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An Analysis of Music Education in the Paul L. Dunbar Elementary School Dallas, Texas

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AN ANALYSIS OF MUSIC EDUCATION IN THE
PAUL L. DUNBAR ELEMENTARY SCHOOL
DALLAS, TEXAS



FINNEY

1964

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PAUL L. DUNBAR ELEMENTARY SCHOOL
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A Thesis

Presented to the Graduate Division
of Prairie View Agricultural and Mechanical College
In Partial Fulfillment of the
Degree of
Master of Arts
By
Eunice J. Finney

Prairie View Agricultural and Mechanical College
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DEDICATION

The writer wishes to dedicate this paper to her beloved and understanding family, Roy D. Finney, Sr., and Roy D. Finney, II, for their endurance and encouragement during the writing of this paper.

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CHAPTER I

INTRODUCTION

Before the general and specific make-up of the music education program in the Paul L. Dunbar Elementary School is discussed, it is felt that a brief description of the locale, enrollment, and teaching staff of the school should be given. Curriculum analysis will follow.

The school is located at 3700 Metropolitan Avenue in South East Dallas, Dallas County. Grades taught are 1-6. There were 1150 students, and 30 faculty members. Of the 30 faculty members, two are music education teachers. One teaches the primary grades, and the other the intermediate grades.

The community consists of families from the lower-lower to the upper-middle economic levels. Migration of families is prevalent throughout the school year. There were only the Protestant denominations in the community, however, some families attend worship services of other churches in various parts of the city.

Statement of the problem. Since music is one of the main facets to a wholesome and happy life, it has been the consensus of the administrators of the Dallas

Independent School District to plan a music education program that will enhance the musical growth of the students. It has been realized, that in music education, just as in any other phase of education, apprehension and meaning will not be the same to all students because of the differences in maturation and understanding levels.

The music education program is not one that is thought of as only to supply music for special occasions, but it is treated as an integral part of the elementary school curriculum.

Purpose of the study. The purpose of this study was:

1. To emphasize the importance of music education in the elementary school curriculum
2. To emphasize methods and procedures used in teaching music education on various class levels
3. To emphasize different interests, abilities, and capabilities of class divisions
4. To emphasize musical growth through musical experiences

Scope of the study. The scope of this research will include the general overview of music education on each grade level in the Dallas School System.

The main focus of music education is musical growth.

Mursell states that "Musical growth, like all mental growth, is a process in which essential meanings are clarified, deepened, and broadened".¹

It has been sensed that responsiveness and expressiveness are the two main facets to musical growth, and form the basis of planning the music education program for the all-round growth of the child.

Child growth in music is acquired through:

1. Singing
2. Listening
3. Body movement
4. Creativity
5. Playing instruments

Skills needed to acquire musical growth are:

1. A responsive body
2. Aural perception
3. Rhythmical sensitiveness and control
4. Recognition and interpretation of symbols

The scope of the music education program is designed to promote continuous and purposeful experiences.

¹ James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. 50.

Methods of procedure. Methods of procedure used for this research will be:

1. Personal observation
2. Opinions of authorities on music education
3. Grade level observation
4. Grade section observation

Sources. Sources of data will be gathered by observation, the use of charts, and other pertinent music educators sources concerning the research,

Terminology. Musical Perception. Leonard states that, "Musical perception is the act of gaining meaning in the presence of musical stimuli".¹

Performance Skills. Performance skills are the results of the formation of aural and movement concepts in the musical context.

Musical Insight. As stated by Mursell, "Musical insight may be defined as the capacity to identify, understand, and deal with the tonal-rhythmic pattern in terms of their intrinsic logic and expressive values".²

¹Charles Leonard and Robert W. House, Foundations and Principles of Music Education (New York: McGraw-Hill Book Company Inc., 1959), p. 110.

²James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. 192.

Aesthetic Experiences. "Aesthetic experience is what happens in and to the child through musical experiences, and is the determining factor in the teaching approach".¹

¹"Growth Through Music", A Teaching Guide for Grades 1-9; Curriculum Bulletin Series (Developed by the Music Education Staff of the Dallas Independent School District, 1952), p. 5.

CHAPTER II

CURRICULUM ORGANIZATION

A question that is quite frequently asked by many music educators in the elementary school is, "Am I really a teacher of music education, or is music education in this curriculum considered as an extra-curricular activity"? It is true that music education is considered as an extra-curricular activity in many situations. The music teacher is called upon to prepare programs for special occasions, before or after school hours, and whatever is prepared should be a "masterpiece" in the eyes of the administrators.

Since educational trends have long progressed from the ideas and practices of yester-years, it should seem that music education would be an integral part of the total educational program. However, this is far from becoming true in many instances.

The music education program as planned by the Dallas Independent School District is an integral part of the elementary school curriculum. It is imperative that every child in grades 1-6 be taught music education for 30 minutes every day. This is not so in the high school because music education as such is an elective course. It has been sensed by the administrators of the Dallas

Independent School District that every child has some musical ability and capacities, and that these abilities and capacities will not be justified unless developed. The development of learning is dependent to the extent of musical experiences.

THE MUSIC EDUCATION PROGRAM

The music education program of the Paul L. Dunbar Elementary School consists of twelve class periods each day. The periods are 30 minutes each. One might ask, Is only vocal music taught, or "what could be taught efficiently in 30 minutes"? There is more to the teaching of music education than singing; too, much can be done in 30 minutes. One would be justified in thinking that vocal music is only a part of the music education program because the main onset of musical learning, appreciation, and musical experiences comes by vocalization.

The music education program in the Paul L. Dunbar School is the same as all elementary school programs. Each music teacher has a permanent music room with the essential musical equipment. The primary music room is located downstairs where classes on the primary level are taught. The middle and upper grades music room is located on the second floor of the building. Each class section has at least three sets of books which are kept

on the bookshelves in the music rooms. Supplementary music books are provided for the middle and upper grades. The primary and middle and upper grades have a set of bottle chimes, autoharp and chromatic bells for use at any time the teaching of these instruments can be correlated with daily lessons.

The music education program is designed to promote musical appreciation for each child regardless of the child's limitations. It has been observed that regardless of the learning capacity of the child, music is one subject that will at least satisfy to some extent the emotional, physical, social, intellectual, and spiritual needs.

For instance, the emotional need might be one of speech which has been found quite frequently in most of the classes. Since speech and personality are closely related, and since anything that helps a child to develop emotionally many times will help the child to improve his speech, music may serve a very worthwhile purpose. Too, it has been realized that through music all children are able to participate; some not as well as others, but at the most, the child does not feel neglected or rejected by his peers, family and teachers. "For the child who has entered school with delayed speech or who refuses to talk, music may provide a springboard to help him

relate socially to other children in the classroom."¹

Through music, the emotional needs can be met by the use of song-games that are introduced in the classroom. Flexibility of bodily movements can be developed through participation and experiences. Motivation of rhythmic pieces can provide rich and lasting experiences that will help in self-expression through music education.

Relaxation of mental and physical factors can be induced through music, however, the relaxation period should be planned. During the relaxation period, creativity can be the focusing point of the day. Children can make up their own rhythms. This does more in the primary grades because the attention span of children on the primary level is not stable. This gives them an opportunity to have a "change" in classroom activities.

Music provides unlimited opportunities and experiences for the promotion of social adjustment or social needs. Children, unlike adults, enjoy and usually need the support of their peers. A child may practice

¹"Music Experiences For the Child With Speech Limitations" (Music Educators Journal, Music Educators National Conference; Department of the National Education Association, Washington, D. C.) September-October; Volume 47, No. 1; 1960, p. 46.

on "America" at home so that too much time will not be spent with him in the classroom, or to let the class know that he can sing too. Social growth is a very essential part of the development of the individual.

It has often been said that, "All children can sing". Vocalization is not the whole of the music education program, but it is known as a universal means by which conversing can be done.

"Music is one means of encouraging a child's mental growth, but it must be used in situations wherein the child's verbal limitations do not cause more frustrations".¹ Music tells an interesting story, and youngsters are most egotistic about knowing the how's and why's of stories of songs or other musical works.

Children just as adults must have something else to draw their inspiration from besides the daily routines of life. Stability and strength can be obtained by teaching the children to sing songs as the "Crusaders Hymn" or "The Singing Children". It helps them to know about the divinity in life itself. It helps them to know about some of the great fathers of church music in America or to know about Julia Ward Howe's "Battle Hymn

¹"Music Experiences For the Child" (Music Educators Journal; Music Educators National Conference, Department of the National Education Association, Washington, D.C.) September-October, Volume 47, No. 1, 1960, p. 50.

of the Republic." Children will gain inspirational experiences if only by the feeling of bodily movements when they sing, "Glory, Glory, Hallelujah, His truth is marching on." The music education program can not and will not reach all children the same way, but it is hoped that it will aid in the developmental stages of the child's life.

The Curriculum. The curriculum of music education has as its aim the musical development and growth of the child. Musical development and growth must be obtained from musical experiences. Musical learning follows a developmental pattern just as any other learning situation does. Skills are needed to attain musical growth.

The curriculum is outlined by the teacher of music and covers the scope of music education and appreciation on the elementary level. Singing is emphasized mostly because through singing the teacher has an opportunity to correlate the different phases of music education such as; music history, theory, and music appreciation. The principles underlying music education are: singing, aural perception, creativity, rhythmic or bodily movement, and learning to play instruments.

Singing can and will be done beautifully even beginning in the first grade if the children are taught to:

1. Understand the song
2. Use correct pronunciation
3. Use distinct enunciation
4. Know the importance of good vocal habits
5. Posture - correct position sitting or standing

Singing has become a universal means of conversing.

Singing requires more skill and attention than an ordinary conversation. Exactness of pronunciation in good singing is a must. Who can enjoy singing when not a word of English can be understood? In other words, everyone seems to be "yapping". Beginning in the primary grades, the use of good and correct pronunciation is established and practiced. Aural perception is of the utmost importance.

If one really wishes to stir up enthusiasm in any class, one should suggest that the class do a tongue-twister at the beginning such as: The tutor who tooted the toot was to tutor two tutors to toot or; Peter Piper picked a peck of pickled peppers. This might seem like a lot of nonsense, but it is a sure way of developing good enunciation. Pronunciation and enunciation go hand in hand. While the children are doing the "tongue-twister" exercises, have them to note the position of the mouth and tongue while saying each word. They are to remember that the formation of the mouth and tongue

is the main factor of good tonal production.

Vocalization is a term that has often been mistaken and misunderstood by many as applying only to harmonic vocalizes which seek to develop range and tone quality. It is felt that the use of vocalization comes from the musical learnings of the proper ways of pronunciation and enunciation of words. Through vocalization proper tone quality and distinctness in singing can be accomplished. Listed below are a few of the fallacies found in vocalizing.

1. Vowel sounds not held intact until close of words as si----ght, or ni----ee for nigh.
2. Slurring of tones such as; "whut so prid-ly we hail" instead of "what so proud-ly we hailed".
3. Careless use of syllables as; si-lunt for silent and Lard for Lord.

In order to overcome these fallacies, continuous practice must be done. Children learn to do by doing, the more pronunciation and enunciation is practiced, the more alert they become in doing them the correct way.

Fundamentals of theory are taught whenever the need arises. Usually fundamental theory begins with:

1. Drawing the staff (Children will draw the staff in the air just as the teacher has drawn it on the board)
2. The number of lines and spaces on the staff

3. Learning the lines and spaces of the grand staff
4. Drawing the treble (G clef) and bass clef (Children draw these in the air also)
5. Recognizing which part of the piano is used for treble and which part is used for bass voices
6. Drawing and recognizing the different kinds of notes
7. Making the different kinds of rests
8. Teaching the scale

During the year of 1961-62, W. Otto Meissner re-introduced the ca-da system. His article, "The Art of Tonal Thinking" was published in the Music Educators Journal. The article dealt with training singers to think, read, and write in terms of tonal relations. The tonic-sol-fa system was promoted and developed by the British musician, John Curwen, which, in turn, began the "American movable Do" system.

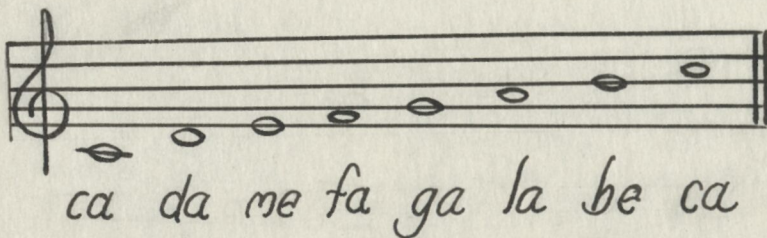
France still uses the number system which is known as the "Galin-Paris-Cheve system"--a method of teaching part-singing and part-reading with numbers for each scale degree and zero for silence. Hence, from this method the "Fixed Do" system began.

Meissner felt that neither of these systems served the purpose of establishing a definite pitch because teaching both was a means of teaching by rote.

Too, since most American children do not read music, consequently, as they grow up, they will have to learn part-singing by rote as taught in kindergarten or primary grades. Meissner stated that:

The environment determines not only the language but the dialect and the extent of the individual vocabulary. In like manner it is the environment that determines the tonal systems, musical idioms, expressive forms and interpretative techniques, all of which are factors in tonal thinking.¹

Meissner is concerned more about absolute pitch rather than rote. Therefore, it was the consensus of the music educators of the Dallas Independent School System to inculcate the "cada" system.



Sharps: ce-de-ma-fe-ge-le-be-ce. For double sharps, the bright vowel "i" as in "antique"; for flats the darker vowel "o" as in "no", and for double flats the vowel "oo" as in "boot"

¹"The Art of Tonal Thinking" (Music Educators Journal; Music Educators National Conference, Department of the National Educational Association, Washington, D. C.) February-March, 1961, p. 43.

The above mentioned tonal phonetics consisting of roots or stems with an initial consonant and a vowel will help to identify exact pitch. The "do, re, mi" system is not thought of as being obsolete, but it has been found that the "ca-da" system is definitely a means of establishing true pitch; each note has a definite sound.

9. How many notes has a full piano keyboard
10. How to find "middle C" and why it is called "middle C".
11. Teaching musical signs and symbols such as; dotted notes, two dots before the double bar, fermata, first and second endings of songs, and signs for loudness and softness of tone; movement of compositions; tempos.
12. Teaching time and key signatures
13. Teaching the different time values of notes according to different time signatures. In comparing note values with different time signatures, mathematics is applied with music in finding the best note. (Example) The whole note is the largest note, and all other notes come as a result of subdividing the whole note. Two half notes are the equivalent of the whole note ($\text{♩} \text{♩} = \text{♩}$); two quarter notes are the equivalent of a half note ($\text{♪} \text{♪} = \text{♩}$); two eighth notes are the equivalent of a quarter note ($\text{♫} \text{♫} = \text{♪}$); two sixteenth notes are the equivalent of an eighth note ($\text{♬} \text{♬} = \text{♫}$). The larger the denomination of the note, the lesser is its value.

Music appreciation usually begins with a familiar composition with the story of the composition told to

the class. In introducing composers to the primary classes, stories of each composer are told and pictures of each composer are shown. In the middle and upper grades, materials available in the library are placed on reserve for those students who are able to read. For those students with limited reading abilities, materials are also placed on reserve.

Usually when introducing compositions like "Peter and the Wolf" by Prokofiev, a story of the composer is read or told of his nationality and family background. After the introduction of the composition has been given, the teacher asks the students to listen carefully to the sounds of the different instruments of the orchestra that are portraying the characters of the story. With compositions such as "Finlandia", Beethoven's "Fifth Symphony", Haydn's "Surprise Symphony", Gershwin's "Rhapsody in Blue", or Tchaikovsky's "Nutcracker Suite", aural perception is of great importance in helping the students to recognize the compositions and their composers.

A scholastic pamphlet called "Keyboard and Young Keyboard Juniors", are purchased by the students for classroom use. The main purpose of this supplementary material is to improve music appreciation. Stories are told of great musicians and their contributions made to

the musical world. Compositions of composers being studied about are recorded and sent at the beginning of the school year to be placed in the school music library for each issue of Keyboard and Young Keyboard Juniors.

Also included in music appreciation is learning about the "opera". A discussion is held in the classroom about the constituents of an opera; what it is, how it is performed. In studying the opera the students found these as their favorites; "Romeo and Juliet", "Porgy and Bess", "Girl of the Golden West", "La Bohemme", and "Aida". Filmstrips of these operas were shown and a recording of the music of each opera accompanied each filmstrip lesson. Only a few of the students have seen live operas; this was during the 1961-62 Metropolitan Opera season which was held at the State Fair Music Hall. Those who attended had an enjoyable as well as an inspirational experience. It is hoped that these matinees will be given yearly to aid in teaching and appreciating operas. Too, because of the price range of tickets, more students will have an opportunity to attend.

Aesthetic Experiences. Aesthetic experiences are the outcome of musical experiences, musical learning, and musical growth. It is known that all children will not enjoy nor will they appreciate all kinds of music, but

there is a certain satisfaction that they find and cling to in music on some level. This is also true with adults. There is a kind of music for everyone. The differences found in the apprehension of music is largely determined by the difference in emotional tendencies. Music is an expressive art, all experiences with music are feelingful ones. The music education curriculum was planned so that every child could have an opportunity to develop his music ability as much as possible through vocal and instrumental performances, listening, and compositions appropriate for each grade level. The home and the community aid considerably in helping the child to develop his aesthetic potential, but the school has the main responsibility, because, through aesthetic education, children are to find a true meaning in music itself. "Children have a heritage in music just as they have in any other subject area, but many will never become acquainted with this heritage unless the school carries out its responsibilities".¹

All children are not as musically inclined as others. Some musical abilities might be hidden. It is left up to the teacher to find and recognize these abilities and try to cultivate them. During the elementary

¹"Quality in Elementary-School Music" (N E A Journal; Journal of the National Education Association; Washington, D. C., Volume 49, Number 3), March, 1960, p. 27.

school years the foundation of musical development and growth should take hold. Classroom activities are planned to create interest in music education. This includes a selection of songs, easy to play instruments, recordings, pictures of musicians, musical films, and filmstrips.

Social Experiences. The social climate in the classroom is dependent on the interpersonal relationship between the pupils and teacher, the teacher knowing her subject matter, and frankness and fairness to all students. Without this kind of atmosphere in the classroom, social behavior and experiences come slowly. Children must feel free to ask questions about lessons, and be given an opportunity to help plan lessons. At times, personal problems might arise. If the teacher's attitude is one of friendliness, the problem can be discussed, outside of the classroom, thus relieving a classroom problem. Personal problems can lead to classroom problems.

In planning classroom activities, every child's opinion should be recognized. The main point here is recognition. Every human being likes and wants to be recognized. "Music serves as a binding or socializing force by capitalizing the "gang" spirit which is characteristic of adolescence".¹ In class groups, rhythm

¹Peter W. Dykema and Hannah M. Cundiff, School Music Handbook (Evanston, Illinois: Summy-Birchard Publishing Company, 1955), p. 367.

bands, choral clubs, or even class section choruses', unity is of great significance if the outcome is to be a success. Students will unconsciously find themselves cooperating in every way possible to produce the best of whatever the occasion might be if the teacher-pupil relationship is amiable. When the interest of the class becomes everybody's concern, then music becomes a democratic symbol.

Performance. Being able to perform comes by the acquiring of skills that are the total results of musical growth. Throughout the school year, many programs are given in commemoration of holidays such as; Thanksgiving, Christmas, and Easter. Special programs are given during American Education Week and Texas Public School Week.

Class work is so planned that songs can be taught for these occasions without too much special effort outside of class time for performances on programs. Reproducing music requires the voice, which is the universal instrument, and other instruments that have been taught. It is important for each performer to have an interest in the preparation of each performance whether it is in the classroom or in the auditorium. Good performance can not and should not be expected of improper practices. Cooperation must be stressed from the point of organization and rehearsals down to performance time. Performances can do much for students. They present opportunities to develop

individual talent, poise, self-confidence and fun, and is a good means of public relations.

CLASSROOM MANAGEMENT

A good teacher is able to manage her classroom from the planning of appropriate lessons and activities to classroom discipline; teaching music as it should be taught and not conforming to the ideas of other members of the faculty as to how they think it should be taught and what should be taught. However, the latter should be done with the music teacher not becoming too temperamental.

Each music teacher has her own music equipment for teaching in the elementary school, and is expected to keep an account of correspondence and classroom facilities. The upper grades music teacher makes requisitions for any needed repairs and sends them to the music supervisor. Each teacher is to keep her bulletin board decorated to emphasize whatever lessons are being taught during a period of time, and not for the sake of decorating. For instance, if a lesson is being taught about "Songs of Our Land", what good would pictures of the instruments of the orchestra do? Bulletin boards can always be properly prepared through classroom participation. This is one of the important factors of letting the children have a feeling of belonging. They come up with fantastic ideas.

During the year when plans were being made to study about "Songs of Our Land", one student suggested to the class that they should first find out the meaning of the expression, "Our Land". That was the interest arousing idea. From that idea came the naming of songs of America and their composers. These were some of the songs named; America; The Star Spangled Banner; God of Our Fathers; America, The Beautiful; Battle Hymn of the Republic; Yankee Doodle, and When Johnny Comes Marching Home. Their project was to make records of each song on construction paper, and place the title and author under each. The United States flag was made and placed in the center of the bulletin board. The border was made of red, white, and blue crepe paper. One could never have seen a more beautiful bulletin board while studying about the "Songs of Our Land".

Classroom discipline is a must in order for any teacher to teach properly. Teachers are asked to, if possible, "solve their own discipline problems". However, there are times when a trip to the principal's office becomes necessary. Control of behavior is much more desirable than discipline. In solving discipline problems, it is important to remember that personal problems are not done before the class because it has a tendency to promote a saucy attitude or an inferiority complex.

Entering the Classroom. When it is time for a class, the teacher stands on the outside of her door. This is done to help control passing classes and to greet her students when they arrive. A friendly greeting can do much to help children feel secure. After the class has lined up, the teacher asks it to pass in.

During the first days of class, seats are not assigned because the enrollment has not been completed. After this has been done, seats are assigned. Seating in the first three grades is done only to give each child the security of having a fixed seat. Beginning at the fourth grade level seats are assigned according to voices. Children are given the assurance that they can take care of themselves. The teacher's attitude is friendly, and yet firm concerning classroom management and the learning process.

Seating Arrangement. Seating students of the same voice range and tonality is very essential especially when part-singing is taught. Harmonization of parts will not sound scattered or harsh if the voices are together. The poor singer must not be forgotten. He is not to be isolated from other members of the class. It is felt that "every child can sing". However, it takes more time to help develop some voices than others. The fact was established that it is best to place children whose

singing voices are poor among the good singers. Sometimes this helps the poor singer much better than efforts of the teacher. Let it not be forgotten that children have a tendency to imitate their peers. A normal child almost always would like to be accepted by his peers.

Passing of Books. Each class has its own books.

The teacher asks for the attention of the class before explaining to them the books on their grade level that will be used during the year. Book monitors are selected by the teacher in the primary grades. They are selected by the students in the middle grades for a period of six weeks. This helps the students to have a sense of responsibility. At the beginning of each class period, if books are to be used, the teacher announces the name of the books to the monitors. These books are placed on the end of each row and passed down each row by the book monitors. Books are not opened until the number of the page has been given by the teacher. The books are laid flat on the desk or held upright with one hand, and the page is found by turning several pages at once, or using the index finger and turning the pages quietly. The class will let the teacher know when they are ready to sing because as the page is found by each student, they will hold their book upright. When class is over, the books are passed to the left and placed on the end seat. The book monitors take the books and place

them on the shelves with the book binding facing the front. The purpose for placing the books this way has its advantages. "This reveals title and grade designation and is a colorful arrangement adding much to the appearance of the room".¹ Book monitors are told to leave enough space on the sides of each stack of books so that their hands will have room to take hold.

Singing Posture. The position that is used for singing while sitting is begun in the first grade, and is a carry-over from year to year. Almost always the correct sitting posture is stressed, however some students become careless at times. Students are taught to sit tall, hips back, body straight with a slight curve above the waist, and backs away from the back of their seats. Eventually, to some this position becomes natural. In the event that some of the students become careless, the alert students will assist in checking the correct singing position. In using this sitting position, singing from the diaphragm is much more easily done. This will help to eliminate shortness of breath and producing throaty tones while vocalizing.

Leaving the Classroom. Three minutes before each

¹"Handbook For Music Teachers" (Dallas Independent School District; Dallas, Texas, 1956), p. 2.

class period ends, the teacher concludes her lesson and asks that all books be passed in, desks straightened in each row, and that each student pick up his books. The class lines up according to rows and waits until the ringing of the bell. When the bell sounds, the teacher opens the door and instructs the class to pass. Time limit for each class must be regarded closely. The classroom must be vacated so that the next class can enter on time.

CHAPTER III

THE TEACHING OF MUSIC GRADES 1-6

The teaching of music commences in the first grade. This is a requirement for all students in the elementary grades. Music education classes are taught thirty minutes each day with some classes, grades 1-4 having alternate days. This is due to class section divisions and the amount of class periods in a day.

Each class is divided into sections; sometimes as many as six sections. Children with similar learning abilities are placed in sections together. The children with greater learning abilities are placed in what is called the "Higher Academic Aptitude Group", and children with lesser learning abilities are placed in the "Heterogeneous Groups". The placements are made by the homeroom teachers after a careful study of the student's records according to the aptitude test given, have been placed on their culmative record cards. The placement of students in these groups can be changed according to the progress made by the students. Some students in the "heterogeneous group" might improve favorably enough to be placed in the "higher academic group", and vice versa.

Distribution of students into sections is determined by the teacher-pupil load and intelligence quotient

of the students. The following is a chart showing the enrollment in each grade and section.

Class Enrollment 1962-63

Sections	Boys	Girls	Total
1A	15	17	32
1B	16	16	32
1C	13	18	31
1D	16	15	31
2A	21	15	36
2B	14	14	28
2C	15	15	30
2D	14	18	32
3A	13	19	32
3B	10	16	26
3C	13	18	31
3D	12	14	26
3E	13	15	28
4A	13	15	28
4B	16	10	26
4C	12	17	29
4D	18	7	25
5A	20	10	30
5B	20	6	26
5C	12	15	27
5D	11	15	26
5E	7	18	25
6A	17	18	35
6B	10	19	29
6C	17	14	31
6D	15	14	29
6E	16	14	30

Class enrollments fluctuated according to transfers and drop-outs

It has been said that music is the universal language and this may be rightly so. Howard Hanson, a music educator has said, "I think it is possible that music may be a universal language, but I am very, very sure that it is not a simple one".¹

It is left to the music educators to utilize every possible minute of class instructions so as to provide wholesome musical experiences and activities for the students. The music is to be so planned that even the slow learner will be able to appreciate them as well as the academically talented.

Planning for classroom activities and lessons is pupil-centered since the emphasis of teaching is based on the concerns and needs of the students. Students are at liberty to make any suggestions concerning their lessons and assignments. This is sometimes done even with the fourth grade. The pupil-teacher relationship depends upon the conscientiousness of the students.

THE TEACHING OF MUSIC IN THE FIRST GRADE

"Music, like a human being, has a soul, a heart,

¹"Music in the Schools", Karl D. Ernest (Music Educators Journal; Music Educators National Conference, Department of the National Association, Washington, D. C.) January, 1962, Volume 49, No. 3, p. 46.

a mind, and a skeleton".¹ This belief has its origin in the first grade, however, the origin may seem vague, but being able to become acquainted with aural perception is the first step, and a most important one. It must be stressed religiously from the beginning.

Singing in the first grade is taught by rote because of the inexperience know-how about the mechanisms of music. It is in the first grade that the structural patterns of music begin. The students are first introduced to the sing-like-me or imitation of pitch and tone. Even though melodies are taught by rote, these small students with seemingly all of the energy in the world are overwhelmed when they explore the real beauty of "tonal-oneness".

The staff is the way-maker for the beginning of the teaching of elementary fundamentals of music. The staff is usually drawn on the chalk board with the staff liner. The lines and spaces are counted. Counting from the bottom upwards is the procedure used. To determine as to whether or not the class is understanding this structure, the teacher may ask the class to take their right hand and draw a staff in the air; going from left to right. Each finger is symbolic of a line and between the fingers the spaces. This is also the first step in testing visual

¹Ewens, David, The Home Book of Musical Knowledge (Prentice-Hall, Inc., 1954), p. 5.

perception.

Now the teaching of elementary theory is not taught separately from singing. They are inseparable. One cannot be taught without the other. Nevertheless the teacher, just as her class must have a beginning. The scale being the "road" for whatever melodies that are sung to travel on, must reveal the identity of its construction and what kinds of materials are used. Many cars travel on this road. Some large; others compact. The solidity of the students foundation of a future music education will depend upon elementary fundamentals taught.

Tonal and rhythmical experiences are taught by the introduction of simple songs, the kind of notes used and how they move about. Surprisingly to say, the association of the eighth note (running note) rhythm is the easiest learned; the quarter note (walking note) being the next easiest note remembered. The rhythms are introduced as follows:



These rhythms are taught as an integral part of

the singing lessons so that the students will be able to see what the rhythms and words do together. The association of rhythm being an acquired skill is evident that one can not teach successfully the fundamentals of music separately. "Skills are an integral part of behavior, and they can be of no real meaning unless the individual can see the sense of using them".¹ What are the reactions of the students when these rhythms are clapped or sung? Do they show favorable signs of learning through their responses of tapping rhythms and vocalizing? These questions should abide in the mind of teachers until some satisfaction is seen in the development of the aural and visual perception of the students.

Everyday use of good singing posture and using the voice freely is always stressed. Clearness of tones will not occur when the improper sitting position is used. The diaphragm is cramped, thus the voice produces a harsh and hollow tone. The students are taught to sit with their backs tall and feet flat; rib cages up.

Even though voices on the first grade level are immature, teaching the students to sing together to the best of their ability is important. Group singing is not to be a "show-off" of the beauty of individual voices.

¹ Hollis L. Caswell and Arthur W. Fashay, Education in the Elementary School (New York: The American Book Company, 1957), p. 232.

Since it is felt that there are no monotones, or some might think of them as "nonsingers", teacher-pupil efforts are made to improve voices with poor singing quality. Teachers use methods that they find feasible in correcting vocal problems.

Even being taught by imitation, the student should be encouraged to use free body movement to express imaginative responses. In order to help the students to recognize song phrases, the meaning of "phrase" can be taught them in very simple terms; even in story form. A song-phrase tells us about something, and most times the phrase tells what the story is like. "America" or any other song can be used to give a demonstration on song phrases. The following is an example of getting acquainted with phrases.

America

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

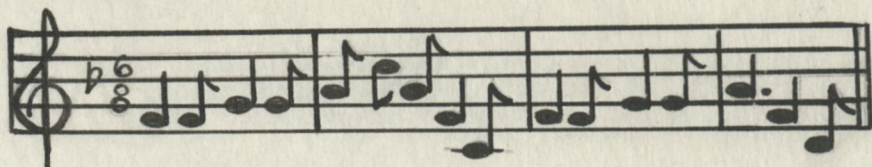
After the teacher read through the song, it was then repeated in phrases. For instance, after the first phrase had been repeated, the class was asked, whose country is it? What kind of land is it, and who sings about it? Later on in the lesson, the students were

asked to hold up a finger at the beginning of each phrase. Through repeated actions, students were able to attain a feeling of the beginning and end of a song phrase.

It has already been mentioned that singing taught in the first grade is taught by imitation. This can be done by the part or whole method. By part method is meant that the teacher sings a phrase and asks the class to repeat. By whole method is meant that the teacher sings the entire song, then asks the class to repeat. It has been found that the part method is much more applicable in the Paul L. Dunbar Elementary School, because teaching a phrase at a time is not as hard to remember as a whole song. If there are tones that are not sung true to pitch in any lesson, the class is drilled on it until it has been corrected. Sometimes the correct tones are placed on a staff on the chalk board and sung to the class, then the incorrect tones are sung to show the class the difference between the correct and incorrect tones to be sung. Songs found in the first grade books are short; having from four to eight measures, some a measure or two longer. Take the song, "Pop Goes the Weasel". This song can easily be taught by the parts method; phrase by phrase. From the beginning to the end of the third phrase, the tones are repeated. The fourth phrase, which is the last one has

a change of tone.

Example:



Introducing composers and compositions is another phase of music education. The painting of the color of these stories must be as bright as possible in order to hold the attention of the classes in introducing them to the composers and some of their compositions. The television "cartoon fad" has done quite a lot in its own way of using music of famous composers as background music. When some of these same recordings are played in class, it is often called "cartoon time" music by many students of the class. Even at certain intervals in some of the compositions, scenes denoting crying, running, fighting or some other actions are associated with the sound of the music. It is at this point that the instrumentation is explained to the students as simple as possible. Big charts of the instruments of the orchestra are shown.


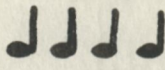
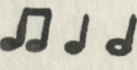
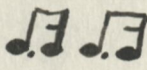
From observations of the teaching of music in the first grade, it was found that the teacher and students were an inspiration to each other.

TEACHING MUSIC IN THE SECOND GRADE

Learning is a continuous process, and it is expected of those students who can learn to continue to use all meaningful experiences learned during the first year as a carry-over to the second grade. However with some of the things learned, an increase of self-expression is expected as the outcome of those experiences.

Rhythmic movement is re-introduced in the second grade. By now it is hoped the students' coordination has developed more, and can better respond to the bodily movements of a song. Longer songs are taught, and instruments of the rhythm band are introduced along with the bottle chimes. When a rhythmic exercises is introduced even in singing the teacher explains the tempo (a new word) and then proceeds to tap the rhythm. The rhythm is placed on the chalk board. The notes are reviewed by the teacher and students. After this is done, the students begin to tap the rhythm measure by measure. As can be seen that the kinds of notes are again brought into the lesson. Sometimes the students are asked to print their names on the board and say them aloud, putting them into syllables. Help is often needed from the teacher in assisting them with the syllables. The teacher will say a name in syllables. This gives them an idea as to what is being done. Here is an example of using names of students in

the class; other names or make-believe names. Each student is given a rhythm band instrument. The rhythm looks like this in $\frac{4}{4}$ time.

Joe Blow		Drums
Gary Cooper		Sticks
Stephanie Johnson		Hand Blocks
Larry Bowens		Bells

Names can be quite inspirational and helpful in teaching notes and rhythms. It is always a good idea to let each student find out what kind of notes their name will be.

The scale, clef signs, and bar lines make their debut during the second year; remembering that the staff was introduced during the first year. Now it is seen how the notes of the scale take their place on the staff, and how each tone walks up the staff and back from "middle c to octave c". The scale is first sung using the word "la". The G clef sign can be taught easy because only one staff is used in their song melodies. They are told what the bar lines are and what they do.

In asking the classes to tell what they saw on the staff when singing lessons were being introduced, many students said they saw a "tic-tac-two sign and a b". These, of course, were sharp and flat signs which they were describing. They were later told that these

signs were a sharp and flat; that the sharps raise a note one half step while the flat lowers a note one half step. They were asked to give an example of something that they saw everyday, of the same thing that was sometimes high or low. Some made a comparison of high and low heel shoes. Others made a comparison of a one story or two story house. These were very logical examples.

THE TEACHING OF MUSIC IN THE THIRD GRADE

After the third grade has begun, it is found that more self control and independence is found in the students. Pleasant experiences can often inspire self control and independence. Music education is not as many think, the dull daily hum-drum of endless listening to symphonic music and singing lessons. However, listening to music can be most enjoyable to the students if they have been conditioned to the kinds of music listened to.

In the third grade more emphasis is placed on tonal quality, smoothness of tones, and how to produce smooth flowing tones. To sing alone if called upon, and try to do a good performance of staying in tune is emphasized. The students are also introduced to simple musical terms such as a game song, patriotic song and lullaby, and to learn the difference in each song. This

is a part of their singing lessons.

Learning to tell the story from the words of a song or composition, and to explain the expression of moods by the sound of the instrument or instruments is the results of listening. Students are given time for music appreciation so that they might become familiar with compositions and their composers. It has been found that it is best for listening activities to arise spontaneously at times, especially if interest is immediately seen concerning an instrument or composition. Sometimes lessons of this kind can be more informative, informational and helpful, and have certain qualities of stick-to-it-ness than a planned lesson. Let it not be forgotten that good planning institutes good learning situations.

Creativity of expression by whatever method the student can do so is always welcomed. Some students are shy in giving demonstrations to the class of what has been taught or what they have learned. This is not by any means an abnormal situation. Some children are more withdrawing than others. If the child who is shy can express himself well with the group, some progress has been made. Remember these are only third graders and they must be treated as such.

THE TEACHING OF MUSIC IN THE FOURTH GRADE

During this age (9-10 years) and grade level, the

fourth grade child seems to be going through a transition. It is quite an experience for the boys and girls of this age. They become restless, crave more attention, and at times are listless no matter how interesting the lessons might sound. Therefore, the teacher must at all times, try to plan lessons as interesting as possible. Even doing so, it is still sometimes a problem to find something with enough interest to stimulate the slow learner who must not ever be forgotten. Studies have shown that pupil interest, attitudes, values, emotional and social control which are developed during childhood have an eternal effect through the growth period of an individual. There is the need for companionship with his peers, and a need for wholesome activities which will make a child feel secure. The mistake of negligence should be a constant watchword to the teacher in class preparation. A slow learner knows his limitations.

These slow learners are at times called dumb by their parents, especially if there are other children in the family that have greater learning abilities. As a means of rebellion, the slow learner not only feels insecure at home, but brings this problem into the classroom. Consequently, he refuses to this attitude of seeing nothing, hearing nothing, doing nothing, hence learning nothing. The child can become so emotionally disturbed

until this can cause a discipline problem. For many children whose learning abilities are poor, music has become a light for their somewhat drab pathway. They will learn at least one kind of song in class, and to the slow learner this kind of song is the spiritual. Once they learn it by rote they have more freeness of expression than many children with higher aptitudes.

Usually in the fourth grade part singing is introduced. Part singing is introduced through canons and songs with descants. Either method can be used in introducing part singing. This depends upon the teacher. In songs with descants, the melody is usually taught to the boys and the descant to the girls. The boys as altos and girls as sopranos. The development of musical learning since the first grade is now becoming more independent of the imitation method. They see how and why of music takes more meaning. In some classes the students are beginning to try to sing what they see on the staff.

In teaching music education, the time allotted for each class is much too limited for private instruction. The area of private music instruction is not a part of the music education program. However, students in the music classes do learn about the mechanisms of the piano keyboard. Classes are gathered around the piano and are told that the keyboard has eighty-eight keys. These

keys are black and white. The black keys are arranged in groups of two's and three's, while the white keys are not. Usually one of the students is told to count the white keys; then the black. Later, the students are given a piece of tagboard and are told to draw the keyboard in two octaves, the first note being middle "C". The question that is asked to many of the classes is; Why is middle "C" called middle "C"? Most of the answers are; because it is about the mid-point on the keyboard. They are then called back to the piano and are shown that the name of the piano is at the mid-point of the keyboard, and they can always be certain of finding middle "C" if they look under the first letter of the name of the piano. In getting them to recognize an octave, if the time permits, as many students as possible can go to the keyboard and immediately find middle "C", to find the same kind of note again on the keyboard and then count the notes. They are told that an octave consists of eight notes. From this point, intervals begin. After counting from C to F which is the mid-point of the scale of C, the students are then introduced to the tetrachord. A tetrachord consists of four tones.

Also in the keyboard lessons, the students are to become more acquainted with key signatures. They are told that the black keys help to determine the key

signature, that is what key a composition is played in whenever sharps or flats are placed on the staff; that the sharps raise a note one half step while the flats lower a note one half step. Remembering that sharps and flats were introduced earlier, B is always the first flat and is placed on the third line of the G clef because that is where B lives. F is always the first sharp and is placed on the fifth line of the G clef. That is where F lives. Flats are placed on the staff in intervals of fourths, while sharps are placed in intervals of fifths. In order to determine what key will have one flat the students are told to count four steps down from the note that has been flattened. Whenever there is more than one flat, the easiest method found in determining the key signature was to find the flat that was next to the last flat, and that would be the key of the composition. When sharps are present, the note that comes after the note that is sharp is the key signature for the composition. For those students who understand, they must remember that a sharp or flat is placed on the line or in the space where the note or notes belong.

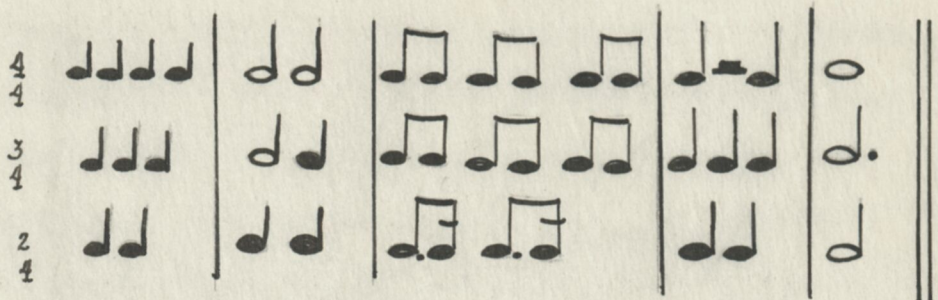
Let it be understood that the fundamentals are not pounded into the minds of the students daily as a lesson, but instead, are correlated with whatever lesson is in progress. As was mentioned earlier, that the ca-da's

have proved to be more helpful in many instances than the do-re's or number system because of pitch exactness. However, some of the classes seem to still grasp the do-re system easier. This is due to the fact that until recently the do-re's were constantly used. If practices are ever taught and learned, it becomes a greater task to learn the same task a different way to some people. This is true to life in many aspects. If someone has learned to walk and then becomes incapacitated to the extent that the process has to reoccur, it might take longer to learn the first time. So it is with the different processes of learning. Too, at this grade level, it is not expected of the students to remember everything about the scale or anything else that has been taught. The main focus is on the acquaintance of the subject matter that is to be taught on this grade level and if it is taught thorough enough, some of the students are sure to grasp the benefits. This subject matter can not be expected to be perceived too readily. It takes weeks, sometimes months. Learning is a continuous process. More can be learned about this same subject matter for the remainder of the elementary school years, and even through high school and college. There must be a beginning some where, and the fourth grade is the level for its debut.

THE TEACHING OF MUSIC IN THE FIFTH GRADE

A fourth grade musical learning carry-over is expected to broaden the musical horizon of the fifth grader. Lessons are almost the same. Two part harmony that is quite simple is expected to be read by some of the class sections. Let it not be forgotten that some of the class sections will be taught by imitation even in the sixth grade because of their inability to learn in music education classes just as in any of their other subjects. A continuous study of scales, intervals, time signatures, key signatures, and beat patterns is done. At this grade level, song phrases are becoming easier to understand to some classes, and the exact rhythm pattern can be conducted while reading the value of the notes or words. The students are taught to read the phrases in the rhythm that they are to be sung. Giving each note its full count is emphasized. Rhythmic exercises are placed on the chalkboard in different beat patterns. This helps to acquaint the students with the difference in note values according to the time signature given. How many beats are in a measure (top number) and which note will be the beat note or will receive one count (bottom number).

Example:



As can be seen in the example given that the kinds of rests are also included. It has been found through classroom activities of this kind, the association of the rests with their notes is easier taught together because of their identity. The rhythmic and visual perceptions are much easier learned especially with the higher academic groups. In the heterogenous groups, the pace of teaching and learning is on a slower basis because of their ability to apprehend. Even in the heterogenous classes there are some students who progress faster than others. Those students who progress faster are introduced to other lessons, and are placed in a group for the time being. However, when singing lessons begin, the whole class is together. The placing of some students into groups almost has to be done in order to keep a pleasing learning atmosphere in the classroom. To a student who can learn faster or completes his seat work quicker, not having anything to do could create a classroom problem.

Classroom lessons can become boring if the same

lessons are taught day after day. Children in the fifth grade are from nine to eleven years old, and uninteresting lessons can become boring. It has been found through surveys that: "It tends to be rigid and changeless, and in this day and age, tends to become rather quickly out of date and ill-adapted to changing conditions".¹ The learning atmosphere can only stay afresh if new and challenging lessons are introduced.

With five fifth grade music education classes, it has been found that the higher academic class has excelled in most of the classroom activities. Their learning abilities are greater. The individual interest and ability are about the same. These statistics were computed by their homeroom teachers as the result of achievement tests given in lower grades. There are some good students in other groups, but there is quite a mixture of interests and abilities. Nevertheless, it is hoped that everyone has accomplished something by the end of the fifth year, if it is nothing more than recognizing Beethoven's Fifth Symphony or The Overture to William Tell, when heard, or better still knowing to

¹N. V. Scarfe, "Creative Dimensions in Education," Music Educators Journal, Music Educators National Conference, Department of the National Education Association, Washington, D. C. (September-October, 1962), 25.

stand at attention when the Star Spangled Banner is played. If these are their only accomplishments, they are worth something. At least it makes the teacher feel that all of her work was not in vain.

THE TEACHING OF MUSIC IN THE SIXTH GRADE

The curriculum of the sixth grade has only a few additions. These include; learning how the scale is made, learning the steps to the harmonic scale, making a scale beginning on any note, and singing two or three part harmony well. The challenging and interesting additions have their limitations as far as different class abilities are concerned. The ability level must always be of concern to the teacher in planning her lessons. All classes can not be expected to sing alike or even do other lessons as well. Even at this grade level everyone is supposed to be able to sight read simple two and three part harmony well, as well as having fulfilled other classroom tasks. Individual differences will always bring in a "but" in any learning situation. Sometimes the "but" is not due to the lack of ability but physical and mental factors are often involved. A boy who is told that he is a "sissy" because he has an interest in music by his classmates or family can create a mental block towards learning and can well be under an

emotional strain. For if any efforts are put forth in class he knows what kind of criticisms to expect from his classmates. Or any other student in the class who has a keen perception and yet when recitation time comes can't remember anything, or the vocal mechanisms just won't function, it is due to an emotional block. "It is important for the teacher to understand how unmet emotional needs undermine a child's psychological well being, and to be able to identify when feeling storms are interfering with learning in a child."¹ Problems encountered in music education are no different from those encountered in any other class.

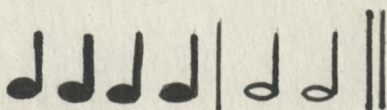
In concluding the teaching of music education in grades 1-6, a test survey was given to the classes at the end of the first semester to determine how well the subject matter taught was being learned. The scores were computed on the basis of correct and incorrect answers for boys and girls according to the number of questions given.

¹William G. Hollister, M. D., and Caroline A. Chandler, M. D., "When Feeling Storms Becloud the Learning Process," NEA Journal, National Institute of Health, Bethesda, Maryland (November, 1962), 19.

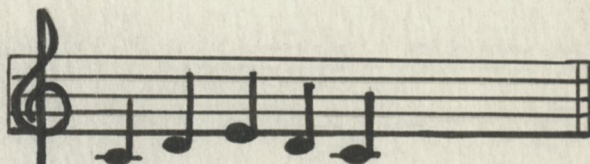
The following are tests that were given to children in grades 1-6.

Grade One

1. Clap this rhythm as you hear it.

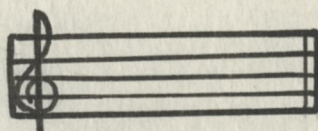


2. Sing these tones after the teacher.

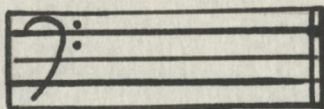


Grade Two

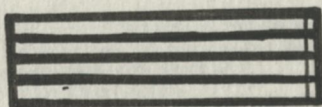
1. What is this sign called?



2. What is this sign called?



3. What is this called?



Grade Three

1. How many lines and spaces make a staff?
2. How are the notes arranged on the piano?
3. Where is middle "C" found on the piano?

Grade Four

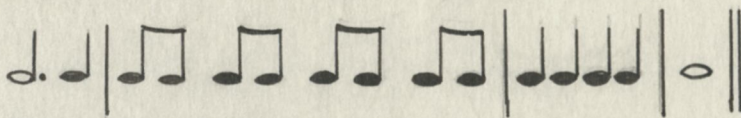
1. Draw a staff.
2. Place the "G" clef sign on the staff.
3. Make a whole note, a half note, and a quarter note.

Grade Five

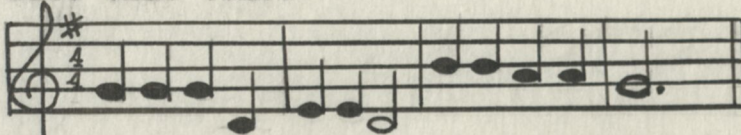
1. How many notes make a scale?
2. Make a whole rest, a half rest, and a quarter rest.
3. Draw the notes that make the skipping rhythm.
4. How many notes make a tetrachord?
5. How many notes are in an octave?
6. What is this sign called?

Grade Six

1. Name the parts of a triad.
2. What should this time signature be?



3. Name this tune.



4. Place the Ca-da and Do-re syllables correctly under each note of the scale,

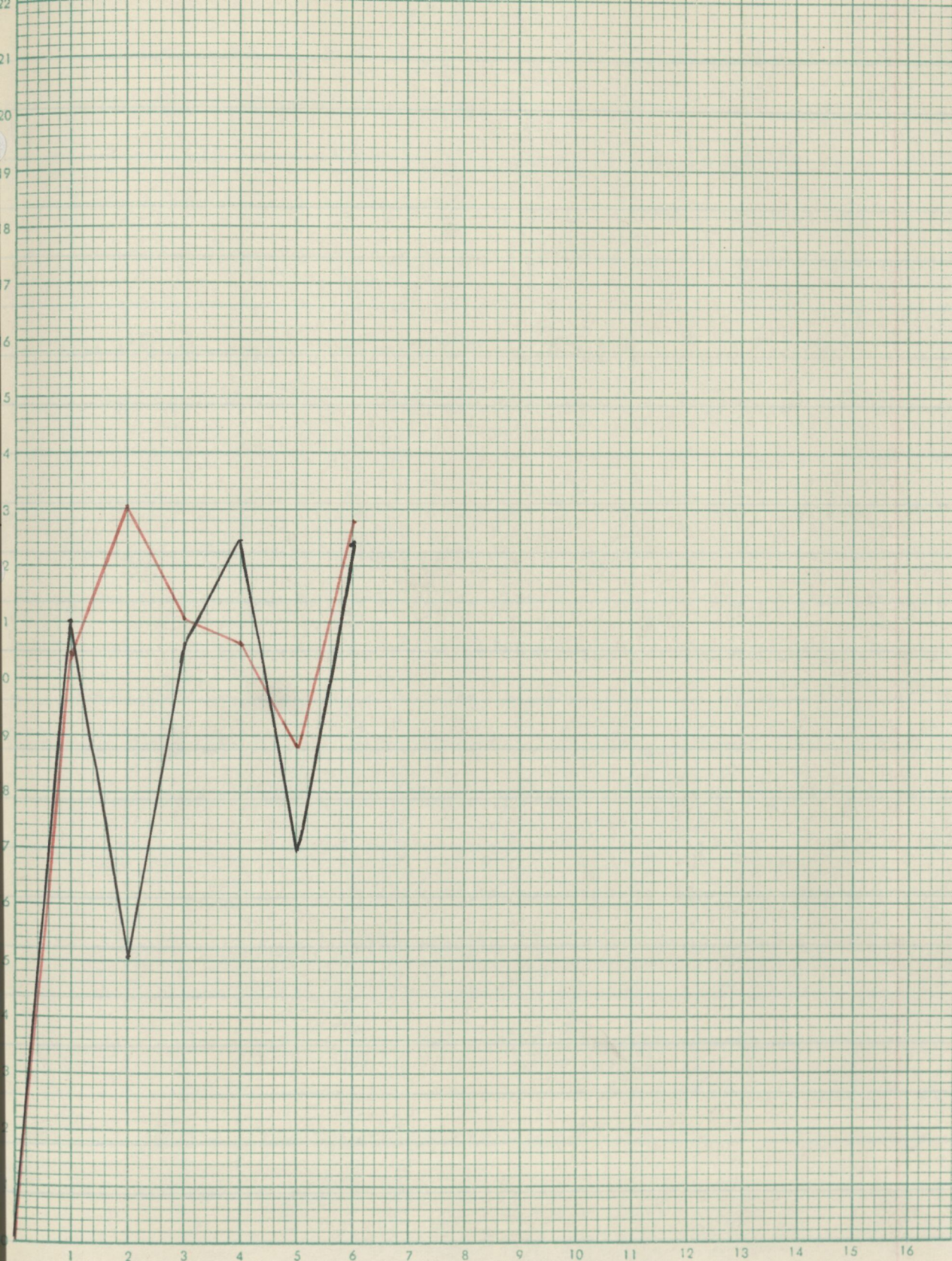
The following graphs show the results of tests given in grades 1-6 with emphasis placed on correct responses and percentages which seem to indicate a constant higher amount of retention among girls. The total number, or combined classes where the chronological number of boys and girls are shown, are almost equal.

Some probable questions with reference to these findings may be:

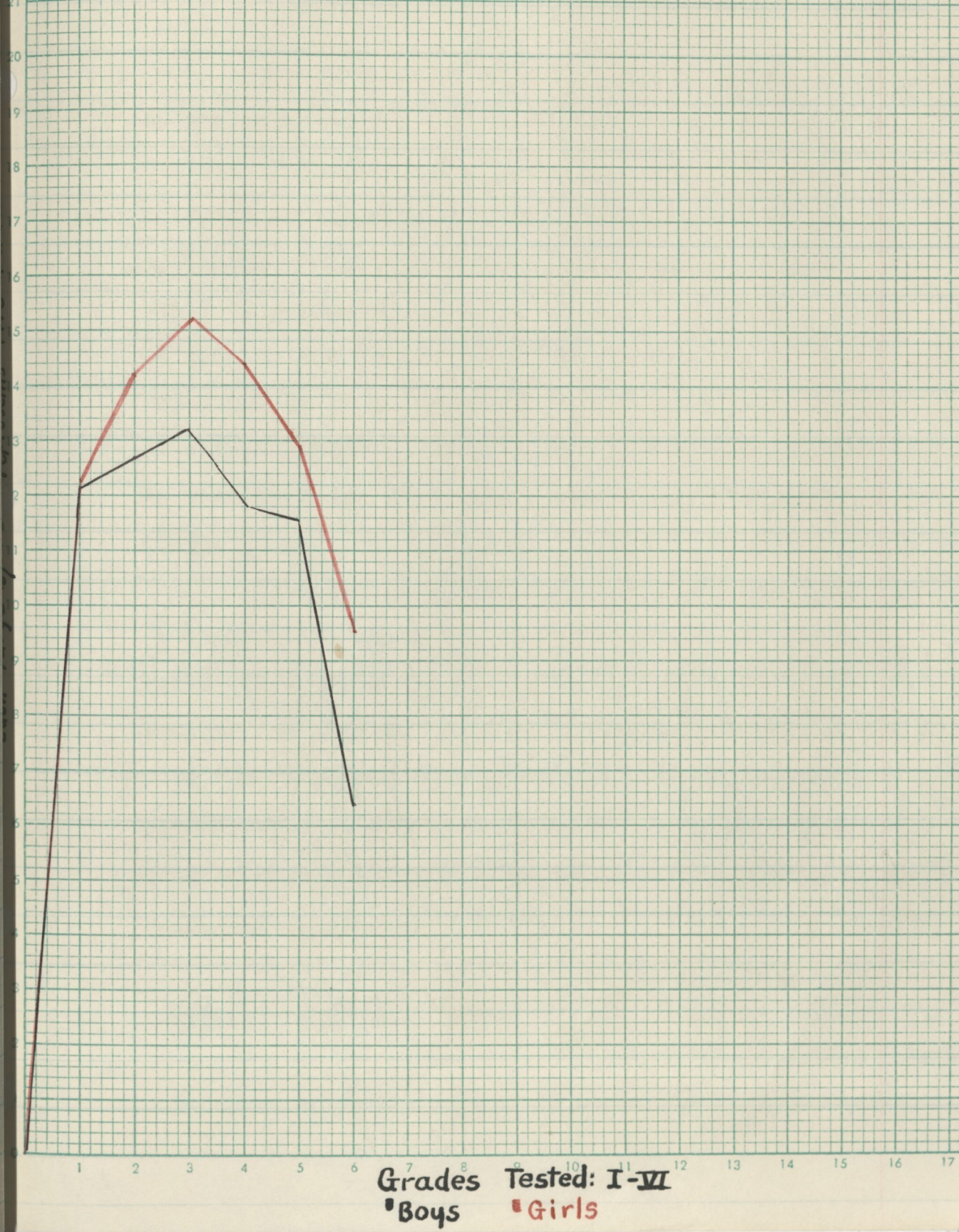
1. Are girls more interested at these grades and levels than boys?
2. Does the female music teacher have a greater influence on the girls in her class than boys?
3. Would the results be the same if a sampling were made of similar classes under similar circumstances with a male teacher, or if the boys' interest would be greater than the girls?

This study was made to show the weak and strong points of aural perception of first graders, and to try to determine weaknesses of elementary theory comprehension in grades 1-6

TOTAL TESTED		CORRECT ANSWERS		INCORRECT ANSWERS		PERCENTAGE CORRECT		PERCENTAGE INCORRECT		GRADES
Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls	
55	52	61	64	43	40	60	61.5	39	38.5	1
25	65	47	107	21	44	63.5	71	36.5	29	2
53	55	109	125	56	40	66	76	34	24	3
62	53	148	153	100	59	59.5	72	40.5	28	4
35	44	113	160	81	88	58	64.5	42	35.5	5
62	64	79	124	170	142	32	46.5	68	53.5	6



Grades Tested: I-VI
■ Boys ■ Girls



Grades Tested: I-VI
Boys Girls

CHAPTER IV

AUDIO VISUAL EXPERIENCES IN MUSICAL LEARNING

One of the qualities of being an efficient teacher is the acquiring of more knowledge of the fields of endeavor. The ability to impart this knowledge must come as a result of know-how, and the understanding of learning at different mental and physical developmental stages. The skill of selecting suitable materials, and application of methods and techniques needed to enhance the learning situation is of importance. Use of appropriate instructional materials should be incorporated in teaching methods so as to make learning experiences enjoyable, meaningful, and successful.

"Audio visual materials are those tools and devices of instruction which are primarily visual or auditory rather than verbal in character and which are expressly designed or selected to make learning and teaching richer, more concrete, and more meaningful."¹ The use of bulletin boards, films, filmstrips, pictures, recordings, and television are the extent of audio visual devices used in

¹William Raymond Sur and Charles Francis Schuller, Music Education for Teen-Agers (Harper and Brothers Publisher, New York, 1958), p. 344.

the Paul L. Dunbar Elementary School.

Audio visual material just as any other teaching aids have but one purpose and that is to help children to learn. Whatever helps the learning situation of children is just as important to the teacher for teaching and learning are essentially two sides of the same process.

Recordings are used when studying about composers and their compositions. If studies about Mozart are being made, a filmstrip is ordered from the audio visual aids library to be shown during this study. Since lessons are planned in advance, recordings and other audio materials are ordered ahead of schedule too. Recordings usually accompany filmstrip and are played while the filmstrip is being shown. Recordings are used as lessons in music appreciation or as supplementary material. The record libraries of each music department contain many recordings of outstanding composers.

Recordings nor film selections are used as "fill-ins". In this instance it is felt that there will be little or no learning taking place. Class periods must be spent doing something constructive. Children can readily realize when planning is done hap-hazardly. During the study of a lesson on films the students are asked to look for something specific such as a composers

nationality, when he was born, and his musical interest. Also listen for the sound and tonal quality of instruments or voices, form used in the composition, (grades 5-6), which instrument or instruments have priority, and comparing their story of interpretation to the music; rhythm, melody and harmony.

Pupil interest is largely dependent upon the level of experience and motivation. Even the teacher's personality, enthusiasm, interest, and teacher-pupil relationship is of utmost importance in creating pupil interest.

Audio visual materials are a great asset in teaching music appreciation. Music appreciation is very broad in that it covers the study of all of the phases of musical study. The primary objective of music appreciation is to create a better understanding of music either performed or heard. As was stated by Hans Tischler, "The term music appreciation includes enjoyment; some perception of the ingenuity that has gone into the composition of the music and their various employment; and some grasp of the social functions and historical roots of music of the types of works (such as operas, masses, dances, or symphonies) and of the various styles".¹

¹Hans Tischler, "The Teaching of Music Appreciation", Journal of Research in Music Education (A Publication of the Music Educators National Conference, Washington, D. C., Volume VII, Number 2, 1959).

Young Keyboard Junior Scholastics. Young Keyboard Junior is a magazine used in the teaching of music appreciation. Lessons in this periodical are prepared by learned music educators. It is only published during the school year and lessons are used for supplementary material. Each year pupils in grades 4-6 subscribe for monthly issues. Lessons are planned to coincide with the other lessons for the month according to the teacher's guide that is sent along with each subscription.

The Keyboard Junior lessons are designed to help to broaden the musical learning of the elementary children. Contents of the issues includes current music events, studies of noted composers, musicians, conductors and music educators; studies of symphonies, operas, patriotic songs, folk songs, Negro and American spirituals, places of musical fame, and popular dances and songs of different eras.

Recordings are sent yearly to accompany reading lessons. Listening contributes the greater part of the Young Keyboard Junior lessons. This is an asset to the teaching and learning situation because it helps to develop listening habits. Listening is a communication skill that is acquired by good listening habits and alert attention. Musical works on recordings vary with the study of composers. For instance, in an issue there

might be a lesson about Peter Illich Tschaikovsky. The recording for that lesson would be Tschaikovsky's "Overture of 1812". Also included in the same issue will be a continuing lesson about Claude Debussy and the stories of some of his works. The recording for the beginning of this continued study might be "The Sunken Cathedral", and later "Claire de Lune" or popular dances during George Washington's life time such as the waltz and polka, or stories about the "march king", John Phillip Sousa. Sousa's "El Capitan" or the "Washington Post March" will be included for listening lessons. Musical works by Tschaikovsky and Debussy, or listening to the polka or a waltz do not ring a "bell" with the pupils as Sousa's marches because they have had many occasions to hear Sousa's marches at street parades, football games, and band concerts. By introducing a variety of lessons, children are less prone to become bored.

Children need guidance in listening just as they do in reading, writing, or speaking in their formative years, because listening is a communicative skill. Auditory and visual perception are very closely related and are very important. As an example, when the children are beginning to study about the symphony, pictures of the instruments of the orchestra are also introduced. The study of the instruments is done according to their families. Materials

used in making these instruments, how they were first made, what they were used for and their places in the orchestra does not give the pupils actual experience and knowledge of how the instruments sound. Most of the pupils are interested in sound only and do not conceive the thought of the lessons taught and discussed until recordings of the families of the instruments of the orchestra have been played. It is then that actual learning takes place. The pupils have had the opportunity to hear what they have studied about. The experience of seeing the pictures of the instruments and listening to their sound usually stirs further interest in the listening program. "The child's entire life is influenced by his ability to listen".¹ The only music training that a child will receive might be that which is taught in the classroom, therefore, the teacher must do her best to aid in strengthening his musical knowledge through constructive and enjoyable musical experiences.

One might feel that listening and hearing are inseparable because of how they are associated with aural perception. "Listening, however is not the same

¹ Lucille Cypreansen, "Listening As A Skill", Journal of the Association for Childhood Education International (February, 1961).

thing as hearing, listening is an active attentive process, while hearing is more or less passive."¹ For this reason listening should be guided so that the children can learn to listen with proficiency.

Library Research. Most of the library assignments are given to fifth and sixth grade sections that have little or no difficulty in reading. These assignments are given as supplementary material for Young Keyboard Junior study, or during the opera season. The assignments are placed on the chalk board. They include the topic for study and references. Reference materials are placed on reserve by the librarian after she has been sent a list of the references by the music teacher. These references are placed on reserve so that all of the children can have an opportunity to read and take notes if necessary of their assignment during their library period. If time does not permit them to study during their library period, they can study before or after school. After assignments have been completed, they are discussed by the students and teacher. After discussions a test is given; oral or written. Testing is not a true means of evaluation but helps the teacher to further study the needs of her pupils.

¹ Lucille Cypreansen, "Listening As A Skill," Journal of the Association for Childhood Education International (February, 1961).

CHAPTER V

MUSICAL ACTIVITIES AND MUSICAL GROWTH

Musical growth is the result of musical learning, and learning comes as a result of musical experience. Whether the experiences are pleasant or not, learning does not cease. Many of the musical experiences of children come about through classroom participation in curricular and extra curricular activities. Children learn music while making music. This can be done by singing and playing instruments such as; chromatic bells, sticks, gongs, blocks, autoharp, bottle chimes and other instruments that are used in the elementary school. By children making their own music, this often arouses their enthusiasm, consequently luring them into learning. In every child there can be found latent musical abilities that are capable of being aroused and trained abilities to create, understand and enjoy some kind of music. The objective of music education is: to assist in developing a desire and understanding of music for boys and girls; teaching them to sing, play, listen, create, and read music according to their individual interest and abilities.

To assure every child his "musical rights," careful planning and attention of the children's needs

are most important in order for all children, no matter what their weaknesses are, can have the privilege to broaden their innate skill of performance through the playing and singing of the many kinds of beautiful music. "Through its variety of activities, Music in the New School hopes to contribute to the physical, intellectual, social, spiritual, creative, and emotional growth of all elementary school children, and to extend and develop their natural equipment for making and enjoying music."¹ Therefore, it is felt that group or individual participation can lead to pleasurable and lasting musical experiences.

Rhythm Band. Rhythm instruments such as the cymbals, castinets, triangle, sand blocks, and other instruments that are found in the elementary music department are used for the rhythm band. Some of the instruments are used with the middle grades in helping them to become more aware of rhythm and rhythm patterns. This is used to further develop aural perception, developing bodily poise, and muscular coordination. Too, by using these rhythm instruments enables the children to do self-interpretations.

¹ Louise Kifer Myers, Teaching Children Music in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956), p. 10.

Rhythmic activity in the primary department is not done during the entire class period; usually five or ten minutes. This is to be a refreshing activity, not a tiring one. The attention span of children of these ages is short. The teacher uses a variety of music in order to prevent repetition which can lead to idleness in the classroom.

Every child has some creative rhythmic ability. They can either skip, hop, jump, tap their feet, clap their hands, or march to the music. They enjoy dramatizing and acting out music by interpreting with bodily movements. It was observed during rhythmic exercises that even first grade childrens' interpretations were different. It was most interesting to notice the variety of movements done to Tschaikovsky's "Dance of the Sugar Plum Fairy" from the Nutcracker Suite. The children were told to express themselves in any manner that they wished. Even butterflies were seen floating through the air.

At intervals during classroom activity rhythm, instruments are given to children to help them to express their feelings better. Little children are to some extent very emotional. The chromatic bells are not a part of this activity. Unless there are children of this age who can read music, they will have to be taught by "ear". Aural perception is still somewhat vague. Children's

natural activities develop differently.

Performance is not specified as an objective of classroom activities, but it does much in encouraging and stimulating musical interests. Appearing on special day programs is always anticipated by the pupil and teacher. These performances can be rewarding to the teacher in that they give her an opportunity to evaluate herself as well as her pupils. It can be rewarding to the children in that togetherness has been achieved.

The Primary Chorus. The primary chorus consists of boys and girls from some of the sections, grades 1-3. The repertoire of the primary chorus includes game songs, patriotic songs, art songs, carols, and spirituals. These songs are felt to be a part of the common musical knowledge. Since their repertoire is learned in the classroom, special rehearsals are only had before a program is scheduled. This rehearsal is held in the auditorium. During this time, the children are shown how to sit, rise, and go on and off stage. Sitting and rising are practiced in the classroom, but there is a different entrance situation in the auditorium.

All voices in the primary chorus are treble or soprano because of the range of voices at this age. No other voice can be expected since the vocal organs in children are not fully developed; thus making them

have lighter quality and color. Too, this is due to the lack of their limited power of breath control. Breath control increases as children mature physically and develop musically.

It would be utterly impossible to include all of the boys and girls in the first three grades in the primary chorus. Therefore, boys and girls who have good imaginative ability and clear tones make up the members of the primary chorus. Most of the members of the primary chorus are members of the rhythm band also.

Songs selected for the primary group vary in moods and types; songs that are gay and fast; some slow. The range of the song text and tessitura are also essential in selecting songs so that the children will be able to sing with pleasure and not strain, and to retain interest. "Stampin" Land", "Shortnin' Bread", "Jingle Bells", "America", "Swing Low", and many other songs are in the primary repertoire. This group usually appear for special occasions. Their faces are bright as they perform, and one can see music in their every movement. Their boidly and facial expressions are the indicators of their pride and joy.

Middle Grades Chorus. The middle grades chorus is comprised of boys and girls on the fifth and sixth grade levels. The number in the middle grades chorus

depends upon the number of boys and girls who pass the audition. Information about the audition is placed on the chalk board with the time and date, and what they are expected to do. They are asked to sing any song they know, sing the "C" major scale, and sing "America" in the keys of "F" and "G" major. Since there are so many auditioning, no more than this can be done. The teacher listens for voice quality, smoothness of tone, diction, pitch and voice range, and breath control. After the audition is over, a list is made of those persons who qualified for the group. During the next meeting all persons whose names are called have become official members of the chorus.

After further study of voices, the children take their places in their voice section; first soprano, second soprano, and alto. Vocal abilities even on these levels are limited; songs must be carefully selected.

The rehearsals are characterized as extra-curricular. They must be done before or after school. The teacher sets her own time limit which is forty minutes a day; 7:55 to 8:35 a.m. The members are very punctual. This is a great asset to the teacher. These children like to sing. They have a sense of responsibility; their voice parts. They have a sense of belonging by all of them blending their voices together to make beautiful music. For this

the teacher is grateful. "Singing is one of the beauties that may be enjoyed throughout one's life in grade school, junior and senior high school, college, the church choir, and community chorus. The power of the carry-over depends a great deal upon the personal satisfaction derived from experiences on each preceding level."¹

This chorus, too, performs on special days and special occasions. They also participate in community festivals, and are invited to other schools in the Dallas Independent School District. They also sing at churches in the community, and have made trips to neighboring towns for performances.

Their repertoire includes such songs as: The Singing Children, Somewhere A Child Is Singing, Somebody's Knockin' At Your Door, Bless This House, Solfeggio Song, Medleys of Patriotic Songs, Carols, and Hymns.

The Opera. During the months of November and May, the Dallas Civic Opera Association and the Metropolitan Opera Company of New York gives presentations of some of the finest operas. Some of their presentations have included "La Boheme", by Puccini, "Girl of the Golden West", by Rossini, and "Lucia de Lammermoor", by

¹ Raymond Elliot, Teaching Music--Methods and Materials for the Elementary School (Columbus, Ohio: Charles E. Merrill Books, Inc., 1960), p. 18.

Donizetti.

With children of elementary school age, it must be considered that their cultural background for appreciating this kind of music is vague, therefore, they must be taught to listen to and appreciate this kind of music. Not only is the understanding of opera vague to our children, but to many of our adults as well. It has only been recently that people in the professional world, many musicians and music educators, have raised themselves above the bounds of slavery of rhythm and blues. Appreciation of the finer aspects of music has come a long way, and has a long way to go. It is not expected of the children to appreciate opera as they do singing and other phases of music appreciation, because their outlet to this kind of music is in its infancy. It is the aim of the music teacher to inspire interest as much as possible in the opera by stimulating interest through lessons and assignments.

Study of the opera begins with the sixth grade. Audio visual aids have been of great help in teaching lessons. It is first learned what an opera is and how it is presented. Beginning with a familiar excerpt of an opera can do wonders in creating interest. "The Overture to William Tell", from Rossini's William Tell, "The Bridal March" from Wagner's Lohengrin are very

familiar pieces to children. Of course, the teacher might always expect for someone to call "The Overture to William Tell," "The Lone Ranger," or the "Bridal March," the "Wedding March" that was played at a sister or brother's wedding.

Filmstrips are used to introduce operas since it is felt that children on this level may not comprehend the story of the opera. Recordings of a narrator and music of the opera is played while the filmstrip is shown. By listening to the recording, most of the children begin to get the idea of what an opera is like. It is soon recognized that there is a hero and a heroine. After the film, the teacher might ask if they noticed, and if they can identify the kinds of voices singing in the opera, which voice seemed to be the hero, and which voice did the heroine have? Comments such as, "one was good," the other "bad," may be heard. They are told that this is called the plot of the story, remembering now that the opera is a musical play. The classes are given an opportunity to ask questions. If there is a child who thinks that he knows the answer, he may answer. Then classroom discussions are had. This is another stimulus used in creating interest in studying about the opera.

There are a few children who attend the opera with the teacher when "student matinees" are given.

During this time, tickets are not full price. This gives more children who are interested in attending, a chance to do so. Before going to the opera, stories of operas are placed on reserve in the library. All of the children who can read well, study these operas. They are told to learn the stories because they will not be able to understand the language of the performers. If they know the story, at least they can follow the actions. They are also told that the language used in operas was the language that the composers spoke. It too must be realized, that to many people a good opera means as much to them as a good movie means to us. The opera is a means of relaxation and enjoyment just as listening to some of our favorite recordings. "One of the best means of bringing about an objective awareness of cultural patterns of any group is to prepare children for obvious differences and, then, to minimize them."¹ It is hoped that in the future, there will be a greater number, not only from the Paul L. Dunbar School, but all of the schools who will have gained a broader understanding and a greater appreciation for the opera.

¹Louise Kifer Myers, Teaching Children in the Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956), p. 319.

The Symphony. To most children, the symphony is one of the main attractions of the school year. The Dallas Symphony Orchestra has done a splendid job in preparing performances for children. Programs are planned for pupil interest according to grade levels. A symphony is planned for grades 1-3. Another is planned for grades 4-12. Some of the selections for the primary concert were: "Peter and the Wolf" by Prokofiev, "Waltz of the Flowers" and "Dance of the Sugar Plum Fairy" from Tchaikovsky's "Nutcracker Suite", "Overture to William Tell" by Rossini, and "Afternoon of a Faun" by Debussy. Some of the selections for the middle and upper grades were: Beethoven's "Fifth Symphony", and Tchaikovsky's "Overture of 1812".

Before the symphony, stories of the compositions are discussed. Recordings are played many times to acquaint the children with solo instruments, if any, and to help them to be able to identify the composition whether it is played from the middle, beginning, or end. Many times, after listening to recordings of compositions, children use great imagination in making up their own stories about the music. This is welcomed by the teacher, for to the imaginative child his story can mean as much to him as the composer's meant to him while writing.

Ellison states that:

"We need, then, to help children develop their ability to differentiate between what is real and what is unreal. Rather than stamp out their utilization of the unreal, we must help them develop the circular recognition of the unreal so that it can be used as an expressive tool rather than an emotional necessity."¹

It is unfair to children to have them comply strictly to the interpretation of someone else. They have creative and imaginative abilities too.

Instruments of the orchestra are studied along with making preparations for the symphony. This study is made in order to acquaint the children with the imagery of the instruments of the orchestra, their sound, origin and their instrumental families. Instruments fall into four categories. They are: string, woodwind, brass, and percussion. Just as it takes children from different families to make a class, so is it with the instruments of the orchestra. Voice grouping of the instruments of the orchestra are studied. Each family has its quartet, and each family has rhythmic instruments. Large size pictures of the instruments are placed on the bulletin board according to families. The string family is

¹ Alfred Ellison, Music With Children (New York: McGraw-Hill Book Company, Inc., 1959), p. 234.

studied first; the woodwind (single and double reed); the brass and percussion. Recordings of the instruments of the orchestra are played to help children to learn to distinguish the different sounds. "Peter and the Wolf" is an excellent recording that can be used in aiding the teacher in teaching the instruments of the orchestra. Each character is portrayed by a particular instrument.

Symphonies were previously held at the State Fair Music Hall but are now held at McFarlin Auditorium on the campus of Southern Methodist University. Before going to the symphony concert, good symphony manners are discussed. From which side of the stage does the conductor enter; what he does when he enters; how do we know when a composition has been completed; who is the concertmaster; where does he sit; what are his duties in the absence of the conductor, and how they are to respond to the symphony is the order of class discussions.

Symphony concerts have and still are serving as a stimulus in creating interest in music appreciation, both educationally and attendance wise.

CHAPTER VI

SUMMARY AND CONCLUSION

The main focus of this research has been concerned with methods, techniques, procedures, and materials used in teaching music in the Paul L. Dunbar Elementary School, Dallas, Texas. It is felt that music instruction should be given to every child. Therefore, children in grades 1-6 have music included in their curriculum. Although some children have limited abilities, methods of procedure and teaching techniques are so planned so as to aid in arousing interests, stimulate interest, and to stir creative abilities in children.

The aims of music instruction are: To help develop in boys and girls a desire for an understanding of music; to reach the individual interest and abilities by learning to express themselves through the singing of many kinds of beautiful songs such as folk songs, work songs, patriotic songs, art songs, hymns and carols; and to provide ways of musical outlet through exploring other facets of wholesome musical activities.

Conclusion. Teaching music appreciation with singing as its core is considered to be sufficient for general classes. Singing is a universal means of

communication. There are some songs that appeal to every child. Each child is a social being as well as an emotional being, a physical being, a creative being, a spiritual being, and an intellectual being. It is felt in the concluding thoughts of this research that:

1. Children are naturally musical
2. Lessons should be so planned so that each child's interest can be stimulated through wholesome music activities
3. Creative and imaginative abilities should be encouraged with guidance from the teacher
4. Extra-curricular activities should be provided for those boys and girls with greater musical talents
5. Performance is not the main objective of musical learning, but to some extent stimulates interest
6. Music activities should be pleasant and enjoyable
7. Rhythmic activities, listening, and creating are the background of musical experiences
8. Every child can sing
9. Knowing limitations of children can do much in eliminating embarrassing moments in class
10. For a wholesome musical background, all activities should be guided.

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