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DEVELOPING MUSIC APPRECIATION IN THE
ELEMENTARY GRADES

A Thesis
Presented to
the Faculty of the Department of Music
Eastern Illinois State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by
Patricia Stanley Pitol
August 1961

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PREFACE

It has been said that "as the twig is bent, so grows the tree." It is therefore our responsibility as music teachers to "bend the twig" toward greater appreciation of fine music. The firmer the foundation for music appreciation the children are given during their early school years, the greater the degree of advancement will be. This is the reason that the elementary school years are exceedingly important in the development of music appreciation.

It will be attempted to show in this paper some of the means which might be used to help the children of the elementary grades develop a recognition of the value of fine music. Activities in singing, rhythm, creation, reading, and listening for each grade level are directed toward the stimulation of interest in music, and concurrently, it is hoped, advancement in the appreciation of music. My experiences in teaching elementary music in the Mascoutah Sixth Street School are the basis for the study. Other individuals may devise different means of achieving the desired result which suit their particular situations to a greater degree.

I wish to express my thanks and appreciation to Dr. Leo J. Dvorak, head of the Department of Music at

Eastern Illinois State University, for his aid and encouragement. I also wish to thank Miss Catherine Smith and Mr. Robert Pence for their helpful suggestions. In addition, I wish to express my gratitude to those who read the paper and offered their constructive criticism. Another note of appreciation must go to Miss Lillian Baldwin, author of many music appreciation books for children and adults, who contributed the name of a new book and full set of recordings especially for boys and girls.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
II. FIRST GRADE	7
Singing Activities	7
Rhythmic Activities	9
Creative Activities	14
Reading Activities	17
Listening Activities	18
III. SECOND GRADE	23
Singing Activities	23
Rhythmic Activities	26
Creative Activities	28
Reading Activities	29
Listening Activities	30
IV. THIRD GRADE	35
Singing Activities	35
Rhythmic Activities	38
Creative Activities	41
Reading Activities	43
Listening Activities	48
V. FOURTH GRADE	53
Singing Activities	53
Rhythmic Activities	55

CHAPTER	PAGE
Creative Activities	57
Reading Activities	58
Listening Activities	62
VI. FIFTH GRADE	68
Singing Activities	68
Rhythmic Activities	70
Creative Activities	71
Reading Activities	73
Listening Activities	76
VII. SIXTH GRADE	80
Singing Activities	80
Rhythmic Activities	82
Creative Activities	83
Reading Activities	84
Listening Activities	86
VIII. SUMMARY	91
BIBLIOGRAPHY	93
APPENDIX	94

CHAPTER I

INTRODUCTION

Music, music everywhere We are surrounded by music a majority of our waking hours, but much of it seems to be commonplace and crude, and very little of it the type to be appreciated by a music lover. This is not to say that all so-called "popular music" is unworthy of the attention of a lover of good music, but that it is becoming more necessary to be discriminating about the music to which we listen. This is one reason for which we need to help children to develop an appreciation of music. Appreciation may be defined as estimation of value, worth, or quality; just valuation or recognition. In other words, we must help children in their valuation of music and in their recognition of that which is worthy of listening effort. Also, so much of our time is spent hearing mediocre music that we could lose our ability to hear, consciously hear, fine music. Our attention may become "tuned out" so to speak, and if perchance something actually good is played on the radio or television, we may hardly hear it in comparison to the way it could be heard. For this reason this paper is being written. It is my hope that children who are given the chance to develop an appreciation of fine music during the elementary school years will continue to

grow in their knowledge and love of music throughout the rest of their lives.

In addition to its definition as estimation of value, worth or quality, appreciation is also defined as sympathetic understanding. If we can help the children to like music, to be able to evaluate and understand music, and to want to listen to it on their own time, a most important goal will have been achieved. If some of them are moved enough to seek out organizations in which they are able to participate in producing music, another important goal will have been reached. However, the opportunities which are available for someone who has already graduated from high school or college to join a musical group other than the church choir are so limited that the listening phase becomes an extremely valuable part of our teaching. Fine music is available at times on the radio, television, and in motion pictures, and is always available on recordings and at concerts. It is shameful, however, that television and movies are not used to the extent they should be since the techniques which are available allow the cameramen to highlight a particular section or instrument of the orchestra which is important in the music at a particular time. If children seek out the music which is available, the music appreciation program might be said to be successful. The children would then derive a great deal of pleasure from

music all their lives.

The development of music appreciation is furthered or hindered during each phase of the school music program. Many schools have offered separate classes for music appreciation, but it is logical that the appreciation of music can be, and is, either advanced or retarded by the manner in which the singing activities, rhythmic activities, creative activities, and reading activities are conducted in addition to the listening activities. Every encounter with music in any of these activities leaves either a positive or a negative reaction with the child. Therefore, in this paper I will attempt to present possible means of developing music appreciation during the varied activities of the elementary school music program.

Children of each grade participate in singing, rhythmic, creative, reading, and listening activities. In each of these activities various elements of music may or may not pertain to a certain class during a certain part of the school year. These elements include melody, rhythm and tempo, harmony, timbre, form, notation, and history. Instruction in these elements of music will be determined by the amount of experience the children have already had and by the diverse abilities of the children.

As with other subjects, the amount of experience a child has had in music is not limited to his school

experience exclusively. The greatly diversified backgrounds from which the children come bring about problems in presenting music to a class. One child may live in a home which is equipped with radio, television, and a record playing machine with records of good quality, all of which are used a great deal by the family, while another child may come from a home which has not even a radio, or whose radio is tuned to hillbilly and "pop" music the majority of the time. The ability of the second child to appreciate good music is not necessarily inferior to that of the first, but he has a greater distance to travel on the road to understanding and enjoying fine music. It is sometimes difficult not to proceed too rapidly for those with the least experience and at the same time not too slowly for the more experienced children.

Some schools lack the facilities and funds needed to develop an extensive music appreciation program. However, with some planning, a basic record library may be had which will provide much of the necessary music for presenting the different elements of music to the children. Most schools can provide music books and a record player, since it need not be the most expensive type of machine. Once the basic necessities have been met, additions can be made year by year until an ample library has been built.

There is some question as to whether it is better to

have music class separately with a special music teacher, to have music class in the regular classroom with the music teacher, to have music at a specific time of day with the regular classroom teacher, or to have music at whichever time it fits with other subjects with the regular classroom teacher. A combination of some of these possibilities may prove best, but for the most part would be impractical. A good program can be had if a class has music every day at the most convenient time for that particular day. To do this, it would be necessary for the regular classroom teacher to take care of the music class, and for each classroom to be equipped with or have access to proper music equipment. The great drawback in this plan is that a large number of classroom teachers seem to feel quite inadequate for this work. If we give the responsibility for the music education to a special music teacher, the main problem becomes the time element. Most schools do not employ enough music teachers for each class to have music every day. Also music becomes a "special" subject, set aside from the other activities of life, when in reality we need to be aware of the integration of music with the many other areas of our education and lives. Many schools, however, use this plan with the special music teacher giving music class as often as possible to the classes. The music teacher must then distribute the various

aspects of music teaching in whatever way seems best, using the time available to the fullest extent.

Since progress depends upon every class individually and every individual in each class, no specific plan can be set up to be followed explicitly. The proposals made in this paper are simply to be a basis for planning the development of appreciation for any classes in any elementary school.

CHAPTER II

FIRST GRADE

I. SINGING ACTIVITIES

The singing abilities of first graders are greatly varied, possibly even more so than in the other grades. Some of the children may have attended kindergarten, in which case they have most likely begun discovering their singing voices. Many may not have attended kindergarten and are just learning to use their voices for singing. Some have sung during their years at home, while others paid little attention to the idea of singing. Possibly their mothers were too busy to sing to them, or perhaps they cared little for singing. Whatever the case, one must set out to develop those who are just beginning and further those who are already singing fairly well.

When learning almost anything, it is easier to accomplish it with short sections at a time. This is especially true of young children. Their attention is easily drawn away if something drags on for too long a period, and their ability to remember is greater with a brief melody than an extended one. In these beginning months of first grade, the children are just beginning to recognize a melody or part of a melody and sing it back to

the teacher. Many response songs are used which let the children sing answers to the teacher, or to another child, as in "Who Can Climb the Apple Tree?" on page 128 of Ginn and Company's The First Grade Book, and "Little Dog, What Do You Say?" on page 143. (Throughout the paper, all song books mentioned are from Ginn and Company unless otherwise stated.) In these and other little songs they may become acquainted with the manner in which melodies go up (high) and/or down (low). In "Who Can Climb the Apple Tree?" the first answer, "I can," uses two notes next to each other, the second "I can" uses two notes an octave apart. Some of the children can easily hear the difference between the two. Many must sing another month or so before they recognize the difference in even this elementary idea. Therefore, as a beginning in the development of appreciation during the singing activities at the start of the first grade, one is concentrating on developing recognition of the direction of the melody line and an awareness of the difference between neighboring notes and those which skip large intervals.

By the middle of the year, most children should be able to follow a longer melody without a great deal of trouble. Their ears should now be sensitive enough to easily hear neighboring tones and those that skip a large interval. Some children are aware of the smaller melodic

intervals also, but the majority should not be expected to come up to this standard. Learning Christmas songs comes at a good time for remembering longer melodies, for many children are familiar with most of the carols. "Away in a Manger" is usually a favorite of the first graders. After Christmas, many songs are available which concern toys which have possibly been received during the holidays. One such longer song in The First Grade Book is "My Top" on page 170. It utilizes both diatonic progressions and melodic intervals. To help those who are still weak on hearing melodic intervals, the song "Mix a Pancake" on page 21 is useful.

By the end of the first year, a majority of the children should be singing in tune and learning fairly long melodies with ease. They can usually show with their hands the direction of the melody as they sing. A good song to test them with is "Over in the Meadow" on page 156. This melody changes directions several times. As the melody goes up, the children's hands should rise in the air; as it goes back down, their hands should also descend.

II. RHYTHMIC ACTIVITIES

One of the characteristics of human beings is that they are creatures of rhythm. We detect and respond to rhythm in many things during our daily lives, such as in

sweeping with a broom, hearing the ticking of a clock, or noticing the clicking of the train wheels against the rails.

As Finney says in Hearing Music:

Fortunately for both the development and the understanding of music, rhythm is a part of the composer's material which makes a close and direct contact with the human nervous and muscular systems. The listener responds almost automatically to the forward movement, to the rhythm, of the music he is hearing.¹

Part of a dictionary definition of rhythm calls it "movement or procedure with uniform recurrence of a beat, accent, or the like." According to Fishburn, "Rhythm in music suggests the same sort of flow of motion with recurring high points of emphasis and intervening relaxation."² Since children pulsate with rhythmic energy it is little wonder that the rhythmic activities are especially enjoyed by them. Their entire beings are keyed to respond to recurrent beat, to regular and irregular accents, and to the thousand and one variations of long and short, fast and slow.³

Many songs presented during these first few months in the first grade suggest varied rhythmic activities. The children are usually able to determine a skipping, running,

¹Theodore M. Finney, Hearing Music (New York, New York: Harcourt, Brace and Company, 1941), p. 32.

²Hummel Fishburn, Fundamentals of Music Appreciation (New York, New York: Longmans, Green and Company, 1955), p. 96.

³Lilla Belle Pitts, Mabelle Glenn, and Lorrain Watters, Guide and Teaching Suggestions Kindergarten - Grade Three (Chicago, Illinois: Ginn and Company, 1952), p. 83.

galloping, rocking, or walking rhythm quite early in the year. A few at a time may skip, run, rock, or walk while the song is sung or played. Some excellent recordings for these activities are available in the RCA Victor Record Library for Elementary Schools. Six volumes are marked "Rhythmic Activities" of which the first three volumes are especially satisfactory for the young children because the pieces are simple and short, and the rhythms clear. Some first graders can also clap to these songs and record rhythms, others find it fairly difficult. Most of them love to bounce a ball to the rhythm of a song. The pieces for this must be of regular and definite rhythm; most of the time it is wise to use a 4/4 or a 2/4 meter. Some children bounce the ball to every beat, some only on the accented beat. Either way they are having fun and acquiring a feel for rhythm at the same time.

The children can usually understand the difference between a fast song and a slow one at the beginning of the year. It is fairly clear to them why the various speeds are used. They can understand that a lullaby would not be sung in a fast tempo, not a running song in a slow one.

During the children's activities interpreting various rhythms, opportunities arise which enable the teacher to bring phrasing to the attention of the children. An excellent piece for this sort of thing is "The Wild Horseman"

by Schumann on page 24 of The First Grade Book. After hearing the piece, the children usually decide that there are big horses and little ponies. They might begin showing the difference by raising one finger when the big horses gallop and two fingers when the little ponies gallop, or they may be divided into two groups and each group stand when its part is being played. When they are sensing the difference easily, different groups may represent the different animals and gallop across the room when their particular phrase is being played.

By the middle of the first year, the children should have little trouble responding to the different rhythms presented. They are usually able to march, skip, run, walk, rock, sway, etc., in keeping with the rhythms of the songs and pieces. More children will be able to bounce the ball steadily, and more can clap rhythms. Rhythm instruments may be introduced at this time. Some songs and pieces which utilize some of the basic rhythm instruments, such as rhythm sticks, tambourines, triangles, wood blocks, and drums, are: "Hickory, Dickory, Dock" on page 164, "The Clock" by Kullak also on page 164, "Ring Ring" on page 173, and "Shadows" by Schytte on page 174. During the first grade the children are able to respond only in the most basic manner with these instruments. Having two or three groups playing at the same time with different

instruments and different parts of the rhythm pattern simultaneously is usually impossible at this age.

The teacher should be aware of several problems which arise with the introduction of rhythm instruments. First, the passing out of the instruments consumes valuable time; second, maneuvering the right instrument into the hands of the right child for it is sometimes difficult; and third, children almost always decide that certain instruments are more desirable than others, and for the teacher to be sure that the instruments are shared correctly is no simple task. It is odd that classes always choose favorite instruments, but that the instrument may not be the same in all classes. The children in some classes beg for the triangle, while in another class it may be the rhythm sticks or the tambourine. If the regular classroom teacher is teaching the music, it is easier for this problem to be solved, but the special music teacher has so many children under her guidance that it is quite difficult to remember such details, and writing such things down takes up more of the valuable time. Unfortunately, the children cannot be given the responsibility of remembering for themselves, since they either sincerely do not remember which instrument they had last, or the lure of the favorite instrument overcomes their sense of responsibility.

By the end of the year, the children can respond to

various rhythms by running and walking, skipping and tripping, trotting and galloping, hopping and jumping, pushing and pulling, bending and stretching, swinging and swaying, rising and falling, and many others that they may develop. They may be able to clap some fundamental rhythms and they can play simple rhythm instruments. Most of them enjoy clapping the rhythm of their names. This can become an enjoyable game, with the teacher clapping certain children's names and having the children stand if it happens to be theirs. Some children like to be song leaders and can beat the simple 2/4 songs while the others sing.

III. CREATIVE ACTIVITIES

When one responds expressively to music, he may be said to be creative in a sense. There are people who create by writing music, people who create by performing or interpreting that music, and people who create by listening or responding in some manner.⁴ In respect to the last group, children are perhaps the most creative in a natural way. The world is wonderful to them and their imaginations are quite lively. One might feel that an artist is in reality a person who has not lost the

⁴Edwin John Stringham, Listening to Music Creatively (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959), p. 2.

childlike touch in his relation to the world and things about him. As a majority of us mature, our creativity tends to dull somewhat.

Children of the first grade need not be told to make up songs. This is often one of their most enjoyable activities which they carry on without prompting. Although some of their songs seem rather odd to us adults, we need to continue developing their interest in this sort of activity. During the following years making up songs will help them to understand the fundamentals of music much more easily.

By the middle of the year some children are able to play simple melodies on tuned water glasses or selected orchestra bells. This experience also helps them to become familiar with the character of melody, besides developing a sensitivity to tonal progressions and patterns.

Most of the children also enjoy dramatizing songs and pieces. This exercises their imaginations and gives them an opportunity for physical activity at the same time. For example, "Sleigh Ride" on page 133 of The First Grade Book may be dramatized and also accompanied with rhythm instruments. "Making a Snow Man" on page 135 is another example for the same season of the year. Perhaps dramatizing pieces is more of a test of their imaginations, since they have no words to suggest to them what they should

do. They must then give their own interpretations. For example, after hearing "Dance of the Chinese Dolls" by Rebikoff in Listening Volume 4 of the RCA Record Library for Elementary Schools, a child might patter along using tiny steps as we generally picture the Chinese of years past, pretending to hold his hands clasped and hidden from view within the drape of his flowing sleeves, and bowing low to other children. (Since many recordings referred to throughout the paper are from the RCA Victor Record Library for Elementary Schools, hereafter reference will be made to the different volumes in the following way: Rhythmic Activities, Volumes 1 - 6: RV1, RV2, RV3, RV4, RV5, RV6; Listening Activities, Volumes 1 - 6: LV1, LV2, LV3, LV4, LV5, LV6; Singing Activities, Primary Grades and Volumes 4 - 6: SVPrimary, SV4, SV5, SV6.)

The children may also be creative in playing their rhythm instruments. They may listen to the music and decide for themselves which instruments should play which parts of the music. Certain instruments have a heavy sound to them, certain others a light sound, some are easily played quickly, others become blurred in rhythm if one tries to play too quickly. During the last of the year first graders are usually able to decide these things quite logically and correctly.

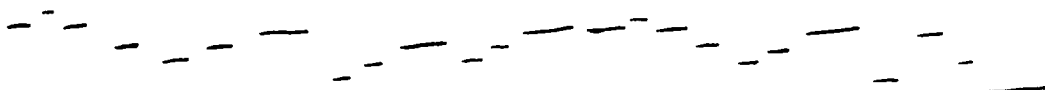
IV. READING ACTIVITIES

If the children of the first grade have completed reading through the pre-primers and the primer of a basic reading series by midyear, they are ready for a music primer such as "Singing As We Play" by Ginn and Company. However, if they have not reached this stage in language reading, the teacher must determine when a group of first-graders will be ready for the music primer.

If they are using the music primer, they begin to discover the close relationship between the pictures and the words. They are now ready to discover, with the teacher's help, that the picture of the music is also telling the same story. The children are now able to see the direction of melodic movement, such as, the picture of music sings up, sings down, sings straight across, and sings long and short, fast and slow. When they become familiar with these movements, they may sing and show the movement with their hands. They may also find and "frame" with their hands the phrases that go up and go down. The same procedure may be followed with music that goes straight across, or runs, or jumps, or falls. By the end of the year children who are using the primer may observe the difference between "walking" and "running" notes.

If they are not using the primer, the children may

be ready to observe a simplified notation of the songs on the blackboard. Small lines may be used showing the direction of the melodies, varying in length in order to show the difference between quarter note value and eighth and half note values. For instance:



One may recognize this as "London Bridge." This type of thing may be used quite satisfactorily to prepare the children for their own reading of notation in future years.

V. LISTENING ACTIVITIES

Participation in the preceding activities gradually develops the child's capacity to listen to music with increasing sensitivity to tone and insight into tonal relations. Good listening is not merely passive reception. It is an active use of mind and imagination in following and responding to ideas that are expressed in moving patterns of tone. Since the other activities give the children opportunities for responding in a physical manner, it is advisable to set aside a period for quiet listening in which the quietness of body leaves them freer for mental and imaginative activity. In the listening program, children are given the opportunity to go from the realities of their

own active experiences into the more idealized forms of music.⁵

Certain conditions and approaches are advisable in order to make the listening period as productive as possible. The children should be physically comfortable and a friendly and happy emotional atmosphere should prevail. Varied approaches and procedures help sustain the attention and response of the children. Even though we are stressing quiet listening, little children simply must have an opportunity to hum a melody, clap a rhythm, make comments, or ask questions from time to time.

One of the most important factors in conditioning children to sensitive and discriminating listening is the example of the teacher. When the teacher is wholeheartedly attentive to the music that is played, the children know and feel it and their responses will in all probability be lively and imaginative. If the teacher's mind wanders or if he feels uncertain, children become both indifferent and inattentive. The teacher must set the example for the children to follow.⁶

Children respond readily to music with definite rhythmic qualities. For example, during the first part

⁵Pitts, Glenn and Watters, op. cit., pp. 92-93.

⁶Ibid., pp. 93-94.

of the first grade the following records could be used:

LV 1 "Run, Run" by Pinto
 RV 1 "Skipping Theme" by Anderson
 RV 1 "High Stepping Horses" by Anderson

The children should be able to understand the basic dynamics of soft and loud. Three pieces which should illustrate the use of piano, or soft, are:

"Tiptoe March" page 14 of The First Grade Book
 "Tiptoe" page 15 of The First Grade Book
 "Mama" page 56 of The First Grade Book

Mood music usually facilitates responsive listening on the part of the children. They may not be able to put the mood aroused into words, such as tender, serene, delicate, gay, solemn, jolly, etc., but their familiarity with such moods enables the music to strike a sensitive chord in their beings. Examples of such moods are:

RV 1 "Fairies" (Scherzo) by Schubert
 LV 2 "Elfin Dance" by Grieg

To develop a feeling for phrasing, "The Wild Horseman" by Schumann is also available on a recording in LV 2. The children may quietly show the different phrases while remaining in their seats by moving their arms in arcs corresponding to the phrases, or by using one finger for the pony phrase and two for the horses.

Story music gives their imaginations some exercise. Their interpretations should be encouraged as long as they are relevant to the music. During the Halloween season the

recording of "The Witch" by Tchaikovsky in RV 3 is one that is greatly enjoyed.

By the middle of the year, the children may recognize a few basic instruments which play in the recordings. In LV 1, "The Trumpet and Drummer" by Bizet brings these two familiar instruments into use, plus the piccolo (or fife).

The children enjoy music that is descriptive in nature. They like to guess what the music might be attempting to describe to them. The following pieces are available:

LV 1 "The Top" by Bizet
 RV 1 "Playing Train" by Anderson
 RV 2 "Planes and Trains" by Mendelssohn

Story music for the middle of the year might include "March of the Little Lead Soldier" by Pierne in LV 1, and "The Blacksmith" by Brahms in RV 3.

Another mysterious sounding piece is available for the mood music at this time—"March of the Gnomes" by Rebikoff in LV 3. Mood music for the last of the year might include:

LV 1 "Hush My Babe" by Rousseau
 RV 1 "Eticelles" by Moszkowski
 LV 2 "Moths and Butterflies" by Elgar
 LV 1 "Sleeping Time" by Pinto

Story music during the last of the year might include:

LV 2 "The Hurdy Gurdy Man" by Goessens
 LV 2 "The Tame Bear" by Elgar

RV 1 "Fairies" by Schubert
LV 1 "Sleeping Time" by Pinto

Pieces with more subtle and varied rhythmic qualities may be highly satisfying to the children by the end of the year. These may include:

RV 1 "Wheelbarrow Motive" by Anderson
RV 2 "Waltz" by Brahms
RV 2 "March in D Flat" by Hollaender

At the closing of the year the children could be familiar with the names of a few of the composers who wrote the music for some of the listening periods. Those whose music was played most often include Tchaikovsky, Bizet, Elgar, Schubert, and Brahms. The children should also be familiar with the sound of the trumpet, the flute, the violin, and the drum. They should be able to identify them as they play in the recordings.

CHAPTER III

SECOND GRADE

I. SINGING ACTIVITIES

Ideally, by the time the children reach the second grade there should be no serious singing problems with which to deal. However, one rarely finds conditions ideal in the musical development of children during their first years of school. Therefore, we find that we must continue our use of response songs in helping those who remain unsure singers. Since this may be carried out in the manner of a game, the children who need practice in matching tones may enjoy it instead of feeling odd or thinking of it as drudgery. "Who Are You?" on page 30 of the second grade book provides the opportunity for individual response, a game, and dramatic play. Its notes consist mainly of those of the tonic chord, as do many of the notes for other response songs. One child begins the game by singing "Knock, knock, knock" to a child of his choice. The second child sings the response. When they complete the song, the second child sings to a child of his choice and so the game continues.

Since the children usually have music books in their hands by the second grade, the singing and reading activities

are closely knit. Most of the children should be able to distinguish by listening whether the melody goes up or down, and whether it does this scale-wise or in intervals. It will become even clearer to them when they can see the music picture of the songs they have been singing. Many of the songs during the first of the year are repeats from the first grade. This gives the children an opportunity to study something with which they are familiar and which they have already enjoyed as a singing activity. In Ginn and Company's books certain familiar melodic motives are bracketed and supplied with singing names also. This makes it fairly simple for the children to find the motive when the teacher sings it using the singing names. As this motive is sung, the children find it and frame it with their hands, then sing the singing names with the teacher. The children then find this motive in another place in the song, if it appears, and frame it, singing it with the singing names. They may then sing the entire song, substituting singing names for the words of the first motive and its repetition, if present. There may be two or three bracketed motives in a song. Most second grade classes should begin with only one for the first lesson. The teacher must decide whether a large enough number of the children could learn the singing names of all the bracketed patterns in one lesson before attempting to teach all

the patterns at once.

Now that they can see the notes for the songs, many children are curious as to why they are different from each other. At last they can "see" the difference between the running rhythm, the walking rhythm, and the skipping rhythm. For example, with the song "Skipping and Walking" on page 19, after the children have had the opportunity to sing the song and to skip and walk to it, they may open their books and see the difference between the music picture of the "skipty" pattern and that of the "walk" pattern. After a few songs of this type, the children may be able to discover for themselves by looking at the patterns, on the blackboard or in their books, whether the new songs skip, run, or walk.

By the middle of the year, some classes of second graders are able to sing through certain new songs with very little help from the teacher. Many times the teacher gives them the beginning of each phrase, or a complete line which may be repeated elsewhere in the song. A fine song for the children to test their music reading ability is "Hot Cross Buns" on page 45. The class may read the words of the song in rhythm and, after the teacher gives the beginning pitch, they may be able to sing the song.

Many songs in the second grade book lend themselves easily to practice in recognizing phrases. A fine example of such a song is "Swing High, Swing Low" on page 26.

Many ways may be developed to indicate phrasing, the simplest being with the children's arm movements. They begin the phrase with their hands at their sides and make a full circle for each phrase. This develops a feeling for smoothly flowing phrases.

At the end of the year the children should be more confident in their ability to sing a new song with little or no help. It is wise to first read the words of the song together, then the teacher may sing the first phrase or first line, whichever is advisable for a particular song, and the children sing those parts which are identical. The children may also be able to sing certain melodic patterns in syllables with little difficulty. They should also know the way a walking rhythm looks, a running rhythm, a galloping rhythm, and a skipping rhythm. The songs from page 17 through page 19 present these rhythms quite clearly.

II. RHYTHMIC ACTIVITIES

As has been previously mentioned, the children are usually able to recognize skipping, running, galloping, rocking, or walking rhythms by the end of the first year, and are quite interested in seeing how the rhythms look when they are written out in notes in their second grade music books. They enjoy seeing, singing, and moving to "Running and Walking" and "Skipping and Galloping" on page

17, "Run and Walk" on page 18, and "Skipping and Walking" on page 19. Many of the children are soon able to decide the kind of rhythm in which a song is written without first hearing the song. They continue to enjoy skipping, walking, running, or galloping while the song is sung or played.

By the second grade, the bouncing of a ball while certain songs are played or sung should be relatively simple for a majority of the children. The activity with the ball may be varied now, such as having the children stand in a circle and one child bouncing the ball awhile, then bouncing it on to another child for a turn. More complicated rhythms may also be used.

Second graders are able to handle more involved combinations of rhythm instruments and more complicated pieces. They may decide for themselves which instruments will play which parts, and quite successfully combine various parts of the rhythmic patterns at the same time. For instance, the triangle may play the first beat, the wood blocks or tone blocks play one, two, and the sticks play the rhythm the melody follows. By now the children may realize that they must set up two different groups of instruments for many pieces since they are in three sections. The beginning might be a lively and gay section followed by a slow wistful middle section with a return of

the first section to finish the piece. This gives them a simple introduction to form in music.

The physical capabilities of children by the age reached in the second grade are such that clapping is a natural response to the rhythms of the songs. Most children do not find it difficult by this time. More children also may enjoy being song leaders for the group and may be able to beat 2/4, 3/4, and 4/4 time.

Many game songs are available which give the children much pleasure while they are responding to the various rhythms in the songs. Other songs suggest diverse activities such as riding bicycles, skating, rowing, hammering, tapping, or riding in a bus.

III. CREATIVE ACTIVITIES

The songs which are made up by the children during the second grade are more acceptable to adult ears, sometimes even quite sophisticated and amusing. For example, when one class was encouraged to make up songs using their own names after singing the little song, "Jerry Hall, he's so small, a mouse could eat him, hat and all!" on page 30, one little boy raised his hand almost immediately and sang, "Roger Tiemann is a demon!" (Happily, his true nature was not demonic, but fun-loving, which prompted the song.)

The children should be given ample opportunity to

play simple melodies on tuned water glasses, selected orchestra bells, a small xylophone, and even the piano. Many are able to do this with "Mary Had a Little Lamb," "Twinkle, Twinkle, Little Star," and "The Happy River" which is on page 104.

The dramatizations of songs and pieces continue to give the children a great deal of satisfaction and pleasure. Their imaginations continue to be quite lively at this age. Many songs and instrumental selections are suitable for dramatic interpretations. The following are some examples:

"Lazy Mary" on page 51
 "Pretty Girls and the Shoemaker" on page 66
 "Chicchirichi" on page 124
 "It's Snowing" on page 116
 "Gnomes" RV 1
 "Hobby Horse" LV 1
 "Run, Run" LV 1

Two stories with which the children may make plays if they wish are available at the back of the book. These are "The Little Shoemaker and the Elves" and "The Three Billy Goats Gruff."

IV. READING ACTIVITIES

As has been pointed out earlier, when the children have music books in their hands, a great deal of interchange between the reading activities and the singing activities is present. In the beginning, many of the songs are familiar from the first grade, and make it easier for the children

to follow the teacher's directions concerning finding the bracketed patterns, and singing them back. By the middle of the year, the children may be so at ease with certain melodic patterns that they are able to sing the singing names without help.

It is usually simple for the children to now find the lines and phrases which are identical with or similar to each other. This can be done with reference to melodic patterns or rhythmic patterns, or both combined. They should easily see whether the melody goes up, down, straight across, runs, jumps, or falls. They may be familiar with several different types of notes, calling them running notes, walking notes, holding notes, or eighth, quarter, and half notes, depending upon the degree of readiness exhibited in a certain class.

V. LISTENING ACTIVITIES

The child's capacity to listen to music with increasing sensitivity to tone and insight into tonal relations continues to develop throughout his second grade music activities. He should be encouraged in the active use of mind and imagination in his response to ideas that are expressed in the music with which he comes into contact. Besides having active body and vocal response, time must also be set aside for quiet listening.

It is the teacher's responsibility to insure that the conditions and approaches are such that make the listening period as productive as possible. The children's response reflects the conditions which are present and the approaches which are used. The example of the teacher continues to be extremely important in warding off indifference and inattention on the children's part.

Children are perhaps most responsive to the rhythmic vitality of music. For example, most will enjoy running, whirling, or clapping to "Ballet" by Gluck in RV 1, or imitating "Running Horses" by Anderson in the same volume. By the middle of the year, the following rhythmic pieces fit well with the songs that are sung:

"The Clock" by Kullak RV 3
 "High Stepping Horses" by Anderson RV 1
 "Gallopng Horses" by Anderson RV 1
 "March" by Bach-MacDowell RV 3

Toward the end of the year, more subtle and varied rhythms may be enjoyed. "Skating" by Kullak in RV 2 suggests long gliding thrusts, while "The Blacksmith" by Brahms in RV 3 provides a different type of response.

Attention to dynamics and mood may be combined since they quite often reflect each other. Some mood pieces which the children enjoy are:

"Berceuse" by Ilyinsky RV 3 (notes found on page 56)
 "Cradle Song" by Hauser RV 3 (notes found on page 58)
 "Snowdrops" by Tchaikovsky RV 4
 "Gnomes" by Reinhold RV 1

"Swiss Maid" RV 5
 "Evening Bells" by Kullak LV 2

Children quite easily identify themselves with story music. In the beginning of the year they should enjoy "Sleeping Time" by Pinto in LV 1. At Halloween, "Gnomes" by Reinhold in RV 1 is appropriate. At Christmas time, "March of the Gnomes" from Christmas Tree Suite by Rebikoff in LV 3 may be heard. A piece with which most children are able to use their imaginations quite vividly is "Hobby Horse" from Memories of Childhood by Pinto in LV 1. Part of the music to the piece "Shadows" by Schytte is available on page 156 for observation while listening to the piece from the Rhythm Band volume. "Clowns" from Midsummer Night's Dream by Mendelssohn in RV 1 follows the song "The Funny Old Clown" on page 67. In connection with Easter time and the bell section of the book, "Evening Bells" by Kullak in LV 2 is appropriate.

Young children enjoy melodies that are simple and songlike. Some pieces which meet this requirement are:

"Waltz No. 2" by Brahms RV 2
 "Sleeping Time" from Memories of Childhood by Pinto
 LV 1
 "Berceuse" by Jarnefelt LV 2
 "Snow Drops" by Tchaikovsky RV 4

Music that has sheer beauty of tone is one of the categories listed in Pitts, Glenn, and Watters' Guide and Teaching Suggestions Kindergarten - Grade Three. Even

though they can not be expected to understand the complexities of the music, they are able to respond to the pure beauty of tone if given a short section of the piece. They are not able to listen to much of the great music in its entirety, however. For example, one might use eight bars of Bach's "Air for G String," sixteen bars from the Andante of Haydn's "Clock Symphony," and/or sixteen bars of the "Nocturne" from Mendelssohn's Midsummer Night's Dream which is in LV 4.

A great deal of enjoyment may be derived from guessing what certain descriptive music is trying to tell one. The children usually enjoy "Running Horses" by Anderson in RV 1, "The Blacksmith" by Brahms in RV 3, "Clowns" by Mendelssohn in RV 1, "Etude in G Flat Major" (Butterfly) by Chopin in LV 5, and "The Bee" by Schubert in LV 3 for their descriptive nature.

The children may recognize a few more instruments which have played the pieces they have heard. For instance, the beautiful French horn solo in the "Nocturne" from Mendelssohn's Midsummer Night's Dream gives them a very pleasant introduction to this instrument. In "Berceuse" by Jarnefelt in LV 2 the violin, with which they are familiar, plays the higher voice while the 'cello plays the low voice. "Berceuse" by Ilyinsky in RV 3 introduces the harp in addition to the familiar violin and flute.

Interesting though not common instruments are heard in "Evening Bells" by Kullak in LV 2. These are the bells and the celesta. If the children are interested in hearing more celesta music, they may hear a portion of the "Dance of the Sugar Plum Fairy" from Tchaikovsky's Nutcracker Suite.

The better known composers with whose work the children have become familiar this year are: Mendelssohn, Chopin, Bach, Haydn, and Tchaikovsky.

CHAPTER IV

THIRD GRADE

I. SINGING ACTIVITIES

The singing of the children in the third grade is a mixture of many activities. Teaching a new song in the third grade is a combination of eye-and-ear, rote-and-note, and pupil-and-teacher associations and co-operations. The children are guided and encouraged to recognize and apply their previously learned tonal-rhythmic vocabularies to unfamiliar material. Emphasis continues to be focused on co-ordinating ear and eye images.⁷

As in the other activities of music learning, supplying the kind of background that will stimulate imaginative responses, such as stories, ideas, poems, pictures, and impressions gathered from things and events in real life as well as from fantasy and make-believe can infuse additional life and color into the introduction of new songs. Making the most of whatever relevancy there is in a song between the inflections and rhythms of word patterns and the tonal-rhythmic design of the musical setting also helps the learner to become more accurate

⁷Pitts, Glenn and Watters, op. cit., p. 147.

in his responses to the aural and visual patterns of both old and new songs.⁸ For example, if the song mentions running up a hill and the notes follow that idea of going up, the children should be aware of the fact. In "Swing High, Swing Low" on page 9, the notes correlate with the words "Swing high, swing low" and with "First up in the tree tops a-sailing we go! Then down to the ground where the soft grasses grow." The children then may know at times from the words what to expect of the music.

It is usually wise to begin the year with songs the children have already learned in the previous grade. This gives them a firm footing and helps them to review what they have learned about music earlier. They enjoy the activity they may have with familiar songs, because they may act them out or play games with them immediately without practicing the singing of them.

Although children are usually able to sing fairly well by the time they are in third grade, there is a necessity to "tune up" with certain songs which use well-defined skips and relationships. Songs such as "Flowers for Sale" and "Will You Buy?" on page 54 are excellent for this purpose. The use in these songs of the notes of the most used chords familiarize the children

⁸Ibid., pp. 147-148.

with those chords and help them recognize them later in other songs and music. "Mary Middling" on page 138 is a fun song which also helps tune up and is an example of the expressive use of the scale, up and down. It also reviews the children about the appearance of the black "walking" and "running" notes and the white "slow" notes. The children quite often enjoy finding these different kinds of notes in the new songs they learn.

An enjoyable method to help certain children improve their singing voices is to have the individual sing the verse and the class join in on the chorus, or to use one of the many dialogue songs which are available. "Yankee Doodle" on page 12 is a good verse and chorus song, and "Nobody Knows But Mother" on page 59 is good for a dialogue song. The children may also develop a feeling for pattern, or balance, in music by participating in such activities.

Music says something that is very intimate and personal to children. Good singing depends upon the vitality and depth of their response to the message that a song has for them.⁹ As the children progress in their school lives, the songs with which they come into contact become more and more varied in content. Patriotic songs, fun songs, game songs, work songs, songs of the seasons,

⁹Pitts, Glenn and Watters, op. cit., p. 140.

songs of special days, American Indian songs, nursery rhyme songs, folk songs, songs about nature, and songs about bells may all be found in the third grade music book. Most children should be able to find something of interest to them in such varied types of songs.

Although it is not usually suggested for third grade groups, some third grade classes may actually be able to sing a few simple rounds by the end of the school year. The teacher must judge if they are able to sing that independently. Singing rounds may also help them in their ability to hear two melodies at once, which will be helpful in their listening activities later.


II. RHYTHMIC ACTIVITIES

Many songs in the beginning of the year give the children the opportunity to observe the differences in the eighth notes, quarter notes, half notes, and whole notes. In many of the songs the children will enjoy finding that the black "walking" and "running" notes and the white "slow" notes fit the rhythm of the words.

Some of the songs have titles which suggest certain rhythmic activities for the children. For "Marching and Running" on page 20, for example, one group may run and march to the song while another group sings and claps to the rhythm. These activities should be alternated until

all the children have had a chance to march and run, sing and clap. When they have, the entire group may open their books and see the difference between the "music picture" of the "run" pattern and the "march" pattern. It is helpful to keep these and rhythm patterns which come later on the blackboard for continual reference.

When the children find the "running" and "walking" notes in their songs, such as "Snow-White Little Burro" on page 150, a few children may step the running and walking notes while the class sings and claps them. Another song which lends itself to this activity early in the year is "Brothers, Let Us Dance" on page 49. This song may also be accompanied with a drum beat.

During the middle of the year the children may have some experience with the triplet () figure, such as in the song "Sing Together" on page 16. However, it is not advisable to explain this figure to the children at this grade level since they have been told that two eighth notes equal one quarter note. There is no need to confuse them at this point. Simply let them have the experience with it.

In "White Fields" on page 118, the rhythm in every measure of the song is identical. The children may read the words in rhythm, then clap the dotted eighth followed by the sixteenth rhythm. The children have seen this rhythm as a skipping rhythm, but in this song it is given a trudging

tempo and, therefore, a different feeling. They may then look for the relationship between the two different kinds of notes instead of thinking of them as a pair. They may see more easily that the sixteenth is a note that is to be sung more quickly than the eighth.

Children of this age still enjoy using the rhythm instruments. Certain songs in their books suggest using various instruments, such as the drum for "Brothers, Let Us Dance" on page 49, "We Come a-Marching" on page 27, "Singing Along" on page 26, and "Ten Miles from Home" on page 27. The children may decide which instruments best suit certain parts of certain songs, such as in the song "Clocks" on page 156. In addition to the songs in their books, the children enjoy using the rhythm instruments with some of the pieces in RV 1 - 6 and the special Rhythm Band album.

During the last few months of the third grade, many of the songs may be learned more quickly when the children read the words in rhythm and observe that the rhythm of the tune fits the rhythm of the words, such as in "Donkey Riding" on page 37 and "There Sat a Little Ant" on page 135.

The rhythm of some of the songs makes them ideal for use in jumping rope and bouncing balls. One such song is "I Had a Little Monkey" on page 24. Game songs are also

available for enjoyment as well as rhythmic response.

By the end of the year, the children of the third grade should have had ample opportunities to clap and step rhythms, bounce balls, skip rope, play rhythm instruments, lead the class in songs, and play and dance to the game songs. They should be able to recognize the skipping, running, galloping, rocking, walking, and marching rhythms fairly easily, and apply them to their songs.

III. CREATIVE ACTIVITIES

As has been mentioned previously, responding expressively to music may be considered in itself a creative act. Children are perhaps more naturally creative in regard to music than we adults when they are given the opportunities to be so.

Many songs in the third grade book leave out the notes for the ending in order that the children may make up their own endings. The teacher may sing the given first half of the song several times while the class listens and watches the notation in the book. Next, the class may be encouraged to read aloud the words of the "answer" in a rhythmic style. Then the class may sing the first line of the song, with or without the teacher, and proceed immediately to sing the musical "answer" as each pupil feels it should be sung. At first the class will be likely to follow

the lead of one or several confident singers, and as the "answer" is sung the teacher should have no difficulty in hearing and separating a simple, natural answer. After the class has had some experience together adding the endings, the teacher may ask some individual singers to sing the "answer" as they would like to have the song go. The children may wish to decide which "answer" they like best and sing it that way as "their" song. During the middle and last of the school year, when the children have had more experience with notation, they should enjoy seeing their "answers" written on the blackboard.

Many songs lend themselves well to dramatization. For example, the three Indian songs on pages 49, 50, and 72 may be used in an Indian story, play, or pageant, or simply dramatized for the classroom. Others which are enjoyable for dramatization are: "The Shepherdess" on page 152, "Goblins and Witches" on page 81, "Let's Play Band" on page 165, and "Train" on page 160, to name a few.

"Let's Play Band" on page 165 may also be played easily on water glasses, song or orchestra bells, melody flutes, and the piano. Children seem to have an especially great sense of achievement when they have played something on the piano. Some children may have been taking piano lessons for awhile by the time they have reached the third grade. If there is anyone present who is able to play

"What a Happy Day" and "Theme" by Beethoven on pages 166 and 167, the rest of the class is usually thrilled. Another enjoyable song for this activity is "Out Among the Fir Trees" on page 151.

Children of the third grade continue to enjoy using the rhythm instruments, as has been mentioned previously. They may decide their own instrumentation or follow that which is suggested in the book for certain songs. An interesting variety of instruments is used for "The Pealing Bells" on page 155, "Clocks" on page 156, and "Merry Are the Bells" on page 157. Many more combinations may be composed and used by accompanying certain records of the RCA Victor Record Library for Elementary Schools. In using the rhythm instruments the children may develop a feeling for accent, mood, timbre (heavy sounding instruments, light sounding instruments), simple form, and differences in tempo.

Two musical stories are provided in the back of the book which the children should enjoy making into plays. One is the "Raggletaggetown Singers" and the other is "The Ugly Duckling." They usually enjoy using their imaginations to "fill in" between the songs.

IV. READING ACTIVITIES

In the first and second grades the children should have acquired an extensive ear and eye vocabulary of

tonal-rhythmic patterns, used this vocabulary repeatedly in the varied song experiences provided in the music primers and the second grade book, refined both ear and eye discriminations, adjusted eye movements to follow both the notation and the text, and learned to sing what they see in expressive phrase-wise movement and at the same time note and identify the visual position and form of important note patterns. If they have this background, they are prepared to continue the process of learning to read by reading more meaningfully and more widely. The "survey" type of observation and reading still prevails, as it will to some extent on all levels. Since the graphic representation of the general contour of a melodic line is perhaps the only feature of musical notation that looks anything like the way music sounds, notation which depicts the general flow of a melody with its rises and falls in pitch presents the only symbols that can be classified as "direct." Therefore, by surveying the melodies to be sung, the children get a good idea of the general appearance of songs in printed notational form before examining selected parts.¹⁰

To insure growth in basic music-reading skills, the principal teaching jobs in the third grade focus on the

¹⁰Pitts, Glenn and Watters, op. cit., pp. 101, 167.

development of increasing independence in use of familiar ear-eye vocabulary when learning new songs, a larger and more varied ear-and-sight vocabulary of tonal-rhythmic patterns, increasingly accurate aural and visual discriminations, the ability to apply singing names or numbers to both familiar and unfamiliar phrases and motives, the ability to recognize the main ideas in a melody, increasing skill in recognizing new elements, a sensitivity to the expressive quality of interval relationships, and a broader application of the reading process through correlations with listening, creative, rhythmic, and instrumental activities.¹¹

Throughout the year new tonal-rhythmic patterns should be presented in conjunction with the old in order to give boys and girls an opportunity to become acquainted with unfamiliar elements while reviewing, relearning, and maintaining the basic tonal-rhythmic vocabulary acquired in previous experiences. In the third grade book many songs are provided for this very purpose.

The activity of playing songs on melody instruments and playing on the piano with one or both hands, as mentioned before in the section on creative activities, is also important in the development of a satisfactory

¹¹Ibid., p. 168.

music reading program. Several songs and pieces for the use of the children should be provided, as there are in the third grade book.

Basic ear-eye vocabularies may be applied to increasingly selective listening. Familiar tonal and rhythmic patterns may be easily recognized in the following song-listening combinations: "Come, Let's Be Merry," Country Gardens (melodic pattern), page 18; "Running and Walking," Silhouette (rhythmic pattern), page 20; "Walking and Skipping," Theme for Skipping (rhythmic pattern), page 21; "Little Child, Good Child," Brahms' Lullaby (melodic pattern), page 68; "Ride My Horse," Pines of Rome: Children Playing in the Park (melodic and rhythmic patterns), page 149; "Clocks," Clock Symphony: Second Movement, Haydn (rhythmic pattern), page 156.¹²

Many songs may bring to mind certain tonal patterns the children have used before. For example, there are many songs which employ adaptations of the familiar "children's chant" sol sol mi la sol mi. One such song is "Bluebird, Bluebird" on page 11. Another familiar pattern is mi re do, which appears in "Three Blind Mice" on page 146. Many opportunities are also given to use scalewise progressions such as do re mi fa sol sol la

¹²Ibid., p. 169.

ti do do ti la sol and mi re do. Certain songs also acquaint the child with chord sequences, especially the similarities of and differences between tonic do mi sol and dominant sol ti re. "Sing Together" on page 16, "Will You Buy?" on page 54, and "Smoke Goes Up the Chimney" on page 28 are good examples.

When the children reach the level of the third grade, they should find it fairly easy to point out identical and similar lines, phrases, and patterns. They then see that there are not usually three or four different lines to learn in each song, but that at least one of them is usually repeated in some manner, making the song simpler to learn.

By the third grade level, the children begin to want to know and name what they see in their music books. Too much material should not be introduced at one time, however. A gradual building up of the knowledge of signs and symbols is the most satisfactory and rewarding method. Music symbols merely indicate tones and rhythms that have acquired meaning through actual musical experience. When children come to know that the way the notes look upon the staff indicates the way the song will be sung, they begin to "know" what they previously have only "felt," and with the knowing comes the desire to "name."¹³

¹³Pitts, Glenn and Watters, op. cit., pp. 177-178.

V. LISTENING ACTIVITIES

When the children reach the third grade level, they are usually able to enjoy listening to pieces which are a little lengthier than those of the previous two years. Therefore, pieces by well-known composers may be included more often and heard in their entirety if the length is reasonable. For example, when the children have sung and enjoyed "Snow-White Little Burro" on page 150, and found the "running" and "walking" notes, they will usually enjoy listening to "The Little White Donkey" by Ibert which is found in a Decca album, "Animal Pictures in Music." However, if difficulty is encountered in obtaining the album, the teacher or some other pianist may perform it for the children, which gives them a much greater thrill than listening to a recording. If possible, it is of value to present the music both ways. The children may decide whether the music to "The Little White Donkey" "runs" or "walks." Another quite enjoyable piece of music is "Hens and Roosters" from Carnival of Animals by Saint-Saëns. This music is a companion to "My Rooster" on page 137. The "voices" of the fowl named in the title are easily recognized, as is also the "voice" of the donkey in the previous piece. The children should easily decide which bird uses the faster notes and which the slower.

Later in the year, the children may enjoy the pranks and excitement in "Of Br'er Rabbit" by MacDowell in LV 3. Again "running" notes prevail as Br'er Rabbit escapes his pursuer.

With the coming of spring, the children may enjoy listening to a recording of "The Birds" by Respighi in connection with "Tra La La" and "Cheerio!" on page 124. "Moths and Butterflies" in LV 2 may follow "Fuzzy Caterpillar" on page 130, "The Butterfly" by Grieg follows "White Butterflies" and "Butterfly" on page 131, and "The Bee" by Schubert in LV 3 follows "Buzz, Buzz, Buzz" on page 133. The children may also enjoy listening to the "Etude in G Flat Major" by Chopin in LV 5 which they may have heard in the second grade, and "Papillons No. 8" by Schumann in LV 3 which has a clearcut "run run walk walk" rhythm.

These pieces have been listed with each other because they deal with insects, animals, and birds, and also because they give the children opportunities for hearing running and walking notes. The children will usually be able to also identify the piano as the instrument for "The Little White Donkey," "Of Br'er Rabbit," and "The Butterfly Etude," and the violin as solo instrument for "The Bee."

Additional experience with skipping and galloping rhythms may be had with "Theme for Skipping" in RV 1 which

follows the song "Walking and Skipping" on page 21, "Skipping Theme" in RV 1 which may be used with "Klein, Klein Kleuterken" on page 64, "Plain Skip" in RV 1 which may be used with "The Cupboard" on page 62, and Schumann's "Wild Horseman" in LV 2 which follows "Rig-a-Jig-Jig" on page 16.

When the children have sung "Swing Song" on page 23 and expressed the swinging rhythm with their arms, they may enjoy listening to "Valse Gracieuse" by Dvorak in RV 3, "Valsette" by Barowski in RV 1, and "Boating on the Lake" by Kullak in RV 2.

Some pieces which the children may enjoy purely for their rhythmic vitality are:

"Country Gardens" RV 6
 "Toreador Song" RV 4
 "Wheelbarrow Song" RV 1
 "Ballet Music" RV 1
 "Skating" RV 2

Children usually enjoy listening to pieces which reflect a variety of moods. Some which may be used for third graders are:

"Silhouette" RV 3
 "Clair de Lune" LV 5
 "Etude Joyeuse" RV 1
 "Spring Song" LV 3
 "In a Boat" (En Bateau) by Debussy
 "The Snow is Dancing" by Debussy

Some of the dynamics which are present in these pieces may also be pointed out and noted.

Pieces which have simple and songlike melodies which

the children enjoy are:

"Lullaby" by Brahms LV 1
 "Sweet and Low" by Barnby LV 1
 "Spring Song" by Mendelssohn LV 3
 "Skater's Waltz" by Waldteufel RV 4
 "Amaryllis" by Ghyss RV 4
 "Serenata" by Moszkowski LV 2
 "Snowdrops" by Tchaikovsky RV 4
 "In a Boat" by Debussy

Children love stories of all kinds, if they deal with something that they know about and can follow. They also enjoy making up their own stories about what the music says to them. Some examples of story and descriptive pieces are:

"March of the Dwarfs" by Grieg LV 3
 "Witch" by MacDowell LV 3
 "Clown" by MacDowell LV 3
 "Little Shepherd" by Debussy LV 2
 "The Bee" by Schubert LV 3
 "Of Br'er Rabbit" by MacDowell LV 3
 "Legend of the Bells" by Planquette LV 1
 "March of the Toys" by Tchaikovsky RV 2
 "March of the Tin Soldiers" by Tchaikovsky RV 3
 "The Birds" by Respighi
 "The Butterfly" by Grieg
 "Hens and Roosters" by Saint-Saëns
The Pines of Rome, First movement: "Children Playing
 in the Park" by Respighi
 "The Little White Donkey" by Ibert

In addition to hearing the other instruments with which they are already familiar, the children in the third grade will have heard many pieces using the piano as the solo instrument. This is perhaps more interesting to them because a few children are able to play the piano by the time they are third graders.

They will have heard the music of, and thus may be

familiar with the names of, more composers. These are: Grieg, Debussy, MacDowell, Respighi, Schumann, Saint-Saëns, and Ibert, in addition to the already familiar names of Tchaikovsky, Bizet, Chopin, Mendelssohn, and Brahms. Many books are available for children of this age and older which tell of the lives of many of these composers in words of their understanding and capabilities. Third grade children may receive more benefit from the stories if they are read to them, but the older children should have them in their libraries in order that they might read them to themselves.

CHAPTER V

FOURTH GRADE

I. SINGING ACTIVITIES

By the time the children reach the fourth grade, there should be little trouble with their singing voices. Their voices have gained in strength, range, flexibility, and expressive quality. If songs are presented to them which increase their interest in and response to music, they will be more likely to cooperate in trying to improve their enunciation, tone production, and interpretation in singing.¹⁴

When presenting a new song, a great deal may be gained from supplying the kind of background that will stimulate an imaginative response on the part of the children. Stories, pictures, poems and ideas relating to things and events either in real life or make-believe can bring additional life and color to a new song. Making the most of whatever relevancy there is in a song between the inflections and rhythms of word patterns and the tonal-rhythmic design of the musical setting also make the learning of a new song more meaningful and easier to the

¹⁴Lilla Belle Pitts, Mabelle Glenn, and Lorrain Waters, Guide and Teaching Suggestions Grades Four, Five, and Six (Chicago, Illinois: Ginn and Company, 1952), p. 81.

children. For example, the tune of "Merry-Go-Round" on page 19 not only goes up and down, but words and music also go 'round and 'round.¹⁵

As was mentioned before, beginning the year with familiar songs will give the children confidence in their singing ability and helps them to review what they have learned about music in the earlier grades.

Several songs are available for individual singing opportunities if any of the voices need "tuning up." If tuning up is not needed, they may be used simply for the pleasure they afford. Some examples of this type of song are: "Johnny Schmoker" on page 7 which also reminds them of many different instruments, "Polly-Wolly-Doodle" on page 8, "Haul Away, Joe" on page 13, "Here, Rattler, Here" on page 158, and "Billy Boy" on page 76.

The children of the fourth grade are able to enjoy singing simple rounds throughout the year and may even sing some simple two parts in their songs by the last two months of the year. In this way they receive a basic introduction to harmony.

Many of the melodies in the fourth grade book were written by well-known composers. These are: "The Little Sandman" and "Poor Chick-a-Biddy" by Brahms, "Lovely Appear"

¹⁵Ibid., pp. 87-88.

by Gounod, "Winter is O'er" by Palestrina, "Glorious Things of Thee Are Spoken" and "The Heavens are Telling" from The Creation by Haydn, "Come May" by Mozart, "Susie, Little Susie," "Brother Come and Dance," and "Little Man in the Woods" by Humperdinck, and "Rise Up O Men of God" which is arranged from Robert Schumann's music. Short sketches on the lives of Mozart and Haydn are also included in the fourth grade book in addition to the music for "Theme from Sonata IV," and "Melody from Sonata for Violin and Piano," by Mozart, and "Andante" from the Surprise Symphony and "Serenade" from String Quartet by Haydn.

The children may enjoy finding the many different countries and groups represented by the numerous folk songs throughout the book, such as: Germany, Spain, France, Mexico, England, Scotland, Norway, Sweden, China, Inca, Eskimo, American Indian, and American Negro. Various types of songs are included, such as: work songs (sea chanteys, cowboy and railroad songs), camp songs, college songs, and play songs.

II. RHYTHMIC ACTIVITIES

Children of the fourth grade enjoy using the basic rhythm instruments as accompaniment for their songs, but usually have no further interest in playing as a "band." Such instruments as the drum, bell, woodblock, and triangle

add depth and enjoyment to many of their songs, as well as experience in the re-creation of a given rhythm.

Clapping and stepping continue to be enjoyable means of responding to rhythms. By this time most of the children may be able to clap a given rhythm when it is asked of them. For example, they may be asked to clap a running rhythm, a walking rhythm, a skipping rhythm, or a galloping rhythm. They may also be able to clap a combination of two, such as a phrase of running and walking notes together. When learning a new song, the children may enjoy finding and clapping rhythms that are alike throughout the song. Reading the words to a new song in rhythm is an aid to learning certain songs, as in "Ho-Heigh-Ho" on page 24, "When I Climb a Hill" on page 119, "The Snow is Dancing" on page 142, and "Pasquale" on page 174.

The children may be asked to find out how many times certain rhythmic patterns appear in certain songs, as $\downarrow \cdot \uparrow$ appears five times in "Goodbye, Old Paint" on page 38, and $\downarrow \cdot \uparrow \uparrow$ in "Thanksgiving Day" on page 96. Certain difficult rhythmic sections may be pointed out and practiced before attempting to sing certain new songs, such as $\uparrow \uparrow \uparrow \downarrow$ in "'Liza Jane" on page 79. This is the pattern for the words "Li'l 'Liza Jane." The class should clap this pattern several times while chanting the words.

Children of this age especially enjoy participating

in the singing games and folk dances which are provided in the book. Additional dancing may be done with the help of square dance albums which are available and which contain dances of varying degrees of difficulty.

III. CREATIVE ACTIVITIES

As has been mentioned previously, responding to music actively is in itself creative. Therefore, in their singing, rhythmic, reading, listening, and playing activities the children are given opportunities for expressive responses that are essentially creative.

As in the third grade, many songs are present in the fourth grade music book which leave certain phrases without music in order that the children may have the opportunity to supply the notes. As they gain confidence in their own ability, they are usually anxious to make up whole songs, and even dances and pieces to play.

Many children may be taking piano lessons by the fourth grade. In addition to these, many children begin to study some band instrument at this time. By the middle of the year they may be able to play a few simple pieces for the class.

The class should like to enrich their singing with the use of rhythm instruments as accompaniment, as was mentioned in the section on rhythmic activities. In

addition to these and water glasses, song or orchestra bells, and/or melody flutes, the autoharp may now be introduced. Many songs in the fourth grade book have the chord markings above the notes, and many more are simple enough for the children to "feel" the proper order of the chords. The autoharp is simple enough for most children to gain a great deal of satisfaction and a sense of fulfillment from its use. Many who may have felt frustration in attempting some of the other activities find it within their abilities to play the autoharp.

The children may continue to dramatize songs or groups of songs. In addition to this, two short musical stories are included in the fourth grade book: "Jack and the Beanstalk" and "Sleeping Beauty." Both afford ample excitement and suggested activity to stimulate the imaginations of the fourth graders.

IV. READING ACTIVITIES

Children in the fourth grade are perhaps the most eager age group in the elementary grades. They are filled with a zest to learn new things and to try out that knowledge. Therefore, they are usually able to make great strides in the area of music reading. One must continue to be careful not to push them beyond their abilities, but to keep their experiences within the limits which will

afford success and satisfaction for them. Also, children of this age are beginning to have enough interest and self-motivation to make them seek out new ideas, answers, information, etc., instead of waiting for the teacher to initiate all activities.

Again, many songs are presented which utilize familiar tonal and rhythmic patterns, thus giving the children the feeling of having a firm foundation upon which to build new reading skills. The survey type of reading continues to be useful. Since the melody is usually the most important part of the music to the children, the survey method is quite in order.

After the children have surveyed a song as to melodic content, they may then be interested in the rhythmic content. Many times they find the rhythm set by the words. At other times it is related to physical movement such as in "Clapping Game" on page 17 and "Strawberry Jam" on page 22 which is a rope-jumping song.

In addition to the familiar tonal and rhythmic patterns, new ones should be presented during the year, always in close association with that which is known. When learning a new song, the children may look for familiar and unfamiliar patterns and for patterns which are alike, similar, or different. In doing the latter, the children become familiar with simple song forms and become

able to analyze the songs they sing. For example, "Fun in the Leaves" on page 133 is a simple two-part song form in which the first two phrases are exactly alike, **A A B**. The children may also note that the direction of all three phrases is similar. "Sung at Harvest Time" on page 135 would be diagramed as **A B C B**. The A and B phrases are similar in form, and the C phrase is similar to the final measures of A, changing only one note. The children may readily discern the likenesses, differences, and similarities in "Deck the Hall" on page 102, the diagram of which would be **A¹ A¹ B A²**. As an example of a song which is made up of long phrases which include shorter phrases in patterns we may diagram "He Is Born, the Holy Child" on page 107 as: $\frac{A^1A^2}{A}$ $\frac{BB}{B}$ $\frac{A^1A^2}{A}$.

Some of the new elements with which the children may become acquainted during the fourth grade are: the raised fourth (fi), the raised second (ri), the pentatonic scale, and the use of certain basic chords such as the dominant (sol ti re). One song in which the children may be especially interested in finding the raised fourth for themselves is "The Star-Spangled Banner" on page 110.

The children may find long phrases in songs such as: "Up in a Swing" on page 20, "Night Herding Song" on page 40, and "The Little Tailor" on page 44. Some examples of songs

made up of short phrases are: "Haul on the Bowlin'" on page 37, "With My Bow" on page 40, and "Here, Rattler, Here" on page 158. Long and short phrases in the same song may be found in: "San Sereni" on page 43, "Pasquale" on page 174, and "Susan Blue" on page 176.

During the fourth grade tonettes, song flutes, and other melody instruments may be used as a means of developing skill in music reading. In addition to these, many children begin taking lessons on some instrument at the fourth grade age level which also helps in the development of their reading skill.

The development and strengthening of the feeling for harmony is begun with the introduction of simple harmonic relations such as thirds and sixths, by the use of rounds and canons, and the use of instruments in obligato, as accompaniment, or in a special piece.

An important way to develop increasingly selective and precise listening is to provide many opportunities for boys and girls to recognize basic and familiar tonal and rhythmic motives in instrumental pieces played on a phonograph or piano. Some examples of these correlations are: "March" by Gurlitt (page 24), "Jägdlied" (page 25), and "Brother, Come and Dance" (page 54).¹⁶

¹⁶Lilla Belle Pitts, Mabelle Glenn, and Lorrain Waters, Guide and Teaching Suggestions Grades Four, Five, and Six (Chicago, Illinois: Ginn and Company, 1952), p. 50.

Since practice is necessary to enable the children to read easily and well, other methods of using their knowledge may be developed instead of simply singing songs, which may become boring to the children, or at least unchallenging. Variety and competition spark the interest of children. One method the writer has used with a great deal of success is an adaptation of the old time spelling bee. Divide the children into two sides and ask them to sing certain phrases with syllables or numbers, name certain notes, tell the time values of certain notes, clap certain rhythms, diagram the form of certain melodies, etc. These phrases, notes, patterns, rhythms, and melodies may be painted on flash cards in order to be easily accessible. In addition to those questions which enhance reading ability, questions may also be asked about composers, music which has been studied or listened to, instruments, and performers and conductors. Enough easy questions should be included to insure that every child may be able to remain in the game past the first round in order that his confidence not be shaken.

V. LISTENING ACTIVITIES

Due to the particular character and capabilities of the children at the fourth grade level, the material presented during the listening activities may be much more

ambitious than that of the previous three years. As was mentioned before, the children of this age want to put their minds to work and test their abilities and are much more likely to branch out and explore new things on their own initiative instead of waiting for the teacher to tell them what to do and when to do it. They also have many questions to ask about music and instruments. This combination of interest and ability makes it a pleasure and a challenge to work with fourth graders.

The musical memories of the fourth graders should be such by now that they are able to hear and remember when the music is alike and when it is varied. Interest in melody continues to be uppermost in children of this age. As Machlis says in The Enjoyment of Music, "Melody is that element of music which makes the widest and most direct appeal. It is called the soul of music."¹⁷ Children of any age seem to be fascinated by tone, and since a melody is a succession of tones, they find melodies fascinating also. By now the children may understand that there are phrases in music, and that each phrase is rounded off by a cadence, either the inconclusive or half cadence which gives the feeling of more to come, or the conclusive or full cadence

¹⁷Joseph Machlis, The Enjoyment of Music (New York, New York: W. W. Norton and Company, Inc., 1955), p. 14.

which creates a sense of completion. The children will find many question-and-answer formations in the melodies they hear which give them a quality of organic unity which is of prime value in art. The composer unifies his structure by repeating the material. A necessary contrast is supplied by fresh material, thus through repetition and contrast the composer achieves both unity and variety. This combination of traits is necessary to musical architecture, for without unity there is chaos, without variety, boredom.¹⁸

Melodies that are simple and songlike are enjoyed by the children. In "The Moldau" by Smetena, the melody is quite singable, and the children may also become aware of the repetition and contrast in it. Another lovely melody is found in "The Humming Chorus" from Puccini's Madame Butterfly, and another in "The Swan" by Saint-Saëns. Other simple and singable melodies may be found in these pieces from the RCA Record Library:

"Barcarolle" by Rubinstein RV 1
 "The Little Sandman" by Brahms LV 1
 "Sweet and Low" by Barnby LV 1
 "Pueblo Lullaby-Wium" Indian Album

"The Moldau," "The Swan," and "Humming Chorus" may also be enjoyed for the beauty of tone quality. The children may gain a great deal of enjoyment through

¹⁸Ibid., p. 24.

simply letting the beauty of the music flow into them. They may want to decide the mood given by each of the pieces, also. They may say "The Moldau" gives a sense of strength and freedom, "Humming Chorus" a rather sad or dreamy mood, and "The Swan" one of peaceful, serene tranquility. Other pieces which are examples of distinctive moods include:

"Waltz, Op. 39 No. 2" by Brahms RV 2
 "Clair de Lune" by Debussy LV 5
 "March in F" by Anderson RV 1
 "Hunting Song" by Schumann RV 1

As melody may be thought of as the soul of music, so rhythm may be said to be the heartbeat of music, the pulse that betokens life.¹⁹ As Copland says in What to Listen for in Music, "Most historians agree that if music started anywhere, it started with the beating of a rhythm."²⁰ Children respond well to music with this basic rhythmic vitality. They should especially enjoy the lively rhythm of the "Spanish Dance" from Tchaikovsky's Swan Lake. It is difficult for the children to sit quietly while listening to this piece, its rhythm is so forceful. In addition to the rhythmic interest, the children should enjoy finding the instruments as they enter the music. Flutes, castanets, bassoon, strings, and French horns should be readily

¹⁹Ibid.

²⁰Aaron Copland, What to Listen for in Music (New York, New York: McGraw-Hill Book Company, Inc., 1957), p. 34.

recognized. During the last section of the music, a very singable melody appears which the children may easily keep in mind.

Pieces in the RCA Victor Library which give rhythmic contrasts are:

- "Country Dance" by Weber RV 4
- "Gigue" by Corelli RV 1
- "Waltz No. 1" by Brahms RV 2
- "Minuet" from Don Juan by Mozart RV 5
- "Shawnee Indian Hunting Dance" by Skilton Indian V

The children always enjoy music which has a story or to which they may apply their own story. As long as it is an interpretation which goes along with the music, this may be encouraged, since they must listen attentively in order to make up a relevant story. The following pieces stimulate the imaginations:

- "Flying Dutchman Overture" by Wagner
- "The Moldau" by Smetana
- "The Wind on the Plain" (Prelude No. 3) by Debussy
- "The Sleigh Ride" from German Dances by Mozart
- "The Birds" by Respighi
- "Peter and the Wolf" by Prokofieff

"Peter and the Wolf" is also a fine piece for helping the children become familiar with the tone color of French horns, strings, bassoon, flute, oboe, clarinet in low register, kettle drums, and bass drum.

Composers whose music may be heard for the first time during the fourth grade are: Smetana, Prokofieff, Puccini, Rubinstein, Weber, Wagner, and Mozart. Additional

music may be heard by the already familiar composers:
Respighi, Saint-Saëns, Brahms, Debussy, Schumann, and Haydn.
Instruments which may be new to the children include the
bassoon, castanets, and kettle drums. By now they should be
able to recognize the appearance and timbre of the more
commonly used instruments.

CHAPTER VI

FIFTH GRADE

I. SINGING ACTIVITIES

If the children have progressed through the grades with a well-rounded music program, there should be little difficulty encountered in their singing activities in the fifth grade. One problem which may present itself is a narrowing of voice range as well as a change in quality of tone of a few oversized or overage boys and girls.

Materials appropriate for these differences have been provided in the fifth grade book in the form of vitally interesting and beautiful art and folk songs, and unison and part-songs in a variety of ranges and keys. The children continue to enjoy finding the various countries represented by the folk songs, such as: Norway, Sweden, Germany, Italy, Poland, Czechoslovakia, Denmark, Ireland, Mexico, and England. In addition to these, there are songs from scattered parts of the United States and songs of the early pioneers, sea chanteys, cowboy songs, spirituals, work songs, and game songs.

During the fifth grade, the teacher or pupils may improvise a harmony part to some of the easy and familiar songs. Rounds may also be used to develop independent

tonal thinking and harmonic feeling. There are many easy two-part songs and songs in which the roots of the three principal chords, do, fa, and sol, are printed below the texts of the songs for the children's use in "chording." All of these activities together with songs which have instrumental accompaniments and instrumental obbligatos help develop harmonic feeling.

Many songs are available in the minor mode. Singing these helps establish a feeling for the minor in contrast to the major. Some examples of the minor songs are: "Tired Tim" on page 28, "Halloween Visitor" on page 107 (which is also a good reading song since the first, third, and fourth lines are alike, and the third line is made up of two parts which are alike), "O Mary" on page 116, and "Carol of the Grasses" on page 116, which has two verses in minor mode, and the third in major.

Several songs are written in the pentatonic scale, such as "Chinese Evening Song" on page 141, "White Llamas" on page 169, "The Lily Princess" on page 162, "The Sunrise Call" on page 138, and "Sourwood Mountain" on page 50.

During the fourth grade the children were given some experience with raised notes brought about by the sharp and natural signs. During the fifth grade they are given more experience with all three accidental signs, the sharps, flats, and naturals.

Songs included in the fifth grade book which were written by well-known composers are: "Ring, Ring the Banjo," "Old Folks at Home," and "Oh, Susannah" by Stephen C. Foster, "The Blacksmith" and "Lullaby" by Brahms, "Our Heavenly Father, Source of Love" by Beethoven, "But the Lord is Mindful of His Own" from St. Paul and "Hark, the Herald Angels Sing" by Mendelssohn, "Blessed Are the Pure in Heart," "My Heart Ever Faithful" from the Pentecost Cantata, and "Jesu, Joy of Man's Desiring" by Bach, "He Shall Feed His Flock" from The Messiah by Handel, "A New Created World" by Haydn, "Spring Song" by Schubert, "Fola, Fola Blakken" by Grieg, and an adaptation of the opera "Hansel and Gretel" by Humperdinck. When the children realize that these composers wrote music which they are actually able to sing, some of the awe and strangeness which may have been felt at the mention of the composers' names may slip away and be replaced by a feeling of kinship. Short sketches on the lives of Bach and Handel together with some of their instrumental music are included in the fifth grade book also.

II. RHYTHMIC ACTIVITIES

Fifth grade boys and girls enjoy using simple percussion instruments in improvising accompaniments for many of their songs. Such instruments as the drum, bell,

woodblock, and triangle may be used either to accompany or to initiate rhythmic patterns. Indian drums and gourd rattles, castanets and maracas, rachettes and tambourines are especially suitable for accompanying the Indian and Latin American songs found in the fifth grade book. In using these instruments, children respond well to duration, volume, accents, tempo, and mood, as they also do with clapping hands, snapping fingers, tapping feet, and moving bodies.

By the time the boys and girls are in the fifth grade, they should be able to clap any of the rhythms which appear in their songs. They should also be able to easily find how many times certain rhythmic patterns appear in certain songs. Reading the words to a new song and clapping the rhythms which appear in it make the learning of it much easier and more enjoyable.

Many singing games and folk dances are also included in the fifth grade book. In addition to these, square dancing may be done with the help of square dance albums of records which contain both music and calls.

III. CREATIVE ACTIVITIES

An important step in developing creative growth in boys and girls is to keep alive and to help them to realize the value of tasting life to the fullest extent: opening

ears and eyes to an increasing perception of color, interest, variety, and beauty of sight and sound, touch and taste, space and movement, and warming the hearts and freeing expressive personalities to feel and to do more. Fifth-graders are naturally responsive to tones and rhythms and seize music as another way of groping toward the discovery of themselves and their world. Making up a song that projects what a boy or girl may feel about a person or place, an experience real or make-believe, some mood of nature such as a sudden storm or a quiet snowfall, the color and shape of drifting clouds, or birds in flight, is a highly creative act.²¹ Boys and girls of the fifth grade should be able to create both words and music. However, several poems are available throughout the book for which the children may be encouraged to create a musical setting.

The children who are taking lessons on instruments should be able to play quite acceptable pieces for the class. This should especially be true of those taking piano lessons. The children not taking lessons may participate in playing rhythm instruments, water glasses, song or orchestra bells, melody flutes, and the autoharp. A majority of the songs in the fifth grade book contain

²¹Lilla Belle Pitts, Mabelle Glenn, and Lorraine Waters, Guide and Teaching Suggestions Grades Four, Five, and Six (Chicago, Illinois: Ginn and Company, 1952), p. 226.

markings for the use of the autoharp, and many others may be worked out.

Dramatizations of songs or groups of songs continues to be a source of pleasure and a fine outlet for the creative urge felt by the children. The children may also want to dramatize the song story of "Hansel and Gretel" in the back of the book.

IV. READING ACTIVITIES

In spite of their eagerness to become independent, boys and girls in the fifth grade still feel a great need for guidance in their reading activities. In order to prevent frustration and discouragement it is important to select approaches, activities, and materials of the kind which enable the children to achieve success, each on his own level of interest and ability. For these reasons, most of the songs in the fifth grade book contain many familiar tonal-rhythmic patterns.


When reading a new song the children may look for familiar and unfamiliar patterns, for patterns which are alike, similar, or different, for direction of melodic motion, for characteristic grouping of units of rhythmic notation, or for what harmonic relationships may exist.

In finding the patterns and phrases which are alike, similar, and different, the children become familiar with

simple song forms and become able to analyze the songs they sing. For example, "The Fisher Maiden" on page 42 is very clear cut. The first, second, and fourth lines are exactly alike, while the third line is obviously different, making the form A A B A. The same form appears in "I'm a Roving Cowboy" on page 56. When the ability to see and hear likenesses and differences is well-developed, the less obvious attribute of similarity may be noted. The similarities, likenesses, and differences in the four phrases of "The Railroad Corral" on page 57 are easily found. Phrases one, two, and four are similar. The third phrase is different from the others.

Familiar tonal and rhythmic patterns may be recognized in the following instrumental selections: "Berceuse" Op. 57 by Chopin, "Traumerei" by Schumann, "Jesu, Joy of Man's Desiring," "Minuet in G Major," and "Minuet in G Minor" by Bach, and "A New Created World" by Haydn.

Such songs as "'Liza Jane" on page 10, "Rig-a-Jig-Jig" on page 13, "Sing Together" on page 17, "Shoo Fly" on page 32, and "Sourwood Mountain" on page 50 may be chosen for observation of the visual likenesses and differences of the rhythmic features of the notation.

The children may realize that certain rhythmic patterns are derived from the essential mood or emotional tone of a song. For example, the simple unit of motion .

conveys the expressive idea in "Jacob's Ladder" on page 83, and the syncopated rhythm in "Give Us the Wintertime" on page 156 reflects the happy excitement of winter's activities.

Sensitivity to harmonic structure is aided by the use of songs with simple parts, rounds and descants, and songs for chording in which a group of children sings the root tones of the principal chords, I, IV, and V, while the others sing the words. Examples of songs which lend themselves well to this activity are: "Sweet Betsy from Pike" on page 91, "Wait for the Wagon" on page 22, "The Blacksmith Sings Merrily" on page 67, and "Cindy" on page 92. The richness of harmony may also be brought to the conscious attention of boys and girls through selective listening experiences. For example, No. 4 "Les Petits Riens" by Mozart, is embellished with two part harmony in thirds and sixths. Also in the hunt episode of "The Moldau," by Smetana, horns play in thirds and sixths, and toward the close of "The Shepherd's Song" in Beethoven's Pastoral Symphony several instruments come in one at a time and overlap like voices in a round.²²

Accidentals are used increasingly in the songs of the fifth grade. Boys and girls of this age are ready to

²²Lilla Belle Pitts, Mabelle Glenn, and Lorrain Waters, Guide and Teaching Suggestions Grades Four, Five, and Six (Chicago, Illinois: Ginn and Company, 1952), p. 154.

respond to and to observe visually as well as aurally the effect of accidentals which are used both as passing tones and in modulating from one key to another. They may not be aware of the technical aspects of modulation, but the color and interest caused by moving from one tonal center to another is sensed and enjoyed. Some songs which use modulation are: "Captain Jinks" on page 35, "'Leven-cent Cotton and Forty-cent Meat" on page 55, "Eating Goober Peas" on page 61, and "Rig-a-Jig-Jig" on page 13.

One may continue to use the "spelling bee" method of practicing the use of the musical knowledge the children have acquired. Many more difficult questions may be asked of this age group. In fact, several sets of questions may be composed, each using a different phase of music as a basis. For instance, one set may deal with composers and their music, another with the purely notational aspects of music, and another with performance or response on the part of the pupil.

V. LISTENING ACTIVITIES

The attention span of boys and girls in the fifth grade should be a great deal longer than that of the younger children. For this reason these pupils should be able to give attention to some of the briefer movements of symphonic works. For example, the mellow tone of the horn which plays

the melodic theme in the "Andante Cantabile" of the Fifth Symphony by Tchaikovsky has an appeal which holds the attention of boys and girls. The same holds true of the simple and lovely theme played by the English horn in the "Largo" of Dvorak's New World Symphony. Boys and girls enjoy melodies which are simple and songlike, such as that of the "Largo." Others which may be enjoyed for their beautiful melodies are: "Intermezzo" from Bizet's Carmen, "Waltz of the Flowers" from Tchaikovsky's Nutcracker Suite, "Berceuse in D Flat, Op. 57" by Chopin, "Traumerei" by Schumann, "Jesu, Joy of Man's Desiring" by Bach, and "Largo" from Handel's Xerxes. Additional pieces which may be found in the RCA Victor Record Library are:

"Happy and Light of Heart" by Balfe RV 2
 "The Skaters" by Waldteufel RV 4
 "Humoresque" by Dvorak LV 1
 "Minuet" by Beethoven LV 1
 "Waltz in A Flat" by Brahms LV 2

Children respond well to music which sets a certain mood for them. Some examples of music of this sort are:

"Dance of the Toy Flutes" from Nutcracker Suite
 by Tchaikovsky
 "Morning" from William Tell Overture by Rossini
 "Morning" from Peer Gynt Suite by Grieg
 "Painted Desert" from Grand Canyon Suite by Grofé
 "Sleigh Ride" by Leroy Anderson
 "Night on Bald Mountain" by Mussorgsky

Pieces which the boys and girls may enjoy for their rhythmic vitality are:

"Anvil Chorus" from Il Trovatore by Verdi

"Russian Sailor's Dance" from The Red Poppy by Gliere
 "Tales from the Vienna Woods" by Johann Strauss
 "Trepak" from Nutcracker Suite by Tchaikovsky
 "Golliwog's Cake Walk" by Debussy LV 2
 "March" from Love of Three Oranges by Prokofieff RV 6

Story music which may stimulate the imaginations of the boys and girls of the fifth grade may be found in the following:

"Omphale's Spinning Wheel" by Saint-Saëns
 "Danse Macabre" by Saint-Saëns
 "Sunset" from Grand Canyon Suite by Grofé
 "On the Trail" from Grand Canyon Suite by Grofé
 "The Sorcerer's Apprentice" by Dukas

The children may enjoy identifying the instruments as they come to one's attention in the following pieces:

"Dance of the Swans" No. 3 from Swan Lake by Tchaikovsky
 "Danse Boheme" from Carmen by Bizet
 "Danse Macabre" by Saint-Saëns
 "Intermezzo" from Carmen by Bizet
 "Le Carillon" from L'Arlesienne by Bizet
 "The Sorcerer's Apprentice" by Dukas
 "Nutcracker Suite" by Tchaikovsky

Dramatic changes in tempo occur in "Russian Sailor's Dance" from the Red Poppy by Gliere, "Danse Boheme" from Carmen by Bizet, and "The Sorcerer's Apprentice" by Dukas.

Children of the fifth grade may be mature enough to enjoy some of the more famous songs and arias, or at least portions of some of them. The following songs may be used as examples of the various voices:

Coloratura soprano: "Je Suis Titania" from Thomas' Mignon
 "Bell Song" from Delibes' Lakme

Dramatic soprano: "Non los sospiro" from Puccini's
Tosca
 "Musetta's Waltz" from Puccini's
La Boheme
 Alto: "He Shall Feed His Flock" from Handel's
Messiah
 Tenor: "La donna é mobile" from Verdi's Rigoletto
 Baritone: "Largo al factotum" from Rossini's
Barber of Seville
 Bass: "Song of the Flea" by Mussorgsky

Composers whose music may be used this year and whose names may be new to the fifth graders are: Dvorak, Rossini, Grofé, Delibes, Mussorgsky, Verdi, Gliere, and Johann Strauss. In addition to these, the music of the already familiar composers Bizet, Tchaikovsky, Schumann, Brahms, Bach, Beethoven, Puccini, Debussy, Saint-Saëns, and Prokofieff may be heard. Most of the orchestral instruments should be familiar to the children by now. They may especially note the timbre of the English horn in the "Largo" from Dvorak's New World Symphony, however. Several of the pieces use the oboe and bassoon extensively, which may be interesting instruments for the children. A notable section for the harp is present in "Waltz of the Flowers" from Tchaikovsky's Nutcracker Suite.

CHAPTER VII

SIXTH GRADE

I. SINGING ACTIVITIES

Again the main problem which may arise during the singing activities of the sixth grade as in that of the fifth grade is a narrowing of voice range as well as a change in quality of tone of a few oversized or overage boys and girls. However, since many two and three part songs are available in the sixth grade book, there should be something suitable for everyone to sing.

Children of the sixth grade level should be quite capable of seeking out information and material which will contribute to the interest of the songs they sing and the pieces to which they listen. Many things such as poems, pictures, stories, customs, and folkways which contribute a great deal to the enjoyment of the songs and pieces may be found by the children.

The use of rounds and descants is an enjoyable means of developing independent tonal thinking and harmonic feeling. Many two and three part songs are available, as are songs in which the roots of the three principal chords, do, fa, and sol, are printed below the texts of the songs for the children's use in "chording." Participation in

these activities combined with the use of instrumental accompaniments and instrumental obbligatos help develop harmonic feeling.

A few of the songs in the minor mode which are available in the sixth grade book are: "Drill Ye Tarriers" on page 10, "Lo, We Walk a Narrow Way" on page 107, "Sing Ye Faithful Sing" on page 141, "The Ice-King" on page 188, and "Chimney Tops" on page 170 which contains a change in key—the north wind and east wind are in a minor mode, and the west wind and south wind in major.

Two of the pentatonic songs which are greatly enjoyed by the children are "Young Man Who Wouldn't Hoe Corn" on page 34 and "Rocky Island" on page 47.

It should be fairly simple for sixth graders to diagram the songs they sing, such as A A B for "Lo, We Walk a Narrow Way" on page 107, and A A B B for "The Autumn Fleet" on page 181. The children may also notice that the third section of "Lo, We Walk a Narrow Way" is made up of two like phrases which use the octave expressively. The children should also continue to watch and listen for modulations in their songs.

A few of the art songs which the children may enjoy singing are: "Sleep, O My Babe" on page 88 by Mozart, "Songs My Mother Taught Me" on page 85 by Dvorak, and "Hark! Hark! the Lark" on page 127 by Schubert. "Hark! Hark! the

Lark" usually becomes a favorite of the children.

Songs included in the sixth grade book which were written by well-known composers are: "Ring, Ring the Banjo" and "My Old Kentucky Home" by Steven Foster, "Friendship True" and "Sleep, O My Baby" by Mozart, "The Princess," "Good Morning," and music to "Peer Gynt" by Grieg, "Songs My Mother Taught Me" by Dvorak, "Slumber Song," "Hark! Hark! the Lark," and "Woodland Song" by Schubert, "Oh Rest in the Lord" from Elijah and "Song of the Skylark" by Mendelssohn, "Lord of All Being," "Praise to Joy" and "Autumn Dreams" by Beethoven, "Angels Ever Bright and Fair," "Joy to the World," and "Thou Lovely Tree" (Largo) from Xerxes by Handel, and "From Whose Abundant Stores" from The Seasons by Haydn. Short sketches of the lives of Beethoven and Schubert are included along with some of their instrumental music.

II. RHYTHMIC ACTIVITIES

The boys and girls in the sixth grade continue to enjoy using simple percussion instruments in improvising accompaniments for many of their songs. Such instruments as the drum, bell, woodblock, and triangle are quite useful either to accompany or to initiate rhythmic patterns. Indian drums, gourd rattles, castanets, maracas, rchettes, and tambourines are especially suitable for accompanying

the Indian and Latin American songs found in the sixth grade book. In using these instruments and clapping hands, snapping fingers, tapping feet, and moving bodies, the children respond well to duration, volume, accents, tempo, and mood.

Clapping rhythms and reading the words to a new song in rhythm continue to be enjoyable means of making the learning of new songs simpler. The majority of the children should have little trouble with most of the rhythms found in the songs of the sixth grade.

Many dance songs are included in the book. These are from America, Russia, Canada, Czechoslovakia, Bohemia, Spain, Mexico, and Norway. In addition to these, square dancing continues to be a source of fun for the children.

III. CREATIVE ACTIVITIES

Since the children have had experience in completing songs during the previous three grades, they should be confident enough in their creative abilities to write their own songs during the sixth grade. The children may show a surprising feeling for simple musical form. They will probably have a natural preference for a tonic, or do, ending, and show a tendency to repeat the beginning of the first line when they start their second. Words or poems may be made available at first, but soon the children may show

their ability by writing both words and music.

Playing instruments should be an enjoyable activity for both the class and the performer. By now, solos, duets, and/or trios should be available with many different instruments. In addition to these special performances on the instruments, the children take great pleasure in accompanying the class singing with the autoharp.

The children should enjoy the dances which are available in the book, and possibly make up some of their own. They may also wish to dramatize the story of "Peer Gynt" which appears in the back of the book.

IV. READING ACTIVITIES

The middle grades are an ideal time to guide music reading toward increasingly precise observations and responses. The children of the sixth grade have a deep-seated concern for acquiring and improving skills, and are also interested in analyzing some of the processes involved in learning to manipulate the symbols of both language and music reading with greater facility. Their maturity level enables them to take more initiative in using the notation of a song as a means of thinking, or hearing inwardly, the way a phrase sounds without having to sing it aloud. However, one must continue to select activities, approaches, and materials of the kind which enable the children to

achieve success.

When reading a new song, the children should look for familiar and unfamiliar patterns, for patterns which are alike, similar, or different, for direction of melodic motion, for characteristic groupings of units of rhythmic notation, or for what harmonic relationships may exist.

In finding the patterns and phrases which are alike, similar, and different, the children become familiar with simple song forms and become able to analyze the songs they sing. For example, the children may diagram "Dakota Hymn" on page 113 as A B A, and note that the first part of the second phrase resembles that of the first phrase in its direction. "All Through the Night" on page 90 is A A B A and "Ruben and Rachel" on page 45 is A B A B.

Familiar tonal and rhythmic patterns may be recognized in the following selections: "Street Boys' Parade" by Bizet in RV 4, "Tramp, Tramp, Tramp" by Herbert in SV 6, "Hungarian Dance No. 5" by Brahms in LV 6, "Schwanda, the Bagpipe Player: Polka and Fugue" by Weinberger, and "Slavonic Dance No. 1" by Dvorak in RV 3.

A feeling for harmonic structure is brought about by using two and three part songs, rounds and descants, and songs for chording, such as "Ring, Ring the Banjo" on page 14, "The More We Get Together" on page 23, and "The Wind" on page 169. A number of song orchestrations are also

included in the sixth grade book, such as that for "Marching Song" on page 17 and "Carmen, Carmela" on page 62. Still more harmonic enrichment is supplied by the piano accompaniments for the art songs such as "The Princess" and "Good Morning" by Grieg. Through these activities the boys and girls come to know how much color, depth, and expressive significance is given by harmonic texture.

Due to their competitive spirit, the children of the sixth grade should continue to enjoy participating in the musical "spelling bee." As before, several sets of questions may be used, each dealing with a different phase of music. Attention must be given to the degree of difficulty present in the questions, also.

V. LISTENING ACTIVITIES

One may exercise fairly free rein in choosing selections for the listening activities of sixth graders. They may enjoy many of the pieces which are so well-liked by adults. Their attention span is much greater, as is their perception in matters of rhythm, tempo, mood, melody, and use of instruments.

Pieces which have beautiful song-like melodies may be chosen from the following selections:

"The Girl with the Flaxen Hair" by Debussy
"Spanish Serenade" by Bizet RV 6
"Lullaby" by Mozart LV 1

"Reverie" by Debussy
 "Etude, Op. 10 No. 3" by Chopin
 "Symphony No. 1 in C Minor" last movement by Brahms

At times, the beauty of the tone quality in the performance of certain selections is quite enough to bring enjoyment to the children. The following pieces are rich in tone:

"Roumanian Rhapsody No. 1" by Enesco
 "Roumanian Rhapsody No. 2" by Enesco
 "Water Music" Allegro by Handel
 "Prelude in D Flat No. 15" by Chopin

The following pieces set certain moods to which the children respond readily:

"Afternoon of a Faun" by Debussy
 "Firebird Suite" by Stravinsky
 "Meditation" from Thais by Massenet
 "Pictures at an Exhibition" by Mussorgsky
 "March Slav" by Tchaikovsky
 "Hungarian Dances" No. 5 in G Minor, No. 6 in D Major, No. 17 in F# Minor, No. 18 in D Major, No. 19 in B Minor, No. 20 in E Minor, and No. 21 in E Minor by Brahms
 "Till Eulenspiegel's Merry Pranks" by Richard Strauss
 "Bolero" by Ravel
 "La Valse" by Ravel
 "The White Peacock" by Griffes

Some of these pieces also hold the children's attention with their rhythmic vitality. They, and some additional pieces, are:

"Hungarian Dance No. 5" by Brahms
 "La Valse" by Ravel
 "Bolero" by Ravel
 "Tango" by Albeniz
 "Ritual Fire Dance" from de Falla's El Amor Brujo
 "New World Symphony" rth movement, Allegro con fuoco by Dvorak
 "Hungarian Rhapsody No. 2" by Lizst

"Polka" from The Golden Age by Shostakovitch LV 6
 "Scherzo" from Octette for Woodwinds by Schubert LV 6
 "Scherzo" from Sonata, Op. 26 by Beethoven LV 5

These scherzos are quite interesting for the children to compare. For example, each composer included a contrasting song-like melody, but Beethoven's changes to a reflective mood while Schubert's continues in the giddy manner shown in the other parts of the piece. Throughout the Beethoven scherzo the humor is heavier and more jocund than Schubert's sparkling banter. Both pieces resemble a "conversation" in that there are frequent shifts of solo instruments or prominent instrument sections from phrase to phrase, but Schubert's scherzo is more constantly shifting and the different voices are more contrasting which makes it easier to follow. Both scherzos use the strings and woodwinds extensively, with the clarinet being the predominant woodwind in the Schubert scherzo and the oboe in the Beethoven scherzo.

The following list contains music which may suggest stories to the children, or the stories of which may be told to them if it is preferred:

"Lieutenant Kijé Suite" by Prokofieff
 "Till Eulenspiegel's Merry Pranks" by Richard Strauss
 "Billy the Kid" ballet suite by Copland
 "March Slav" by Tchaikovsky
 "Firebird Suite" by Stravinsky
 "Pictures at an Exhibition" by Mussorgsky
 "Peer Gynt Suite" by Grieg (story and music in their books)
 "The Pines of Rome" by Respighi

The children may enjoy identifying the instruments as they come to their attention in the following pieces:

- "Roumanian Rhapsody No. 1" by Enesco
- "Roumanian Rhapsody No. 2" by Enesco
- "Fountains of Rome" (especially "The Fountain of Valle Giulia at Dawn" and "The Fountain of Triton in the Morning") by Respighi
- "L'Arlesienne Suite No. 1" by Bizet
- "Young Person's Guide to the Orchestra" by Britten

Dramatic changes in tempo occur in "In the Hall of the Mountain King" from Grieg's Peer Gynt Suite, "Roumanian Rhapsody No. 1" by Enesco, and "La Valse" by Ravel.

Some of the vocal examples which may be heard and enjoyed by the sixth graders are:

- Coloratura soprano: "Una Voce Poco Fa" from Rossini's Barber of Seville
- "Ombre Legere" (Shadow Song) from Meyerbeer's Dinorah
- "Tutti Le Feste Al Tempico" (last half) from Verdi's Rigoletto
- Dramatic soprano: "Un bel di" from Puccini's Madame Butterfly
- "Vissi d'Arte" from Puccini's Tosca
- "Pace, Pace" from Verdi's La Forza del Destino
- Alto: "O Rest in the Lord" from Mendelssohn's Elijah
(This song is in their books.)
- "El Amor Brujo" by de Falla
- Tenor: "Celeste Aida" from Verdi's Aida
- Baritone: "Toreador Song" from Bizet's Carmen
- Quartet: from Verdi's Rigoletto

Some interesting violin techniques may be pointed out in Debussy's "Maid with the Flaxen Hair" which uses harmonics, and Sarasate's "Gypsy Airs" which uses a variety of techniques.

The following composers names may be new to the sixth graders: Enesco, Massenet, Stravinsky, Richard Strauss, Griffes, Ravel, Albeniz, de Falla, Lizst, Shostakovitch, Schubert, Copland, and Britten. The already familiar ones include: Debussy, Bizet, Mozart, Chopin, Brahms, Handel, Mussorgsky, Respighi, Verdi, Puccini, and Rossini.

SUMMARY

The fact that good music is readily available in some form or other to most people does not insure that it is appreciated. Indeed, at times the easy accessibility of something seems to lower its value to us. This lack of enthusiasm toward fine music has brought about certain undesirable conditions. Our symphony orchestras are constantly battling to remain solvent, and television producers refuse to present classical music programs because of the low viewer rating. Even radio stations devote little time to classical music.

With this situation, it would seem that our music education program must stress the development of appreciation. Since producers contend that they give the public what it wants, the development of a desire for good music on the part of our boys and girls who will be adults in a few years should test the validity of their contention.

In the music education program we must concentrate on bringing about a recognition of the worth of fine music on the part of the boys and girls in our charge. Since appreciation is either advanced or hindered during each contact with music, the music teacher must be sure that the many experiences in music class are enjoyable, satisfying, and challenging. Each child is capable of

developing appreciation to some degree. One must try to make this the highest degree possible for each child.

Music is a natural outlet for the energies and talents of children. Their beings respond actively to melody, rhythm, and tone. If one can keep these responses alive and vital, the individuals will grow rapidly in their appreciation of fine music.

It is hoped that music appreciation is aided by the coordination of the singing, rhythmic, creative, reading, and listening activities in the music class. A steady advancement in skill and interest on the part of the pupils in these activities should result in the eventual development of appreciation.

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- Pitts, Lilla Belle, Mabelle Glenn, and Lorraine Watters. Guide and Teaching Suggestions Kindergarten - Grade Three. Chicago, Illinois: Ginn and Company, 1952.
- Stringham, Edwin John. Listening to Music Creatively. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959.

APPENDIX

Additional listings of records may be found in the following books:

What to Listen for in Music by Aaron Copland

Hearing Music by Theodore M. Finney

Fundamentals of Music Appreciation by Hummel Fishburn

Listening to Music Creatively by Edwin John Stringham

A Listener's Anthology of Music Volume I by Lillian Baldwin

A Listener's Anthology of Music Volume II by Lillian Baldwin

Tiny Masterpieces by Lillian Baldwin (Accompanied by a full set of recordings)