syne" | ALLB | p. 107 |

The resourceful teacher will be able to locate many additional songs through which the class can observe and experience this rhythm pattern.

Syncopation was discussed in the Fundamentals section on page 163.

TO USE THE RHYTHM INSTRUMENTS TO STRENGTHEN PHYSICAL
RESPONSES TO NEW LEARNINGS IN RHYTHM

Rhythm instruments add interesting accompaniments to songs as well as help the children to feel the basic pulse. Instruments can also aid in showing contrast in rhythm patterns. For example, the large drum will play on the accented beat 1, and the smaller drum on beats 2 and 3, etc. Instruments should be added only after the class is thoroughly familiar with the song (music) and have had an opportunity to respond to the rhythm either by clapping or by stepping. It is advisable to have enough rhythm instruments so that every child in the class can participate in the activity; if not, repeat the activity several times so that all may have the experience.

Suggested songs for rhythm instruments:

| | | | |
|----------------------------------|------|----|----|
| "San Sereni" | F | p. | 39 |
| "Spring Joy" | F | p. | 25 |
| "Texas Cowboy's Song" | F | p. | 46 |
| "When the Saints Go Marching In" | ALLB | p. | 23 |
| "Puffer Billies" | ALLB | p. | 52 |

TO INTRODUCE THE MELODY INSTRUMENTS AS AN AID TO TEACHING
MUSIC READING

The fourth grade is the preferred time for beginning the melody type of pre-band instrument. Several varieties are available on the market. The tonette, flutophone, and the melody flute are a few of the instruments which have been used successfully in some schools. Before the teacher launches into such a program, he will need to consider how the instruments will be paid for. Because of sanitary reasons each child must have his own instrument, or one must provide elaborate sterilizing processes or alcohol dips, etc. If this is done on a required basis some parents in our schools might protest at the additional cost, for they are now paying a \$.55 music fee. If the teacher desires to use the melody instruments, it is suggested that he form a special elective class for this purpose.

Children who participate in a melody instrument program undoubtedly will learn to read music quicker than

those who do not. They will learn through practical application and individual experience note values and pitch relationships, and ensemble playing. Children who progress rapidly on the melody instruments and display musical ability and muscular coordination should be guided into the instrumental program later.

Playing the resonator bells can be a worthwhile class experience, and the teacher will find many opportunities to use these instruments to play melodies and chords.

OBJECTIVES OF THE FOURTH GRADE LISTENING PROGRAM

To continue the development of good listening habits in preparation for concert enjoyment and audience situations

To identify by sight and sound various instruments of the orchestra and the family to which each belongs

To recognize the voices of the choral group -- soprano, alto, tenor, and bass

To follow a second theme through a composition and identify the solo instrument

To recognize characteristic rhythms of the waltz, minuet, Indian dances, Latin-American dances, and marches

To study some of the great composers and hear their music

To correlate musical activities with the social studies and language arts programs when possible

To use the material in Young Keyboard, Jr. when it is suitable for this age group

FOURTH GRADE LISTENING PROGRAM

TO CONTINUE DEVELOPMENT OF GOOD LISTENING HABITS IN
PREPARATION FOR CONCERT ENJOYMENT AND AUDIENCE SITUATIONS

One of the greatest factors in the success of the listening program is the attitude of the teacher. He must always be the model of undivided attention. He will need to present the work that he has planned with such a spirit of pleasure and enthusiasm that this will be contagious to the students in the classroom. It is just as easy for boredom to be contagious as enthusiasm.

As fourth grade children might have opportunities to attend concerts as well as assemblies; several lessons could be planned toward simulating a concert atmosphere in the classroom. A program could be prepared, children ushered to their seats, the lights dimmed, and the music played before a perfectly composed concert audience.

The children should realize that absolute quiet is necessary in order to hear the still, small voice of the music. The composer will give us the message, if we will only listen for it. One does not speak to his neighbor during the playing of the music, but waits until the composition is finished, or until intermission time.

TO IDENTIFY BY SIGHT AND SOUND VARIOUS INSTRUMENTS OF THE
ORCHESTRA AND THE FAMILY TO WHICH THEY BELONG

This has been an objective for many years, and it

will continue to be a most important objective of the listening program, and it is to be hoped that each year a greater number of children will develop the auditory discrimination necessary to identify the voices of the instruments. The visual recognition of the more common instruments is a relatively simple skill to acquire.

More emphasis should be placed upon the family to which a particular instrument belongs and how the sound is produced -- whether by blowing, drawing a bow across the strings, or by striking with a mallet or drum stick.

In addition to the many fine instrumental recordings which utilize various instruments as characters in a story, many of the recorded songs with the music texts feature particular instruments. Whenever such a recording is used with the lesson, the teacher should direct the attention of the class to the instrumental voice.

The picture of the instrument should be presented simultaneously with its 'voice,' to enable the student to make both an auditory and a visual association.

The large RCA Charts of the Instruments utilize a different colored background for each family -- the woodwinds are the darkest green, the brasses on a lighter green, the strings are shown against an ecru background, and the percussion family is shown against a cream colored background. This color relationship, as shown by the like-colored backgrounds, should help children place the

instruments in their proper families.

TO RECOGNIZE THE VOICES OF THE CHORAL GROUP --- SOPRANO,
ALTO, TENOR AND BASS

The teacher will be able to locate many recordings which will illustrate the difference in the human voice.

This would also be a good time to begin building a positive approach to the singing of a harmony part. A few years later, especially in the sixth and seventh grades when some of the voices will be classified as alto, the teacher will likely find himself with some rebellious harmony singers. Somehow children feel that it is a disgrace to be assigned the low or alto part. Education in this matter should include comments that the person who sings harmony has to be able to read his part, and it is much harder than singing soprano, which usually carries the tune!

TO FOLLOW A SECOND THEME THROUGH A COMPOSITION AND
IDENTIFY THE SOLO INSTRUMENT

It is helpful to place the themes of a composition to be heard on the chalkboard and play these on the piano before the children hear the composition. If the themes are within the vocal range of the students, sing with loo or lah. The teacher might call for some additional kind of response, such as:

1. Raise your right hand when theme "A" is heard.

2. Raise your left hand when theme "B" is heard.
3. Should both themes be heard together, raise both hands.

TO RECOGNIZE THE CHARACTERISTIC RHYTHMS OF THE WALTZ, MINUET, INDIAN DANCES, LATIN-AMERICAN DANCES, AND MARCHES

If the children have had an adequate background of listening, this objective should be easily realized. This is another phase of the meter signature -- conducting program in Fundamentals and Rhythms. If a child has formed a concept of a certain type of rhythmic pattern belonging to a specific type of music, he should be able to identify the different selections.

TO CORRELATE MUSICAL ACTIVITIES WITH SOCIAL STUDIES AND LANGUAGE ARTS WHEN POSSIBLE

If there is not time in the scheduled music class for this supplementary material, the music teacher should act in a resource capacity and advise the classroom teacher of appropriate songs and recordings.

TO USE MATERIAL IN YOUNG KEYBOARD, JR. WHEN THIS IS SUITABLE FOR THIS AGE GROUP

Much fine musical current event material, as well as articles about musical masterpieces are included in Young Keyboard, Jr., a monthly music magazine designed for grades four through six. It is suggested that the accompanying recordings be purchased too. Sometimes it is advisable

for the children to read the articles, and other lessons may be more effective if the teacher relates the contents of the articles.

FOURTH GRADE EVALUATION

SINGING

Is it necessary to remind the class to assume proper singing position?

Has the singing program included both rote and reading songs?

Can the students apply both numbers and syllables to reading -- observation songs?

What songs, appropriate for this age level, have been added to the cumulative song repertoire?

Has the class sung a number of rounds, canons, and descants?

Do you and the class listen for and strive for good diction and good ensemble?

Have there been opportunities for individual singing?

How many songs can the students sing from memory?

FUNDAMENTALS

Do the students regard the pentatonic scale as the old scale which is the basis of Indian music and many folk songs?

Have you observed chromatics?

What work has been done with scale patterns and songs?

Do your students have an understanding of the meter signatures as telling us how the music swings?

FUNDAMENTALS (con.)

Do the students appear to have a concept of how notation represents the way a song is organized? (like phrases, repeating tonal patterns, contrasting phrases, etc.)

Can the children notate, upon dictation, the following note values? ♪, ♫, ♪, ♪, ♪.♪, ○

Can the children locate DO in the commonly used key signatures, and name the starting note in relation to DO?

Can the children sense a syncopated rhythm?

Can the children analyze the form of a song?

CREATIVITY

Have the children had opportunities to finish songs?

Have they created new songs?

Has there been opportunity for dramatic interpretation of song stories, or songs?

LISTENING

Can the children quickly determine the mood of a composition?

Can the children listen for story content?

What composers have you studied?

Which instruments can the class identify by sight and sound?

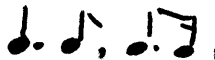

Have you used current event music magazines when the material is suitable for fourth grade?

RHYTHMS

Has the class stepped and clapped rhythm patterns as well as the pulse of songs and compositions?

What singing games and folk dances have been taught?

Has there been group and individual opportunity for rhythmic free expression?

Have the students had an opportunity to explore the patterns , and syncopation ?

PLAYING OF INSTRUMENTS

Have the rhythm instruments been utilized to supplement the rhythm program?

Has each child had an opportunity to play the bells, either in a scale pattern or in a melody?

Have the students had an opportunity to play the piano?

Have you used drum sticks in the rhythm program, playing from a notated rhythm pattern?

Have your classes had an opportunity to play any of the melody pre-band instruments?

SUGGESTED RECORDINGS FOR GRADES IV THROUGH VII

L - Lyons Record Catalogue ERS - Educational Record Sales

INSTRUMENT RECOGNITION

Young People's Guide to the Orchestra (Britten) - ERS, L
Carnival of the Animals (Saint-Saens) - ERS, L
Musical Sounds Books for Young Listeners - ERS
Said the Piano to the Harpsichord - ERS, L
Instruments of the Orchestra - L
Meet the Instruments - L

MOODS

RCA Victor Record Library for Elementary Schools
Listening, Volumes 4 - 6 - ERS, L
Magic of Music - ERS, L
Music to Stimulate Inattentive, Sleepy Children - L
(Consult listings in Lyons Record Catalogue)
Change in Pace - L (Consult listings in Lyons
Record Catalogue)
Relaxing to Calm Noisy, Excited Children - L (Consult
listings in Lyons Record Catalogue)
Music for Quiet Listening - L (Consult listings
from Lyons Record Catalogue)
Children's Corner Suite (Debussy) - ERS, L

SEASONS

The Months (Tschaikowsky) - L
 The Seasons (Glazunov) - L
 Nutcracker Suite - L, CRS
 Amahl and the Night Visitors - CRS, L
 Great Sacred Choruses - L
 Holidays for U. S. - ERS
 Songs of Christmas - L
 Treasure of Easter Songs - L
 Patriotic Songs of America - ERS
 Messiah (Handel) - L, ERS

LISTENING AND APPRECIATION

Musical Sounds Books - ERS
 Budget Record Library - ERS
 Child's Introduction to the Great Composers - ERS
 Music Masters Series (Great Composers) - ERS, L
 Adventures in Music - ERS

OTHER INTERESTS

Songs of: The Sea, Of Battle, The West, The World,
 and The South - ERS
 The History of Music, Volumes I to X - ERS, L
 Pines and Fountains of Rome - ERS, L
 William Tell Overture - L
 Grand Canyon Suite - ERS, L

OTHER INTERESTS (con.)

Scheherazade - ERS
Tales of the Vienna Woods - ERS, L
Gaité Parisienne - ERS
Ballads of the Civil War - ERS
Ballads of the Revolution - ERS
Flying Dutchman - L
Billy the Kid (Copeland) - ERS, L

OPERA AND OPERETTA

Carousel - ERS
Gilbert and Sullivan Songbook - ERS
Great Moments in Opera - ERS
Oklahoma - ERS
Operatic Choruses - ERS
Rodgers and Hammerstein Songbook - ERS
Opera Without Singing - ERS
Carmen - ERS, L

THE FIFTH GRADE

SINGING

FUNDAMENTALS

CREATIVITY

RHYTHMS

LISTENING

PLAYING INSTRUMENTS

SOCIAL STUDY EMPHASIS:

"Living Together in the Americas"

Reference key to song books:

| | | |
|-----|-------------------------------------|------------------------|
| G | <u>Sing Together</u> | Ginn Publishing Co. |
| F | <u>Voices of America</u> | Follett Publishing Co. |
| SB | <u>Music in Our Country</u> | Silver Burdett Co. |
| ABC | <u>Music for Young Americans, V</u> | American Book Co. |

OBJECTIVES OF THE FIFTH GRADE SINGING PROGRAM

- To continue to make a conscious effort to improve singing position
- To listen carefully and to strive for good diction and tone quality
- To provide opportunities for individual and small ensemble singing
- To include rote songs, reading songs, and observation songs in the year's work
- To provide opportunities for the children to sing rounds, canons, descants, and simple two-part songs with the children alternating on the parts
- To introduce chording as another way of harmonizing a song
- To use ear harmony as a way of improvising a second part to a song
- To correlate songs with social studies
- To add on to the cumulative song repertoire

THE FIFTH GRADE SINGING PROGRAM

TO MAKE A CONSCIOUS EFFORT TO IMPROVE THE SINGING POSITION

The students should be thoroughly familiar with proper singing position meaning that one sits up straight, or stands erect, with his head high, chin in, and jaws relaxed. Now that the child is ten it is time to include that feet should be flat on the floor when one sits in the singing position. Naturally, not all of the ten year olds will have reached height sufficient to enable them to do this, but there will be some in the class who can.

There are likely to be some who will require constant reminders -- just remember that an alert and attentive mind depends upon an alert body.

TO LISTEN CAREFULLY AND TO STRIVE FOR GOOD DICTION AND TONE QUALITY

There are likely to be varying degrees of vocal ability within a given fifth grade class. It is to be hoped that most of the class can be regarded as 'intune' singers. However, those who are not probably have not had the opportunity to sing in the lower grades. Whenever possible, the teacher should work with these youngsters on an individual basis, and in a private session. It is a great temptation to this age boy to drop the tune an octave when it goes beyond third space C.

The fifth grade singer should be developing into a discriminative listener as he is learning to distinguish differences in phrases, rhythm, mood, major or minor mode, pitch, interpretative style, and diction. Assemblies and public performances will give the needed motivation to make certain that "all of our words can be understood." The child should be aware of the message of the words and strive to convey those thoughts to his listeners by means of clear diction.

The teacher should not over emphasize vocal technique at the expense of the child's attitude, or his will to sing. For the child's attitude toward singing as a natural mode of expression is certainly more important at this age than formal vocal training.

TO PROVIDE OPPORTUNITIES FOR INDIVIDUAL AND SMALL ENSEMBLE SINGING

This should be a continuation of an activity which was begun in the first grade, and has been carried through every year. Small ensemble singing should be encouraged in parts as well as in unison work.

TO INCLUDE ROTE SONGS, READING SONGS, AND OBSERVATION SONGS IN THE YEAR'S WORK

Teaching a new song in the fifth grade will probably be a composite of the procedures for reading, rote, and observation songs.

Suggested procedure for teaching a new song when a
phonograph recording is available:

1. Create interest in the song by giving some background material.
2. Notice illustration if there is one in the book, also the source of the song -- whether it is composed, or a folk song, etc.
3. Listen to the recording and follow the score.
4. After hearing the recording, read the words in rhythm.
5. Decide how many beats there are to the measure.
6. Observe what type of rhythm -- smooth, running, walking, skipping, jerky, syncopated, etc.
7. Locate any notes which will be held longer because of dots or fermatas.
8. Find the highest note and the lowest note.
9. Observe the general up and down movement of the melodic line.
10. Note whether the melodic line progresses step-wise, by skips, or uses repeated notes.

11. Analyze the musical form as an aid to learning - noticing which phrases are exactly alike, which are nearly alike, or which contrast.
12. Recognize familiar tonal patterns, such as tonic chord, ascending and descending scale passages.
13. Sing song with recording.
14. Isolate phrases which need attention.
15. Sing again, without recording.

When the children are accustomed to the above procedure with a new song, they will often volunteer information before the teacher requests it. They are eager to discover information about the new songs, and to be the first to tell what he has found.

TO PROVIDE OPPORTUNITIES FOR CHILDREN TO SING ROUNDS, CANONS, DESCANTS, AND SIMPLE TWO-PART SONGS WITH THE CHILDREN ALTERNATING ON THE PARTS

The fifth grade year is a time of stepping ahead into part singing. Children should find this an enriching experience. Proper hearing is very essential to this activity. There will always be a few children who attempt to cover their ears so the other part will not bother them as they try to sing their part. The children must realize that it is not harmony until the two parts are sounding together.

If a particular fifth grade is not ready for two-part work at the beginning of the year, dialogue songs, rounds, canons, and partner songs will help in readying a group for this activity.

Partner songs or combinable songs:

1. "Skip to My Lou" with "Ten Little Indians"
2. "Home on the Range" with "My Home's in Montana"
3. "Three Blind Mice" with "Are You Sleeping?"
 "Row, Row, Row Your Boat" with "The Farmer in
 the Dell"

The rounds in No. 3 may be sung together, or sung in any combination. The children will hear the melodies better if a neutral syllable such as loo or lah is used. Singing with a neutral syllable will only be possible after the group is thoroughly familiar with the tunes.

ROUND - A round is a song which is repeated from the beginning to the end by several different groups, each beginning at a specified time.

CANON - A canon is a two-part round which is not repeated. Frequently a canon is arranged so that both voices can end together -- the first part will hold the last tone until the second part "catches up."

The teacher should make certain that a class can sing the round or canon correctly and in rhythm as a unison song before attempting to sing it as a round or a canon.

Establishing the correct rhythm is vitally important when singing the combinable rounds listed previously. It is advisable to sing through these in the correct tempo before putting them together.

Suggested rounds for fifth grade:

| | | |
|----------------------------|-----|--------|
| "Sing Together" | G | p. 17 |
| "Good Night to You All" | G | p. 81 |
| "Pray God Bless" | G | p. 112 |
| "Morning Is Come" | G | p. 137 |
| "Awake, You Lazy Sleepers" | F | p. 14 |
| "Long Live Music" | F | p. 125 |
| "Whippoorwill" | F | p. 37 |
| "Rise Up, O Flame" | F | p. 25 |
| "The Bell" | SB | p. 13 |
| "Echo" | SB | p. 23 |
| "Chairs to Mend" | SB | p. 28 |
| "Sing Everyone" | SB | p. 183 |
| "Autumn Rain" | ABC | p. 17 |
| "Weather" | ABC | p. 19 |
| "Away We'll Go" | ABC | p. 114 |
| "The Shamrock" | ABC | p. 181 |

Suggested canons for fifth grade:

| | | |
|--------------------------------|---|-------|
| "Goin' to Leave Ol' Texas Now" | G | p. 58 |
|--------------------------------|---|-------|

Suggested canons for fifth grade (con.)

| | | |
|-------------------------------------|-----|--------|
| "All Creatures of Our God and King" | F | p. 186 |
| "Follow On" | F | p. 23 |
| "O Loving Father" | F | p. 172 |
| "What Does Echo Say?" | F | p. 111 |
|
 | | |
| "Butterfly" | ABC | p. 12 |
| "Evening Bugle" | ABC | p. 14 |

First experiences with two-part singing are usually successful with songs that are predominantly unison but have a harmonic ending.

Suggested unison songs with harmonic endings:

| | | |
|----------------------------------|-----|--------|
| "Czech Walking Song" | G | p. 19 |
| "The Ballit of the Boll Weevil" | G | p. 54 |
| "I'm a Roving Cowboy" | G | p. 56 |
| "The Skaters" | G | p. 154 |
|
 | | |
| "Morning Song" | F | p. 15 |
| "Oh, Susanna!" | F | p. 62 |
| "Let's Keep America Beautiful" | F | p. 84 |
| "Three Pirates" | F | p. 141 |
|
 | | |
| "There's a Meeting Here Tonight" | ABC | p. 8 |
| "The Derby Ram" | ABC | p. 18 |
| "Love Somebody" | ABC | p. 21 |
| "Spelling" | ABC | p. 22 |

There should never be a definite part assignment in the fifth grade, as children should practice alternating parts on a given song. The one obvious exception to this rule would involve preparation for a public concert. At such times a definite assignment will be necessary in order to present an adequate performance.

Other effective experiences in singing harmony can be achieved through the use of descants. Again it is advisable for the children to alternate singing melody and descant, unless performance is the ultimate aim.

Suggested songs with descants for fifth grade:

| | | |
|----------------------------------|----|--------|
| "Golden Slumbers Kiss Your Eyes" | G | p. 14 |
| "Slumber, Slumber" | G | p. 80 |
| "Music of the River" | G | p. 149 |
| "Bluebonnets" | G | p. 163 |
| "Boom-Fa-De-Ral-La" | F | p. 116 |
| "Coaxing Polly" | F | p. 48 |
| "Deaf Woman's Courtship" | F | p. 41 |
| "New Year Carol" | F | p. 137 |
| "Song of the West" | F | p. 83 |
| "Golden Slumbers" | SB | p. 41 |
| "Battle Hymn of the Republic" | SB | p. 134 |
| "Fashions" | SB | p. 160 |
| "Down in the Valley" | SB | p. 176 |

Suggested songs with descants (con.)

| | | |
|-------------------------------|-----|--------|
| "Tinder" | ABC | p. 23 |
| "Brother James' Air" | ABC | p. 47 |
| "Silent Night" | ABC | p. 82 |
| "Battle Hymn of the Republic" | ABC | p. 165 |

IN INTRODUCE CHORDING AS ANOTHER WAY OF HARMONIZING A SONG

Chording not only helps to develop independence in part singing as it serves to strengthen the feeling for tonal and key center, but also will build harmonic concepts for ear harmony, and give chordal background for playing the auto harp and the bells.

Suggested procedure for introducing chording to the fifth grade:

1. Play a recorded song (found in their texts) which uses a chording part.

What did you hear in addition to the tune?

2. Possible replies:
 - a. a second part.
 - b. they sang the syllables while the tune was being sung.
3. Without further comment the teacher should go to the piano and play a chording pattern in the same key as the song being studied, using the 2/4, 3/4, and 4/4 measures.

4. After playing the I - IV - V - I pattern, ask the class what this is called -- someone is bound to reply, "Chording."
5. What you have just heard is chording played on a piano, and what you heard with the song is chording too, but instead of using the piano, the voices are used and sing the syllable names of the root tone of each chord in the pattern. The root of any chord is the principal tone of chord and denotes the scale tone on which that chord is constructed.

| | | |
|----|--------------------|-----|
| I | Tonic Chord | DO |
| IV | Sub-Dominant Chord | FA |
| V | Dominant Chord | SOL |

- At this point the teacher should notate, in root position, the chords which will be used. It is suggested that this be done with the students watching to see how the chords are built, rather than prepared before-hand. The class should then sing the roots: Do, Fa, and Sol.
6. For first experiences it is helpful if the teacher places the entire chording pattern on the board, including measure bars, and beats indicated. This can be prepared before class.

7. Chording pattern for "Sweet Betsy from Pike"

3/4

- Do - - Sol - - Do - - Do -
 - Do - - Do - - Sol- - Sol-
 - Do - - Do - - Fa - - Sol-
 - Do - - Sol - - Do - - Do -

Chorus:

- Do - - Sol - - Do - - Do -
 - Do - - Sol - - Do - - Do -

8. Ask the class to bring arms down on beat 1 and "feel" beats 2 and 3, or use the conventional conductor's beat to keep time as they sing.

Keeping the rhythm of the chording part accurate as the class practices will help to hold chording and melody together when the two parts are combined. The "feeling" of the down-beat and the unaccented beats, will be helpful when playing the auto harp or the bells.

9. Combine chording with song and alternate parts.
 10. The teacher should tell the class that many folk songs can be harmonized with only I, IV and V chords.

Suggested chording songs:

| | | |
|--------------------------------|---|--------|
| "Wait for the Wagon" | G | p. 183 |
| "Work on the Railroad" | G | p. 53 |
| "The Blacksmith Sings Merrily" | G | p. 67 |

The other music series do not give syllables for chording, but if the teacher believes in this activity, he can locate suitable songs by noticing the auto harp chords. If these chords are I, IV, and V, the song can be used for chording activities.

TO USE EAR-HARMONY AS A WAY OF IMPROVISING A SECOND PART TO A SONG

When the children have experienced rounds, canons, descants, simple two-parts, and chording, and the teacher believes that the class can hear as well as "feel" the harmony, ear-harmony may then be tried.

Ear-harmony simply means improvising a harmonic part by ear, and adjusting the notes to make them sound right. Perhaps one can interest the class by telling them that this is a kind of barbershop singing.

Suggested procedure for developing ear-harmony:

1. Select a song which the children know. Sing it together in unison.
2. Teacher asks for a few volunteers to sing a harmonizing part.
3. Children do not use books.
4. Teacher should give the starting note to both the melody part and the harmony part in order to insure a proper beginning.
5. Begin singing -- teacher may move his hand up and

down. If the children have difficulty the teacher should assist the harmony singers. If he cannot improvise the harmony part, it is suggested that a song be selected which has a written harmony part, as he can use that for a guide.

6. Auto harp accompaniments may also be used. The added tones in the harmony should aid in making up the individual vocal ear-harmony.
7. Songs with ear-harmony treatment might not be harmonized the same way twice. The added part can either be a descant above the melody, or an alto part.

TO CORRELATE SONGS WITH SOCIAL STUDIES

The fifth grade social studies emphasis is "Living Together in the Americas." This makes correlation of music with social studies especially easy as the fifth grade books contain a wealth of American Folk Songs.

Suggested songs for correlation with social studies:

| | | |
|-------------------------|---|-------|
| "Liza Jane" | G | p. 10 |
| "Ain't Gonna Rain" | G | p. 24 |
| "In the Plaza" | G | p. 46 |
| "The Erie Canal" | G | p. 62 |
| "Jacob's Ladder" | G | p. 83 |
| "Sweet Betsy from Pike" | G | p. 91 |

Suggested songs (con.)

| | | |
|---------------------------------|-----|--------|
| "Down in the Valley" | F | p. 45 |
| "De Glendy Burk" | F | p. 60 |
| "Trampin'" | F | p. 71 |
| "Rise Up Shepherd and Foller" | F | p. 74 |
| "Chiapanecas" | F | p. 92 |
| "Git Along Little Dogies" | F | p. 151 |
| "Alouette" | F | p. 171 |
| | | |
| "Suzette" | SB | p. 23 |
| "Sis Joe" | SB | p. 98 |
| "Shenandoah" | SB | p. 109 |
| "Johnny Has Gone for a Soldier" | SB | p. 127 |
| "Navaho Happy Song" | SB | p. 191 |
| | | |
| "This Train" | ABC | p. 95 |
| "Aunt Dinah's Quilting Party" | ABC | p. 32 |
| "Sourwood Mountain" | ABC | p. 7 |
| "Plymouth Town" | ABC | p. 172 |
| "Donkey Riding" | ABC | p. 61 |
| "Paul Bunyan's Camp" | ABC | p. 142 |

TO ADD ON TO THE CUMULATIVE SONG REPERTOIRE

All fifth grade music texts contain a great number of the songs found on the Cumulative Song Repertoire. Since so many of these songs were found in all the books, it appears that the editors agree upon these songs as

part of our common cultural heritage.

Cumulative Repertoire Songs in fifth grade books:

| | | |
|----------------------------------|---|--------|
| "A Bicycle Built for Two" | G | p. 181 |
| "Billy Boy" | G | p. 95 |
| "Cindy" | G | p. 92 |
| "Come, Thou Almighty King" | G | p. 12 |
| "Come, Ye Thankful People" | G | p. 110 |
| "Dixie" | G | p. 128 |
| "Faith of Our Fathers" | G | p. 86 |
| "Frog Went A-Courtin'" | G | p. 8 |
| "Golden Slumbers Kiss Your Eyes" | G | p. 14 |
| "Hark! the Herald Angels Sing" | G | p. 118 |
| "Home, Sweet Home" | G | p. 12 |
| "Jacob's Ladder" | G | p. 83 |
| "The Marine's Hymn" | G | p. 129 |
| "Now Thank We All Our God" | G | p. 108 |
| "O Little Town of Bethlehem" | G | p. 114 |
| "Oh! Susanna" | G | p. 7 |
| "Old Folks at Home" | G | p. 70 |
| "Silent Night" | G | p. 113 |
| "Sourwood Mountain" | G | p. 50 |
| "The Star Spangled Banner" | G | p. 124 |
| "America" | F | p. 6 |
| "America, the Beautiful" | F | p. 8 |
| "Caissons Go Rolling Along" | F | p. 164 |
| "Cindy" | F | p. 63 |

Cumulative songs (con.)

| | | |
|--------------------------------|-----|--------|
| "De Glendy Burk" | F | p. 60 |
| "God of Our Fathers" | F | p. 11 |
| "The Marine's Hymn" | F | p. 161 |
| "Oh! Susanna" | F | p. 62 |
| "Old Dan Tucker" | F | p. 59 |
| "Sourwood Mountain" | F | p. 44 |
| | | |
| "America" | SB | p. 122 |
| "America, the Beautiful" | SB | p. 1 |
| "Battle Hymn of the Republic" | SB | p. 134 |
| "Lullaby" | SB | p. 168 |
| "Dixie" | SB | p. 132 |
| "Golden Slumbers" | SB | p. 41 |
| "Hark! the Herald Angels Sing" | SB | p. 212 |
| "Home on the Range" | SB | p. 82 |
| "When Johnny Comes Marching" | SB | p. 131 |
| "Marine's Hymn" | SB | p. 138 |
| "Now Thank We All Our God" | SB | p. 205 |
| "Oh! Susanna" | SB | p. 112 |
| "East Side, West Side" | SB | p. 158 |
| "Silent Night" | SB | p. 211 |
| "The Star Spangled Banner" | SB | p. 130 |
| "Turkey in the Straw" | SB | p. 93 |
| "Yankee Doodle" | SB | p. 126 |
| | | |
| "Battle Hymn of the Republic" | ABC | p. 165 |

Cumulative songs (con.)

| | | |
|------------------------------|-----|--------|
| "Brother James' Air" | ABC | p. 47 |
| "Caissons Go Rolling Along" | ABC | p. 50 |
| "Dixie" | ABC | p. 30 |
| "Now Thank We All Our God" | ABC | p. 104 |
| "Silent Night" | ABC | p. 82 |
| "Sourwood Mountain" | ABC | p. 7 |
| "The Star Spangled Banner" | ABC | p. 198 |
| "Sweet and Low" | ABC | p. 176 |
| "Swing Low, Sweet Chariot" | ABC | p. 97 |
| "When Johnny Comes Marching" | ABC | p. 171 |
| "Yankee Doodle" | ABC | p. 139 |

OBJECTIVES OF THE FIFTH GRADE FUNDAMENTALS PROGRAM

To teach the mathematical implications of the metric signatures $2/4$, $3/4$, and $4/4$

To introduce $6/8$ time

To observe chromatics

To introduce the minor mode

To learn how to locate DO from the given key signature, then name the starting tone

To continue observation of melodic direction and form of songs

To acquaint the class with various dynamic markings, as well as with the meaning of the tie, slur, D. C. al Fine, D. S. al Fine, and the repeat sign

FIFTH GRADE FUNDAMENTALS PROGRAM

TO TEACH THE MATHEMATICAL IMPLICATIONS OF THE METRIC
SIGNATURES 2/4, 3/4, 4/4

After the fifth grader has had fractions in his arithmetic class, he should be able to transfer those learnings to the time signature and arrive at a full understanding of what it means.

He should be able to look at a time signature of 4/4 and interpret it as follows:

1. The lower number, the denominator, tells us how many parts the whole is divided into.

The whole in this instance referring to the whole note \bigcirc . It is divided into four equal parts which are now called quarter notes \bullet . The student has known these notes previously as walking notes.

2. The upper number, the numerator, tells us how many of those equal parts will be used.

Therefore, in the musical time signature of 4/4, the child should realize that there will be four quarter note beats to the measure.

The whole

The half

The quarter

The eighth

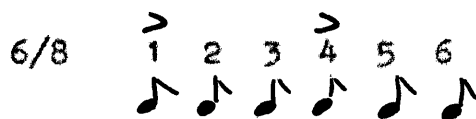
The sixteenth



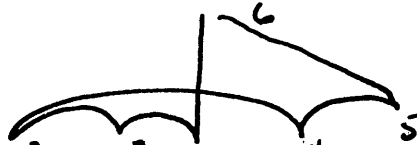
TO INTRODUCE 6/8 TIME

The child will look at the 6/8 time signature and come to the conclusion that it must mean six eighth note beats to the measure. He has been singing and responding physically to 6/8 rhythms since his first experiences with music, but it might be slightly confusing to him when he first notices the music in that meter.

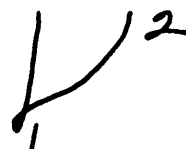
His first impression will probably be of a strong accent on beat 1, followed by a secondary accent on beat 4. In faster tempos, 6/8 is thought of as two pulses to the measure.



A slow 6/8 conductor's beat:



A fast 6/8 conductor's beat:



The child should have an opportunity to experience both the slow and the fast pattern in conducting.

Suggested songs in slow and fast 6/8 time:

| | | |
|----------------------------|---|-------|
| "Rig-a-Jig-Jig" | G | p. 13 |
| "We're All Together Again" | G | p. 16 |
| "One More River" | G | p. 25 |

Suggested songs in slow and fast 6/8 time:

| | | |
|----------------------------------|-----|--------|
| "Poor Tired Tim" | G | p. 28 |
| "Summer Morning" | F | p. 18 |
| "There Was an Old Lady of Steen" | F | p. 29 |
| "Bluebonnets of Texas" | F | p. 90 |
| "Happy Are They" | F | p. 130 |
| | | |
| "Bugle Note" | SB | p. 7 |
| "En Roulant Ma Boule" | SB | p. 20 |
| "Shepherds Go with Their Flocks" | SB | p. 69 |
| "The Lemon Tree" | SB | p. 72 |
| "Home on the Range" | SB | p. 82 |
| | | |
| "Whoopee Ti Yi Yo" | ABC | p. 4 |
| "The Derby Ram" | ABC | p. 18 |
| "Daniel Boone" | ABC | p. 60 |
| "What Child Is This?" | ABC | p. 81 |
| "Silent Night" | ABC | p. 82 |

TO INTRODUCE THE MINOR MODE

The major mode creates a very strong feeling for a tonal center, or keynote. The major mode is used more frequently than any other in music of the Western World, so consequently the child has heard more music in the major mode. In the fourth grade his attention was directed to the pentatonic scale, and as he sang and listened to this music, he found that the song could stop on any

tone of the scale and seem finished, provided he didn't have a preconceived notion of where to stop.

Now his attention is being directed to the minor mode. He may notice that the song usually ends on LA in place of DO. At this young age, it is best to distinguish between major and minor by ear, rather than explaining how the third is lowered in the minor scale, etc.

One effective way to emphasize the expressive quality of the two modes, the major and the minor, is for the teacher to play a minor selection that is well known in the tonic major. This process may be reversed, by playing a major selection in the tonic minor. The class will observe that the personality of the composition is entirely altered.

Since there is emphasis in the fifth grade upon locating DO in a given key signature, some alert child might wonder about the key signature for the minor scale. The teacher will reply that each signature serves a major and several minor scales, and they are spoken of as being relative to each other.

Suggested songs in the minor mode:

| | | |
|----------------------|---|--------|
| "Poor Tired Tim" | G | p. 28 |
| "Drill Ye Terriers" | G | p. 52 |
| "The Erie Canal" | G | p. 62 |
| "Hallowe'en Visitor" | G | p. 107 |
| "Rise Up, O Flame" | F | p. 25 |

Suggested songs in minor mode (con.)

| | | |
|---------------------------------|-----|--------|
| "Harvest" | F | p. 109 |
| "New Year Carol" | F | p. 137 |
| "Pat-a-Pan" | F | p. 193 |
| "Mountain Trail" | SB | p. 10 |
| "Jolly Miller" | SB | p. 27 |
| "Wraggle-Taggle-Gypsies" | SB | p. 40 |
| "The Grindstone Man" | SB | p. 46 |
| "Johnny Has Gone for a Soldier" | SB | p. 127 |
| "Hallowe'en Night" | ABC | p. 34 |
| "Land of the Midnight Sun" | ABC | p. 37 |
| "Old Joe Clark" | ABC | p. 70 |
| "What Child Is This?" | ABC | p. 81 |
| "Joshua Fought the Battle" | ABC | p. 98 |
| "The Birds' Song" | ABC | p. 137 |
| "Poor Lolotte" | ABC | p. 150 |

TO LEARN HOW TO LOCATE "DO" FROM THE GIVEN KEY SIGNATURE,
AND THEN GIVE THE SYLLABLE NAME OF THE STARTING TONE

The fifth grade child has heard throughout his school music experience that a scale, or a key, is a closely related group of tones which tend to gravitate or move toward the tonal center. (Do and his family) The keynote acts somewhat like a magnet in holding the tones together.

It is possible to build a major scale on any tone,

but the only scale which does not use any sharps or flats is the scale of C. All other major scales require the natural notes to be adjusted, either raised or lowered, to satisfy the formula for the major scale.

Formula for the Major Scale:

Whole step

Whole step

Half step

Whole step

Whole step

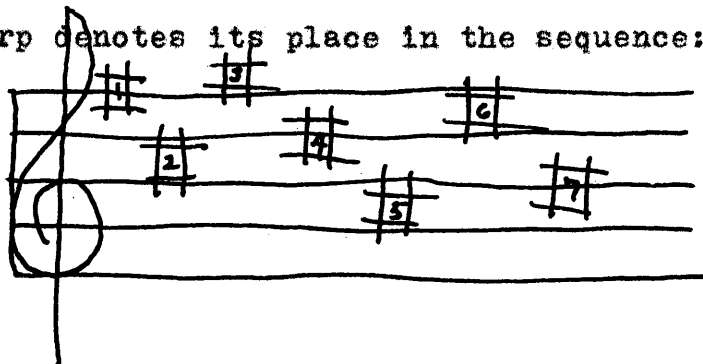
Whole step

Half step

A key signature, then, consists of the sharps and flats necessary to build a particular major scale on a given note.

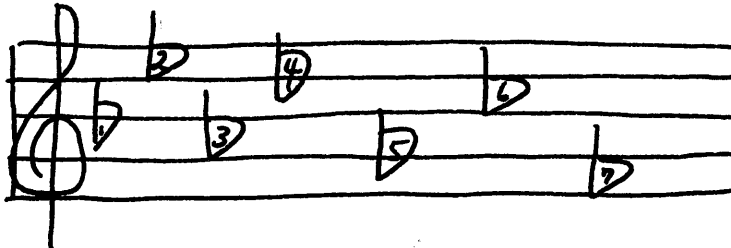
SHARP KEYS - In sharp keys the last sharp, the one farthest to the right, or the newest one added, is TI. Simply count up one scale degree to DO.

To find the newest sharp - the sharp farthest to the right is the newest. The sequential order of sharps is fifths. In the illustration below, the number in the sharp denotes its place in the sequence:



FLAT KEYS - In flat keys the last flat, the one farthest to the right which is also the newest one, is FA. Simply start on FA and count down to DO: FA - MI - RE - DO. A short cut method is to take the flat second to the last flat, for this is DO, because of the sequential order of flats which is in fourths.

To find the last or newest flat - the flat farthest to the right is the newest. The sequential order of flats is fourths, and the number in the flat in the illustration below denotes its place in the sequence:



CAUTION - the objective here is to locate DO; it is not to give the letter name to the key. However, many children because of other music experiences will be familiar with the letter names of the staff degrees and will refer to the key in that manner. Should confusion arise, the teacher should state that the letter names are fixed to the staff by the clef sign and never change. However, DO and his family move up and down the staff whenever there is a new house number. (the key signature)

TO FIND THE STARTING SYLLABLE NAME FOR THE FIRST TONE - Once DO has been located, it is only necessary to sing mentally up or down until one reaches the starting tone.

TO OBSERVE MELODIC DIRECTION AND FORM

Noticing the direction of the melody and whether it progresses by steps or skips should be a familiar activity to fifth graders.

Melodic progression should now be considered in the light of chordal structure. As the child will experiment with vocal chording, piano chording, auto harp, ear-harmony and bells, an understanding of the "chordal structure" of a melody will aid him in creating accompaniments.

Suggested activity:

"Find the hidden chords!" The children are familiar with puzzle pictures in which they've had to locate hidden objects -- now this same technique can be applied to the music class.

1. Teacher should select a familiar song containing passages of tonic, sub-dominant, and dominant chord tones.
2. Teacher, or a class member, should notate on the chalkboard the tonic, sub-dominant, and dominant chord in all three positions. The class should sing all positions with syllables in the arpeggio manner.
3. Sing the song.
4. After the song is sung, the teacher should direct attention to the chords and state that these

chords are found many times in this song.

5. Request the class to look for the hidden chords.
6. A tally sheet could be kept to determine how many times each chord occurs.
7. Write the melody on a music chart showing different chordal patterns with colored notes, using crayons or magic markers.

Suggested songs, containing chordal progressions in

I, IV, and V, which may be used for the preceding activity:

| | | |
|------------------------------|-----|--------|
| "Oh, Susanna!" | G | p. 7 |
| "My Home's in Montana" | G | p. 9 |
| "Wait for the Wagon" | G | p. 22 |
| "Ain't Gonna Rain" | G | p. 24 |
| "Awake, You Lazy Sleepers" | F | p. 14 |
| "Clementine" | F | p. 27 |
| "The Deaf Woman's Courtship" | F | p. 41 |
| "Goin' to Boston" | F | p. 95 |
| "The Campbells Are Coming" | ABC | p. 160 |
| "Canaday-I-O" | ABC | p. 151 |
| "The Crested Hen" | ABC | p. 148 |
| "The Shepherd" | ABC | p. 99 |
| "The Beautiful Blue Danube" | SB | p. 196 |
| "Fiesta" | SB | p. 188 |
| "Michie Banjo" | SB | p. 166 |

An activity such as analyzing a song for like phrases, those almost alike, and those contrasting, is an aid to learning a song as well as being a study in musical form.

Sometimes this experience should be done visually with the students observing the notation. At other times it should be done entirely by ear. The teacher can play a few phrases on the piano and request the class to tell which are alike, etc. Short instrumental compositions may be used also.

TO RECOGNIZE AND UNDERSTAND THE TIE, THE SLUR, D. C. al FINE, AND THE REPEAT SIGN

Students will have observed these signs on the music page long before fifth grade, but now at this grade level a more detailed explanation can be given.

Ties and slurs, as both are indicated by small arcs or curved lines joining the notes, will be confusing at first. Perhaps the ear will be as quick to distinguish the difference as the eye.

The slur joins two or more notes of a different pitch which are sung on the same syllable of the text.

The tie joins two or more notes which are on the same staff degree and is sung on one syllable of the text. The two notes are hooked together like two railroad cars are joined -- the first pulls the second one along, and the tone is sustained for the combined value of both.

Suggested songs for experience with TIES and SLURS:

| | | |
|------------------------------|-----|--------|
| "Listen When the Orchestra" | G | p. 182 |
| "Mister Rabbit" | G | p. 172 |
| "Colly, My Cow" | G | p. 169 |
| "The Skaters" | G | p. 154 |
| "The Marines' Hymn" | F | p. 161 |
| "Cowboy's Gettin'-Up Holler" | F | p. 89 |
| "This Loveliness" | F | p. 64 |
| "Rise Up, O Flame" | F | p. 25 |
| "Our Kites Are Flying" | SB | p. 162 |
| "Brahms' Lullaby" | SB | p. 168 |
| "The Beautiful Blue Danube" | SB | p. 196 |
| "Song of Destiny" | SB | p. 200 |
| "Bring a Torch" | ABC | p. 78 |
| "Silent Night" | ABC | p. 82 |
| "Swing Low, Sweet Chariot" | ABC | p. 97 |
| "Joshua Fought the Battle" | ABC | p. 98 |

Repeat signs are frequently encountered in music texts and the class should be familiar with their function. However, the teacher should make certain that the students understand

1. What part of the song is repeated
2. Where to begin the repeat
 - a. Within the signs?

- b. From the beginning of that section?
- c. From the beginning of the piece -- if there is only one sign?

Suggested songs for experience with repeat signs:

| | | |
|----------------------------|-----|--------|
| "Eating Goober Peas" | G | p. 61 |
| "Old Folks at Home" | G | p. 70 |
| "Twelve Days of Christmas" | G | p. 123 |
| "Sandman's Song" | G | p. 204 |
| "Marianina" | F | p. 124 |
| "Happy Are They" | F | p. 130 |
| "The Commuter's Special" | F | p. 149 |
| "Fireflies" | F | p. 176 |
| "The Brook" | SB | p. 4 |
| "Mountain Trail" | SB | p. 10 |
| "My Raincape" | SB | p. 19 |
| "The Teamster's Song" | SB | p. 18 |
| "Rap! Clap! Snap!" | ABC | p. 174 |
| "Hawaiian Night" | ABC | p. 170 |
| "The Crested Hen" | ABC | p. 148 |
| "Gustaf's Skoal" | ABC | p. 146 |

D. C. al Fine is found occasionally in the music textbook, and when it is encountered, the piano students will be anxious to explain what it means.

The Italian phrase, D. C. al Fine --- Da Capo al Fine, tells us to go back to the beginning or the head (Da Capo) of the composition, and perform again until one comes to the end which is marked Fine.

Help the children to see the word C-A-P in Capo. A cap is worn on the head, and the head is the top or the beginning of the body, etc.

Write the word FINIS and FINISH for comparison, and explain that Fine, a related word, also means "the end."

D. S. al Fine is an Italian phrase meaning to go back to the sign (Da Signa) and perform until one comes to the end which is marked Fine.

Suggested songs for experience with D. C. al Fine:

| | | |
|---------------------------------|---|--------|
| "Don't Let Your Watch Run Down" | G | p. 63 |
| "Past Three O'Clock" | G | p. 69 |
| "When Moses Smote the Water" | G | p. 83 |
| "The Skaters" | G | p. 154 |
| "Happy Are They" | F | p. 130 |
| "Birds' Courting Song" | F | p. 143 |
| "Alouette" | F | p. 171 |

D. S. al Fine

| | | |
|---------------|---|--------|
| "The Swallow" | F | p. 180 |
|---------------|---|--------|

D. C. al Fine

| | | |
|-----------------------|----|-------|
| "Mountain Trail" | SB | p. 10 |
| "En Roulant Ma Boule" | SB | p. 20 |
| "Past Three O'Clock" | SB | p. 29 |

Suggested songs for D. C. al Fine (con.)

| | | |
|--------------------|-----|--------|
| "Soldier, Soldier" | SB | p. 35 |
| "Poor Lolotte" | ABC | p. 150 |
| "Skye Boat Song" | ABC | p. 162 |
| "Easter Carol" | ABC | p. 185 |
| "The Wild Bird" | ABC | p. 195 |

OBJECTIVES OF THE FIFTH GRADE RHYTHM PROGRAM

- To provide opportunities for free expression on an individual and collective basis
- To provide conducting experience with duple and triple meters
- To teach American dances and party games as well as dances of other countries
- To introduce new rhythm patterns
- To use the rhythm instruments to strengthen physical responses to rhythms

FIFTH GRADE RHYTHM PROGRAM

TO PROVIDE OPPORTUNITIES FOR FREE EXPRESSION ON AN
INDIVIDUAL AND COLLECTIVE BASIS

If the program of creative rhythms has been a part of the students' past musical experience, this work should be continued. However, if it is a new experience, some of the children who are becoming self-conscious will be reluctant to participate. The teacher should suggest activities which will appeal to this age group, such as acting out every day experiences in rhythm.

The rhythmic responses of the fifth grade student should be more definite and more precisely timed with the music. The class might be interested in devising rhythmic accompaniments for songs by clapping hands, patting knees, or tapping feet.

Suggested song for the above activity:

"Hold Him, Joe!" ABC p. 24

The children will enjoy dramatizing their songs and presenting these not only to their class, but to another class, and to the school in an assembly program.

Suggested songs for dramatizations:

"Hansel and Gretel" G p. 221

"The Bold Soldier" G p. 38

"The Brave Knight" G p. 39

Other materials for creative rhythms and free expression may be found in the RCA Rhythm and Listening Activities, Volume V of each. Indian music is an excellent resource for free expression.

Suggested songs for free expression and creative rhythm activities:

| | | |
|--------------------------------|-----|--------|
| "Harvest Fun" | G | p. 150 |
| "Give Us the Wintertime" | G | p. 156 |
| "Tuku, Tuku, Tuu I'm Calling" | G | p. 168 |
| "Tired Tim" | G | p. 28 |
| "Soldier, Soldier" | F | p. 49 |
| "M'sieu Banjo" | F | p. 52 |
| "Ida Marina" | F | p. 121 |
| "The Commuter's Special" | F | p. 149 |
| "Sis Joe" | SB | p. 98 |
| "Santy Anno" | SB | p. 86 |
| "John Henry" | SB | p. 144 |
| "The Railroad Cars Are Coming" | SB | p. 116 |
| "Butterfly" | ABC | p. 12 |
| "Rocket Ship" | ABC | p. 16 |
| "Halloween Night" | ABC | p. 34 |
| "Canadian Boat Song" | ABC | p. 152 |

TO PROVIDE EXPERIENCE IN CONDUCTING DUPLÉ AND TRIPLE METERS, CLAP AND STEP BOTH RHYTHM PATTERNS AND BASIC PULSE

Rhythm is best grasped through bodily movement. As has been said before, if a child has not had a previous background of such experiences, he might be reluctant to participate freely at this age level in large bodily movements, but he will respond to clapping and stepping. His rhythmic responses are more definite and precisely timed, and it is possible to link the physical response with the symbols of notation, as visualized by the eye.

Stepping rhythmic patterns should be continued unless the rhythm is highly involved, such as in the Latin-American rhythms, etc. Best rhythms for stepping experiences are the duplé rhythms. Clapping will take the form of clapping the basic pulse, as well as clapping the rhythm. A class might divide, with some clapping the rhythm, and the others clapping the pulse.

Conducting experience was suggested for fourth grade and should be continued in the fifth grade as there is emphasis this year upon understanding the mathematical implications of the metric time signature. The 6/8 meter is also "introduced" this year.

The conductor's beat for 2/4 is a simple down - up motion:



It is very necessary that the students feel the down beat, or the accent. This will be helpful when playing the bells, strumming the auto harp, singing of rounds, and also in the singing of the combinable partner songs.

Suggested songs for conducting 2/4 rhythm:

| | | |
|---------------------------------|-----|--------|
| "There Grew a Rosy Maid" | G | p. 44 |
| "Old Gaelic Lullaby" | G | p. 73 |
| "Winkum, Winkum" | G | p. 76 |
| "M'sieu Banjo" | F | p. 52 |
| "Lotte Walked" | F | p. 107 |
| "Marines' Hymn" | F | p. 161 |
| "Don't Let Your Watch Run Down" | SB | p. 92 |
| "Mingo Mountain" | SB | p. 102 |
| "Song of the Gypsy King" | SB | p. 198 |
| "In Sweden" | ABC | p. 144 |
| "Dudelsack" | ABC | p. 117 |
| "Now Thank We All Our God" | ABC | p. 104 |

The conductor's beat for 3/4 is made in the shape of a triangle. Again, make certain that the students feel the down beat, or the accent.

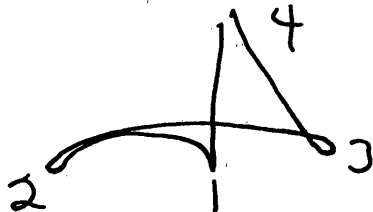


Suggested songs for conducting 3/4 meter:

| | | |
|--------------------------------|-----|--------|
| "The Skaters" | G | p. 154 |
| "A Bicycle Built for Two" | G | p. 181 |
| "The Fisher Maiden" | G | p. 42 |
| "God Bless Our Land" | F | p. 7 |
| "Katrina's Wedding Waltz" | F | p. 112 |
| "Bendemeer's Stream" | F | p. 133 |
| "Creation's Morning Song" | SB | p. 13 |
| "Echo" | SB | p. 23 |
| "Lumberman's Alphabet" | SB | p. 50 |
| "Bring a Torch" | ABC | p. 78 |
| "The Pilgrims" | ABC | p. 57 |
| "Spanish Is the Loving Tongue" | ABC | p. 49 |

It might be wise to distinguish between the faster 3/4 meter which actually becomes a down beat or accent, followed by feeling the two successive beats at the bottom of the beat. This will be used in rapid waltz tempo.

The conductor's beat for 4/4 is given below. The beat for one must always be the most decisive motion.

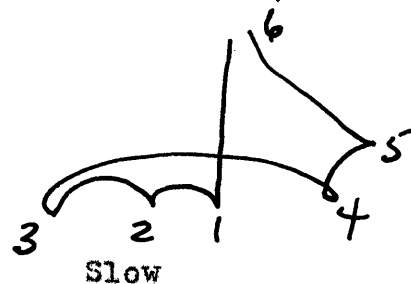
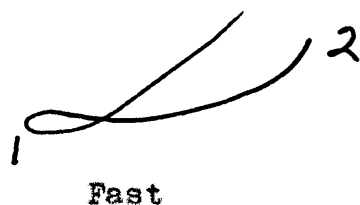


Suggested songs for conducting 4/4 meter:

| | | |
|------------------------------|-----|--------|
| "May Day Carol" | G | p. 162 |
| "Indian Summer" | G | p. 153 |
| "A Summer Morning" | G | p. 136 |
| "The Cutting Bench" | SB | p. 45 |
| "Aloha Oe" | SB | p. 152 |
| "Harvest Hymn" | SB | p. 204 |
| "The Meadowlands" | F | p. 20 |
| "Soldier, Soldier" | F | p. 49 |
| "Loch Lomond" | F | p. 144 |
| "Ukulele Song" | ABC | p. 90 |
| "Go Tell It on the Mountain" | ABC | p. 83 |
| "Black Is the Color" | ABC | p. 69 |

For experiences in 4/4 conducting it is best to select slower and more stately rhythms. If the piece is a fast 4/4 or cut time, the child will think of it as two beats -- 2/4 meter rather than the 4/4. Also it is best to select music which begins on beat 1, rather than on the anacrusis.

The conductor's beat for fast and slow 6/8 beat are given below:



Suggested songs for conducting 6/8 meter:

| | | |
|--------------------------|-----|--------|
| "Peter, the Fiddler" | G | p. 124 |
| "Who Has Seen the Wind?" | G | p. 146 |
| "Come, Ye Maidens" | G | p. 147 |
| "Bluebonnets of Texas" | F | p. 90 |
| "Captain Jinks" | F | p. 98 |
| "The Swing" | F | p. 178 |
| "En Roulant Ma Boule" | SB | p. 20 |
| "Golden Slumbers" | SB | p. 41 |
| "Down in a Coal Mine" | SB | p. 62 |
| "Silent Night" | ABC | p. 82 |
| "What Child Is This?" | ABC | p. 81 |
| "The Derby Ram" | ABC | p. 18 |

TO TEACH AMERICAN FOLK DANCES AND PARTY GAMES AS WELL AS
NATIVE DANCES OF THOSE WHO CAME TO AMERICA

At the fifth grade level there should be more emphasis upon teaching the specific skills of folk dancing. Definite dance steps should be learned; such as schottische, polka, waltz, and other folk and square dances, as well as singing games. Many of these folk dances and singing games will be found in the music textbooks, and the students can become familiar with the music of these dances in music class, and then perform the actual dance during physical education period and recess.

Through such experiences the students should develop an appreciation for the culture of other lands and realize the contributions of many nationalities to the "American Melting Pot."

The State Board of Education Bulletin on Physical Education - 1953 is an excellent reference for steps of the various folk dances.

In addition to learning definite steps to a dance, the students should be given opportunities to create their own simple and original dance routines to music or song.

Suggested dances and singing games found in music books:

| | | |
|---------------------------|----|--------|
| "Swing in the Corner" | G | p. 33 |
| "Put Your Little Foot" | G | p. 31 |
| "Captain Jinks" | G | p. 35 |
| "Shoo Fly" | G | p. 32 |
| "Old Dan Tucker" | F | p. 59 |
| "Come, Let Us Be Joyful" | F | p. 110 |
| "Comin' Thru the Rye" | F | p. 146 |
| "Katrina's Wedding Waltz" | F | p. 112 |
| "Weevily Wheat" | SB | p. 42 |
| "Sambalele" | SB | p. 156 |
| "Song of the Gypsy King" | SB | p. 198 |
| "Zum Gali Gali" (Hora) | SB | p. 169 |

Suggested dance songs (con.)

| | | |
|-------------------|-----|--------|
| "La Conga" | ABC | p. 96 |
| "Gustaf's Skoal" | ABC | p. 146 |
| "The Crested Hen" | ABC | p. 148 |
| "The Waltz" | ABC | p. 156 |

Suggested recordings for folk dancing:

All-Purpose Folk Dances - Michael Herman, Folk
Dance House, New York

Folk Dances - Album B, arranged and recorded by
Joseph V. Burns and Edith S. Wheeler

Honor Your Partner - Ed Durlocher, Educational
Record Service

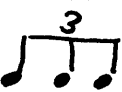

TO INTRODUCE NEW RHYTHM PATTERNS

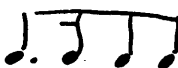
Learning about rhythmic notation is an on-going process from year to year. However, a fifth grade student who has studied fractions will be able to consider note values from an intellectual (mathematical) standpoint. The arithmetic book now in use in the Division has several pages devoted to problems with musical note values.


However, it is necessary that rhythm be felt and responded to, as well as intellectually comprehended. This can be accomplished by clapping and stepping the less complicated rhythm patterns. The "new understandings" in rhythmic notation will be focusing attention upon various rhythmic patterns which the children have been singing and


responding to in previous musical activities, but have not isolated for study.

Rhythm patterns to be considered:

triplet  

tango (habanera) 

dotted eighth-sixteenth 

eighth rest 

Suggested songs for experience with triplet rhythm:

| | | |
|--------------------------------|-----|--------|
| "Sing Together" | G | p. 17 |
| "Jesu, Joy of Man's Desiring" | G | p. 98 |
| "On the Road to Willamolay" | G | p. 175 |
| "The Railroad Cars Are Coming" | SB | p. 116 |
| "I Found a Horse Shoe" | SB | p. 174 |
| "Lonely Is the Hogan" | SB | p. 79 |
| "Frog Music" | F | p. 22 |
| "Dinah" | F | p. 26 |
| "The Wagon Train" | ABC | p. 2 |
| "Ukulele Song" | ABC | p. 90 |
| "When We're Dancing" | ABC | p. 155 |

Suggested procedure for the song "On the Road to Willamolay" in the Ginn book:

1. The melody for this song comes to us from Old California. Maybe "Zorro" and his men enjoyed this same tune! (This will be the cue for a sudden great interest -- the teacher should take advantage of Zorro!)
2. The words are quite humorous because a mule outsmarted his master. If the class has not read the words, ask how a mule might outsmart his master.
3. Look closely at the music and note if there is anything unusual. Someone will observe the number 3 in the little arc above the sixteenth notes.
4. The teacher should sketch sixteenth note triplets up on the chalkboard, both separately and joined together. It usually means three quick notes in the place of one note. In this song, the triplets are sung in the amount of time allowed one eighth note.
5. How many times do the triplets occur in the melody? It is discovered that triplets are used in connection with the word "Will-a-mo-lay,"

and for only the first three syllables. Ask the class to clap "Willamolay" as it is spoken in rhythm.

6. Triplet rhythm is a characteristic of Spanish Music. The bolero, a Spanish dance, uses the triplet rhythm.
7. Teacher should sing this song for the class and accompany himself on the piano so that the class can also hear the rhythm of the accompaniment.
8. Speak the words in rhythm, being very careful that the triplets and the syncopation are accurate. The quarter notes in the last two lines will seem exceedingly slow so be certain that these are given full value.
9. Class sing. After the singing, the teacher should play the piano and the class clap the rhythm.
10. Conclude the lesson by informing the class that "Willamolay" will become our "cue" word for triplets and that next year when we study more about triplets in the sixth grade we will build upon this experience. Perhaps the teacher

should remind the class that our "cue" for syncopation is "Lil Liza Jane."

11. Follow-up review experiences for this song might include playing the rhythm with rhythm instruments, or dividing the class and asking one group to play a steady beat with the other group playing the rhythm of the song. Perhaps a third group of students might play only on the triplets.

Suggested songs for experience with tango (habanera)

rhythm:

| | | |
|---|----|--------|
| "In the Plaza"
(tango rhythm in accompaniment) | G | p. 46 |
| "Fishing Boats"
(tango rhythm in melody) | SB | p. 56 |
| "Fashions"
(samba melody, and habanera accompaniment) | SE | p. 160 |
| "The Teamsters' Song"
(habanera rhythm in accompaniment) | SE | p. 18 |

The rhythm instruments are most helpful in experiencing this rhythm. In the song "In the Plaza" found on page 46 of the Ginn book, the class could accompany their singing by playing the tango-habanera rhythm on the rhythm instruments.

The dotted eighth note followed by the sixteenth note is a rhythm which is characterized by its "jerkiness."

Therefore, both the bodily response and the clapping would be appropriate.

Suggested songs for experience with dotted eighth note followed by the sixteenth note:

| | | |
|---------------------------|-----|--------|
| "Young Woman with a Cane" | G | p. 27 |
| "Put Your Little Foot" | G | p. 31 |
| "The Sunrise Call" | G | p. 138 |
| "The Erie Canal" | G | p. 62 |
| "Alouette" | F | p. 171 |
| "Clementine" | F | p. 27 |
| "On a Long Summer Day" | F | p. 57 |
| "Cowboys' Christmas Ball" | SB | p. 85 |
| "Mountain Trail" | SB | p. 10 |
| "Dixie" | ABC | p. 30 |
| "Hallowe'en Night" | ABC | p. 34 |

Listening to "Humoresque" by Dvorak will provide a fine supplementary experience in dotted rhythm.

Suggested songs for experience with the eighth rest:

| | | |
|----------------------------|----|--------|
| "Come, My Dove" | G | p. 41 |
| "Goin' to Leave Ol' Texas" | G | p. 58 |
| "Old Texas" | SB | p. 78 |
| "Tostados" | SB | p. 190 |
| "Eight Bells" | SB | p. 106 |

Suggested songs for eighth rest:

| | | |
|---------------|-----|--------|
| "Santy Anno" | SB | p. 104 |
| "The Swallow" | F | p. 180 |
| "Two Wings" | ABC | p. 64 |
| "Golden Harp" | ABC | p. 6 |

Most of the songs in the above list have eighth rests on the beat, rather than after the beat. Thus, it becomes a form of syncopation. The children will gain little from noticing an eighth rest at the end of a phrase, but when it occurs at the beginning or in the middle of the musical line, such as in the two songs from the ABC series, it will become a meaningful experience.

TO USE THE RHYTHM INSTRUMENTS TO STRENGTHEN PHYSICAL
RESPONSES TO RHYTHMS

Using rhythm instruments will not only strengthen physical response to rhythms, but will also serve as a creative experience. This becomes a creative experience when the children decide which instruments are most appropriate for certain passages and when the class creates a special accompaniment.

The rhythm instruments can be used effectively in follow-up experiences with the new rhythmic learnings. This is especially true in the songs where the melody has one rhythm and the accompaniment another rhythm.

OBJECTIVES OF THE FIFTH GRADE LISTENING PROGRAM,
CREATIVITY AND PLAYING OF INSTRUMENTS

- To further the development of good listening habits
- To become better acquainted with the orchestral instruments
- To develop the ability to follow several themes throughout a selection, and also recognize the two fundamental musical forms -- binary and ternary
- To correlate listening experiences with social studies by studying American composers and American music
- To create original songs and dances
- To dramatize songs and orchestral music
- To provide experience playing the auto harp, bells, piano and rhythm instruments in planned and improvised accompaniments

THE FIFTH GRADE LISTENING PROGRAM

TO FURTHER THE DEVELOPMENT OF GOOD LISTENING HABITS

When one listens to music he should give his whole attention to the music. Each time this kind of listening takes place in the classroom, the good listening habit is strengthened. Present day children are so conditioned to talking and studying while music is playing that unless they are specifically requested -- or required -- to listen, they apparently are not aware of the music being played.

As the class receives guidance for and preparation for the listening experience, so they are likely to respond. The teacher must direct their listening, or their involvement in the immediate situation. Needless to say, the teacher must be an active participant in the listening too.

Being a good listener in the classroom as well as a good member of the audience in assembly programs and concerts should be desirable behavior of every fifth grader.

TO BECOME BETTER ACQUAINTED WITH THE ORCHESTRAL INSTRUMENTS

The voice and the appearance of the individual instruments have been studied every year. It is hoped

that the student has a knowledge of the family each instrument belongs to. He should also form a conception of the part each instrument plays in the total group -- whether it is primarily a melody instrument, or a supporting harmony instrument.

First hand experience with real instruments is the desired experience, and live situations involving local artists and school groups can be arranged.

The next year these students will be in the sixth grade and then eligible to participate in the elementary band program. Therefore, the teacher should give these children an opportunity to listen to the instruments and to become acquainted with them in an effort to encourage some students to study instrumental music next year.

TO DEVELOP THE ABILITY TO FOLLOW SEVERAL THEMES THROUGHOUT
A SELECTION AND TO RECOGNIZE THE FUNDAMENTAL MUSICAL
FORMS. BINARY AND TERNARY

First experiences in following themes in an orchestral composition may be provided by using compositions which develop themes the children already know. Harl MacDonald's "Children's Symphony" is an excellent work for this purpose as it is based upon familiar childhood tunes, such as "London Bridge," "Jingle Bells," etc.

Morton Gould's "Cowboy Rhapsody" which uses such familiar melodies as "Home on the Range," "Old Paint," and

"Trail to Mexico" will appeal to this age group also.

"Pumpkin Eater's Little Fugue," composed by Robert McBride, uses "Peter, Peter, Pumpkin Eater" and "I Like Coffee, I Like Tea." This is an excellent composition for following themes as well as for learning about fugues. A fugue may be defined in the fifth grader's terminology as a composition of gay little melodies which appear to be chasing each other.

Students should be actively involved in the listening by being asked to respond with a show of hands or fingers as specific melodies are heard. This will keep them actively listening, and there will be some competition to be the first one to recognize a melody when it appears.

Binary and Ternary Form. The simplest musical form consists of two complete musical sentences which divide naturally into two parts. This form is called the binary, or two-part form. Many folk songs, hymns, and short piano pieces are in this two-part form. Brahms' "Lullaby and Good Night" on page 77 of the Ginn book is an excellent example of the two-part binary form.

The ternary form consists of the original statement, a contrasting section, and a return to the original statement or melody. "Harvest Fun" on page 150 of the Ginn book is an example of three-part ternary form.

The Dykema-Cundiff School Music Handbook, p. 97,

gives a comparison between music and language which may prove helpful when explaining form to the class.

| <u>Music</u> | <u>Language</u> |
|--------------|-----------------|
| note | letter |
| figure | word |
| motive | phrase |
| phrase | clause |
| section | sentence |
| period | paragraph |

The musical section or sentence concludes with a cadence.

TO CORRELATE LISTENING EXPERIENCES WITH SOCIAL STUDIES
BY STUDYING AMERICAN COMPOSERS AND AMERICAN MUSIC

Too often we slight our American composers and concentrate entirely upon our European heritage in music. There is much emphasis upon American folk music in the fifth grade, so the students should become equally familiar with our country's composers. Names such as Stephen Foster, George Gershwin, and Edward MacDowell are likely to be familiar to some of the class.

Several prominent composers live in the Tidewater area, and the teacher should tell his class about these too. David Carr Glover of Portsmouth has written many piano selections and is working with Walt Disney. Ludwig Diehn, a German composer who has settled in Norfolk,

is known for his instrumental works. Willard Robb of the Norfolk College of William and Mary composes and arranges for choruses, and has recently had an opera performed. Johan Franco, who lives at Virginia Beach, has produced an abundance of works, and enjoys international fame.

Suggested procedure for introducing Stephen Collins Foster and his "Old Folks at Home:"

"Old Folks at Home"

G p. 70

1. The teacher should devise some method of arousing class interest. For example: I am going to write the names of three men on the chalkboard, and when you recognize a name, will you raise your hand?

2. The following names are written, in this order:
 - Francis Hopkinson (the teacher pauses, but probably no response)
 - William Billings (the teacher pauses, but probably no response)
 - Stephen Collins Foster (it will be an unusual class if the hands don't go up as Collins is being written)

3. All three of the above names have something in

common, as all were early American composers. However, Francis Hopkinson and William Billings lived during the Revolutionary period, and Stephen Collins Foster lived in the nineteenth century. He is often considered the first American composer of note because of the great number of songs he produced and the fame he achieved.

4. Foster was born in Pennsylvania on July 4, 1826. (Mention that this is just a year after the Erie Canal was opened -- if "The Erie Canal" has been learned by the class) Foster showed an early interest in music and it is told that one day when he was a small boy he went to a music store with his mother. While they were there, Stephen reached up on the counter, took a toy flute that lay there, and surprised everyone by playing a patriotic tune on it.

5. Foster wrote many songs for minstrel shows, and "Old Folks at Home" was written at the request of the Christy Minstrels. It was published in 1851, and in the time of one year, everyone was singing it. An Albany newspaper reports in 1852 that the song was sung by sentimental young men and women, by tradesmen, and by every darky,

young and old. Until Foster published this song he had never been South of the Ohio River. His ideas of negro singing came from colored church services and minstrel shows. He had originally planned to use the "Pedee River" in this song, but his brother, who had located the "Swanee River" on a map, suggested this as a better sounding name.

6. The class might be interested to know that this song was originally written in dialect although it appears in conventional English in our song book.

7. After the class has sung "Old Folks at Home" it might be interesting to make a list of some of Foster's songs:

"Beautiful Dreamer"
 "Camptown Races"
 "Come Where My Love Lies Dreaming"
 "Old Black Joe"
 "Oh, Susanna!"
 "Jennie with the Light Brown Hair"
 "Massa's in the Cold, Cold Ground"
 "My Old Kentucky Home"
 "Old Dog Tray"

8. Follow-up lessons might include listening to the music of Stephen Collins Foster:

Andre Kostelanetz Orchestra plays "The Music of Stephen Foster"

"Theme, Variations, and Finale" Dubensky,
based on the music of Stephen Foster

In addition to studying American composers, the fifth grade is a fine time to introduce Jazz as a particular kind of American music. An appropriate recording to use for this experience is the Golden Record "A Child's Introduction to Jazz," narrated by Bob Keeshan (Captain Kangaroo) and sung by the Honey Dreamers. There are other such albums available, but this one is excellent and is easily understood, which makes it a fine recording for a first experience.

Suggested lesson procedure for introducing jazz:

Recording - "A Child's Introduction to Jazz"
A Golden Record narrated by Bob Keeshan, and sung by the Honey Dreamers. The record consists of both sides of a large 33 record. If the music period is only a half hour, it will be necessary to plan to devote two lessons to the recording alone.

1. The teacher should create interest by approaching this lesson in such a way that it grows out of past experiences:

As the fifth grade is emphasizing the study of America in social studies this is also a good time to learn our country's history as seen

through her music. We have sung many folk and composed songs which have reflected our American way of life or some particular historical event. Let us list some of these songs on the chalkboard:

"Jacob's Ladder"
"Boll Weevil"
"The Erie Canal"
"Old Folks at Home"
"Drill, Ye Tarriers, Drill"
"Star Spangled Banner"
"Goin' to Leave Old Texas Now"
"Goober Peas"
"Sourwood Mountain"
"Sweet Betsy"
"Lil Liza Jane"
"Captain Jinks"

Etc.

(Above songs found in Ginn book)

All of these songs have made a lasting contribution to music, but America has made another great contribution through a particular style of music. Who knows what this might be? (If the desired response isn't forthcoming after about three responses, continue with the lecture.)

In the early days of our country it was necessary for people to make their own entertainment and this was often music. The songs sung were part of the American life of the

day -- sentimental songs about home and mother, and sometimes about a tragedy, such as "Casey Jones."

However, other forces were at work which were destined to change the style of American popular music. JAZZ was beginning to sound its strange rhythms in New Orleans and Chicago. Life was speeding up, and Americans did more listening and less playing and singing themselves. Thomas Edison invented a practical phonograph in 1877. Popular dance orchestras came into being.

By 1900 Ragtime began to work its way into popular dance music. By 1911, it began to affect the songs which came out of "Tin Pan Alley." Instead of the "Sidewalks of New York" and "Bicycle Built for Two," people were singing and dancing to "Alexander's Ragtime Band."

Ragtime got its name from its "ragged" rhythm. Syncopation is a feature of ragtime. Ofcourse, syncopation is not new to us, for we remember "Lil Liza Jane" and many other folk songs which use it. However, Mr. Bach and Mr. Beethoven used syncopation too, but not nearly

as much of it as we are going to find in JAZZ.

Remember that in syncopation a weak beat in a measure receives the stress that is ordinarily given to the strong beat. (As the teacher discusses syncopation, he should move to the chalkboard and sketch the "Lil Liza Jane" pattern, and also the one given in $3/4$ meter, and ask the class to clap both patterns.)



There was syncopation in negro folk music. As the negro sang his version of the white man's songs, he added his own African rhythms.

Ragtime was quickly followed by the "blues," where the notes are sung at a pitch halfway between two half steps.

2. It is suggested that the following outline of Side I of "A Child's Introduction to Jazz" be placed up on the chalkboard before class time.

Boys and girls, you will hear a voice on this record which is very familiar to you. I'll play just a small part of it so that you may

identify him. (Although the Honey Dreamers address him as Mr. Keeshan, the children will know him only as Captain Kangaroo.)

Outline of Side I (15 minute playing time)

What is Jazz? To answer that question we'll have to travel to Africa -- drums, rhythms

Slaves had songs for planting, harvesting, and hammering rocks -- "John Henry"

Mixed African rhythms with work songs

"Mixing UP" is a part of Jazz

French, German, English, Scottish, and Russian people came to America

America is a melting pot -- snatches of folk songs sung in native languages

Travel again

Tennessee Hymn -- "Comfort Ye"

As the negroes in Georgia sang the same hymn it became the spiritual -- "Nobody Knows the Trouble I've Seen"

New Orleans Funeral Marches definitely a part of Jazz

Second lesson -- use reverse side of record.

Review material from previous lesson, and also sing through "Jingle Bells" and "Row, Row, Row Your Boat" as these tunes are used as illustrations. The record will be more meaningful

if the outline is up on the board, and the children go over it before hearing the record:

Outline of Part II

Jazz makes you want to dance all day. It is made up of African drumming, folk songs, spirituals, funeral marches, and work songs.

It has developed into these kinds:

1. New Orleans Marching Band Music
2. Dixieland
3. Blues -- Jazz has a special sadness. Blue notes are notes you won't find in any music store in town, or in a book -- a note which is in between two notes (a quarter tone)
4. Ragtime -- Jazz has a happiness
5. Boogie Woogie -- started about thirty or forty years ago in Kansas City
6. Swing
7. Re-Bop, Be-Bop, and Bop
8. "Cool" modern Jazz

"Row, Row, Row Your Boat" done in the styles of the above forms of Jazz

What is Jazz? Jazz is American Music, it is a certain American way of playing any music. It is really more of a way of performing music

than a type of music. Any tune can be played in Jazz style.

TO CREATE ORIGINAL SONGS AND DANCES

Many fifth grade teachers emphasize creative writing in language arts. Some of the better poems written by the children could be set to music. Approach this by reading the poem rhythmically to determine the meter. Decide upon a key -- whether it should be put in a high or low register. Sing scale and tonic chord in the chosen key, then proceed to sing the poem. Students may be asked to sing phrases, and the teacher or the classmates may notate these. Later on refine the tune until it is put into its best possible form.

Creating an original dance means planning specific steps to be performed at certain times in the music. This represents a concerted action. Creative expression is an individual response and may differ at each repetition of the music. Dancing is a fixed response requiring close coordination with the music.

TO DRAMATIZE SONGS AND ORCHESTRAL MUSIC

Many ballads are suited to dramatization. With a little ingenuity and originality almost every song can be dramatized. Present day youngsters are so accustomed to seeing songs "staged" on television that it seems perfectly

natural to "act it out" as they sing.

Dramatizing instrumental music is creative expression. As part of the listening program more emphasis could be given to acting out particular themes, etc.

TO PROVIDE EXPERIENCE PLAYING THE AUTO HARP, BELLS, PIANO, AND RHYTHM INSTRUMENTS IN BOTH PLANNED AND IMPROVISED ACCOMPANIMENTS

Playing the auto harp, bells, and piano can be part of the experiences to supplement vocal chording. (Chording was discussed in the Fifth Grade Singing Section.)

The fifth grade class will probably show some interest in how the auto harp functions. For the benefit of those in your class who are not familiar with the instrument -- take a few minutes to explain the mechanics of the auto harp:

1. First of all -- the name auto harp. If the class is asked what this means someone will probably respond that it is named this because it is portable and can be carried about. But then why isn't it called a porta-harp? Lead the class to realize that this is an automatic harp. All the player has to do is to press a button, strum across the strings, and he will have the desired chord. How simple when compared with other instruments where the player has to finger the strings to produce the desired tones!

2. Demonstrate how the strings vibrate and how it is possible to stop the vibration by placing a finger on the strings.
3. Sketch a side view of the auto harp on the chalkboard showing the uneven teeth of the bars. The class will realize that these teeth are the secret of the auto harp. Play C and G chords on the piano, playing in arpeggio manner, using the same tones that are used on the auto harp. Play the chord on the auto harp to compare. It is assumed that the piano has been used to tune the auto harp and the two instruments are in tune with each other.
4. Someone is likely to ask what will happen if all bars are pressed down together. Endeavor to have the class discover that there will be no sound, because the felt teeth are pressing on every string, and none are free to vibrate.
5. For first experiences at playing it is advisable to use two students; one to press the buttons and one to strum the strings.
6. The auto harp may be used to supplement experiences in chording. The class as a whole should sing the chord roots while the auto harp is being played.

7. Many songs in the music series are scored for auto harp, and after a song has been learned, the students will enjoy accompanying the class. It is best to choose songs which use only two or three chords for student accompaniment.

8. The class can sketch the auto harp bars, and label these in the order used on the harp. It is also possible to purchase cardboard replicas of the auto harp for individual practice.

Individual resonator bell blocks may be used as melody instruments as well as accompanying instruments.

The new bell sets which have the chromatic tones in black to correspond with the piano keyboard are helpful in creating an awareness for chromatics, and thus serve as a point of reference for the teacher. The white notes on the piano are white bells.

When the bells are used as melody instruments, the student is given one bell block and he strikes it whenever his tone occurs in the music.

As accompanying instruments, the tones of the DO chord, the FA chord, and the SOL chord may be sounded while the class sings the roots in a chording exercise. The bells may also be used in connection with the auto harp to accompany a song.

It is advisable to have all bell players keeping

time with their mallets in the air when not playing. It is much easier to make an entrance at the proper moment if the players are keeping time this way. The entrance can be made rhythmically. Players should sit or stand together in chordal units. If there is only one set of bells, the student playing the fifth of the DO chord, will also have to play the root of the SOL chord. This should help the students to become aware of the relationship of scale tones in the various chords.

The bells are usually struck on the accented beat when playing harmony, for example:

3/4 \checkmark ~ ~ | \checkmark ~ ~
 Play rest rest | Play rest rest

The auto harp score may be used for a harmonic bell accompaniment.

Simple chording accompaniments can be played in the piano by the students. Again, use the auto harp score as a guide for a simple chording part on the piano. It is best to use either the key of C, F, or G for this experience.

Rhythm instruments may be used to provide additional interesting accompaniments. The Follett book has suggestions for rhythmic accompaniments, as do the Silver Burdett and the ABC. If there is no suggested accompaniment, the students can improvise their own.

FIFTH GRADE EVALUATION

SINGING

Is there a conscious effort to improve singing position?

Do you and the class constantly strive for good diction and ensemble?

What opportunities have there been for individual and small ensemble singing?

Has your program included rote, reading, and observation songs?

Have the children had many opportunities to sing rounds, canons, descants, and songs in simple two-parts with children alternating on the parts?

What opportunities have there been for ear-harmony?

In what way has music been correlated with social studies?

What songs have been added to the cumulative song repertoire?

Have you used CHORDING as another way to have two-part singing?

FUNDAMENTALS

Have you reviewed the metric signatures of $2/4$, $3/4$, and $4/4$ and discussed the mathematical implications of each?

FUNDAMENTALS (con.)

Has the 6/8 time signature been introduced?

Has there been continued attention to chromatics?

Has the minor mode been presented?

How many of the class can locate DO from the given key signature, then name the starting note?

Have you observed melodic direction and form?

Are the children acquainted with the TIE, SLUR, D. C. al FINE, and the REPEAT sign?

RHYTHMS

Do you continue to clap and step basic pulse and rhythms?

Have you introduced the triplet?

What American and other national folk dances have been taught?

Has there been an opportunity for free expression on an individual and a collective basis?

Are the children able to recognize the waltz, tango, march, and minuet?

What experience has the class had in conducting various meters?

CREATIVITY

Have the children composed any original songs?

CREATIVITY (con.)

Have you experimented with instrumentation?

Have there been opportunities for dramatization?

Has the class improvised an original dance?

LISTENING

What composers have you studied?

Have you used Young Keyboard, Jr. for appreciation lessons?

Do the children listen for mood, story content, and beauty of tone?

Are they acquainted with all instruments?

INSTRUMENTS

What opportunities have there been for playing the auto harp, rhythm instruments, bells, and piano, etc.?

CHARACTERISTICS OF CHILDREN

LATER CHILDHOOD

PHYSICAL

IMPLICATIONS FOR MUSICAL LEARNING

Marked physical development with rapid uneven growth.

Make use of the grand march and such floor patterns, use rhythmic activities which aid coordination, study the polka, schottische, and square dance, do folk dancing and social dancing.

Frequent minor illnesses and short absences from school.

Plan a flexible program with frequent reviews.

Reluctance to be different from the group physically and socially.

Prepare classes for the change of voice which can be expected after the age of twelve.

Capable of carrying out good personal hygiene habits.

Stress importance of good posture, not only in singing but at all times.

Finer muscles manipulation, coordination, and strength in boys and girls.

Begin instruction in orchestral instruments. Use smaller movements in rhythms.

Unlimited drive to energy and activity.

Help develop a feeling for rhythms and aesthetics, appreciation for tempo of the music.

INTELLECTUAL

IMPLICATIONS FOR MUSICAL LEARNING

Greater understanding of concept of time and place.

Give further work on rhythmic patterns, meter signatures, note values, variations of tempo, also development of notation -- music history.

Gradual increase in reasoning ability and in handling abstractions.

Emphasize study of intervals, and simple major and minor triads -- I, IV, and V.

Readiness to accept quick and easy conclusions with over-confidence.

Widening range in individual differences in reading abilities and in personal interests.

They are curious about the physical world and about self.

They are grasping meanings of abstract words when met in listening and reading.

They are beginning to understand international relations.

Increased concern for school, community, and world problems.

Questioning, doubting printed material, adult guidance, statements, and facts.

Are able to discriminate between sounds and are approaching adult development in sense of rhythm and associative memory.

Encourage pupils to approach new music with an open mind, as many musical selections will grow and unfold artistically with study.

Provide varied music program and activities to reach all children.

Teach simple rudiments of physics of sound, how sound travels, pitch is determined, science of how music is produced.

Teach meanings of dynamic and tempo markings, and musical terms, also study thought content of song.

Utilize music in all its contemporary phases of communication -- television, radio, and current periodicals -- as a basis for discussion. Create an ever awareness of music as an universal language. Study nationalistic composers.

Share your music ability with others. Present programs to school groups and community audiences.

Give children opportunity to make their own musical arrangements, and develop their program ideas under teacher direction. Teacher should not force his tastes upon children.

Teach elementary forms of ear training. Begin part singing. Provide opportunity for creative expression, both melodic and rhythmic.

Increased group cohesion and work skills. Growth with dependency on leaders, cooperation of individuals within the group. (Achievement and socialization of skills)

Develop special choruses, small ensembles, coordinate musical and dramatic productions.

Able to work on longer time consuming tasks with pride in accomplishments. Voluntarily sticking to difficult study to gain wanted information.

Recognize both individual and group achievements through concerts, operettas, dramatizations, and festivals.

Broadening use of resource materials.

Extend avenues of information through use of supplementary materials, take students to live concerts, bring in performing groups, or a resource person. Use recordings, library materials.

SOCIAL

IMPLICATIONS FOR MUSICAL LEARNING

Increased awareness of moral codes. "Gangs" or groups evolve, sometimes undemocratic or in conflict with cultural codes.

Use music as a character builder and a discipline, responses aroused by music not conducive to crime.

Wide range of individual difference in maturation.

Provide group activities in which everyone has some responsibility and interest.

Emerging social role of opposite sex awareness and differences. Teasing, over critical, impression of being uncooperative.

Emphasize coeducational music activities in which everyone has some responsibility and interest. Use music to foster healthy boy-girl relationships.

Desire to excel in group activities.

Develop ability to follow choral direction so completely that individual has "lost" himself within the group.

Interest in work
and livelihood.

Explore music vocations --
teacher, artist, composer,
symphonic conductor, dance
band leader, music critic,
church musician, music
merchant, etc.

Strive to be free of
adult domination.

Endeavor to guide tastes and
attitudes toward the lasting
and desirable.

EMOTIONAL

IMPLICATIONS FOR MUSICAL LEARNING

Tendency to feel awkward
and self-conscious.
Easily depressed or
excited, emotionally
unstable, "know it all"
attitude.

Be considerate and use reason
rather than demanding when a
child is embarrassed or upset.
Ease, rather than force shy
pupils into spotlight. It is
better to rehearse an entire
section to correct an error,
rather than to embarrass one
individual.

Conflict between being
a child or grownup
without assuming
responsibilities
entailed.

Help pupils to understand that
as responsibilities grow
privileges accompany them.

Peer relationships are
more important than
adult approval.

Provide opportunity to sing
and play in small groups.

Greater insight into
self; increased respon-
sibility in self-direction.

Strive to help develop desirable
musical tastes in recordings
and TV programs. Encourage
talented students to study.

Idealistic; inclined
towards hero worship.

Use materials from biographies
of music composers and artists.

Children are sometimes
rebellious, over-critical,
changeable, and difficult
to guide.

Select music activities in which
child can succeed, select dif-
ferent children to assume leader-
ship roles, give praise for work
well done.

A need for security
among peers, a feeling
of belonging.

Meet this need by band,
orchestra, and choral groups,
folk dancing groups, social
dancing; also use "ear harmony"
and chording to songs, as well
as two and three part singing
when groups are capable of
this.

THE SIXTH GRADE

SINGING

FUNDAMENTALS

LISTENING

RHYTHMS

CREATIVITY

PLAYING INSTRUMENTS

SOCIAL STUDY EMPHASIS:

"Living Together in the Old World"

Reference key to song books:

| | | |
|-----|--------------------------------------|------------------------|
| G | <u>Singing in Harmony</u> | Ginn Publishing Co. |
| F | <u>Voices of the World</u> | Follett Publishing Co. |
| SB | <u>Music Around the World</u> | Silver Burdett Co. |
| ABC | <u>Music for Young Americans, VI</u> | American Book Co. |

OBJECTIVES OF THE SIXTH GRADE SINGING PROGRAM

- To continue to make a conscious effort to improve the singing position
- To provide many opportunities for the class to sing at this time when the child voice is at its best
- To provide choral opportunities for the select voices
- To encourage individual and small ensemble singing
- To grow musically through observation, reading, and rote songs
- To develop a feeling for tonal ensemble through such means as tone blending experiences
- To develop skill in part singing through chording, ear-harmony, and assigned parts
- To develop an appreciation for the folk songs of those nations studied in social studies
- To add on to the permanent or cumulative song repertoire

THE SIXTH GRADE SINGING PROGRAM

TO CONTINUE TO MAKE A CONSCIOUS EFFORT TO IMPROVE THE SINGING POSITION

Unfortunately, even in the sixth grade, it will be necessary to remind some students to assume the proper singing position. If a student is allowed to slump in his seat in his classroom, he will continue these posture habits in music class. But as singing in tune requires both alert minds and bodies, sitting and standing "straight and tall" are prerequisites to actual singing. The student must be cognizant of the fact that singing position is a special kind of posture for singing -- the spine should be straight, head up, and shoulders relaxed. This should facilitate proper breathing. It is better at this age level not to go into detail about breathing; if the posture is correct, the child will probably breathe correctly also.

Sixth grade students, except for a few who are very small for their age, should be able to put their feet on the floor. This is part of the singing position too.

TO PROVIDE MANY OPPORTUNITIES FOR THE CLASS TO SING AT THIS TIME WHEN THE CHILD VOICE IS AT ITS BEST

The voices of the children in the sixth grade are generally the most free, full, and resonant of the child voice period. Right before the voices change the children

have a more brilliant, beautiful, and true tone than ever before. The voices of boys and girls who are eleven and twelve years of age have gained in strength, range, flexibility, and expressive quality. Most boys will be proud to know that many choral directors feel that the boy's voice is superior to the girl's voice at this time.

The teacher should endeavor to develop desirable voice quality in the class by striving for beautiful and sympathetic expression in the spirit and "feeling" of the song. If the teacher's voice is not a good example, the children can hear good voice quality on the recordings which accompany the various music series. The success of the elementary music program will evolve around how the students sing.

The Dykema-Cundiff School Music Handbook states that beautiful tone is dependent upon certain physical conditions pertaining to the individual and upon the surroundings:

1. Healthful and cleanly conditions of the nose and throat.
2. Breath support brought about by attention to proper singing position.
3. A relaxed open throat, loose tongue and lower jaw, and flexible, parted lips. These should be obtained by the

teacher through general suggestions rather than by specific reference.

4. The children must be alert, think clearly, and hear keenly.

If a tone quality is good, it not only refines the taste of the children, but it helps phrasing and intonation.

TO PROVIDE CHORAL OPPORTUNITIES FOR THE SELECT VOICES

The school chorus or choir, should consist of the best singers from the grades eligible to belong. It is often better for the teacher to select these individuals rather than allow this to be dependent entirely upon the student's whim. One successful choral program has functioned in this way. At the first class music period of the school year the teacher would try out all the voices for purposes of classification into sopranos and altos. While this was going on, voices which were likely choral material were tested more thoroughly. The selected individuals were then asked to attend chorus rehearsal. After the program of events and the nature of the activity were explained; the students were given two rehearsals to decide whether they wished to remain in chorus. At the end of the two weeks trial period very few dropped out. This type of selection is better because it enables the teacher to reach the boys. Boys are generally reluctant to come forward for chorus try outs, but if they are chosen

especially, from all the students in that grade level, there is a distinction and honor attached to being in the choral group.

The school chorus should sing frequently for their classmates, and give the public performances of the school. This is usually a Christmas Concert, a spring concert, and in schools where there is an adequate stage, an operetta. Members of the school chorus will participate in the Division-wide Singing Bee in May.

Criteria to follow in selecting chorus participants:

1. Intonation.
2. Tone quality.
3. Freedom of tone.
4. Good diction.
5. Good class work, cooperation, and sincere endeavor.

The children should understand that a continued high standard of singing and effort is necessary to their remaining in the choir.

Materials to be used in the choral program will include SA octavo music and selections found in the music textbooks.

Songs suggested for selected choral groups:

| | | |
|-----------------|---|--------|
| "Sing We Today" | G | p. 148 |
| "Woodland Song" | G | p. 178 |

Songs for choral groups (con.)

| | | |
|-------------------------------------|-----|--------|
| "May Song" | G | p. 195 |
| "To a Wild Rose" (enriched edition) | G | p. 220 |
| "The Brooklet" | F | p. 84 |
| "How Brightly Shines" | F | p. 79 |
| "Shadow March" | F | p. 22 |
| "The Shepherd" | F | p. 186 |
| "The Bird Catcher" | SB | p. 228 |
| "Sweet Music Enchanting" | SB | p. 229 |
| "While Bagpipes Play" | SB | p. 182 |
| "The Viking Song" | SB | p. 143 |
| "The Alphabet" | ABC | p. 61 |
| "The Trout" | ABC | p. 162 |
| "The Children's Prayer" | ABC | p. 166 |
| "Anvil Chorus" | ABC | p. 171 |

TO ENCOURAGE INDIVIDUAL AND SMALL ENSEMBLE SINGING

If the children have had adequate experience in singing alone and with small groups in the previous grades, there should not be any hesitation to continue in the sixth grade. However, if there has not been a background of experience those students who are becoming more self-conscious will probably hesitate to participate. If there are especially good voices in the chorus, a small ensemble singing three parts might be organized from the chorus personnel.

The music series contain songs which can be sung with solo voices alternating with the chorus.

Suggested songs for solo and chorus:

| | | |
|----------------------------|-----|--------|
| "Blow the Man Down" | G | p. 76 |
| "Shenandoah" | G | p. 76 |
| "O Soldier, O Soldier" | G | p. 51 |
| "Dancing and Whirling" | G | p. 40 |
| "O, No, John" | F | p. 21 |
| "The Wee Cooper o' Pife" | F | p. 37 |
| "The Invitation" | F | p. 117 |
| "The Peddler" | F | p. 120 |
| "Shenandoah" | SB | p. 144 |
| "Swing Low, Sweet Chariot" | SB | p. 6 |
| "Go Down, Moses" | SB | p. 26 |
| "Little David" | ABC | p. 142 |
| "Haul Away, Joe" | ABC | p. 144 |
| "Rio Grande" | ABC | p. 145 |
| "Listen to the Lambs" | ABC | p. 196 |

TO GROW MUSICALLY THROUGH OBSERVATION, READING, AND

ROTE SONGS

Learning to read music is dependent upon a background of experiences which began with the first music lesson in the student's school experiences. The purpose of learning how to read music is to become musically literate. It is

a process of giving meaning to the printed symbols on the page. This also involves knowing what to do -- learning how to look at the music, glancing ahead to pick out the familiar, glancing back to connect the old with the new, how to relate the parts into a meaningful whole, and how to keep going.

The student will need to hear inwardly before he sings. In the lower grades he looked at the book as he sang in order to see what he was singing. Now he will look at the music page and sing what he sees. He should be developing the power to think tonal relationships before he sings them. To be able to do this successfully he must have a concept of tonal relationships by means of using the syllables -- DO to MI will always sound the same, TI to DO, etc.

Many of the songs which the children learn will be learned by a combination of rote-observation-reading. Often a class can repeat a simple tune after hearing it one time and following the score as it is heard. In the strictest sense of the term, a rote song is one which is learned by imitation. An observation song is a song which has been learned by rote but which contains a figure or pattern which is observed in the familiar song and then applied to a new song. The reading song is where the student tries his wings at singing the song without hearing it first. This procedure is usually done by the class together.

As a class approaches a reading song, it is suggested

that:

1. The song be surveyed as a whole before singing.
2. Compare phrases, find those alike and those which contrast.
3. Note progressions of the phrases; whether by steps or skips, up or down.
4. Locate the greatest skips and name them.
(It is assumed the keynote was given by the teacher or was named by the class before the survey process was begun.)
5. Observe the metric signature, and clap the rhythm. (It is best to choose songs for reading which have a simple rhythmic pattern.)
6. Determine where the song begins -- sound DO and begin singing. If the class has difficulty with this, it might be advisable to speak through the syllables all the way without singing. However, if sixth graders have had an adequate background of experience it will not be necessary to speak the syllable names.
7. The teacher should come to the rescue if the class flounders hopelessly. Unless the

child finishes the reading experience with a sense of accomplishment and success he is likely to be conditioned unfavorably against this aspect of the total program. If he feels success he will be anxious to achieve more.

The development of reading ability will depend largely upon the student's interest and the desire from within to learn to do this because it has value for him. It will be the teacher's responsibility to show him that it has value, not only immediate value in being able to learn new songs, but in a definite carry-over into adult life. The teacher should remind him that in the early days of America, singing schools were established so that people might sing better in church. Today people even have more opportunities to make music.

The teacher's enthusiasm and belief in the reading program is necessary before it can be accomplished by the students.

Suggested songs for reading experiences:

| | | |
|--------------------------|---|--------|
| "The Tootin' Turk" | G | p. 12 |
| "A Song of the Open Air" | G | p. 16 |
| "Great Grandad" | G | p. 31 |
| "Oh, Now We Are Maying" | G | p. 190 |
| "Keep the Ball Rolling" | F | p. 15 |

Suggested songs for reading experiences (con.)

| | | |
|--------------------------------|-----|--------|
| "Harvest Song" | F | p. 43 |
| "Paul on the Hillside" | F | p. 45 |
| "Hunting Song" | F | p. 83 |
| "On Top of Old Smoky" | SB | p. 57 |
| "Donkey Riding" | SB | p. 105 |
| "Youpe! Youpe! Sur La Riviere" | SB | p. 104 |
| "As the Sun Goes Down" | SB | p. 114 |
| "Down by the River" | ABC | p. 15 |
| "Bells in the Steeple" | ABC | p. 23 |
| "Great Grandad" | ABC | p. 45 |
| "Here Comes the Band" | ABC | p. 62 |

TO DEVELOP A FEELING FOR TONAL ENSEMBLE THROUGH SUCH MEANS
AS TONE BLENDING EXPERIENCES

Tone blending "drills" are helpful in developing a feeling for harmony. Although by the time the student is in the sixth grade he has experienced singing rounds, canons, descants, chording patterns, songs with harmonic endings, and simple two part songs, tone blending drills in two and three parts should help to further develop his response to harmony.

Simple patterns sung by syllables and sustained until the tones merge and become a harmonic entity will help in achieving a feeling for harmony.

Suggested tonal combinations for tone blending:

| | | | | | | |
|------|-----------|-----------|-----------|-----------|-----------|------------|
| high | <u>Mi</u> | <u>Fa</u> | <u>Mi</u> | <u>Mi</u> | <u>Fa</u> | <u>Sol</u> |
| low | Do | Do | Do | Do | Re | Mi |

| | | | | | | |
|-------|-----------|-----------|-----------|------------|------------|------------|
| high | <u>Do</u> | <u>Ti</u> | <u>Do</u> | <u>Sol</u> | <u>Sol</u> | <u>Sol</u> |
| inner | Sol | Sol | Sol | Mi | Fa | Mi |
| low | Mi | Re | Mi | Do | Ti | Do |

The students will enjoy being creative and making up their own tone blending drills in all the possible combinations. As these are sung some students might play the chords on the piano, and also others notate the chords on the chalkboard.

TO DEVELOP SKILLS IN PART SINGING THROUGH CHORDING, EAR-HARMONY, AND ASSIGNED PARTS

Sixth grade experiences in part singing will build upon the foundations laid in the fifth grade, with two exceptions; the class should be divided into highs and lows for parts instead of exchanging parts, and there should be an attempt at singing in three parts.

Suggestions for assignment of parts:

1. Girls with light voices, which are still not changing, should sing soprano.
2. Boys who are small and physically immature, whose voices are thin and light, or brilliant, should sing soprano.

3. Girls who cannot sing high, and whose voices are heavier in quality should be assigned to the second part.
4. Boys whose voices are lower than soprano, but cannot sing easily below middle C should be assigned second.
5. Boys whose voices are ready to change, or are changing can be assigned to the alto.
6. When there are only two parts -- the girl and boy first sopranos should sing soprano, and all seconds plus the boy altos should sing the lower part.

If a voice shows evidence of beginning to change, the teacher should observe the student closely as he sings, and be alert for any visible signs of straining.

The ear is the important element in harmonic singing. When the ears have really heard the tones sounding together and the mind has perceived this, and the students have also sensed how the tones "feel" and "sound" together, they are ready to go ahead with harmonic singing. Once they comprehend what it is all about, using the visual form of notation to show the tones one above another on the staff will further emphasize the concept of a harmonic entity, rather than two separate melodic lines.

In choral singing the student must be independent as

he sings his own part, but must also fit it into the total ensemble. It is not unusual for some of the seconds and altos to rebel at being assigned the harmony part. The teacher will need to exert the most convincing sales talk about "anyone can sing soprano which is usually the melody, but it takes a real brain to be able to sing the harmony part -- to hold his own part and fit in with the sopranos!" Naturally, this is not said in the presence of the sopranos.

Ideally both parts should rehearse together. If certain passages need special attention, the part which needs help should sing words or syllables, and the other part hum along to give the feeling of the harmony. This is a good time to build attitude that even though the other part is rehearsing there must be no talking or noise from the group which is not actively involved for the moment.

Chording consists of a second part which is the root tones of the tonic, sub-dominant and dominant chords -- I, IV, and V, and is done by singing the syllables DO, FA, and SOL. (This procedure was discussed in the previous grade. If the group has not experienced chording, it is suggested that it be presented as outlined in the Fifth Grade Singing Program.)

The Ginn series is the only one which gives the chording parts, but all one needs to do is check the chords given for the auto harp to determine if the song can be

used for chording purposes.

Suggested songs for chording experiences:

| | | |
|-------------------------------|-----|--------|
| "My Old Kentucky Home" | G | p. 91 |
| "The More We Get Together" | G | p. 23 |
| "Ring, Ring the Banjo" | G | p. 14 |
| "Shuckin' of the Corn" | G | p. 183 |
| "The Little Mohee" | F | p. 184 |
| "Let Us Break Bread Together" | F | p. 179 |
| "Poll Perica" | F | p. 177 |
| "Reap the Flax" | F | p. 57 |
| "In Switzerland" | SB | p. 3 |
| "Auld Lang Syne" | SB | p. 8 |
| "It's Hunting We Will Go" | SB | p. 32 |
| "Cindy" | SB | p. 56 |
| "There's Work to Be Done" | ABC | p. 6 |
| "Red River Valley" | ABC | p. 7 |
| "Harvest Ball" | ABC | p. 9 |
| "My Home's in Montana" | ABC | p. 27 |
| "Sing Your Way Home" | ABC | p. 107 |
| "Sweet Sally Sue" | ABC | p. 110 |

Ear-harmony is usually very simple as the singer improvises a second part either above or below the given melody. He experiments and adjusts the harmonic tones

until they blend smoothly with the tune. This is a recreational type of singing, and this sort of harmonizing is fun to do on hikes, at summer camps, and other gatherings. After experiencing chording, harmonic endings, and rounds in the fifth grade, the sixth grader should be able to experiment with ear-harmony. Needless to say, a good beginning is essential, and if necessary, the teacher should indicate the direction of the harmony with his hands. An accompaniment on the auto harp will also lend assistance. Songs which can be harmonized in thirds and sixths should be chosen for this experience, and the students should be thoroughly familiar with the melody before the ear-harmony is attempted.

Familiar songs which can be used for ear-harmony:

- "Polly Wolly Doodle"
- "Old Folks at Home"
- "Yankee Doodle"
- "For He's a Jolly Good Fellow!"
- "Lil Liza Jane"
- "On Top of Old Smoky"
- "Goodbye, My Lover, Goodbye"
- "Oh, Susanna!"

A listing of songs in two and three parts will not be given because the sixth grade books contain many fine examples and the teacher's choices will depend upon the

capabilities and interests of each class.

TO DEVELOP AN APPRECIATION FOR THE FOLK SONGS OF THOSE
NATIONS STUDIED IN SOCIAL STUDIES

The social studies emphasis in our Division schools in the sixth grade is "Living Together in the Old World." The music teacher is in a unique position to bring an awareness of how the differences in the Old World cultures were expressed musically. Sixth grade books contain many folk songs and it will no doubt be possible to choose songs which can be utilized for other musical experiences in addition to correlating with the social studies program only.

Because of the abundance of material contained in all the music textbooks and the scope of the problem, it is suggested that the study of the "Old World" folk songs be a theme which runs throughout the sixth grade vocal program. As this is pursued on a long range basis, it is hoped that at the end of the year the students will have an answer for the following questions:

What is a folk song?

How does it differ from an art song or a
composed song?

Are folk songs being "created" today?

How does time play a part in the history of
a folk song?

How is the type of life the people lead
reflected in their music?

What are the characteristics of English folk
music? French? Russian? German? Italian?
Grecian? Spanish? Scandinavian?

Suggested activities in addition to learning the
folk songs:

Learn the dance, if the song is also a dance.

Plan an Around-the-World Assembly Program
using folk songs learned in music class.

Locate the country of origin for specific folk
songs on a map of the world.

Identify folk tunes without hearing words; try
to identify new tunes on the characteristics
associated with the familiar songs.

Invite parents or adult members of the community
who have traveled or lived in the countries
being studied to speak to the group.

Listen to additional folk music on recordings
available from Educational Record Sales,
157 Chambers St., New York 7, N. Y.

Suggested recordings:

Music of the World's Peoples (4 albums)

Follow the Sunset

Folk Songs of Many People

Suggested recordings (con.)Songs of the World - Norman Luboff ChoirJohn McCormack Sings Irish SongsFolk Songs of Western Europe - Roger Wagner ChoraleFolk Songs of the British Isles - Wagner ChoraleResource books for additional folk songs:Little Folk Songs, arranged by Hawley Ades,

Shawnee Press Inc., Delaware Water Gap, Pa.

The following pocket sized books are available from Cooperative Recreation Service, Inc., Delaware, Ohio:

1. Work and Sing, An International Song book
2. Songs for Experimenters
3. Chansons de Notre Chalet
4. East - West Songs

The above songs booklets average about \$.30 per copy, and quantity prices are less.

Teachers desiring additional information on folk songs and music will find abundant material in the following books:

The Music Lover's Handbook by Eli Siegmeister,
William Morrow and Company, New York.

Music Throughout the World by Marian Cotton and
Adelaide Bradburn, C. C. Birchard and Co., Boston,
Massachusetts.

Grove's Dictionary of Music and Musicians.

Volume III, Fifth Edition, pp. 183-422, St. Martin's Press, New York.

The International Cyclopedia of Music and Musicians.

edited by Oscar Thompson, Dodd Mead and Company, New York.

Suggested folk songs to use from the music texts:German and Austrian

Austrian folk songs are gay and lively. German folk songs are direct, vigorous, and sometimes simple and sentimental with strongly accented dance rhythms.

| | | |
|----------------------------|---------|-----------------|
| "The More We Get Together" | G | p. 23 |
| "Time Out for a Song" | G | p. 174 |
| "Orchestra Song" | G
SB | p. 206
p. 14 |
| "Cuckoo" | F | p. 90 |
| "Mystic Number" | F | p. 89 |
| "Dear Nightingale, Awake" | F | p. 80 |
| "Remember All the People" | F | p. 192 |
| "Spring Gladness" | F | p. 82 |
| "The Lowlander" | SB | p. 5 |
| "Upward Trail" | SB | p. 36 |
| "In Lauterback Village" | SB | p. 193 |
| "The Cuckoo Bird" | ABC | p. 130 |

German and Austrian songs (con.)

| | | |
|----------------------|-----|--------|
| "Praise to the Lord" | ABC | p. 103 |
| "Dona Nobis Pacem" | ABC | p. 159 |

French

French folk songs are nearly always simply constructed; a two line verse with a refrain common to all verses. The content is usually about love, nature or religion. In Northern France the songs tend to be serious and religious, while in Southern France the songs tended to be more gay and sentimental.

| | | |
|----------------------------|-----|--------|
| "Are You Sleeping?" | G | p. 33 |
| "Sing, Ye Faithful Sing" | G | p. 144 |
| "Sleep, Little Lord" | G | p. 147 |
| "Dancing Through Lorraine" | F | p. 74 |
| "Paris in the Morning" | F | p. 68 |
| "With the Sound of Pipe" | F | p. 70 |
| "In the Town" | SB | p. 84 |
| "The King's Carpenter" | SB | p. 158 |
| "Find Work, My Daughter" | ABC | p. 186 |
| "Happy Village" | ABC | p. 190 |
| "On a Fine Summer Day" | ABC | p. 197 |

English

English folk songs reflect the sea as there are many

sea chantyes. English country life is reflected by the many hunting songs. The love songs are somewhat reserved. The custom of Christmas caroling comes from England. English folk songs also reflect pride in their country and their heritage.

| | | |
|--------------------------------|-----|--------|
| "The Keeper" | G | p. 36 |
| also in | ABC | p. 134 |
| "O, No, John" | G | p. 50 |
| "The Tree in the Wood" | G | p. 177 |
| "The Holly and the Ivy" | F | p. 30 |
| "Robin Hood and the Tanner" | F | p. 26 |
| "It's Hunting We Will Go" | SB | p. 32 |
| "The Twelve Days of Christmas" | SB | p. 93 |
| "Lord Lovel" | SB | p. 208 |
| "Greensleeves" | SB | p. 222 |
| "Wassail Song" | ABC | p. 73 |
| "The Leaving of My Love" | ABC | p. 100 |
| "Robin Hood" | ABC | p. 136 |
| "Over the Hills and Far Away" | ABC | p. 139 |

Scottish

Scottish folk songs help to recall the beautiful lakes, the piping tune of the herdsman, the songs of the warriors, the crooning lullabies of the mothers, and the mournful tunes which tell of the cold, hard existence.

Many Scottish tunes use the pentatonic scale because of the bagpipes which only played five tones. (See fundamentals section of the sixth grade for the presentation of the pentatonic scale.)

| | | | |
|--------------------------|---------|-----|--------|
| "Auld Lang Syne" | | G | p. 29 |
| | also in | SB | p. 8 |
| | | ABC | p. 76 |
| "With a Hundred Pipers" | | G | p. 202 |
| "Skye Boat Song" | | F | p. 32 |
| "The Wee Cooper o' Fife" | | F | p. 37 |
| "Weel May the Keel Row" | | F | p. 29 |
| "Loch Lomond" | | SB | p. 66 |
| | also | ABC | p. 150 |

Irish

Irish folk songs are a combination of major and minor moods with jolly lilting strains changing to somber, melancholy airs. Irish folk music also has many lively reels and jigs. The Druids used music in their services before St. Patrick arrived as a missionary. The harp, an often seen symbol of Ireland, is an old Irish instrument and contests in harp playing were held as early as the sixteenth century.

| | | | |
|----------------------------|---------|-----|--------|
| "Cockles and Mussels" | | F | p. 40 |
| "'Tis Irish I Am" | | F | p. 34 |
| "I Wish I Had a Kerry Cow" | | SB | p. 115 |
| "Cockles and Mussels" | | SB | p. 167 |
| | also in | ABC | p. 187 |

Irish songs (con.)

| | | |
|----------------------|-----|--------|
| "St. Patrick" | SB | p. 214 |
| "Londonderry Air" | ABC | p. 90 |
| "Bendemeer's Stream" | ABC | p. 146 |

Welsh

The Welsh people sang in harmony centuries ago and some historians think they were the first people to sing in four-part harmony. The Welsh have stirring national songs and many fine hymn tunes which are found in church hymnals today. The Welsh people practice a type of vocal improvisation which is known as "penillion" singing.

| | | |
|------------------------------|-----|-------|
| "All Through the Night" | ABC | p. 33 |
| | G | p. 90 |
| also in | SB | p. 17 |
| "Beautiful Land of My Birth" | G | p. 97 |
| "The Ash Grove" | F | p. 18 |
| "Men of Harlech" | ABC | p. 64 |

Italian

Some of the oldest folk songs in the world come from Italy. The Italians have folk songs of unusual beauty. Most of the music is bright and gay, but some is slow and suggests sadness. The Italians love to sing and love music.

| | | |
|---------------|-----|-------|
| "Marianina" | G | p. 60 |
| "Santa Lucia" | G | p. 79 |
| | ABC | p. 22 |
| | F | p. 98 |

Italian songs (con.)

| | | |
|-----------------------------|-----|--------|
| "Barcarolle" | G | p. 171 |
| "Harvest Dance" | G | p. 185 |
| "Ma Bela Bima" | F | p. 103 |
| "Song of the Street Singer" | F | p. 100 |
| "Tiritomba" | SB | p. 68 |
| "Dance Together" | ABC | p. 172 |

Spanish

Many of the folk tunes of Spain seem Oriental because of the Moorish influence. This is especially evident in the unusual intervals and rhythms. The folk songs are beautiful. The Spanish are also famous for their dancing. The gypsies have also influenced both Spanish folk songs and dancing.

| | | |
|-----------------------------|-----|-------|
| "My Courtyard" | G | p. 42 |
| "Fum, Fum, Fum" | F | p. 96 |
| "Gypsy Dance" | F | p. 94 |
| "The Spinner" | F | p. 92 |
| "The Meadow Near the Brook" | F | p. 93 |
| "Please, Senorita" | ABC | p. 54 |
| "Foom! Foom! Foom!" | ABC | p. 71 |

Swiss

The folk songs of Switzerland have been greatly influenced by the closeness of Germany and France. Therefore, some musicologists feel that the yodels are the only real Swiss folk music.

| | | |
|---------------------|----|--------|
| "Gypsy Song" | G | p. 27 |
| "Skating Party" | G | p. 187 |
| "In Switzerland" | SB | p. 3 |
| "The Rich Farmer" | SB | p. 138 |
| "Swiss Hiking Song" | F | p. 75 |
| "Vreneli" | F | p. 76 |

Scandinavian

Scandinavian folk songs reflect the charm, scenic beauty, and exciting tales of adventure which have been handed down through the centuries. Scandinavian folk music shows a deep poetic feeling for the spectacular beauty of the northland. There are songs of the fisherman, wood-cutter, herdsman, and farmer.

| | | |
|------------------------------------|---|-------|
| "Oh, Fetch the Water" | G | p. 44 |
| "O Vermeland" | G | p. 94 |
| "'Mong the Rocks by the North Sea" | G | p. 95 |
| "The Farmer and the Crow" | F | p. 44 |
| "Harvest Song" | F | p. 43 |
| "Paul on the Hillside" | F | p. 45 |

Scandinavian songs (con.)

| | | |
|---------------------|-----|--------|
| "Per Spelmann" | F | p. 48 |
| "Shepherd's Song" | F | p. 47 |
| "The Happy Flowman" | F | p. 56 |
| "Reap the Flax" | F | p. 57 |
| "Midsummer Eve" | F | p. 59 |
| "Summer Evening" | F | p. 58 |
| | | |
| "Friendship Song" | ABC | p. 32 |
| "Legend" | ABC | p. 144 |
| "The Viking Ship" | ABC | p. 115 |
| "The Fiddler" | ABC | p. 133 |

Russian

The Russian folk songs are generally sad and in the minor mode because the Russian peasants experienced war, famines, and continual poverty. There was music for every occasion in the life of a Russian peasant. The predominant themes of these folk songs include love, war, and work.

| | | |
|-----------------|-----|--------|
| "Dark Eyes" | G | p. 38 |
| "White Birch" | SB | p. 62 |
| "The Peddler" | F | p. 120 |
| "Sleigh Bells" | F | p. 122 |
| "Troika Riding" | ABC | p. 81 |

Polish

The Poles are a Slavic people and their folk music greatly resembles that of the Russians but they use the major mode and only now and then use the minor mode. The Polish folk songs include many beautiful Christmas carols.

| | | |
|------------------------------|-----|--------|
| "Hark Ye, What Angel Voices" | G | p. 150 |
| "Christ Is Born" | F | p. 111 |
| "Wedding in Krakow" | F | p. 115 |
| "Harvest Ball" | ABC | p. 9 |
| "Praise Ye the Lord" | ABC | p. 201 |

Czechoslovakian and Hungarian

The folk songs of these countries offer great contrasts as they are either slow and sombre or fast and fiery. The gypsy has influenced the music of Hungary. The violin is a popular instrument in both Czechoslovakia and Hungary.

| | | |
|--------------------------|-----|--------|
| "A Greeting" | G | p. 24 |
| "Dancing and Whirling" | G | p. 40 |
| "Picking Apples" | G | p. 182 |
| "Bagpipe Music" | F | p. 113 |
| "Hu-Ya" | F | p. 107 |
| "Sedlak, the Farmer" | F | p. 106 |
| "Come and Sing Together" | F | p. 118 |
| "Ah, Lovely Meadows" | SB | p. 109 |
| "Farewell Song" | ABC | p. 200 |

Greecian

Music reached a high level of development in Greece in the pre-Christian era. This ancient Greek music did not survive, but some authorities believe that some of the Greek folk songs resemble the ancient music.

| | | |
|---------------------|----|--------|
| "The Little Church" | G | p. 95 |
| "The Shepherd Boy" | F | p. 130 |
| "The Donkey Cart" | SB | p. 12 |

Hebrew

The Hebrew people have been singing for thousands of years. The Old Testament is full of references to both vocal and instrumental music. After the fall of Jerusalem Jewish music was preserved through the synagogues.

Today (in 1961) there is still the sound of singing in Israel but under different circumstances. Since 1953 the government has been sponsoring choral groups in hopes of creating a harmonious nation out of the diverse nationalities pouring into Israel. Music is being used as a tool to bring people together spiritually and emotionally through the singing of folk songs and music from many nations.

| | | |
|----------------------------|----|--------|
| "Lo, We Walk a Narrow Way" | G | p. 107 |
| "Farewell Comrades" | SB | p. 4 |
| "Feast of Lights" | SB | p. 21 |
| "O Hannukah" | SB | p. 82 |

Hebrew folk songs (con.)

| | | |
|-------------------|-----|--------|
| "Debra Hora" | F | p. 134 |
| "Shalom Chaverim" | F | p. 135 |
| "Zum Gali Gali" | F | p. 132 |
| "Havah Nagilah" | ABC | p. 50 |
| "Zum Gali Gali" | ABC | p. 57 |
| "Rock of Ages" | ABC | p. 66 |

TO ADD ON TO THE PERMANENT OR CUMULATIVE SONG REPERTOIRE

Learning to sing the songs which are part of our cultural heritage is an objective of each year's classwork in music. This should provide a permanent nucleus of songs for singing in the daily classroom opening exercises, assembly programs, and other public gatherings where singing is done.

Songs on the cumulative song list which are found in the sixth grade books:

| | | |
|-------------------------------|---|--------|
| "All Through the Night" | G | p. 90 |
| "America, the Beautiful" | G | p. 154 |
| "American Hymn" | G | p. 157 |
| "Auld Lang Syne" | G | p. 29 |
| "Battle Hymn of the Republic" | G | p. 152 |
| "A Bicycle Built for Two" | G | p. 13 |
| "Carmen, Carmela" | G | p. 62 |
| "Cielito Lindo" | G | p. 68 |
| "Fairest Lord Jesus" | G | p. 104 |

Cumulative song list (con.)

| | | |
|-----------------------------------|----|--------|
| "The First Noel" | G | p. 135 |
| "Home on the Range" | G | p. 11 |
| "It Came Upon the Midnight Clear" | G | p. 134 |
| "Joy to the World!" | G | p. 151 |
| "My Old Kentucky Home" | G | p. 91 |
| "O Come, All Ye Faithful" | G | p. 140 |
| "O God, Beneath Thy Guiding Hand" | G | p. 105 |
| "O Worship the King" | G | p. 100 |
| "Santa Lucia" | G | p. 79 |
| "Short'nin' Bread" | G | p. 89 |
| "Silent Night" | G | p. 142 |
| "The Star Spangled Banner" | G | p. 153 |
| "Swing Low, Sweet Chariot" | G | p. 118 |
| "When Johnny Comes Marching Home" | G | p. 160 |
| "Camptown Races" | F | p. 10 |
| "Santa Lucia" | F | p. 98 |
| "The Star Spangled Banner" | F | p. 190 |
| "Turkey in the Straw" | F | p. 185 |
| "All Through the Night" | SB | p. 17 |
| "America, the Beautiful" | SB | p. 98 |
| "Auld Lang Syne" | SB | p. 8 |
| "The Caisson Song" | SB | p. 76 |
| "Cielito Lindo" | SB | p. 61 |
| "Cindy" | SB | p. 56 |

Cumulative song list (con.)

| | | |
|----------------------------|-----|--------|
| "Go Down, Moses" | SB | p. 26 |
| "God of Our Fathers" | SB | p. 25 |
| "Home, Sweet Home" | SB | p. 2 |
| "Joy to the World!" | SB | p. 95 |
| "Silent Night" | SB | p. 92 |
| "Sourwood Mountain" | SB | p. 133 |
| "The Star Spangled Banner" | SB | p. 96 |
| "Swing Low, Sweet Chariot" | SB | p. 6 |
| "We Gather Together" | SB | p. 80 |
| | | |
| "All Through the Night" | ABC | p. 33 |
| "America, the Beautiful" | ABC | p. 158 |
| "Auld Lang Syne" | ABC | p. 76 |
| "Beautiful Dreamer" | ABC | p. 135 |
| "A Bicycle Built for Two" | ABC | p. 112 |
| "Down in the Valley" | ABC | p. 31 |
| "Field Artillery Song" | ABC | p. 154 |
| "The First Noel" | ABC | p. 68 |
| "Go Down, Moses" | ABC | p. 52 |
| "Home on the Range" | ABC | p. 26 |
| "Londonderry Air" | ABC | p. 90 |
| "The Marines' Hymn" | ABC | p. 156 |
| "Now the Day Is Over" | ABC | p. 166 |
| "O Come, All Ye Faithful" | ABC | p. 74 |
| "Oh, Worship the King" | ABC | p. 87 |
| "The Star Spangled Banner" | ABC | p. 202 |

OBJECTIVES OF THE SIXTH GRADE FUNDAMENTALS PROGRAM

To further develop a feeling for minor tonality through an aural and an intellectual approach

To become acquainted with the pentatonic scale, and to realize its significance in early music as well as in present day music

To introduce the letter names of the treble staff

To practice writing notation on music paper

To strive for competence in identifying key signatures by letter names

To increase knowledge and understanding of musical terms and vocabulary

SIXTH GRADE FUNDAMENTALS PROGRAM

TO FURTHER DEVELOP A FEELING FOR MINOR TONALITY THROUGH
AN AURAL AND AN INTELLECTUAL APPROACH

This objective in regard to minor tonality is two-fold -- to be able to recognize that a song is in the minor mode simply by looking at the notation, this will mean that the student should be familiar with "DO" in the easier keys; and to recognize the minor mode when it is heard.

Nearly all of the songs presented in music classes prior to the fifth grade have been in the major mode. This is only natural as most of our music is based upon the major mode. However, in the sixth grade, with the theme of songs from the Old World, the students will encounter many folk songs in the minor mode. These will be many of the Russian, Grecian, Hebrew, Scandanavian, Scottish, and Gypsy folk songs which utilize the minor mode.

Questions to consider:

How is the minor mode different from the major mode?

1. By its sound -- sad, melancholy, sombre, dark, gloomy, often slow -- but can also be fast and gay.

What in the music is responsible for this sound?

1. The minor key starts and ends on LA.

2. It has accidentals in it.

Contrast the minor scale with the major by writing the following illustration on the chalkboard:

LA TI DO RE MI FA SI LA
 DO RE MI FA SOL LA TI DO

Sing the two scales, and note the raised SOL which is now sung as SI because it is a half step higher. This is characteristic of the harmonic minor which is the most frequently used minor key.

Note also that the minor is different from the major by how it looks on the page.

1. It usually ends on LA.
2. It often has accidentals in it.

The average sixth grader who has no formal experience with music outside the school classroom would not benefit (at this time) from a detailed explanation of the formula for the minor scale, as he has no idea of the formula for a major scale as that is seventh grade work. However, if a few students who have had other outside music experiences show a curiosity about the minor mode, the teacher will probably find a convenient time to work with these students independently of the class.

Related activities when studying the minor mode:

1. Listen to orchestral works in the minor mode.

2. Create a melody using the minor mode.
3. Make a list of adjectives which could be used to describe the minor mode.
4. Listen to minor songs played in the tonic major to become increasingly aware of how powerful an influence the key is to the mood of the music.

Suggested songs in minor mode:

| | | |
|-----------------------------------|----|--------|
| "Dark Eyes" | G | p. 38 |
| "O Vermeland" | G | p. 94 |
| "Oh My, Oh Me" | G | p. 48 |
| "Lullabye" | G | p. 85 |
| "Lo, We Walk a Narrow Way" | G | p. 107 |
| "When Johnny Comes Marching Home" | G | p. 160 |
| "The Ice King" | G | p. 188 |
| "White Frost" | G | p. 186 |
| "Fum, Fum, Fum" | F | p. 96 |
| "Shepherd's Song" | F | p. 47 |
| "The Farmer and the Cow" | F | p. 44 |
| "Song of the Street Singer" | F | p. 100 |
| "Gypsy Dance" | F | p. 94 |
| "Go Down, Moses" | SB | p. 26 |
| "The White Birch" | SB | p. 62 |
| "Sweet the Evening Air of May" | SB | p. 135 |
| "Tafta Hindi" | SB | p. 174 |

Suggested minor songs (con.)

| | | |
|----------------------|-----|--------|
| "The Puppet" | SB | p. 179 |
| "Fiesta Days" | SB | p. 196 |
| "The Erie Canal" | ABC | p. 36 |
| "Mountain Climbers" | ABC | p. 42 |
| "Havah Nagilah" | ABC | p. 50 |
| "Zum Gali Gali" | ABC | p. 57 |
| "Drill, Ye Tarriers" | ABC | p. 63 |
| "Troika Riding" | ABC | p. 81 |
| "The Viking Ship" | ABC | p. 115 |

TO BECOME ACQUAINTED WITH THE PENTATONIC SCALE, AND TO
REALIZE ITS SIGNIFICANCE IN EARLY MUSIC AS WELL AS PRESENT
DAY MUSIC

The pentatonic scale will not be new to the ears of the students as they have heard and sung melodies which use it -- negro and white spirituals, cowboy songs, mountain ballads, and Indian songs. However, this is an excellent time to develop an understanding of the pentatonic scale and its significance in music.

Suggested procedure for a lesson plan on pentatonic scale:

The first step is to get the students involved. This can be done by the teacher going to the piano and playing a melody on the black tones, or improvising a melody on the black tones. When all are aware of what is going on, the

teacher goes to the chalkboard and writes the word PENTATONIC SCALE.

We've been talking a great deal about major and minor scales this year, and today we shall study another scale -- the PENTATONIC SCALE. Can anyone tell me something about this scale just by looking at its name? We have talked about this scale in connection with Indian music.

It may take a little skill on the part of the teacher to draw out the desired answer. When no correct answer is forthcoming, the following approach will probably work:

The teacher should write on the chalkboard
triangle
quadrangle
pentagon

It should be an easy matter to draw out the desired reply for these words; emphasis should be upon the three, four, and five relationship. Since many of our children are military dependents, the pentagon building with its five sides is familiar to them.

Look at the word PENTATONIC again. Do you see any part of it which reminds you of pentagon? The first part of the word which means five? What do you suppose this means in regard to the scale?

Someone will surely respond that this must mean a five-tone scale. Ask a student to come up to the piano, start him on G flat, and have him play all the black tones within the octave. Class should sing along, and also count them as he does.

Now that we have found that the PENTATONIC SCALE refers to a five-tone scale, just what kind of music do you suppose uses this scale? (Indian, Chinese, Oriental, etc.) But what about these tunes which we know as American folk tunes, which can be played on the black tones too?

The teacher should play "Froggy Went A-Courtin'" and "Old Dan Tucker" as both of these tunes which the students have been singing for years use the pentatonic scale.

This is not Indian, Chinese, or Oriental music, but American folk tunes which also use the five-tone scale. Historically speaking, do you think the PENTATONIC SCALE is an old, old scale or a new one?

If there is any doubt here, the teacher should lead the discussion so that it will be realized that the Indian and Chinese people are "old" in civilizations, and not only do the primitive peoples use this scale, but it is found as the basis of many, many folk songs which we sing.

How do you suppose that ancient man began to use a five-tone scale? He must have heard it somehow. Have you any idea how primitive people could have discovered the pentatonic scale?

The pentatonic scale is considered by many historians as the first musical scale and many of the old folk songs use it. Primitive people today still use the five-tone scale.

When one thinks about the type of music existing in prehistoric times, one can only guess, but there remains in the present day music of so-called primitive people, some features which no doubt reflect their ancestors' music.

Song and speech are closely related in the development of music within the race or within the individual. A baby makes sounds, whoops, and cries of a vowel nature before he learns to make the consonants.

Early man, like a present day baby, based his speech upon the first expressive cries. Then when he learned to communicate with his fellows by means of speech he used a sort of speech tone, sing-songs of highs and lows, and the meaning of a word was determined by where it was pitched. Some African, Chinese, and Japanese dialects are based upon this principle. This song-speech was the ancestor of both speech and song.

Prehistoric man learned to pound on hollow logs for

rhythm, and to blow across a reed or perhaps a bone to produce a tone. The former led to the development of the percussion family, and the latter to the wind instruments.

He also learned that the twang of his hunting bow string produced a tone. By holding the bow stave in his lips, not allowing it to touch his teeth, he could pluck the string near the far end with his other hand and produce the fundamental (low tone) of the string. By shaping his lips and cheeks he could get the harmonics of that tone and that was the emergence of the pentatonic scale. This was then imitated in his vocal music.

(The above information on Prehistoric Music was found in Grove's Dictionary of Music and Musicians, Volume VI, Fifth Edition, "Primitive Music.")

A song using the pentatonic scale should be chosen from the following list. After the initial hearing of the song, it is suggested that a staff be drawn on the chalkboard, and the tones which are used in the song be placed on it, and sung by the class -- both in ascending and descending pattern.

Plan a follow-up listening lesson using the recording, "The Clock That Went Backwards." This is an interesting presentation of musical history -- going back into time. Music in madrigal days, the early Christian era, and that of primitive man is used in the story. The students will also enjoy the comments about the clothing worn by the people

who lived long ago.

Suggested songs using the pentatonic scale:

| | | |
|-----------------------------------|-----|--------|
| "Auld Lang Syne" | G | p. 29 |
| "Young Man Who Wouldn't Hoe Corn" | G | p. 34 |
| "Rocky Island" | G | p. 47 |
| "Trail to Mexico" | G | p. 73 |
| | | |
| "Git on Board" | F | p. 11 |
| "Poor Wayfaring Stranger" | F | p. 183 |
| "Song of the Hoe" | F | p. 146 |
| "Feng Yang Drum" | F | p. 148 |
| | | |
| "Auld Lang Syne" | SB | p. 8 |
| "Tosa Bushi" | SB | p. 51 |
| "Coal Miner's Song" | SB | p. 110 |
| "Feng Yang Song" | SB | p. 172 |
| | | |
| "Wayfaring Stranger" | ABC | p. 38 |
| "Riddle Song" | ABC | p. 114 |

It is suggested that the teacher be careful in improvising an accompaniment to these pentatonic songs, as the mood of the song can be destroyed by letting some diatonic harmony creep in.

Suggested activities in addition to singing the songs:

1. Give all students an opportunity to experiment with the black tones on the piano -- improvise melodies using the black tones only.

2. Play the pentatonic scale songs on the black tones of the piano.
3. Use the chromatic bells to give additional experience.
4. Prepare a list of songs which can be played on the black tones of the piano.

It is best to use the black keys of the piano for pentatonic melodies. However, for the pupils who have had piano instruction, it will be easy to play pentatonic melodies beginning on any of the white tones.

TO INTRODUCE THE LETTER NAMES OF THE TREBLE CLEF

The fact that letter names are also used in music will hardly be considered something new to be taught at this stage as any student who has had an adequate school music background will probably have picked up this concept as incidental information.

It is assumed that the majority of the students are aware of the following concepts:

1. As the notes are placed either higher or lower on the staff, the sound is correspondingly higher or lower.
2. That each line and each space on the staff represents a fixed (certain) sound. (Vibrations per second will be presented in Grade VII, so there is no need to discuss that now unless

some alert student desires to know how this is determined.)

3. That although folk songs were orally transmitted and aurally perceived, as music became developed, a system of writing down the sounds on paper evolved.
4. This music notation is understood by students of music the world over, regardless of what language they speak. Music notation is an international language.
5. That DO can be located on any line or space of the staff, and the remaining syllables are placed consecutively.
6. The location of DO or keynote is determined by the key signature. The student had experience in finding DO from the key signature in the fifth grade, but the letter names were not used.

A SPECIFIC OBJECTIVE for the sixth grade is to present the letter names for the lines and spaces of the treble clef.

Suggested procedure:

1. Teacher should take staff liner and place a staff on the chalkboard.
2. Place a treble clef on the staff, taking care that it is drawn correctly and ends on line G.

3. Ask the class what this sign on the staff is called. Some piano student will oblige by saying treble clef. It is also known by a letter name, does anyone happen to know what that is?
4. You will notice that the clef sign stops on the second line. (If necessary draw another one and ask class to observe carefully.) Since the clef is the G clef and it stops on the second line, this line is known as G.
5. One difficult realization for some of the children will be that only the first seven letters of the alphabet are used in music when there are so many piano keys! Endeavor to relate this to the syllables, as there are only seven different syllables and these are used over and over again, in each succeeding octave.
6. It is suggested that the degrees on the staff be named first. Since the G is given, locate F and E. Then start from G and go up. Count the first seven letters of the alphabet to ascertain that G is the seventh letter, so the series will begin again with A, etc. Label all lines and spaces on the staff. Play the tones on the piano and ask class to sing with the letter names.
7. Further practice with the staff degrees may be

devised.

- a. Calling out letter name and asking student to locate on staff degree.
- b. Calling out staff degree, ex. fourth space, third line, etc., and the student will respond with the correct letter name.

TO PRACTICE WRITING NOTATION ON MUSIC PAPER

This is the opportunity for the student to apply his understanding of the staff.

The music paper should be furnished by the school. It is suggested that the student write his name on the sheet, and it be collected at the end of the music period and kept in a safe place until the next class. In that way both sides of the paper can be utilized.

1. Practice drawing the treble clef. Begin with the straight line (the back-bone) and be careful to cross the staff lines at the proper places. It is sometimes helpful if the teacher designates the points of contact with "x's" on a staff which has been placed on the chalkboard.
2. Illustrate how a note placed on the line must have the line going through its center, and how a note placed in the space must take in the entire space. This is very important and should

- be learned correctly from the very beginning.
3. Use open note heads for first experiences.
 4. After the class has practiced writing both space and line notes, place some words up on the board which use only the music letters. Notate these words on the staff.
 5. Dictate letter names and have students place the notes on the proper staff degrees.
 6. Teacher places a familiar melody up on the board, but leaves out certain easily determined notes. Students are to copy and fill in the missing notes.
 7. This writing of notation can be continued as far as the teacher feels the class is ready to go -- practice in writing rhythmic patterns, note values, etc., will surely be helpful if the class is ready for this.

TO STRIVE FOR COMPETENCE IN IDENTIFYING KEY SIGNATURES
BY LETTER NAME

This is a continuation of locating DO from the key signature as done in the fifth grade; but now that the staff letter names have been presented, the key signatures are spoken of by letter name.

To find the sharp key:

Take the newest sharp, the one farthest to the right,

call it TI and count up to DO. Each new sharp is a fifth away from the preceding one.

| | | | | | | | |
|---------------------|---|---|---|---|---|----------------|----------------|
| Number
of sharps | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Key | G | D | A | E | B | F [#] | C [#] |

To find the flat key:

Find the newest flat, farthest to the right, call it FA, count up or down to DO. The second to last flat will be the keynote. Flats are an interval of the fourth apart.

| | | | | | | | |
|--------------------|---|----------------|----------------|----------------|----------------|----------------|----------------|
| Number
of flats | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Key | F | B ^b | E ^b | A ^b | D ^b | G ^b | C ^b |

The following letters read from left to right give the order of sharps which are a fifth apart:

Sharps ----->

F C G D A E B

<-----Flats

The above letters read from right to left, give the order of the flats which are an interval of the fourth apart.

TO INCREASE KNOWLEDGE AND UNDERSTANDING OF MUSICAL TERMS
AND MUSICAL VOCABULARY

A satisfactory musical performance depends upon reading the notation correctly and performing the work in

the mood or style intended by the composer or editor.

Most of the expression markings in the music texts are given in English. Occasionally there will be an Italian term. The students must realize how important these "directions" for interpretation are. Every effort should be made to adhere to these expressive markings. As the student observes the markings and notes that they are followed, he is forming the proper concept in regard to performance. Some students, and amateur musicians, have the idea that they are free to take untold liberties with the music.

The musical vocabulary of the sixth grader should include the following words:

Note. Characters which are placed on the staff to show which tone to sing, and how long to sing it, or play it.

Staff. The five parallel lines and four intervening spaces on which music is written.

Clef. This is a sign placed at the beginning of the staff and it is used to determine the pitches represented by the staff.

Lines. These make up the staff.

Space. The area inbetween two lines on the staff, a note is spoken of as being in the space.

Measure. The music found between two bars, having

a certain number of beats as prescribed by the time signature.

Bars. Perpendicular lines across the staff used to indicate the measures.

Melody. A pleasing, singeable, and easily remembered pattern of single tones.

Harmony. Several musical tones sounding together, or a lower part "harmonizing" a melody.

Scale. A group of related tones which tend to go to the keynote, tonic or DO.

Sharp. A musical symbol which is used to raise a tone one-half step.

Flat. A musical symbol which is used to lower a tone one-half step.

Key signature. The sharps or flats (or absence of) at the beginning of a piece -- this tells us where DO or the keynote is located, and it also tells us which tones are raised or lowered from the natural state.

Time signature. This tells us two things -- how many beats in the measure and what kind of a note is to receive one beat.


Rests. Moments of measured silence in music. There is a rest to correspond with each note value.

Dots. A dot placed beside a note makes it half again as long.

D. C. al Fine. Da Capo al Fine. This means to go

back to the beginning and sing or play again until one comes to Fine in the music.

Repeat.//: :|| This means to perform again the section within the signs.

Fermata.  Fig's eye, or bird's eye. This means to hold the note longer.

Fine. This means the end or the finish.

Conductor. This is a person who leads a choral or instrumental group, and who directs with his hands or with a baton.

Orchestra. An instrumental group in which the strings predominate.

Band. An instrumental group in which the woodwinds predominate.

Strings. Musical instruments which have strings and are played by bowing or plucking the strings. This is the largest family in the symphony orchestra.

Brasses. A wind instrument with a cup-type mouth piece, with a bell flare at the opposite end.

Woodwinds. Wind instruments which use either a single or double reed, or are transverse blown such as the flute and piccolo.

Percussion. A family of instruments which are struck; the bells, tympani, etc. have definite pitch, and the drums have indefinite pitch.

Rehearse. To go over music, to practice. This usually

means a group of people coming together to practice and learn music.

Alto. A harmony part which is immediately below the soprano and is written in the treble clef.

Soprano. The highest part or voice. The highest voice of women, and the voice of children. It usually carries the melody.

Concert. This is a musical program given by an orchestra, band, or chorus, etc.

Recital. A musical performance by a solo performer, and when needed, the accompanist.

Composer. This is an individual who creates (writes) music.

Symphony. This has two meanings -- a large, complete orchestra, or the work written for this orchestra to perform.

Choral music. The music sung by a chorus of people.

Opera. A music drama which is sung throughout.

Sacred. Music with a religious text, to be used for worship.

Secular. Music which is non-religious in nature.

Hymn. A religious song, usually arranged in four-part harmony, which is sung by the congregation in church services.

Ballet. A classical form of dance which tells a story through movement and music.

OBJECTIVES OF THE SIXTH GRADE RHYTHM PROGRAM

- To become acquainted with folk dances of "Old World" countries studied in social studies
- To develop an appreciation and understanding of Latin-American music, with a particular emphasis on calypso, through singing and playing of rhythm instruments
- To create an awareness of the importance of syncopation in present day music
- To continue conducting experiences using the basic meters
- To explore unusual meters which are found in the music textbooks
- To develop rhythmic responses through using rhythm rounds, by clapping or playing on rhythm instruments
- To enforce previous learnings of various rhythmic features of notation -- triplets, duplets, rests, etc., and practice writing rhythmic notation on music paper

SIXTH GRADE RHYTHM PROGRAM

TO BECOME ACQUAINTED WITH FOLK DANCES OF "OLD WORLD"
COUNTRIES STUDIED IN SOCIAL STUDIES

Folk music consists of both vocal and instrumental music. The folk songs were discussed in the Singing Section for this grade. Many of these folk songs first began as dances.

Dancing is a much loved activity the world over. People have danced at weddings, parties, christenings, and festival times, etc. for centuries. There have also been dances which imitate the work of the people. The rhythm of the folk dance is always strongly accented and may be clapped with the hands.

If the class already knows the music because of having learned the song, it should be easier to learn the dance. Folk dancing demands close physical coordination with the music, hence a thorough knowledge of the tune before performing the dance is certainly helpful. Successful folk dancing will depend largely upon a background of fundamental movements performed to music in previous years. If there is no instrumental accompaniment it will be difficult for children to sing and dance simultaneously. Divide the group, and ask part of them to sing and clap, while the remaining students perform the dance.

Performing the folk dances can be interesting activities for physical education time, as one cannot justify

too much time taken for this from other music activities. All should be in balance.

The State Board of Education Physical Education Manual, Grades I - VII will be helpful in learning the folk dances.

In addition, there are usually dance instructions available with the recorded folk dance music.

The teacher should be thoroughly familiar with the dance before attempting to teach it to the class. Perhaps a small group can be taught the dance before class time, and these students will serve as a nucleus for the experience.

Suggested materials for dancing:

Honor Your Partner Records

All Purpose Folk Dances, Michael Herman, Folk Dance House, New York

Folk Dances, Album B, Burnes and Wheeler

Let's Square Dance, Album 2, RCA Victor

Folk Dancer Records

| | | |
|-------------|--------------|------|
| Nede Grivne | Circle dance | 1015 |
| Ersko Kolo | Couple dance | 3020 |
| Schottische | Couple dance | 2001 |
| Polka | Couple dance | 3016 |
| Troika | | 1059 |

TO DEVELOP AN APPRECIATION AND UNDERSTANDING OF LATIN-AMERICAN MUSIC, WITH A PARTICULAR EMPHASIS ON CALYPSO, THROUGH SINGING, AND PLAYING RHYTHM INSTRUMENTS

Although the social studies emphasis this year is upon the "Old World" there is much Latin-American material available in the music texts which the teacher will also want to use.

Since the Latin-American rhythms and music are heard so frequently, our students will have a greater appreciation for this kind of music as an outgrowth of studying about it. Also some of the students have traveled and lived in the Latin-American countries and will be able to contribute first hand impressions of the music and native musicians.

For the purposes of this study it will be well to use the term Latin-American in an all comprehensive manner -- to refer to the music from Mexico, Central America, South America, and the West Indies.

Plan to approach the study by first of all making a list of as many types of Latin-American compositions as possible:

Kinds of dances-compositions:

1. fast waltz
2. tango -- habanera
3. samba
4. mambo
5. calypso

Latin-American compositions (con.)

6. rhumba
7. conga
8. jarabe
9. cha-cha
- Etc.

Guide the students in their thinking about how this music is different. If the class has learned some Mexican songs, or Latin-American songs before, perhaps they can recall what made those pieces different.

Characteristics of Latin-American music:

1. syncopation (negro rhythms)
2. frequent use of triplets (Spanish influence)
3. poly-rhythm (several different rhythms sounding together)
4. changing metric signature within the piece
5. tying through from the last beat of the measure to the first beat of the next

How was this particular style developed? What people have contributed to its development?

1. The native Indians -- Mayan, Incan, and Aztec who used the pentatonic scale in their music.
2. The Spanish and Portuguese settlers.
3. African slaves who mixed in their African rhythms.

4. The Italians arrived in the 1800's and brought with them beautiful melodies.

Consequently, Latin-American music is a blend of -- Indian flavor, Spanish vitality, Negro rhythms, and Italian melodies.

Suggested Latin-American songs:

Argentina

- | | | |
|----------------------|----|--------|
| "Chacarera" | SB | p. 129 |
| "Song of the Pampas" | SB | p. 120 |

Brazil

- | | | |
|----------------------|-----|--------|
| "The Cat" | F | p. 168 |
| "The Count of Cabra" | F | p. 167 |
| "Poll Perica" | F | p. 177 |
| "Sambalele" | F | p. 169 |
| "My Pretty Cabocla" | SB | p. 195 |
| "Tutu Maramba" | SB | p. 216 |
| "The Band Concert" | ABC | p. 161 |

Chile

- | | | |
|--------------------|---|--------|
| "Buy My Tortillas" | G | p. 81 |
| "The Wind" | G | p. 169 |
| "My White Horse" | F | p. 172 |
| "River, River" | F | p. 170 |
| "Tortilla Vendor" | F | p. 171 |

Chile (con.)

| | | |
|---------------|----|--------|
| "Buy a Dozen" | SB | p. 178 |
| "El Marinero" | SB | p. 145 |
| "Tortillas" | SB | p. 165 |

Costa Rica

| | | |
|--------------|---|-------|
| "Bartolillo" | G | p. 59 |
|--------------|---|-------|

Cuba

| | | |
|---------------------|----|--------|
| "The Peanut Vendor" | SB | p. 168 |
|---------------------|----|--------|

Ecuador

| | | |
|---------|---|--------|
| "Trees" | F | p. 174 |
|---------|---|--------|

Haiti

| | | |
|---------------|----|-------|
| "Angelique-O" | SB | p. 60 |
|---------------|----|-------|

Jamaica

| | | |
|-----------------------|----|--------|
| "Banana Boat Loaders" | SB | p. 111 |
|-----------------------|----|--------|

Mexican

| | | |
|---------------------|----|--------|
| "In the Plaza" | G | p. 7 |
| "The Gay Caballero" | G | p. 43 |
| "Song of Mexico" | G | p. 53 |
| "Cielito Lindo" | G | p. 68 |
| "Morning Song" | G | p. 162 |
| "Cielito Lindo" | F | p. 164 |
| "La Cucaracha" | F | p. 162 |
| "La Raspa" | F | p. 165 |
| "Chiapanecas" | SB | p. 198 |
| "Cielito Lindo" | SB | p. 61 |

Mexican (con.)

| | | |
|---------------------|-----|--------|
| "Four Cornfields" | SB | p. 128 |
| "The Highlands" | SB | p. 7 |
| "The Unhappy Owl" | SB | p. 38 |
| "Buy a Tamale" | ABC | p. 20 |
| "Mountain Climbers" | ABC | p. 42 |
| "La Raspa" | ABC | p. 53 |
| "Fiesta" | ABC | p. 176 |

Mayan Indian

| | | |
|-------------------|---|--------|
| "Song of the Sun" | F | p. 166 |
|-------------------|---|--------|

Panama

| | | |
|-----------------|----|--------|
| "Panaman Tombe" | SB | p. 194 |
|-----------------|----|--------|

Peru

| | | |
|----------------|---|--------|
| "O Mighty Sun" | G | p. 163 |
| "The River" | G | p. 174 |

Puerto Rico

| | | |
|----------------|---|--------|
| "To Bethlehem" | G | p. 136 |
| "The Gleaners" | G | p. 184 |

Venezuela

| | | |
|-----------------|----|--------|
| "Nino Chiquito" | F | p. 176 |
| "The Puppet" | SB | p. 179 |

West Indies

| | | |
|-----------------------------|-----|-------|
| "Down by the River" | ABC | p. 15 |
| "I Build Me a Little House" | ABC | p. 56 |

As the songs from the preceding list are sung by the

students, call attention to the particular characteristics of Latin-American music which are found in the song.

CALYPSO

Calypso comes to us from the West Indies, where it is sung to the accompaniment of drums and whatever other instruments are available. Calypso music is highly rhythmic and needs to be sung with a strong accent even when there is no accompaniment. Calypso music is a contemporary outgrowth of the ballad tradition. As a form of folk music, it expresses the need to sing songs about life experiences, to participate in music to express how one thinks and feels about something.

For the students the calypso rhythms will be a natural outgrowth of the traditional rhythm band experiences of the lower grades. In calypso all the instruments used have separate rhythms, and it will be necessary for the student to learn each rhythm before he can participate with actual instruments.

The Audio Education, Inc. has prepared an excellent record album, Calypso for Children - AS 25, by Virginia Harder. This is a series of eight records which build an understanding of calypso through the lyrics of the songs. The instruments are described in the songs, and then are heard separately. In order to achieve the greatest benefit from this unit, it will be advisable to devote at least

five lessons to this study. This should enable all the students to play the instruments and learn the songs.

It is suggested that for the first experiences with the rhythms that the students sing the rhythm pattern on a neutral syllable, and clap hands lightly, or tap on the desk. Instruments used are the conga drum, the bongo drum, maracas, cow bells and claves. If there are not enough real calypso instruments available (and who is likely to have enough) the following substitutions work satisfactorily:

1. Conga drum - large metal waste basket, five gallon paint cans, large lard cans, etc.
2. Bongo drums - request the lunch room to save the gallon cans for the music department. Mount a gallon can with a large juice can. This is best done at home where the fathers or older brothers can assist. Use the electric drill to make a smooth hole, then join the two cans together with ordinary stove bolts. This makes a very satisfactory bongo drum.
3. Maracas - it would be an unusual classroom to have several sets of maracas; however, the jingle sticks are an excellent substitute for this instrument.
4. Cow bell - if no cow bell is available, use

one small cymbal and tap it gently near the rim.

5. Claves - all of a sudden the sticks assume a great significance when these can become imaginary claves. The sticks must be held in the claves' position.

It is suggested that the teacher read the lyrics for each record before playing it for the children. This will make the hearing of the record a more intelligible experience as the students will know what to listen for.

Side I - Let's Go Calypso

"Let's go, let's learn about calypso,
You will sing of things you do.
You will sing of things you feel"

Side II - Meet the Instruments

"The conga drum, the cow bell, maracas, claves,
and bongo,
Put them together and you have a real calypso.
The deep, bass conga drum, conga drum,
You're the drum that sets our beat in every case.
Da da da da etc.
That's the rhythm of the cow bell
Singing in our band.
Maracas have a sound that gives our music lots
of spice,

They swish and swish and shake and shake and
turn and twist and twirl."

Side III - Meet the Instruments (concluded)

"We're two little sticks of wood . . .

Upon us tightly please don't bounce,

Just hold us lightly and let us bounce.

A two-headed monster am I, the merry bongo drum."

Side IV - Let's Learn the Rhythms

On this record each instrument plays its rhythm pattern alone. The rhythm pattern as illustrated in the jacket notes of the album should be placed on the chalkboard, or on chart paper, and analyzed before the rhythm record is played. It is suggested that no instruments be used for this first experience, so that the students can give their entire attention to listening to the rhythms.

Conga drum rhythm pattern

The player is seated and holds the drum between his knees. It should be tipped away from his body.



Cow bell



Claves

The claves must be held loosely so that they are free

to vibrate. The left hand is held palm up, with the clave being suspended by the thumb and fingers. The other clave is held lightly between the thumb and the forefinger of the right hand and is used to strike the other in the left hand. It is suggested that the students learn this rhythm by repeating the following phrase:

"Shave - hair cut - two bits."



Maracas

The maracas play a steady, rhythmic, back and forth rhythmic pattern.



As the class works and experiments with calypso, the teacher should bring in the poly-rhythm characteristic as frequently as she can. Here are five different rhythms for the instruments, and the voice will have still another rhythm.

After the class has practiced the rhythms and appear to understand what is going on, the instruments should be distributed. This will be a very noisy but enjoyable experience. Ideally, each student should have an opportunity to play each instrument.

Additional vocal recordings in the album may be used for the playing experiences as the instruments maintain

the same rhythm pattern throughout the album. If the teacher uses any commercial recordings he must audition the recordings carefully, for many of the calypso records and songs have highly questionable lyrics which would be most inappropriate to this age group. The song "Tinga Layo, Come, Little Donkey, Come" is found in the Silver Burdett Music Near and Far, page 126. Other calypso songs in the album include, "Little Tardy Boy," and "Pack She Back to She Ma." The final recording shows how familiar tunes can be played in calypso style.

The rhythms learned through this album may be applied to calypso-type songs in the music texts. Many of these songs will have suggested rhythm accompaniments.

TO CREATE AN AWARENESS OF THE IMPORTANCE OF SYNCOPATION
IN PRESENT-DAY MUSIC

After studying jazz in the fifth grade and also after spending some time with Latin-American music in the sixth grade, it is hoped that the student will have a conception of the influence of syncopation upon present-day music. Syncopation is that off beat effect which displaces the normal accent and puts stress on a beat which is normally unaccented. According to the Grove's Dictionary, "Syncopation has become a general term for all that class of twentieth century music which has sprung from the

American adoption of rag-time."

Whenever the teacher chooses a song with a syncopated rhythm, he should make certain that the students are aware of the syncopation even though another feature is being used for teaching purposes.

TO CONTINUE CONDUCTING EXPERIENCES USING THE BASIC METERS

Conducting is more than just beating time. The real significance of the conductor's movements is to be found in the response he evokes from the participants. The tempo and the mood of the music must be reflected in the beat of the conductor.

To illustrate this the students might enjoy participating in an activity such as:

Guess what kind of a song I'm conducting!

The individual standing up before the class would endeavor to adapt his beat to the type of song impression he hoped to convey to the class --

1. A vigorous energetic beat for a march.
2. A flowing, swaying motion for a lullabye, etc.

The class would attempt to guess the type of music the conductor was conducting, and the student who guessed correctly would then have the opportunity to be the conductor.

TO EXPLORE UNUSUAL METERS WHICH ARE FOUND IN THE MUSIC
TEXT BOOKS

It is hoped that the student has formed a concept about the influence of a particular key upon the mood of a composition, and how the meter is of similar importance. The sixth grade texts offer opportunities to explore the unusual meters, and it is suggested that the students experience these and thus realize how an effective meter and rhythmic pattern can enhance the mood of a piece of music.

Songs in the books which use different meters:

| | | | |
|---|----------------------------------|-----|--------|
| 2 | "The Tailor's Mouse" | G | p. 32 |
| 2 | "The Young Man Who Wouldn't Hoe" | G | p. 34 |
| | "Mary and Martha" | G | p. 116 |
| | "Robin Hood" | F | p. 25 |
| | "Go Down, Moses" | ABC | p. 52 |
| | "United States Armed Forces" | ABC | p. 152 |
| | "Happy Village" | ABC | p. 190 |
| 3 | "Ye Watchers and Ye Holy Ones" | G | p. 102 |
| 2 | "Poor Wayfaring Stranger" | F | p. 183 |
| | "Hey, Ho, To the Greenwood" | SB | p. 207 |
| | "Alleluia" | SB | p. 22 |

Songs using different meters (con.)

| | | | |
|---|---------------------------|-----|--------|
| 3 | "Alleluia" | ABC | p. 124 |
| 2 | "Wayfaring Stranger" | ABC | p. 38 |
| 5 | "Vainanoinen's Gift" | F | p. 61 |
| 4 | "The Crafty Cow" | F | p. 78 |
| | "June Festival" | SB | p. 101 |
| | "Legend" | ABC | p. 144 |
| 6 | "April" | G | p. 190 |
| 4 | "Shepherd's Song" | F | p. 47 |
| | "Remember All the People" | F | p. 192 |
| | "John Dory" | SB | p. 191 |
| 2 | "O Mighty Sun" | G | p. 163 |
| 8 | | | |
| 3 | "Santa Lucia" | G | p. 79 |
| 8 | "The Ice King" | G | p. 188 |
| | "My Spanish Guitar" | G | p. 200 |
| | "Zither and I" | G | p. 203 |
| | "Santa Lucia" | F | p. 98 |
| | "Greens and Beans" | F | p. 156 |
| | "The King's Carpenter" | SB | p. 158 |
| | "The Alphabet" | ABC | p. 61 |
| | "Buy a Tamale" | ABC | p. 20 |

Songs using different meters (con.)

| | | | |
|---------|--|-----|--------|
| 4
8 | "Aloha Oe" | F | p. 160 |
| 5
8 | "Summer Has Come" | F | p. 127 |
| 7
8 | "The Shepherd Boy" | F | p. 130 |
| | "The Donkey Cart" | SB | p. 12 |
| 9
8 | "Youpe! Youpe! Sur La Riviere"
(contains one measure 9/8) | SB | p. 104 |
| | "Down in the Valley" | ABC | p. 31 |
| | "Beautiful Dreamer" | ABC | p. 135 |
| 12
8 | "The Year's at the Spring!" | G | p. 191 |
| | "Song of the Open Air" | G | p. 16 |
| | "Song of the Open Air" | SB | p. 45 |
| | <u>No meter signature given:</u> | | |
| | "Tribal Prayer" | G | p. 113 |

In beating time for the previously listed compound measures, one usually divides the measures into groups of 2, 3, or 4 beats -- according to the position of the accents:

Accents in the 5 and 7 compounds are:

5: $\overset{\curvearrowright}{1} 2 \bar{3} 4 5$ or $\overset{\curvearrowright}{1} 2 3 \bar{4} 5$

7: $\overset{\curvearrowright}{1} 2 3 \bar{4} 5 6 7$ or $\overset{\curvearrowright}{1} 2 3 4 \bar{5} 6 7$

The accents in a 7 compound meter in slower tempo may be felt as follows:

7: $\overset{>}{1} \ 2 \ 3 \ \bar{4} \ \bar{5} \ \bar{6} \ 7$ or $\overset{>}{1} \ \bar{2} \ \bar{3} \ 4 \ \bar{5} \ 6 \ 7$
 $\overset{>}{1} \ 2 \ \bar{3} \ 4 \ 5 \ \bar{6} \ 7$

Whatever compound rhythms are chosen for study by the teacher should be seen by the students as well as experienced. If the song containing the desired meter is not in the books used by the class, put the song on the chalkboard, or on music chart paper so that the students can see how it looks written down.

TO DEVELOP RHYTHM RESPONSES THROUGH USING RHYTHM ROUNDS, CHANTING, CLAPPING OR PLAYING THESE ON RHYTHM INSTRUMENTS

Rhythm rounds are another way of gaining rhythmic experience and independence. Sometimes the round is chanted on one tone, or for variety the different sections can be assigned DO, MI, and SOL.

The ABC book has a rhythm round on page 39. This is a three-part round in 4/4 meter, and is to be chanted at a moderate speed. For variation this round can be clapped or played with rhythm instruments.

The class might be interested in creating similar chants, using their own words and ideas. Later on the class might improvise a melody for the chant.

Rhythm round taken from Book VI, ABC, p. 39:

Group 1

Here comes the el-e-phant,

4

Here comes the el-e-phant,

Here comes the el-e-phant,

Here he comes now.

Group 2 (start on Group 1 chant when Group 1 completes
it first four lines)

See him com - ing,

See him com - ing,

See him com - ing as he

Swings his heav-y trunk.

Group 3 (start on Group 1 chant when Group 2 completes
the first four lines of the chant)

He is big and ver-y strong,

He is big and ver-y strong,

He is the king of the

Jun-gle.

TO ENFORCE PREVIOUS LEARNINGS OF VARIOUS RHYTHMIC FEATURES
OF NOTATION -- TRIPLETS, DUPLETS, RESTS, ETC., AND
PRACTICE WRITING NOTATION ON MUSIC PAPER

It will often be possible to find many rhythmic features within one song. Many of the songs in this curriculum guide are very versatile and utilitarian as they are found on several lists. Therefore, a teacher should endeavor to draw all desired learning experiences from these multi-purpose songs. This is not only a time saver, but the students tend to enjoy those songs which have become a vital experience for them.

Practice in writing rhythmic patterns may be achieved by notating calypso patterns, and by copying rhythm rounds, and by writing down the new ones created by the class.

OBJECTIVES OF THE SIXTH GRADE LISTENING AND CREATIVITY
PROGRAMS, AND THE PLAYING OF INSTRUMENTS

- To learn about composers native to countries studied in social studies and to hear their music, and to realize how many composers used their country's folk tunes
- To learn about contemporary music as well as about the masters through Young Keyboard Junior Magazine
- To develop an understanding of form in orchestral compositions
- To develop a desire to attend live concerts
- To create an interest in keeping a music scrapbook
- To create original songs and chants, and notate these
- To provide opportunities for dramatization
- To encourage improvisation of original dances
- To provide opportunities for playing instrumental accompaniments to songs
- To urge talented students to participate in the elementary band program

OBJECTIVES OF THE SIXTH GRADE LISTENING PROGRAM

TO LEARN ABOUT COMPOSERS NATIVE TO COUNTRIES STUDIED IN SOCIAL STUDIES AND TO HEAR THEIR MUSIC, AND TO REALIZE HOW MANY COMPOSERS USED THEIR COUNTRY'S FOLK TUNES

Part of the musical knowledge that we will expect our students to possess when their elementary music days are over will consist of being acquainted with the music masters -- a knowledge of who and what they were, why they are remembered, and the listening skill of being able to recognize some of their better known works.

If this phase of the music program is neglected it will indeed be unfortunate, because musical instruction and experiences in these formative years will greatly influence the adult taste and appreciation in the years to come.

A partial list of composers from Old World countries will follow. Naturally, not all of these can be covered, so it will be necessary to be selective.

Suggested activities:

1. Use individual pupil reports, either oral or written on assigned composers.
2. Make a note book project of biographical sketches of composers from all countries studied.
3. Plan an assembly program to share information with other classes.

4. Plan a bulletin board display of reports on composers, and pictures of composers.

Some resource material for students:

Ginn -- Books IV, V, and VI contain information on Mozart, Haydn, Handel, Bach, Beethoven and Schubert.

Music Throughout the World, Cotton and Bradburn, C. C. Birchard and Company, Boston

A Story of Music, Barbour and Freeman, C. C. Birchard and Company, Boston

The World Book

Resource material for the teacher:

Grove's Dictionary of Music and Musicians

Listening lessons can be planned using some of the better known works of these composers. It will be interesting to the students to hear how some of the composers have used their country's folk tunes in their compositions.

Listing of composers:

Germany

Johann Sebastian Bach (1685-1750)

George Frederick Handel (1685-1759)

Ludwig Van Beethoven (1770-1827)

Franz Peter Schubert (1797-1828)

Felix Mendelssohn (1809-1847)

German composers (con.)

Robert Schuman (1810-1856)

Richard Wagner (1813-1883)

Johannes Brahms (1833-1897)

Austria

Franz Joseph Haydn (1732-1809)

Wolfgang Amadeus Mozart (1756-1791)

England

Henry Purcell (1659-1698)

Sir John Stainer (1840-1901)

Sir Edward Elgar (1857-1934)

Gustav Holst (1874-1934)

Ralph Vaughn Williams (1872-1958)

France

Jean Baptiste Lully (1632-1678)

Francois Couperin (1668-1733)

Jean Phillipe Rameau (1683-1764)

Hector Berlioz (1803-1869)

Charles Gounod (1818-1893)

Georges Bizet (1838-1875)

Camille Saint-Saens (1835-1921)

Jules Massenet (1842-1912)

Cesar Franck (1822-1890)

Claude Debussy (1862-1918)

Maurice Ravel (1875-1937)

Italy

Palestrina (1525-1594)
Claudio Monteverdi (1567-1643)
Arcangelo Corelli (1653-1713)
Antonio Vivaldi (1675-1743)
Allessandro Scarlotti (1659-1725)
Giacchino Rossini (1792-1868)
Giacomo Puccini (1858-1924)
Ottorino Respighi (1879-1936)

Russia

Michael Glinka (1803-1857)
Nicholas Rimsky-Karsakoff (1844-1908)
Modeste Moussorgsky (1839-1881)
Peter Ilyitch Tschaikowsky (1840-1893)
Mikhail Ippolitov-Ivanov (1859-1935)
Sergei Rachmaninoff (1873-1943)
Igor Stravinsky (1882-
Serge Prokofieff (1891-1953)
Dmitri Shostakovich (1906-
Aram Khachaturian (1903-

Spain

Felipe Pedrell (1841-1922)
Isaac Albeniz (1860-1909)
Enrique Granados (1867-1916)
Manuel de Falla (1876-1946)
Joaquin Turnia (1882-

Norway

Edvard Grieg (1843-1907)

Sweden

August Johan Soderman (1833-1876)

Denmark

Niels Gade (1817-1890)

Finland

Jean Sibelius (1865-1957)

Selim Palmgren (1878-

Czechoslovakia

Frederick Smetana (1824-1884)

Antonin Dvorak (1843-1904)

Hungary

Franz Liszt (1811-1886)

Bela Bartok (1881-1945)

Poland

Frederic Chopin (1810-1849)

Ignace Paderewski (1860-1941)

As these composers are studied, it is hoped that the student's thinking will be so directed that he can see relationships. What was happening in the world when this composer was alive? Was this reflected in the kind of music he wrote? How did the people live then?

One excellent example of a composer using folk tunes is that of Georges Bizet in the "L'Arlesienne Suite, No. 2." In the final selection of the suite, "Farandole," he uses

two old folk tunes. The first of these is a marching song which the children should recognize as the familiar Christmas Carol, "The March of the Three Kings." The other folk tune is a farandole which has been traced to the eleventh century. Suggestions for using this as a listening lesson are found in the Teacher's Guide prepared by Gladys Tipton for the new RCA Adventures in Music appreciation series. In addition to this French music, the Sixth Grade Album contains Russian, German, Spanish, and American compositions.

TO LEARN ABOUT CONTEMPORARY MUSIC AS WELL AS ABOUT THE MASTERS THROUGH "YOUNG KEYBOARD JUNIOR MAGAZINE"

Young Keyboard Junior Magazine, which is published during the school year, contains excellent material for appreciation lessons in the upper elementary grades. The front page story is usually of current interest, or is an anecdote which unifies the remainder of the issue. This appreciation course is not complete without the accompanying recordings. These are beautifully done and will remain permanent assets to the school record library.

No subscription for less than five magazines will be accepted. For class purposes it will be satisfactory to order one copy for every two students. If funds are limited the minimum number of subscriptions can be ordered and the teacher lecture on the contents. The remaining

issues can be placed in the school library where all interested students will have access to them.

The teacher's guide is helpful in planning the lesson. It will also be worthwhile for a teacher to keep a permanent file of these magazines as there is much of permanent value in each issue.

The content of the magazine is planned a year in advance. Therefore, it is advisable to keep the announcement brochure for reference throughout the school term.

TO DEVELOP AN UNDERSTANDING OF FORM IN INSTRUMENTAL COMPOSITIONS

Getting a conception of the composition as a whole is important if we wish to appreciate and understand what the composer is conveying through his music. Form refers to how the composition is put together. Simple song form consists of one theme, then a contrasting theme, after which the first theme is repeated again. This general idea of repetition after contrast is also the foundation of sonata form as used in sonatas for solo instruments, and in symphonies for the symphony orchestra.

A certain amount of repetition is necessary in music to give a feeling of unity. Students should know what to listen for as well as how to listen to the music. Charting the themes on the chalkboard or on music chart paper will make it easier to follow the various themes in a longer

composition. Then as these themes are heard in the work, and as the contrasting themes appear, and the original theme is heard again, etc., the student will have a better understanding of what is taking place in the music.

The following instrumental forms are likely to be encountered in the listening program:

I. Short instrumental forms

Nocturne - a night song.

Etude - a study.

Berceuse - a lullaby.

Impromptu - an improvisation.

Barcarolle - a boat song.

Rhapsody - a mood, generally of an exalted character.

Dance forms

Waltz

Polka

Minuet

Polonaise

Mazurka

Gavotte

II. Longer instrumental compositions

Overture - played as an introduction and usually presents themes which are heard again in the body of the composition. Frequently it is complete in itself.

Prelude - played as an introduction and not heard again.

Intermezzo - coming between two main parts.

Fugue - a very intellectual composition, highly developed from the form of a round or canon.

Sonata - a classic composition for a single instrument.

Concerto - a sonata for a solo instrument with orchestral accompaniment.

Symphony - an enlarged sonata for orchestra.

(from School Music Handbook, Dykema-Cundiff)

TO DEVELOP A DESIRE TO ATTEND LIVE CONCERTS

Although the immediate Tidewater area does not have all the opportunities for concert attendance that a large metropolitan center does, there are a considerable number of free and subscription concerts for those who desire to attend. If a student is brought up in a home where concert attendance is a custom he will begin to attend with his family as soon as he is able to conduct himself properly. However, many of our students are of a transient background remaining with us only a few years, and their families often remain ignorant and keep aloof of what the local community has to offer culturally. The teacher will need to interest these youngsters in concert attendance.

Subscription concerts in the Tidewater area:

Norfolk Symphony Orchestra - 7 concerts
 Community Concert Association - 4 concerts
 William and Mary Concert Series - 4 concerts
 Feldman Chamber Music Society
 Portsmouth Community Concerts Association - 4 concerts

Free concerts in the Tidewater area:

Norfolk Society of Arts (Norfolk Museum)
 Recitals and concerts presented at the Norfolk
 College of William and Mary
 Organ recitals sponsored by the American Guild of
 Organists, Norfolk Chapter
 Concerts at the various churches, especially:
 Epworth Methodist
 Christ and St. Luke's Episcopal
 Royster Memorial Presbyterian
 First Presbyterian Church, Virginia Beach
 Concerts presented by area high school groups
 Band concerts in Lafayette City Park, Norfolk

TO CREATE AN INTEREST IN KEEPING A MUSIC SCRAPBOOK

Keeping a scrapbook is an activity which appeals to this age student. The scrapbook would be a natural place to keep the programs from the concerts attended. Usually the newspaper publicity prior to a concert is quite good, and when there is a visiting artist personality, there

will be ample coverage in the papers. The Sunday Entertainment section will also provide scrapbook material.

In addition to concert items, the student will find the scrapbook a safe repository for reports on musicians, pictures out of magazines about music, and programs in which he has participated, etc.

OBJECTIVES OF THE CREATIVITY PROGRAM

TO CREATE ORIGINAL SONGS, AND CHANTS, AND NOTATE THESE

Creating an original song or chant can be either a group activity or an individual project. It might be setting a poem to music, or perhaps creating both the words and the music. At the sixth grade level the class might be interested in writing an original operetta -- if there has been enough experience in writing songs.

Sixth graders should notate their original songs. If it is a group activity, the song should be written on the board as it is being worked on, and then later copied by the class.

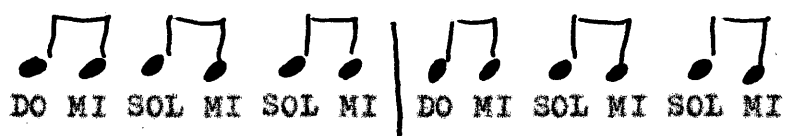
TO PROVIDE OPPORTUNITIES FOR VOCAL AND INSTRUMENTAL IMPROVISATION

The students learn of two kinds of vocal improvisation this year -- the penillion type of singing done in Wales, and the calypso singing of the West Indies. To improvise means to make it up as one goes along. Naturally, the

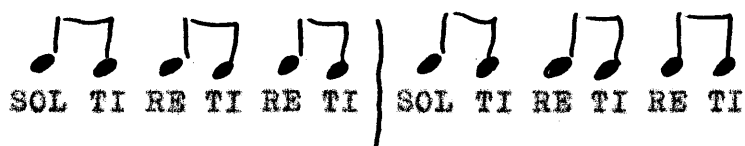
student needs a background of musical experiences before he can possess enough skill and confidence to improvise.

One form of improvisation involves taking the chords which are used in chording and instead of singing just the root tone, the whole chord is used but with rhythmic variations.

The DO chord might be used in a $3/4$ measure in the following manner:



Changing to the SOL chord (Dominant) in the following manner:



There are numerous possibilities when the student can approach this activity with a background of chording and chanting experiences. The bells, auto harp, and the xylophone can be used in the same way.

A feeling for traditional harmonic progression is necessary equipment for harmonic and melodic improvisation. The students need to realize the attraction one chord has for another, and how one tone gravitates to another.

At the beginning stages of melodic and harmonic improvisation, the tones of the pentatonic scale can be used most successfully. The black tones on the piano form the

pentatonic scale, and the black bell blocks can be used too. The auto harp can be adjusted to the pentatonic scale by tuning the strings up one half step. On a small auto harp with the chords C, G⁷, F, B^b, G, and C⁷; the adjusted chords become C[#], G^{#7}, F[#], B, G[#], and C^{#7}. Disagreeable discords are almost impossible with pentatonic melodies, so the experience should be more satisfying to the student. In using syllables -- only DO, RE, MI, SOL, and LA can be used with the pentatonic scale tones, as this scale does not have the FA or TI as found in the diatonic scale.

TO PROVIDE OPPORTUNITIES FOR DRAMATIZATION

Sixth graders enjoy acting and make believe, and this urge for dramatization can be met in several ways:

For the entire class:

1. Creating original plays based upon incidents in the lives of composers.
2. Creating original plays as an outgrowth of listening to music.
3. Adapting such material to dramatization as the "Peer Gynt Suite" story and music by Edvard Grieg -- this is found in Book VI of the Ginn series.

For choral groups:

1. Presenting an operetta for public performance.

Whereas the actual cast in an operetta will consist of the best talent available in the chorus, the remaining students in a large choral group can participate as members of the pit chorus.

If a music teacher is experienced in dramatics he will be able to design the entire production alone. However, many times it will be necessary to seek assistance from other faculty members who can help with the dramatic coaching, dances, make-up, etc. A school operetta often gives opportunity for many faculty members to work together on a common project.

Before an operetta is attempted it is necessary to have an understanding with the administration and the other members of the faculty about the necessity of calling the principals for frequent rehearsals. The music teacher should distribute a schedule of rehearsals to faculty members whose students are involved in the leading roles. In preparing such a schedule the music teacher will ofcourse arrange it so that a different class will be "missed" every day. In that way a certain student will not miss too much instruction in a particular area.

The majority of the chorus members who are in the pit chorus will probably not need to attend rehearsals until the last five or so practices. It is assumed that the chorus music has been rehearsed, memorized, and perfected at regularly scheduled chorus time, and that the

final rehearsals will be used to coordinate the entire production.

TO ENCOURAGE IMPROVISATION OF ORIGINAL DANCES

Original dances are an outgrowth of fundamental rhythmic movements and free expression. When a particular physical movement is performed repeatedly to the same passage in the music, it is a dance. Dancing, then, implies a fixed physical response.

The original dances are these movements which were experimented with in free expression, but have now been refined and assigned definitely to a certain passage of music. All dancers will perform to a given routine rather than as a result of the impulse of the moment.

PLAYING OF INSTRUMENTS IN THE SIXTH GRADE

TO PROVIDE OPPORTUNITIES FOR PLAYING INSTRUMENTAL ACCOMPANIMENTS TO SONGS

There should be many opportunities for sixth grade students to play instrumental accompaniments to the songs sung by the class. The newer textbooks contain suggested rhythmic accompaniments for many of the songs. Playing the rhythm instruments in an appropriate and fitting manner will enhance the performance of many songs. As has been mentioned in the calypso unit, all students should have an opportunity to participate. Likewise, all students

should be given an opportunity to experiment with the instruments in improvisation also.

Counter melodies and harmonies can be played on pitched instruments such as bells and xylophones; chords played on the piano and the auto harp, and rhythm patterns on the rhythm instruments.

TO URGE MUSICAL STUDENTS TO PARTICIPATE IN THE ELEMENTARY BAND PROGRAM

Instruction in band instruments is available to students in the Division elementary schools beginning at the sixth grade level. This instruction is given free, as part of the school day, by instrumental teachers employed by the Division. This teacher often serves several schools and is usually in a particular building only one half day or less per week.

Students from several schools are usually combined to present a concert at the end of the school year. The beginning band students who have progressed sufficiently will also have an opportunity to participate in the All-County Elementary Band Clinic in the spring.

The public school music teacher who has had an opportunity to observe students in music classes over a period of years will be in a good position to indicate those who should have instrumental instruction. In some schools standardized tests are used to determine which students

should participate in the instrumental program. These tests are generally known: The Seashore Measures of Musical Talents, Kwalwasser-Dykema Test, Drake Musical Aptitude Tests, and the Whistler-Thorpe Music Aptitude Test.

The piano is the ideal instrument for beginning music instruction in the earlier years. However, when a student desires to study a band instrument it will be necessary to consider his physical characteristics as this will influence the choice of the instrument. If a school music educator is aware of these, he can direct a child's thinking in regard to which instrument to choose.

Physical and other requirements necessary to play certain musical instruments:

(as found in This Is an Orchestra by Elsa Z. Posell)

1. Students attempting to play an instrument with a cup-shaped mouthpiece like the trumpet or trombone should have straight even teeth and strong lip muscles.
2. Thin lips are best suited for playing instruments with small mouthpieces like the trumpet or the French Horn.
3. For playing the double-reed English Horn and the oboe, the teeth should be straight, not too long, and the lips not too heavy. It is also advisable to have some experience playing another reed instrument before attempting to

play one of these, and the clarinet is recommended as a first instrument.

4. The French Horn requires more than average musical talent and ability as well as a sensitive lip, a good ear, straight teeth, and previous training on another brass instrument if possible.
5. Requirements for playing the trombone are a good sense of pitch as well as of touch, for even slight variations in moving the slide will produce tones either sharp or flat. The student will also require a long arm; therefore, a small student should not be allowed to start on the trombone.
6. The clarinet and the cornet can be played more easily than most of the other band and orchestra instruments. The clarinet especially has practically no physical limitations.
7. Lung power must be considered in playing the tuba, French Horn, and the trumpet; for it takes a great deal of blowing to sustain the sound.
8. For those interested in eventually playing the tympani, the snare drum will be a good place to start. It is advised that no one under eleven years of age be allowed to begin the study of any percussion instrument. However, in learning

to play the snare drum, one should not be over fifteen years of age, because later certain muscles are more set and necessary manipulation of the drumsticks will be harder to master.

The usual elementary band group consists of clarinets, cornets and trumpets, flutes, a trombone or two, probably a saxophone, and an over-abundance of snare drums.

Instruments for beginning band instruction are not furnished by the schools and parents must make their own arrangements with the music stores. Quite frequently a three month rental plan with option to buy, with rental fees applicable to purchase price, is used.

EVALUATION OF THE SIXTH GRADE MUSIC PROGRAM

SINGING

Has proper singing posture and position become routine, or is it still necessary to remind the class how to sit and stand while singing?

Have the students had many opportunities to sing during this year when their child voices are at the highest point of development?

Has the program included rote, observation, and reading songs?

Has the class had opportunities for chording?

Is part singing done with assigned parts?

What efforts have been made toward achieving good ensemble in singing?

Does the student understand the purpose of tone blending?

What opportunities have there been for individual and small ensemble singing?

How many sixth graders are participating in the selected school choir?

Have you experimented with ear-harmony?

Have the students studied the folk music of the countries studied in social studies?

What songs have been added to the cumulative song repertoire?

FUNDAMENTALS

Has the minor mode been emphasized?

Can the students recognize the minor mode by sound and sight?

Are the students acquainted with the pentatonic scale and its place in music?

Are the students more skillful in naming key signatures?

Have the letter names for the staff been introduced?

Has the class written notation on music paper?

How large a musical vocabulary does the class possess?

RHYTHMS

Have you emphasized the importance of syncopation in present-day music?

Are the students aware of the characteristics of Latin-American music -- syncopation, tying through from last beat through beat one of the next measure, triplets, polyrhythm, etc.?

What European folk dances have been studied?

Has the class experimented with calypso?

What experiences has the class had in conducting?

Has the class explored unusual meters?

LISTENING

What composers have been studied? What selections heard?

Is Young Keyboard Junior Magazine used for appreciation?

Has form in instrumental compositions been studied?

Can most of the class identify the familiar instruments by sound and sight?

How many of the class have attended concerts this year?

How many students are keeping music scrapbooks?

CREATIVITY

Have the students created original songs and chants and notated these? Created original dances?

Have there been opportunities for vocal and instrumental improvisation?

Have there been opportunities for dramatization?

INSTRUMENTS

What opportunities have there been for playing the piano, auto harp, melody flutes, rhythm instruments, home-made bongo drums, maracas, claves, bells, and xylophone?

How many of the class are participating in the elementary band program?

THE SEVENTH GRADE

SINGING

FUNDAMENTALS

LISTENING

RHYTHMS

CREATIVITY

PLAYING INSTRUMENTS

SOCIAL STUDY EMPHASIS:

"Living Democratically in Virginia with
Greater Appreciation of Its History,
Geography, and Government"

Reference key to song books:

| | | |
|-----|--|------------------------|
| G | <u>Singing Juniors</u> | Ginn Publishing Co. |
| F | <u>Music Sounds Afar</u> | Follett Publishing Co. |
| SB | <u>Music in Our Life</u> | Silver Burdett Co. |
| ABC | <u>Music for Young Americans</u> , VII | American Book Co. |
| BI | <u>Birchard Music Series</u> , VII | Summy-Birchard Co. |
| LWM | <u>Living with Music</u> , Vol. I | M. Witmark and Sons |

THE SEVENTH GRADE MUSIC PROGRAM

CHARACTERISTICS OF THE STUDENT

As the student enters the seventh grade he is suddenly a new creature -- no longer the child but also far from being a young adult. Those who work with this age student may have difficulty in understanding the inconsistencies of their personalities. For the most part they are emotionally unstable and at one moment they may act like children and the next they want to be considered adults. Adolescents may be rebellious today, but cooperative tomorrow. These youngsters are probably as troubled and confused over these inconsistencies as are the adults who work with them. Adolescents are inclined to be idealistic and conflicts may develop between their ideals and their behavior.

Students in this age grouping are sensitive and fear being different from the group. They suffer keenly if they are required to wear clothes which are markedly different from those of the group.

The school is concerned with helping students make the best possible social adjustment and with helping them to assume the responsibilities which a democratic society places on them, as well as to develop their skills. Developing skill in the arts (music) is an effective means of self-realization for adolescents, and it is an aid in

achieving social security and balance. The group's natural interest in team work can be fostered through musical activities and this affords a means whereby adolescents may learn self-control and self-direction and obtain practice in the democratic process.

Fatigue is common in this age group because of over-activity and rapid growth. Best results are obtained when members of the home and the school personnel cooperate in seeing that the adolescent's day is not too full of activity and the time is provided for adequate rest and relaxation.

THE PLACE OF MUSIC IN THE SEVENTH GRADE CURRICULUM

Music in the seventh grade is of great importance in the general curriculum of our Division Schools, because this is the average pupil's last experience with formal music instruction. From eighth grade through twelfth grade music is an elective, and only those students with special talent for performance continue with the program of music electives. Therefore, what happens in seventh grade music will in a large measure determine the future cultural tastes of our students.

The type of required music program in the seventh grade is usually known as "General Music." General music in the Division is an extension of the elementary music program, and includes a variety of activities: singing,

listening, rhythmic experiences, learning about composers, opportunities for creativity, and the playing of instruments. Learnings in music, when thoughtfully planned and gently guided into accomplishment, should result in musical understanding and musical enjoyment. It is necessary for the teacher to make every effort to understand the adolescent in relation to his musical growth and to open new doors for him.

THE MUSIC TEACHER AND CLASSROOM MANAGEMENT

As the teacher works with the adolescent he will need to channel the pupil's great vitality and enthusiasm toward a musical interest; if this has not been accomplished in previous years of music classes. The teacher must also keep in mind the driving force of the adolescent in wanting to belong to a group and engage in its activities, their desire to run their own show which will provide opportunities for cooperative teacher-pupil planning, their great curiosity for new experiences, and the friendliness inherent in most students if they are allowed to be friendly.

The teacher will need to be firm, patient, friendly, and possess a sense of humor. Also he will need to have clear-cut objectives of what he hopes to accomplish during the year. The students will also appreciate knowing why they are in music and what they are trying to learn. The music class must have value for them in a functional sense.

Music educators are paid to educate, and one who teaches this age group works "like mad" all day, and then must plan "like mad" all night. One of the great problems at this age level is class discipline, and discipline in the general music class is largely dependent upon effective planning. One noted music educator quipped that what is needed to teach music in the seventh grade is "a policeman who can play the piano!"

SUGGESTIONS CONCERNING CLASSROOM MANAGEMENT

1. Try to arrange for a longer period of time for music than the traditional thirty minutes allowed in the lower grades.

2. Have everything ready for the seventh grade class when it arrives, so that the tempo of the class can be moving at all times.

3. Be thoroughly familiar with your lesson plan, and place the program (lesson procedure) for the day on the chalkboard when it is advantageous to do so.

4. The appearance of the room in which music is held is very important. Plants, pictures, up-to-date bulletin boards, and various musical objects such as busts of composers, etc. add to the attractiveness of the room.

5. Assign seats to the students to avoid confusion. Organized seating is necessary because of the changes in voices, and singing in parts will require assigned seats.

6. Use student help to distribute and collect books and materials.
7. Begin the lesson promptly and keep it moving.
8. The modulation of the teacher's voice is important. Avoid strident, nasal scolding.
9. Good posture must be practiced by the teacher as well as by the students.
10. The teacher should be friendly, understanding, helpful, fair, and sincere enough to win the respect of the students.
11. Strive for full participation of the class as this increases attention and interest. The busier the students are, the better they like it.

Desirable music equipment for seventh grade classes:

1. Piano.
2. A good phonograph.
3. A library of recordings, and the albums of records to accompany the song texts.
4. Chalkboard.
5. Bulletin board.
6. Staff liner.
7. Director's music stand.
8. Batons for conducting.
9. Auto harp.
10. Textbook from a modern series, one for each pupil.

11. Tuned resonator bell blocks.
12. Supplementary song books.
13. Library books on musical subjects, and music magazines.
14. Photographs of composers and artists.
15. Tape recorder.
16. Rhythm instruments, including the Latin-American type instruments.
17. Xylophones.
18. Staff paper for music writing and creative experiences.
19. Charts of Orchestral Instruments.
20. Music chart paper for charting themes of compositions heard in listening lessons.

OBJECTIVES OF THE SEVENTH GRADE SINGING PROGRAM

To emphasize proper singing position, and to introduce the elements of voice production

To help the boy approach the coming voice change with confidence, and to keep him singing through the change

To sing expressively and capture the mood of the song

To introduce the use of numbers for song reading

To continue a program of rote, observation, and reading in learning new song material

To sing in unison, two part, three part, and SAB if possible

To continue chording experiences

To achieve greater satisfaction in singing ear-harmony

To provide choir experiences for selected voices

To correlate the singing program with social studies

To add on to the cumulative song repertoire

To provide opportunities for group singing in music assemblies and regular assembly programs

To encourage solo singing and small ensemble singing

TO EMPHASIZE PROPER SINGING POSITION, AND TO INTRODUCE
THE PHYSICAL ELEMENTS INVOLVED IN VOICE PRODUCTION

The major concern regarding singing in previous elementary years was that the child would find his singing voice and then use it to experience the exhilaration one feels when singing. Unless there appeared a visible vocal fault, nothing was said about tone production or vocal technique. When a student was told to "sit tall and stand tall and think about the words as you sing," it was hoped that vocal production would be satisfactory. The main concern at that time was to interest the child in singing, and for him to enjoy singing as he did it.

But this child is now an adolescent who is curious about himself, and about his voice -- he is also anxious to improve his efforts and is willing to apply himself if he understands what the end purpose is.

Proper singing position should never be taken for granted. Even adults in choirs need frequent reminders. Proper sitting position for singing for this age and for adults as well:

1. Place both feet flat on the floor.
2. Maintain a straight spine with the body tilted slightly forward from the back of the chair.

There are six major points to be observed in the standing position for singing:

1. The spine must be straight.

2. The head must be erect -- perpendicular to the shoulders and body.
3. Chest should be high, not strained, or shoulders pulled back.
4. There should be a slight expansion of the lower ribs.
5. Stand with the feet slightly apart and the right foot a few inches in advance of the left.
6. The balance of the body weight should be slightly forward.

(taken from Artistic Choral Singing, by Dr.
Harry Robert Wilson, Schirmer)

Learning how the voice is produced will be of interest to the seventh grader. There is an excellent movie available from the Division Audio-Visual Center which is titled "Your Voice." This film portrays and explains the four elements of voice production: respiration, phonation, resonance, and articulation. It is recommended that this Encyclopaedia Britannica Film be shown the class early in the year, as this film will give a background for understanding the physical changes involved in the boys' voice changes.

Before showing the film, direct the thinking of the class by asking:

"How are speech and song produced?"

"What in the throat produces the actual sound?"

Show the large chart of the human head and throat from the Human Physiology Series which will probably be in your school's teaching supply center in the library. Explain what happens when a sound is produced, and indicate the involved parts on the chart.

If your school does not have this chart, prepare (or ask an artistically inclined student to do it) a poster board size side view of the human head and throat as found in Dykema's School Music Handbook, page 408, and in The Emergent Voice by Westerman, page 36. If you have neither of these books in your personal library, you will probably be able to find the desired sketch in a health book or in an encyclopaedia.

Seeing this chart before viewing the film will make a fine preparation for the actual viewing. Also place on the board the following terms, and discuss:

1. Posture and respiration - good posture, and the breath must move.
2. Phonation - the breath moving through the larynx sets the vocal chords to vibrating in vowel sounds.
3. Resonation - the vibrations are enforced by the resonant chambers.
4. Articulation - process by which the consonant sounds are made.

The following material is taken from the teacher's

guide which accompanies the film.

Your Voice - Encyclopaedia Britannica Films, Inc., available from the Division Audio-Visual Center, running time about eleven minutes.

After a brief introduction showing how both men and animals have the power of producing sound, the film analyzes the process of phonation. Animated drawings direct our attention to the larynx, or voice box. We see that this organ rests on top of the windpipe and serves as a valve in the breathing mechanism. The film establishes for us the location of the glottis, which stops the passage of air. Breath vibrates the partly closed folds of the glottis and sets up sound waves. (phonation) A remarkable sequence follows which shows the vocal folds in action, and we hear the actual sound being made by them.

Next, animated drawings illustrate the process of respiration and show how air is breathed in and out of the lungs. We learn that breathing action is caused by changing the capacity of the chest cavity. The film shows how this capacity is changed by the in-and-out movement of the lower ribs, and by the up-and-down movement of the diaphragm muscle. A remarkable X-ray motion picture sequence illustrates this action and clearly shows the coordination of rib movement with movement of the diaphragm.

An "artificial larynx," a bellows with a reed in a

whistle, then illustrates the principle of resonance. The film shows how the tone is produced by the artificial larynx and is modified by various glass resonators (test tubes). Then it shows how this tone can also be modified by the resonators in the human head. Animated drawings illustrate these resonating cavities and show how various vowel tones are formed.

Articulation, by which the consonant sounds are made, is illustrated by close-up photography of lip movements and by animated drawings which show the movement of the articulators such as the lips, teeth, tongue and the palate. We learn that the rapidity with which the articulators can change from one sound to another is unique in human speech. The film explains that exercise can greatly improve the ability to articulate and thus improve speech. In a classroom scene we observe speech improvement techniques which include the practice of well-known exercises and the use of such aids as tooth props and oscilloscopes.

In closing, the film reminds us that the four simple elements of voice production -- respiration, phonation, resonance, and articulation, combine to make the voice our most direct means of communicating ideas and emotions.

TO HELP THE BOY APPROACH THE COMING VOICE CHANGE WITH CONFIDENCE, AND TO KEEP HIM SINGING THROUGH THE CHANGE

Up until the time of adolescence, the voices of boys

and girls are very much alike. During adolescence both the boys and girls experience a time of 'changing voice' which is much more noticeable in the voices of the boys.

After the class has seen the film "Your Voice" both boys and girls should be able to understand what changes are taking place inside their throats as well as in the external part of their bodies. As their bodies grow larger, so the voice does likewise.

All normal boys will experience a change of voice. There are some warning signs which will be helpful for the teacher to know when the change is beginning:

1. A heavier, richer quality.
2. Higher notes are harder to sing, and there will be evidence of straining.
3. The speaking voice sounds deeper.
4. Loss of voice control which is due to rapid and uneven growth in the larynx.
5. Control of the body becomes difficult.
6. The voice becomes resonantly beautiful.

Each voice at this age level is an individual problem and must be treated accordingly. As the voices are tested at the beginning of the year, some boys will have unchanged voices, other voices will be in the process of changing, and some few will have changed completely.

The speaking voice also places a boy in one of three

groups. Voices may be classified through the speaking voice, and in most cases this will be surprisingly accurate. Shortly before the boy moves into the period of adolescence his voice will become exceedingly brilliant. The boy must then be watched closely and when the first signs of strain or out-of-tune singing appear, he must be moved to the lower part. The natural tendency of the voice is to go down gradually. It will become increasingly difficult to sing the high tones. When this happens he must be moved down to the part he can sing comfortably. Formerly the English choir masters kept their boys on the high part as long as possible. However, the current view is to assist the voice in its downward progress by keeping the boy singing but moving him to lower parts as his voice lowers.

The teacher should make it clear to the boy not to worry about what will happen as this is a perfectly natural phase of development. Then, too, it must be stressed that nature cannot be hurried in settling the voice, and finally that the voice development is helped by avoiding strain in trying to sing high too long, or low too soon. The teacher will need to keep a close check on the voices throughout the year.

The sympathetic teacher can develop in these students an intelligent interest in their voices and confidence in their growing vocal skill. It is urgent that the boy be

kept in contact with vocal and choral music at this time. It is not unusual for a boy to experience a mental and physical reaction to vocal and choral music during this trying period, and unfortunately, many boys if left ignored, terminate their contact with music permanently.

The editors of the seventh grade books have provided ample material for the different levels of voice development within a given grade. Many songs are arranged so that the alto-tenor or baritone has much of the melody.

Suggested songs for changing voices:

| | | |
|---------------------------------|----|--------|
| "One More River" | G | p. 16 |
| "Cowboy's Meditation" | G | p. 45 |
| "Jeannette" | G | p. 74 |
| "How Times Have Changed" | G | p. 87 |
| "So Long" | G | p. 112 |
| "By the Singing Water" | F | p. 34 |
| "The Flower Peddlers" | F | p. 40 |
| "Dearest Land" | F | p. 172 |
| "Robin Hood" | F | p. 183 |
| "I Ride an Old Paint" | SB | p. 6 |
| "Big Corral" | SB | p. 8 |
| "Gospel Train" | SB | p. 33 |
| "Calaloo" | SB | p. 64 |
| "While Strolling Through . . ." | SB | p. 144 |

Suggested songs for changing voices (con.)

| | | |
|------------------------------------|-----|--------|
| "Sweet Rosie O'Grady" | ABC | p. 190 |
| "Wait Till the Sun Shines, Nellie" | ABC | p. 183 |
| "On the Banks of the Wabash" | ABC | p. 174 |
| "Boola Boola" | ABC | p. 171 |
| "Battle Hymn of the Republic" | ABC | p. 168 |
|
 | | |
| "Home to Our Mountains" | BI | p. 56 |
| "Drill Ye Tarriers, Drill" | BI | p. 112 |
| "Who Is Like Thee?" | BI | p. 180 |
| "Go Down, Moses" | BI | p. 183 |
| "The Nightingale" | BI | p. 246 |
|
 | | |
| "The Wraggle-Taggle Gypsies, O!" | LWM | p. 38 |
| "Come Back to Sorrento" | LWM | p. 40 |
| "Go Down, Moses" | LWM | p. 44 |
| "Night Herding Song" | LWM | p. 65 |
| "O Wondrous Light" | LWM | p. 41 |

TO SING EXPRESSIVELY AND CAPTURE THE MOOD OF THE SONG

Because music is a language of feeling and emotion, how a song is sung, or how a work is performed, will determine its effectiveness.

Since music is a non-verbal means of communication, and its effectiveness depends upon the "feeling" or "mood" projected by the performer, its production should involve as artistic a situation as possible. The teacher should

strive to awake a sensitivity in the student to the message of the music at this time of great physical and emotional development as puberty period is approaching.

It is one matter to recognize the particular mood of a composition as performed by others and to identify it as a march, lullaby, dance, etc., and another matter to be the actual performer, or participant in creating the mood.

Each music text contains a wealth of expressive material with directions for interpretative performance. The teacher should provide contrasting materials to give the broadest experiences.

TO INTRODUCE THE USE OF NUMBERS FOR SONG READING

There will be a wide difference in the ability to read music within the average seventh grade class. The students who have begun instrumental work will move ahead with greater assurance because of individual practice in note reading. Many instrumental teachers also have students to sing instrumental parts before playing.

In previous class experiences, the students have used the SOL-FA syllables for song reading. In the sixth grade the letter names for the treble clef were presented. Using numbers in song reading will create an understanding of pitch relationships which will be beneficial when writing scales.

It is also important that students see and hear notes

Rounds, canons, or short songs for reading (con.)

| | | |
|------------------------------|-----|--------|
| "Willie, Willie, Will" | BI | p. 11 |
| "Above the Plain" | BI | p. 46 |
| "The Tree in the Wood" | BI | p. 130 |
| "The Deaf Woman's Courtship" | LWM | p. 57 |
| "O, No, John" | LWM | p. 66 |
| "Vieni Sul Mar" | LWM | p. 33 |

TO CONTINUE A PROGRAM OF ROTE, OBSERVATION, AND READING
IN LEARNING NEW SONG MATERIAL

Learning a new song involves the interaction of rote presentation (by the teacher or the phonograph), observation by the student as directed by the teacher, and more or less application of the techniques of reading, (depending upon the individual student's ability). The students must have an understanding of the score and an aural concept of the melody before they can sing a song accurately. Therefore, the printed page of music must be intelligible to them.

Procedure for presenting a song:

1. Teacher sing song, or play a recording of it - books may be open, or closed as desired.
2. Ask several questions, with emphasis upon the rhythmic or melodic characteristics of the song.
3. Play again, and ask class to observe notation closely. Suggest specific things to hear and see.

4. Sing softly with recording or teacher.
5. Find like and contrasting phrases.
6. Do the phrases, melodic lines, and rhythmic pattern give a clue to the expression?
7. Discuss meaning of the song - what words are most important, etc.
8. Endeavor to sing the song as artistically as possible.

TO SING IN UNISON, TWO PART, THREE PART, AND SAB IF POSSIBLE

Singing unison and easy part songs, encompassing a wide range of interests from the recreational, fun-type song to the sacred and art songs, is still the fundamental core of the general music program. Everybody can participate immediately in singing a unison song. Singing interesting and singable unison songs helps to unify a classroom.

If a class has had a meager music background before coming to the seventh grade, satisfying music experiences can be achieved by singing unison songs which have been selected as having special appeal for this age group.

The difficulty of the part singing done will depend upon the past musical experience of the class, their ability to read the musical score, and the stage of physical development -- whether SSA or SAB when attempting three parts.

The success of singing in harmony is relative to the "feeling" for parts. If this has been properly developed

in the previous years, and if there has been a continuity of instruction and a fairly permanent student body, many seventh graders should be ready to move ahead with harmonic singing.

If a class is inexperienced, it is suggested that the teacher refer to the discussions for initiating part singing as found in the fifth and sixth grade sections.

The majority of songs found in the textbooks can be utilized as unison songs, unless the melodic range is too great.

Suggested songs for two part singing:

| | | |
|-----------------------------|----|--------|
| "Serenade Medley" | G | p. 33 |
| "Buffalo Gals" | G | p. 70 |
| "Cara Nina" | G | p. 90 |
| "Advice to Mischa" | F | p. 14 |
| "Farewell, Dear Friend" | F | p. 89 |
| "The Arrow and the Song" | F | p. 126 |
| "Amsterdam" | SB | p. 18 |
| "Good Friends, Good Fellow" | SB | p. 37 |
| "The Marines' Hymn" | SB | p. 104 |
| "All Creatures of Our God" | BI | p. 170 |
| "The Gypsy Forge" | BI | p. 58 |
| "The Yellow Rose of Texas" | BI | p. 140 |

Suggested two part songs (con.)

| | | |
|---------------------------|-----|-------|
| "Ma Bella Bimba" | ABC | p. 31 |
| "The New River Train" | ABC | p. 44 |
| "The Upward Trail" | ABC | p. 85 |
| "Pretty Maid, Come Along" | LWM | p. 32 |
| "At Maxim's" | LWM | p. 77 |
| "Strike up the Band" | LWM | p. 79 |

Suggested three part songs:

| | | |
|-----------------------------------|-----|--------|
| "Stodola Pampa" | G | p. 9 |
| "Rosalinda" | G | p. 72 |
| "Jeannette" | G | p. 74 |
| "A Mexican Medley" | F | p. 110 |
| "Song to the River" | F | p. 170 |
| "Robin Hood" | F | p. 183 |
| "Deep in the Heart of Texas" | SB | p. 131 |
| "Give Me Your Tired, Your Poor" | SB | p. 140 |
| "In the Good Old Summertime" | SB | p. 148 |
| "Jacob's Ladder" | BI | p. 182 |
| "Walking at Night" | BI | p. 58 |
| "Pat-a-pan" | BI | p. 232 |
| "Somebody's Knocking" | ABC | p. 70 |
| "When Johnny Comes Marching Home" | ABC | p. 167 |
| "The Band Played On" | ABC | p. 180 |

TO CONTINUE CHORDING EXPERIENCES AND TO ACHIEVE GREATER SATISFACTION IN SINGING EAR-HARMONY

Chording experiences and ear-harmony improvisation should be continued in informal situations as the class uses singing for moments of recreation and relaxation. The Silver Burdett textbook has several pages of song texts (no music given) with auto harp chords (letters only). This is found on pages 185-190. This material could easily be used for informal singing, chording, ear-harmony, and creativity.

On the other hand, if a group is not ready for singing in harmony, it is suggested that the teacher refer to the sections on chording and ear-harmony in the fifth and sixth grade sections and apply the procedures for chording and ear-harmony to the seventh grade group.

TO CORRELATE THE SINGING PROGRAM WITH SOCIAL STUDIES

The Social Studies emphasis for Grade VII is "Living Democratically in Virginia with Greater Appreciation of its History, Geography, and Government."

It will be possible to locate some American folk songs, work songs, spirituals, and composed songs in all the Grade VII books used in this Guide. However, two of these are excellent resource material:

1. Living with Music, "I Hear America Singing," pages 43 - 72, traces the development of American music from folk tunes to present-day musical comedy.

2. Music for Young Americans, American Book Company, Book VII, is an outstanding musical correlate with the social studies program. This entire music book is designed to supplement American History and can be used equally effectively with the Virginia History in our Division's Curriculum. There are songs from Pre-Revolutionary times, the Revolution, War of 1812, Westward Expansion, War Between the States, the Cowboy Era, and up through the Gay Nineties. Each section is introduced with background material, and many individual pages have explanatory notes.

TO PROVIDE CHOIR EXPERIENCES FOR SELECTED VOICES

The elementary school choir is discussed in the sixth grade section. Please refer to this for information. The sixth and seventh grade choral groups can be combined effectively.

TO PROVIDE OPPORTUNITIES FOR GROUP SINGING IN MUSIC ASSEMBLIES AND REGULAR ASSEMBLY PROGRAMS

Unfortunately, most of the schools in the Division possess Multi-Purpose Rooms. With such an arrangement, assembly programs are not regularly scheduled. However, whenever there is an assembly, the music teacher should ask to have a short time of assembly singing. Such a "sing" can be spontaneous as far as the students are concerned, or it can be pre-arranged with the students knowing exactly what songs will be used before they report to the assembly.

The latter is particularly effective at Christmas time. The final result is certainly more satisfying if the students have memorized the songs and can sing them well.

TO ENCOURAGE SOLO SINGING AND SMALL ENSEMBLE SINGING

The average seventh grader will be most reluctant to sing alone, unless he is accustomed to this from previous years. It is best to proceed cautiously, and to begin with small ensembles, and then lead into solo singing. Both solo and ensemble singing will help develop independence in singing.

TO ADD ON TO THE CUMULATIVE SONG REPERTOIRE

These are songs which should be known by everyone as a part of our cultural heritage. On the other hand, as everyone knows these songs, there will be a ready repertoire for assembly singing and recreational periods.

Songs on the Cumulative Repertoire which are in the seventh grade books:

| | | |
|----------------------------------|---|--------|
| "America, the Beautiful" | G | p. 130 |
| "Fair Cuba" | G | p. 110 |
| "Faith of Our Fathers" | G | p. 140 |
| "Hark! the Herald Angels Sing" | G | p. 155 |
| "I've Been Workin' on the R. R." | G | p. 7 |
| "Jingle Bells" | G | p. 17 |
| "O Little Town of Bethlehem" | G | p. 136 |

Cumulative Repertoire songs (con.)

| | | |
|----------------------------------|----|--------|
| "Prayer of Thanksgiving" | G | p. 151 |
| "Silent Night" | G | p. 171 |
| "The Star Spangled Banner" | G | p. 133 |
| "America, the Beautiful" | F | p. 174 |
| "Billy Boy" | F | p. 208 |
| "Down in the Valley" | F | p. 139 |
| "The First Noel" | F | p. 216 |
| "Lullaby and Goodnight" | F | p. 30 |
| "Now Thank We All Our God" | F | p. 214 |
| "Short'nin' Bread" | F | p. 28 |
| "Sourwood Mountain" | F | p. 204 |
| "All Through the Night" | SB | p. 61 |
| "America" | SB | p. 113 |
| "America, the Beautiful" | SB | p. 114 |
| "The American Hymn" | SB | p. 91 |
| "The Army Goes Rolling Along" | SB | p. 108 |
| "Auld Lang Syne" | SB | p. 185 |
| "Deck the Hall" | SB | p. 189 |
| "Dixie" | SB | p. 130 |
| "The First Noel" | SB | p. 189 |
| "Home on the Range" | SB | p. 187 |
| "I've Been Workin' on the R. R." | SB | p. 190 |
| "Jacob's Ladder" | SB | p. 29 |
| "Jingle Bells" | SB | p. 134 |

Cumulative Repertoire songs (con.)

| | | |
|-----------------------------------|-----|--------|
| "Joy to the World" | SB | p. 189 |
| "The Marines' Hymn" | SB | p. 104 |
| "O God, Beneath Thy Guiding Hand" | SB | p. 74 |
| "Santa Lucia" | SB | p. 44 |
| "The Star Spangled Banner" | SB | p. 102 |
|
 | | |
| "America" | BI | p. 81 |
| "Caisson Song" | BI | p. 90 |
| "Carmen, Carmela" | BI | p. 32 |
| "Deck the Halls" | BI | p. 230 |
| "Down in the Valley" | BI | p. 165 |
| "Hail Columbia" | BI | p. 78 |
| "Home on the Range" | BI | p. 138 |
| "I've Been Workin' on the R. R." | BI | p. 115 |
| "Jacob's Ladder" | BI | p. 182 |
| "The Marines' Hymn" | BI | p. 84 |
| "Prayer of Thanksgiving" | BI | p. 201 |
| "She'll Be Comin' Round . . ." | BI | p. 120 |
| "Song of Hope" | BI | p. 66 |
| "Sourwood Mountain" | BI | p. 72 |
|
 | | |
| "America, the Beautiful" | ABC | p. 217 |
| "Battle Hymn of the Republic" | ABC | p. 168 |
| "Deep River" | ABC | p. 65 |
| "Hail Columbia" | ABC | p. 26 |

Cumulative Repertoire songs (con.)

| | | |
|-----------------------------------|-----|--------|
| "It Came upon the Midnight Clear" | ABC | p. 213 |
| "Sidewalks of New York" | ABC | p. 186 |
| "The Star Spangled Banner" | ABC | p. 218 |
| "When Johnny Comes Marching Home" | ABC | p. 167 |
| "Yankee Doodle" | ABC | p. 6 |
|
 | | |
| "Cindy" | LWM | p. 66 |
| "Come, Ye Thankful People" | LWM | p. 115 |
| "Down in the Valley" | LWM | p. 58 |
| "Drink to Me Only . . ." | LWM | p. 92 |
| "Yankee Doodle" | LWM | p. 13 |

OBJECTIVES OF THE SEVENTH GRADE FUNDAMENTALS PROGRAM

To introduce the bass clef

To develop skill in applying alphabet letters, syllables,
and numbers to musical notation

To present elementary physics of sound

To explore the mechanics of the piano

To introduce basic theory

THE SEVENTH GRADE FUNDAMENTALS PROGRAM

TO INTRODUCE THE BASS CLEF

Up until this time the elementary school music class has been concerned with notation shown in the treble clef. The few exceptions have been instrumental excerpts using both treble and bass clef.

However, with the boys' change of voice being eminent, it is necessary to introduce the bass clef. If the student has formed the following concepts, the understanding of the bass clef will not be difficult:

1. Only the first seven letters of the alphabet are used in music, but these are used repeatedly.
2. Within a given octave each tone sounds higher or lower in relation to its position in the alphabet.

The presentation of the bass clef should be an outgrowth of a song with a "bass" part. This experience will be all the more meaningful if the song chosen contains the same part written for unchanged voices in the treble clef as the changed voices have in the bass clef.

The bass clef should be taught as part of the great staff of eleven lines, and as such, it is definitely related to the treble clef.

Suggested procedure:

1. Draw the great staff of eleven lines.

2. Lightly erase the "Middle C" line.
3. Name the scale degrees of the treble clef and label the illustration. This should proceed easily as far downward as the space D below the treble clef.
4. Sketch in leger line for C. Add the space below, the next line, and then direct the attention of the class to the fact that we are now in the lower staff, the bass clef.
5. Label all the staff degrees and the class will note that the degrees are named consecutively with the alphabet.
6. A piano demonstration is helpful now, as one can see as well as hear the continuity as the pitches are played on the keyboard.

Suggested songs for introducing the bass clef:

| | | |
|----------------------------------|----|--------|
| "Cowboy's Meditation" | G | p. 45 |
| "Ah, How the Moon Is Shining" | G | p. 94 |
| "So Long" | G | p. 112 |
| "By the Singing Water" | F | p. 34 |
| "Tee Nickel, Tee Nackerl" | F | p. 64 |
| "The Happy Wanderer" | F | p. 90 |
| "I Ride an Old Paint" | SB | p. 6 |
| "Timber Song" | SB | p. 16 |
| "Keep in the Middle of the Road" | SB | p. 26 |

Suggested songs for bass clef (con.)

| | | |
|--------------------------|-----|--------|
| "Trampin'" | BI | p. 18 |
| "Blow the Man Down" | BI | p. 94 |
| "Dinah" | BI | p. 116 |
| "Oh! Susanna" | ABC | p. 119 |
| "Patrick on the Railway" | ABC | p. 120 |
| "Hawaiian Luau" | ABC | p. 122 |

TO DEVELOP SKILL IN APPLYING ALPHABET LETTERS, SYLLABLES, AND NUMBERS TO MUSICAL NOTATION

The success of future musical participation in the secondary schools will depend largely upon the individual's comprehension of the musical score. This will involve some practicing:

1. Through notating phrases.
2. Sight singing experiences, using syllables, letters, and numbers interchangeably.
3. Using mystery tunes.

TO PRESENT ELEMENTARY PHYSICS OF SOUND

Some music time should be devoted to the physics of sound. Several simple demonstrations can help develop concepts regarding the transmission of sound. The vibrating string can be demonstrated by the auto harp strings. Comparative sizes of strings in relation to the pitch difference is also easily realized from observing the strings on the

auto harp. A tuning fork which has been struck and plunged quickly into a bowl of water will disturb the water so that some of it will spew out. An "A" 440 fork is much better for this as it vibrates quicker than the "C" 256 fork and thus gives a more spectacular demonstration.

Some questions for the class to consider:

1. What is sound? Sound is something we hear. There are sounds all around us; some qualify as noise, others as music.
2. What is happening at the beginning of sound? Something is moving or vibrating very fast. All sounds are caused by vibrations; but irregular vibrations are called noise, and the regular vibrations are called music.
3. How does the sound travel from the vibrating object to our ears? By means of sound waves which disturb the tiny particles of air around us. This disturbance spreads out in all directions very much like a pebble being thrown into the water.
4. Which of the following substances transmits sound the most rapidly? Water? (4400 ft. per sec.)
Air? (1100 ft. per sec. depending upon temperature)
Rubber? (225 ft. per sec.) Iron? (16500 ft. per sec.)
5. Why do sounds sound different? Because of the body producing the sound, and the pitch and intensity of the sound. A high tone is caused by rapid vibrations;

the greater the number of vibrations, the higher the pitch. Low pitch is produced by slower vibrations -- the slower the vibrations, the lower the pitch.

Loud tones are caused by bigger, more intense in energy vibrations. Soft tones are produced by smaller vibrations with less amplitude in the wave, or less energy.

6. What is the range of vibration a human ear can hear? The human ear can detect from 20 to 15,000 vibrations per second.

Vibrations per second of tones in C scale:

| | | |
|-----------------------|---------------------------|-----------------------|
| Middle C ¹ | 256 vibrations per second | |
| D ¹ | 288 | |
| E ¹ | 320 | It is important that |
| F ¹ | 341 | students realize the |
| G ¹ | 384 | rate of vibration |
| A ¹ | 440 | doubles every octave. |
| B ¹ | 480 | |
| C ² | 512 | |

TO EXPLORE THE PIANO

This should be a two-fold purpose; first, to understand how the piano functions, and secondly, to learn the notes on the piano keyboard.

Living with Music, pages 7 - 9, gives some resource material on the history of the piano. The Steinway book,

People and Pianos, will also be of help (even if it is slightly commercial).

Remove the outer covering of the front of an upright piano so that the class can see the strings mounted on the sounding board. Call attention to the three strings for one note, observe what happens when a key is struck, or when the pedals are used.

The recording "Said the Piano to the Harpsichord" should be used in connection with this unit.

Locating notes on the piano keyboard will be an interesting experience for students who have regarded the piano keyboard as a black and white maze. Individual cardboard keyboards will be helpful at this time. If these are not available, ask the class to draw a keyboard as it is being discussed.

Begin by reviewing the staff degree names, both bass and treble, from a staff placed on the chalkboard.

Ask a student who is familiar with the piano keyboard to locate the notes on the keyboard as these are named.

Ask a student who is not familiar with the keyboard to come up to the piano and then describe what he sees. Lead him to describe the black notes in patterns of twos and threes. Observe that each octave repeats.

Locate Middle C. Locate all the C's by finding the white note immediately to the left of the black twos. Locate all notes, using the groups of twos and threes as points

of reference. Allow for as much individual participation as there is time. Students whose initials are contained in the "music letters" enjoy locating their "notes" on the keyboard.

This piano keyboard experience can be continued as long as there is time and interest. Students will delight in "picking out" simple tunes at the keyboard. It will be possible to reach some students through this experience who are antagonistic toward singing.

TO INTRODUCE BASIC MUSIC THEORY

Specific objectives in theory for the seventh grade are: writing the easier Major scales with their relative minors, recognizing Major, minor, and perfect intervals, constructing and recognizing chords.

Prerequisites for this experience must include an understanding of the staff and the piano keyboard. The latter is most important in writing the scales.

Place the C scale on a staff on the chalkboard. Display a large piano keyboard diagram. Help the class to discover the "formula" for the Major scale as it is indicated on the keyboard.

Formula for the Major scale:

Whole step
 Whole step
 Half step
 Whole step
 Whole step
 Whole step
 Half step

Have students come to the piano to play scales using the formula as a guide. Class should notate these scales, placing accidentals before the notes rather than in the key signature.

Formula for harmonic minor scale:

Whole step
 Half step
 Whole step
 Whole step
 Whole step
 One and a half steps (raised seventh)
 Half step

Minor scales should be practiced at the keyboard as well as written on staff paper.

Intervals:

Music is not made up of isolated tones but of tonal groups which are related to a key center. Reading vocal music successfully is largely dependent upon being able to recognize intervallic relationship and to sing these. The students have been singing intervals all during their school music experience, but now intervals are being studied and analyzed.

An interval is the difference in pitch between two tones. An interval is possible by sounding two tones together or in succession. It is named by the number of scale degrees it involves and by the sound it produces.

It should be noted that the quality or specific name of an interval may be changed by raising or lowering either

tone. However, this is much too advanced for the seventh grade study, and work should be concentrated on the simpler intervals. However, it will be necessary to give some attention to minor intervals as these would be formed by the minor scale.

Intervals (Major Scale)

| <u>Tones</u> | <u>Degrees Involved</u> | <u>Name</u> | <u>Specific Name</u> |
|--------------|-------------------------|-----------------|----------------------|
| 1 and 1 | 1 | Unison or prime | Perfect |
| 1 and 2 | 2 | Second | Major |
| 1 and 3 | 3 | Third | Major |
| 1 and 4 | 4 | Fourth | Perfect |
| 1 and 5 | 5 | Fifth | Perfect |
| 1 and 6 | 6 | Sixth | Major |
| 1 and 7 | 7 | Seventh | Major |
| 1 and 8 | 8 | Octave | Perfect |

Chords:

Chords are the combination of three or more tones being sounded simultaneously, or in succession, such as arpeggios, etc. The students have been working with chords ever since they first sang the tonic chord. Chording and auto harp experiences should have been helpful too. The student should now build the chords on the staff and understand that the size of the intervals makes it Major or minor. The student must realize that each scale tone functions as the root of a chord, but that the chords most frequently used are built on scale tones I, IV, and V.

OBJECTIVES OF THE SEVENTH GRADE
LISTENING AND APPRECIATION PROGRAM

- To build up a listening repertoire and a background of information concerning the masters
- To study American composers and their works
- To be able to recognize and follow themes in a composition
- To identify by sight and sound the instruments of the orchestra
- To develop an interest in attending concerts and becoming acquainted with contemporary artists
- To begin to listen objectively to their own performance
- To start building private record collections

THE SEVENTH GRADE LISTENING AND APPRECIATION PROGRAM
TO BUILD UP A LISTENING REPERTOIRE AND A BACKGROUND OF
INFORMATION ABOUT THE MASTERS

Listening experiences may be an outgrowth of learning a song which suggests parallel listening as well as interest in the work of a specific composer. Listening activities should be part of every unit taught in the seventh grade class. The music texts contain suggestions for parallel listening. Other suggestions may be found on the list of recordings for Grades IV through VII which is included at the end of the fourth grade section of this guide.

Equipment for listening should begin with a good phonograph of fine tone and sufficient volume for the room and the number of people in it. Additional equipment should include a piano, tape recorder, a TV set, and a large library of recordings -- folk music, masterworks, modern music, opera, and records by contemporary artists. Subscribing to Young Keyboard Junior, or to Keyboard Junior (depending upon the capabilities of the class) and purchasing the accompanying recordings will be of help in the music listening program.

Adolescents are great hero worshippers and will enjoy studying the biographies of the great composers. Not only should the composers be studied, but an understanding of the social conditions under which they lived

and composed is essential.

Some guiding principles in the listening program:

1. Use variety in the method of presentation.

Sometimes the students should have information about the content of the music. At other times, guide them into discovery -- withhold the title, etc., and guide the class into finding it through the process of listening.

2. Good music may be used again and again to illustrate different ideas.

3. Encourage a variety of expression or interpretations concerning what was heard in the music. Stories, free rhythmic expression, drawings and paintings, poetry, pantomime are some of the possibilities.

4. Select music which is easy enough for the students to succeed with, yet difficult enough to challenge them.

TO STUDY AMERICAN COMPOSERS AND THEIR WORKS

Unfortunately, this is an area which is often neglected. Dr. Howard Hanson has devoted much effort to having our contemporary American composers recognized and their works performed. Teachers using the ABC Music Series will find help and suggestions in the planned units on Early America, the Westward Expansion, the Civil War Period and Spirituals.

However, each teacher should develop one unit of

study around American composers as this will complement the social studies program. It might be difficult to find recordings of compositions by some of the contemporary composers, but the Keyboard Junior Publications has issued several recordings of contemporary compositions.

Choose several composers from the following list.

Some American composers to be studied:

Francis Hopkinson (1737-1791)
 William Billings (1746-1800)
 Lowell Mason (1792-1872)
 Stephen Collins Foster (1826-1864)
 Ethelbert Nevin (1862-1901)
 Edward MacDowell (1861-1908)
 George Gershwin
 Jerome Kern
 Irving Berlin
 Vincent Youmans
 Meredith Willson
 Leonard Bernstein
 Virgil Thomson
 Deems Taylor
 Mary Howe
 Charles Wakefield Cadman
 Charles Griffes
 John Alden Carpenter
 Howard Hanson
 Harl McDonald
 Randall Thompson
 Aaron Copland
 Robert Russell Bennett
 Roy Harris
 Samuel Barber
 Paul Creston
 Roger Sessions
 William H. Schuman
 Henry Cowell
 Charles E. Ives

There are many young composers who are being helped by the Ford Foundation. One of these, Emmy Lou Detmer, is composer-in-residence at the Arlington, Virginia,

Public Schools.

Composers residing in the Tidewater area include; Johan Franco, Ludwig Diehn, Willard Robb, and David Carr Glover.

TO RECOGNIZE AND FOLLOW THEMES IN A COMPOSITION

Since music is perceived through the ear, learning to follow themes in a composition is a way of training the ear to listen. Students should listen to the "sweep of the whole" as well as to the minute effects of the composition. This will require concentration.

Many composers have utilized familiar folk melodies in their compositions and these will be easily followed and recognized. When listening to a composition which has unfamiliar themes, it is suggested that the class hear these before listening to the recording, and if the theme is within vocal range, to sing it on a neutral syllable.

TO IDENTIFY BY SIGHT AND SOUND THE INSTRUMENTS OF THE ORCHESTRA

This is a continuation of an objective of the listening program since the primary school days. Nevertheless, there will be some students in the class who are not certain about the names of the instruments, and quite a few who are uncertain about the characteristic sounds. The teacher should endeavor to secure a new approach to this objective.

1. Build a model of an orchestra, such as the cardboard figures which are available from Keyboard Junior.
2. There will be a number of seventh graders who have participated in the elementary band program long enough to serve as resource persons for their particular instruments. Ask them to demonstrate their instruments.
3. Make music scrapbooks of musical instruments.
4. Listen to recordings and identify the instruments which have solo parts.

Suggested recordings for study of instruments:

The Instruments of the Orchestra, Vanguard

Peter and the Wolf, Columbia

The Young Person's Guide to the Orchestra, by

Benjamin Britten, Columbia

Heart of the Symphony, RCA Victor

Vol. I, The Instruments of the Orchestra, Golden

Record Library

Suggested books to be read by the students:

Jan Balet. What Makes an Orchestra. New York:

Oxford University Press.

Marion Lacey. Picture Book of Musical Instruments.

New York: Lothrop, Lee and Shepherd Co., Inc.

E. Z. Posell. This Is an Orchestra. Boston:

Houghton, Mifflin Company.

Reference material available in music texts:

| | | |
|--------------------------|-----|-----------|
| "The String Family" | BI | p. 156 |
| "The Symphony Orchestra" | ABC | p. 145-55 |
| "Drums and Woodwinds" | LWM | p. 9-29 |

TO DEVELOP AN INTEREST IN ATTENDING CONCERTS AND BECOMING
ACQUAINTED WITH CONTEMPORARY ARTISTS

The Tidewater area does not boast of all of the advantages of a large city; but there are symphony concerts, choral concerts, chamber music groups, opera workshops, concert series, and many student recitals sponsored by the college. In addition, many of the larger churches have musical programs. The Norfolk Symphony Orchestra has been presenting a series of concerts for students. Although these are primarily for the Norfolk school children, it has been possible for the Division schools to obtain seats.

Interest in current artists can be fostered by bulletin board displays of artists who are coming into the area for concerts, or of artists who are participating in TV shows. One of the best source of pictures for this purpose is the Musical America Magazine. Many artists are "in the news" for some reason or other, and musical current events would be another way of creating an interest in artist personalities.

TO BEGIN TO LISTEN OBJECTIVELY TO THEIR OWN PERFORMANCE

Learning to listen intelligently and objectively to

one's own performance or that of others requires guidance. The student needs to know that is "good" and desirable; he must have an idea what good tone and interpretation are before he can endeavor to improve his own through objective listening. The present-day student has an excellent resource at his finger tips in the tape recorder. This gives him an impersonal impression of his performance and is many times more effective than teacher suggestion and criticism.

TO START BUILDING PRIVATE RECORD COLLECTIONS

The music teacher should be dedicated to developing the musical taste of the students. Teachers should offer students the opportunity to discover great music by having them listen often so that they can begin to sense the beauty inherent in fine art. This is a slow process; the discovery comes first, then the enjoyment, and lastly, the ability to discriminate and choose intelligently.

This ability to discriminate and choose intelligently is necessary in the building of private record collections. Much teen age allowance money is being spent for recordings of the musical hit of the moment. If the student's tastes could be developed beyond the usual poor music of the current dance tune, and directed toward the lasting works of art, the teacher would feel that his mission had been accomplished.

OBJECTIVES OF THE SEVENTH GRADE
RHYTHMIC, CREATIVITY, AND PLAYING OF INSTRUMENTS PROGRAMS

To give opportunity for folk dancing, square dancing,
and dancing the Latin-American dances

To explore the Latin-American dance rhythms with rhythm
instruments

To provide an opportunity for musical creative expression
through improvisation and creating of original songs

To provide opportunities for musical dramatizations

To utilize appropriate instruments in the enrichment of
song accompaniments

THE SEVENTH GRADE RHYTHM PROGRAM

TO GIVE OPPORTUNITY FOR FOLK DANCING, SQUARE DANCING,
AND DANCING THE LATIN-AMERICAN DANCES

If a student has spent most of his previous music class experience sitting in his seat, he will not regard rhythmic participation as a delightful activity in the seventh grade. Assuming, however, that there has been a continuous program of rhythmic experiences, and that the student is accustomed to moving about the room to music, he is not likely to rebel at the prospect of folk dancing.

The Honor Your Partner Albums are excellent recordings for dance experiences. Refer to the Sixth Grade Rhythms Guide for additional suggestions of recordings for folk dancing.

Dance directions found in music texts:

| | | | |
|-----------------|-----|----|---|
| "Captain Jinks" | ABC | p. | 3 |
| "Yankee Doodle" | ABC | p. | 7 |
| "The Minuet" | ABC | p. | 9 |

If the teacher is familiar with the Latin-American dance steps the student will also enjoy learning these.

TO EXPLORE LATIN-AMERICAN DANCE RHYTHMS WITH RHYTHM
INSTRUMENTS

The students have experienced and experimented with Latin-American rhythms in the previous years. Using the

rhythm instruments is no longer considered a babyish activity when one plays the Latin-American rhythms. Latin-American music uses irregular accents to achieve its characteristic effect. It might be necessary to practice the different rhythm patterns until these can be played independently before attempting to combine these with singing.

Suggested songs with Latin-American rhythms:

| | | |
|--|----|--------|
| "El Charro" | G | p. 52 |
| "Chiapanecas"
(instrumentation for
rhythm instruments) | G | p. 61 |
| "A Mexican Medley" | F | p. 110 |
| "My Village" | F | p. 162 |
| "I Am a Lad from Trinidad"
(parts for percussion) | F | p. 26 |
| "In Trinidad"
(parts for percussion) | F | p. 164 |
| "The Charcoal Man" | SB | p. 66 |
| "Panamam Tombe" | SB | p. 69 |
| "San Severino" | BI | p. 30 |
| "Carmen, Carmela" | BI | p. 32 |
| "Chiapanecas" | BI | p. 34 |
| "The Sailor" | BI | p. 38 |

There is a helpful discussion of Mexican rhythms on page 43 of the Birchard textbook. This will help with the

problem of triplets and duplets.

Latin-American songs (con.)

| | | |
|-----------------------------|-----|-------|
| "Stevedore's Song" | ABC | p. 37 |
| "Man Smart, Woman Smarter" | ABC | p. 38 |
| "Banana Boat Loader's Song" | ABC | p. 39 |
| "Tell Me" | ABC | p. 40 |
| "The Gay Caballero" | ABC | p. 42 |

There is a reference explanation of Latin-American rhythms on page 36 of the ABC textbook.

TO PROVIDE AN OPPORTUNITY FOR MUSICAL CREATIVE EXPRESSION THROUGH IMPROVISATION AND CREATING OF ORIGINAL SONGS

It should be as natural and easy for the student to use the tools of music to create new music, as it is for him to use language to create a written composition.

Creative experiences should be spontaneous, as well as thoughtfully planned and worked out. The first performance is spontaneous, and students should not feel inhibited. Effects that are especially "good" and musical may need to be written down to be remembered.

Improvisation experiences may take the form of vocal improvisation:

1. Making up of descants to a given melody.
2. Improvising an ear-harmony part.
3. Embellishing a melodic line.

Neutral syllables are often used in vocal improvisation

for one is not involved with the words, and the parts can move more freely.

Improvisation in an accompaniment:

1. Chording or rhythm patterns on the piano.
2. Contrasting rhythms played on rhythm instruments.
3. Counter-melodies played on bells or xylophone.
4. Chords played on the auto harp, guitar, or ukelele.
5. Using orchestral instruments.

Creating of an original song:

1. Select an appropriate poem or write an original poem.
2. Determine a suitable meter for the poem.
3. Create the melody.
4. Harmonize the melody.

TO PROVIDE OPPORTUNITIES FOR MUSICAL DRAMATIZATIONS

Musical dramatizations may be presented for the class next door, to the student body as an assembly program, or to the general public in a public performance. If there is a large enough stage, and provided the local school administration is favorable, the teacher can endure the extra work, and a suitable vehicle can be found; presenting an operetta is an excellent way of sharing the music program with the general public. The teacher must be highly selective in choosing the right operetta. It must be appropriate

in plot, dialogue, and music for this age student.

TO UTILIZE APPROPRIATE INSTRUMENTS IN THE ENRICHMENT OF
SONG ACCOMPANIMENTS

There will be times when the seventh grade boy will not be able to sing, or does not feel like singing. By giving him an opportunity to play either a rhythm or melody instrument his interest in music is maintained during this trying period of physical development. All students should have the experience of playing the instrumental accompaniment, but especially those boys whose voices are in the process of changing.

Many songs in the music texts have suggestions for such accompaniments. If this is not given, the students can improvise an original accompaniment.

Instruments utilized should include the piano, auto harp, guitar, ukelele, bells, xylophone, bongo drums, maracas, claves, and actual orchestral instruments.

EVALUATION OF THE SEVENTH GRADE MUSIC PROGRAM

SINGING

Has the singing program included rote, observation, and reading songs?

Have the students had opportunities for chording?

Has the class sung in unison, two part, and three parts -- SSA or SAB?

How did you help the boys whose voices are changing?

Is it still necessary to remind the class to assume proper singing position?

How many seventh graders are participating in the school choir?

In what ways has ear-harmony been used?

In what way has music been correlated with the social studies program?

What songs have been added to the cumulative song repertoire?

Does the class sing expressively and recreate the mood of the song?

Have scale numbers been introduced as another way of reading music?

FUNDAMENTALS

Does the class have an understanding of the function of the bass clef?

What experiences have the students had in writing music notation?

Is the class able to use alphabet letters, syllables, and numbers with equal skill when referring to notation?

Does the class have an understanding of the basic principles of sound?

In what way was the piano introduced -- the mechanics of the action as well as the presentation of the keyboard?

What mystery tunes have you used?

How skilled is the class in theory? Writing and playing Major and minor scales? Writing and playing chords? Music vocabulary?

LISTENING - APPRECIATION

Have you used longer compositions for listening?

What listening repertoire has been developed? What European and American composers studied?

Are many students of the class able to recognize and follow themes in a composition?

Can most of the class identify by sound and sight all instruments of the symphony orchestra?

Is Keyboard Junior, with the accompanying recordings, an integral part of your listening program?

How many of the class have attended concerts outside of school?

How many students have started record collections?

Are the students able to listen objectively to their own performance?

RHYTHMS

Has the class had an opportunity to folk dance? To perform any of the Latin-American dances?

What rhythm patterns have been explored with the use of rhythm instruments?

CREATIVITY

Has the class written any original songs?

What has been done in regard to dramatizations?

What experiences has the class had in improvisation of melodies, harmonic accompaniment, and rhythmic accompaniment?

INSTRUMENTS

Has the class had ample experience in playing the piano, auto harp, bells, rhythm instruments, bongo drums, maracas, claves, and actual orchestral instruments with song accompaniments?

APPENDIX

RESPONSIBILITIES OF THOSE WHO ARE TO
PARTICIPATE IN THE MUSIC PROGRAM

A successful music program evolves when administrators, music teachers, classroom teachers, parents, and students work together harmoniously.

THE ADMINISTRATORS

Superintendent

Should endorse the music program by providing enough personnel to effectively do the job.

Make available sufficient monies to carry out the program; either through direct appropriation or student fees.

Support the music program by attending public performances whenever possible, and by visiting classrooms.

Principal

Establish a climate in which the music teacher can work harmoniously with other teachers.

Assist in setting up the music schedule and ironing out any difficulties which might arise in this area.

Principal (con.)

Keep in close touch with the music program by frequent class visitation.

Elementary Supervisor

Foster and create opportunities for the music personnel to meet together to discuss mutual problems and share successful teaching experiences.

Foster and support Division-wide endeavors in music in which all schools will participate.

Keep in close touch with the music program by classroom visitation and by attending school performances.

THE MUSIC TEACHERS

Plan very thoroughly for each lesson in an attempt to meet immediate objectives; but also keep long range objectives in mind.

Work closely with the principal and keep him informed of all projects, plans, and dates.

Endeavor to help the classroom teacher to solve her musical problems, and ask her to provide information about class interests, individual

THE MUSIC TEACHERS (con.)

differences, and projects planned or underway.

Keep in mind that the music teacher has a tremendous responsibility in the field of public relations in the elementary school -- as the music wares are put to public scrutiny, the whole school is often judged by the music performance.

Make music yourself, and continue to study, for as you grow musically, so will your classes.

THE CLASSROOM TEACHERS

Build joyful expectant attitudes in the children toward the music class.

Remain in the music classroom so that songs and other material covered can be reviewed throughout the week.

Find punishment other than keeping a class or an individual from participating in music class.

Teach the words of our patriotic songs correctly, and assume some of the responsibility for teaching the songs on the Cumulative Repertoire.

Plan a daily music period -- singing, listening, or rhythmic participation for a period of

THE CLASSROOM TEACHERS (con.)

relaxation or a change of pace.

THE PARENTS

Support the music program, in its daily work as well as in public performance.

Encourage children to share school musical experiences at home.

Provide musical experiences in the home through the media of recordings, good TV and radio programs, real instruments and toy instruments.

Accompany children to symphony concerts and other local concerts and musical events of family interest.

THE STUDENTS

Realize that although music class should be a pleasurable time, it also constitutes a learning situation.

Good manners and consideration of others are as necessary in music class as in other situations.

Remember that music is something which we perceive through the ear, hence it is necessary to have a classroom atmosphere in which one can hear.

GUIDANCE PROCEDURES AND PHILOSOPHIES AS APPLICABLE
TO THE ELEMENTARY SCHOOL MUSIC PROGRAM

Guidance involves those experiences which assist each pupil to better understand himself, to accept himself, and to live effectively in his society. Guidance is based on the concept of individual differences and the worthwhileness of each individual; and the music teacher is an integral member of the team, which, through guidance, endeavors to effect its ends.

EARLY IDENTIFICATION OF THE GIFTED

Whereas most children are musical to some degree, it is highly desirable that the musically gifted child be identified as early in life as possible and encouraged to intensify his study in order to develop his talent. Outstanding musicality may become apparent through observation and may be confirmed to some degree through administration of special musical aptitude tests; such as the Seashore Measures of Musical Talent, the Kwalwasser-Dykema Music Tests, and the Drake Tests. Successful careers in music are most often achieved when foundations are laid in childhood. Therefore, musically talented youngsters should be encouraged to consider a career in one of the many types of musical activities.

ANECDOTAL AND CUMULATIVE RECORDS

The music teacher is in an extremely advantageous position to observe pupil behavior in a less formal atmosphere than is usually found in the regular classroom. The music teacher should record special anecdotal material which will enable other teachers to better understand the student, and these should be inserted in his cumulative record.

GROUP RELATIONSHIPS

Participation in music is a splendid means to satisfy, in part, the need of a child to identify himself with others in a wholesome way. This group-belonging is fostered not only in the regular music class, but in the choral organizations, instrumental groups, and musical interest clubs.

TEACHER - PUPIL RELATIONSHIPS

The teacher is a most important person to all pupils in classroom living; and the teacher's actions and attitudes show his beliefs, whether he wills it or not. As key person in the classroom, the teacher must not let his tensions and anxieties develop to the point where these become apparent to the children and thus affect their behavior; because pupils are touched by emotional strain before they are reached by intellectual content. Aesthetic

appreciation and musical skills will thrive only in situations where there is proper rapport. Such rapport may be established through many means, among which are a friendly smile and genuine enthusiasm for the exciting musical adventure which lies ahead for students and teacher.

MUSIC AS AN AID IN THE SPEECH THERAPY PROGRAM

Music in our school can give valuable aid to the child with a speech handicap, and thus supplement the work of the speech therapist. With wise guidance music can help to build the child's speech skills and bolster his emotional health by giving him a feeling of belonging and of accomplishment. Daily participation in music, when directed by a sensitive teacher, can assist the speech therapy program, as well as improve the overall music program.

Musical experiences such as singing, listening to recordings, listening for pitch awareness, bodily response to rhythms, and rhythm band can be utilized toward this goal. Emotional difficulties are often related to speech disorders. Aggressive feelings harbored by such children can be expressed and/or released through pounding on the rhythm band instruments in a manner unrelated to the musical activities of the class. Group participation in singing and bodily response to rhythms will enable the withdrawn child to satisfy his need for group-belonging and peer acceptance.

Singing of songs which contain troublesome sounds, under the leadership of a teacher who is most articulate in enunciation, will provide added therapy for children with speech problems, as well as improve speech habits for all children. The following list includes the troublesome

sounds and the songs in which these sounds are used:

| <u>SOUNDS</u> | <u>SONGS</u> |
|---------------|---|
| B and P | "Billy Boy"
"Oats, Peas, Beans, and Barley Grow" |
| M | "The Muffin Man" |
| W | "Little Red Wagon, Painted Blue"
"Oh, Where Has My Little Dog Gone?" |
| TH | "Happy Birthday" |
| THR | "Three Blue Pigeons"
"The Thread Follows the Needle" |
| T | "Turkey in the Straw" |
| L | "Looby-Loo" |
| R | "Row, Row, Row Your Boat" |
| S | "Sing a Song of Sixpence" |
| S and Z | "Oh, Susanna" |
| SH | "What Shall I Do?" |
| CH | "Charlie over the Water" |
| J | "Jim Along Josie" |
| H | "Home on the Range" |
| K | "Old Gray Cat" |
| G | "Go in and out the Window" |

The second grade section of this guide includes a listing of songs emphasizing certain sounds. The songs in the list above are not referenced to any particular

textbook, but most of the songs on the list will be available in general collections, and many can be located in the music textbooks for the lower grades.

THE MUSIC PROGRAM IN SPECIAL EDUCATION

Music therapists feel that much of the responsibility for working with children at the low end of the educational ladder (special education) should fall to the music therapists. Mynatt Breidenthal, writing in the Music Therapy 1958 Yearbook, emphasizes that one trained in therapy is the only person equipped to handle the physical and emotional problems encountered by children who are in the special education classes.

Dr. Wilhelmina Harbert, Professor Emeritus of Public School Music and Music Therapy at the College of the Pacific in Stockton, California, asks, "Who is this child in special education?" She replies that he is physically limited, emotionally disturbed, and intellectually inadequate. How should the music therapist hope to aid him?

Dr. Harbert has prepared a list of ten ways music could be used to help the retarded child:

1. To develop social awareness.
2. To improve emotional stability.
3. To bring about physiological release.
4. To build feelings of security.
5. To stimulate communication with other children.
6. To increase the span of attention.
7. To help the child to accept his limits.
8. To foster satisfactory interpersonal relationships.

9. To channel musical abilities.
10. To release creative expression.

Music education has as much value for the handicapped child as it does for the "normal" child. However, because of the impaired abilities of the child in the special education class, he will become more dependent upon a musical activity for the satisfaction of needs such as: creative self-expression, ego-satisfaction, to belong to a group, to achieve self-discipline, to develop socially accepted skills, and to experience "total neural organization." The latter refers to uniting and concentrating one's total intellectual and physical energies so that these may be expended in an organized way.

Unfortunately, schools of music therapy are emphasizing the use of music in hospitals but are not preparing therapists for special education. The same situation exists in the training program for music teachers in the public schools, as there is no course in special education included. Yet, three percent of our school children (on a national basis) fall into this group, and more and more schools are creating special education classes, with the consequence that music teachers are being required to work with the special education classes without being properly equipped to do so. Therefore, schools of music education should give special emphasis to the needs of special

education, for a music teacher-therapist is important to the growth and development of the emotional child, as well as to the retarded child.

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Dr. Harbert's article appeared in the Fall 1960
Triangle of Mu Phi Epsilon.

The Yearbooks of the National Association of Music Therapy will prove helpful to the music teacher working in the field of special education.

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