1952

Make friends with music (A handbook for group leaders on using music).

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http://hdl.handle.net/2144/13274
Boston University
MAKE FRIENDS WITH MUSIC
(A HANDBOOK FOR GROUP LEADERS ON USING MUSIC)

by

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Submitted in partial fulfilment of the requirements for the degree of
Master of Arts
1952
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The comparatively recent rise of Groupwork as a distinct field of endeavor has given great impetus to research which tries to discover how "subject matter" in the educational sense, can be used as program material in the groupwork sense. There is a point at which the seemingly divergent fields of Education and Social Work see eye to eye. Both are ultimately interested in the development of the individual, although the outer trappings of each would appear to be different.

The problem of the group leader, who has been educated mostly by non-progressive methods, is to develop a point of view toward his job which will enable him to use what he already knows with perhaps some adaptation. Certain program fields, notably dramatics and arts and crafts, have developed ways of work which contribute to the development of an individual as part of a group. The field of music has not yet been explored with the same idea in mind.

The aim of this thesis is to present a pamphlet written for the non-musical group leader which will help him to develop ways of work in using music. The
material has been gathered from actual experience with leaders and groups. To avoid duplication, leaders are directed to source material except in cases where the game or song is not available.
MAKE FRIENDS WITH MUSIC

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SECTION ONE

OF PEOPLE AND MUSIC
CHAPTER ONE
HOW PEOPLE USE MUSIC

We who are concerned with the way people act when they are part of a group have taken upon ourselves an exciting responsibility to be alert to everything that goes on around us. We watch a play-group of children on the street corner. Perhaps one youngster grabs the jump rope away from the rest. We stand fascinated to see how long the children will allow the rope-grabber to enjoy her momentary triumph. If it happens that the group rewards such piracy by excluding the offender from the rest of the game, we may have learned a little of how people react to dictatorial methods. We file little instances of group behavior in a kind of mental cupboard; one happening by itself may not mean very much, but little by little we hope to accumulate some understanding of why people act as they do.

MUSIC AS A MEANS OF GROUP EXPRESSION

When we stop to consider how people use music and subject their musical behavior to the same scrutiny we turn on other group behavior, we find many interesting things. Music, as everybody knows, is an art. Not a capital letter ART which reminds us of long hair and violins, but a simple lower-case spelling which means that music, like dancing or drama, is one of the ways
people have of expressing their feelings.

One of the most mighty examples of people using music to express how they felt is the song, "Peat -Bog Soldiers" which was sung under the very noses of the brutal Nazi guards in the infamous concentration camps of Borgermoor and Dachau. The beginnings of the song are shrouded in mystery and no one knows exactly who composed it. The words are disarmingly simple but they are full of hate-inspired double meaning. In a setting where the expression of real feeling would have meant a quick death, this song stands as a monument to the indestructability of the human spirit.

Another song which comes to us from World War II as an example of the universality of emotion is "Lili Marlene." Originally sung by the German Afrika Korps, it was picked up by the British Eighth Army in the Libya Campaign and from there became a favorite song of all the Allied forces. The tender picture of a soldier's girl friend waiting for him by the barrack gate had an appeal for all men, whether enemy or ally, and it became a kind of symbol for every soldier's longing.

We have many other instances of groups of people using music to express the way they feel. A union picket line marches back and forth in front of a strike-closed plant singing "Solidarity Forever"; old friends at their twenty-

2. Ibid, p.202
3. Oliver, Marie, SING ALONG THE WAY, Woman's Press, New York
fifth class reunion raise their voices in beery tribute to the lost days of their youth; children at the last-night campfire of their camp's summer season sing their special songs of parting while eyes dim and voices choke. In a somewhat lighter vein, we may have observed our own club of Little Hellions banging away at the piano while we tried frantically to get their attention to announce about next week's hike.

**MUSIC AS A MEANS OF GROUP CONTROL**

Because of the easy way that music can be used to express emotional states, music more so than the other arts can be used in reverse. It can, by its direct appeal, influence an emotional state and can be used with great ease as a means of group control.

Consider, for instance, an important meeting of a club or organization when the main speaker is late. The president tries to stall alittle by making unimportant announcements. He glances worriedly at his watch. The audience grows restless and people begin to whisper to one another. The president assures the group that the speaker is on his way, but he is secretly frantic because he is afraid that people will get up and go home. As he notices one or two beginning to put on their coats, his fasten on Joe....good old Joe, who can lead the crowd in a song. With a broad grin of relief, he announces that Joe will lead everybody
in a song. The evening is saved.

We have all been in situations where music has been used as a time-filler and a vehicle to keep us occupied until the main portion of the program happens. We have also been in restaurants where there seemed to be an easy air of relaxation and the clatter of dishes was scarcely noticeable. We were probably unaware also of the little loudspeaker in the corner of the room which was giving forth gay, innocuous music. Nobody really paid attention to the music, but it was there and in its soothing way, did much to give the restaurant its relaxed atmosphere.

Industries, where people work for long hours at monotonous jobs, have discovered that production is increased and fatigue kept at a minimum if music is used occasionally. A day-long blaring of hot jazz, on the other hand, has the opposite effect and results in greater fatigue.

Think for a moment of football games or political rallies or parades. A parade without a brass band would be very dull indeed and a street corner political rally would have very little following if there were no music to attract people to the spot. The candidate for public office in Texas is no fool when he takes along his hill-billy band. He knows that he can put his political message
across a lot easier if the crowd is already in a favorable mood.

This ability of music to arouse certain emotional states or to lead from one emotional state to another is well known by the psychologists and in recent years music therapy has become more and more a part of the treatment program in mental hospitals. However, the very ease with which music can be used in this way puts a grave responsibility upon the leader who uses it. The camp counselor who deliberately uses sentimental songs at a campfire so that the youngsters will wind up in tears is being essentially dishonest. So too is the political demagogue who uses the national anthem as a prelude to his attacks upon democratic government. Music, for all its gayety and joy, is not always used innocently and those who use it should occasionally be called to account.

ASSOCIATION IN MUSIC

One other factor which we must remember when trying to understand how people use music is that one man's meat may be another man's poison. A particular waltz may "send" you into an ecstasy of nostalgia because it reminds you of a carefree summer when you were first in love. The same waltz may fall perfectly flat with another because he has no such association with the piece. Another song you may detest, not because of anything intrinsically wrong with it,
but because the first time you heard it, you were angry with a friend, or you had a toothache, or you took a dislike to the person who was singing it. Certain music has somewhat common associations. Probably no one will ever again listen to Beethoven's Fifth Symphony in our generation without having the association of ...- ...- in the opening bars forever symbolize the V for Victory and the tremendous meaning it had for resistance during World War II.

The importance of this association factor cannot be overlooked when we try to discover why people prefer one piece of music to another. Music teachers the world over have been trying to teach children a love for music by going into great and lengthy discourses about the lives of composers when a simple spot check would reveal that most people do not know and care less who wrote the music they love so dearly.

Music is an art, and music to some people is Bach and Mozart, but it is people who do the singing and playing and listening, and if we would encourage the use of music, we must know the people as well as the music.
CHAPTER TWO
YOU AND YOUR GROUP

It may seem somewhat off the track to be talking about your club in general when the principal purpose of this book is to consider music. The way in which you use music, however, will depend quite directly upon your point of view toward your job as a group leader.

By way of contrast, think for moment of the task of an orchestra leader. He may have fifty or so people facing him as he raises his baton, but his chief concern at this moment is how to bring forth the kind of music from these fifty people that will correspond to the manuscript in front of him. There is no room in an orchestra for individualists. The violinist who plays louder than the rest is summarily shushed; the flutist plays exactly what is written on the music, no more and no less. A player who cannot conform to the rules of orchestral playing or who does not have sufficient skill to play with the rest is generally invited to leave. This does not mean that the orchestra conductor is an ogre. The purpose of an orchestra is to produce good music and the presence of this goal predetermines what the conductor must do.

Your purpose as a group leader, however, is vastly different from that of the orchestral conductor. Perhaps you have not thought particularly about this other than to know that you are deeply interested in each person in your club.
This basic attitude is very important and puts you in a position of being able to render considerable service.

We think of scientific progress in terms of atomic piles and radar and often think with alarm that maybe the physical sciences are getting a little out of hand. The ability of the ordinary mortal to comprehend these advances and know how to use them seems beyond the realm of possibility. There has been, however, a kind of scientific advance which has been proceeding so quietly that it has never been considered front page material. This is the advance in the social sciences, which seeks to understand why people act as they do and what rhyme or reason there may be to it.

In the past twenty-five years the psychologists and the psychiatrists have told us more about human behavior than we thought it possible to know. Other social sciences have tried to discover why people act as they do in a group. Our democratic society is a society not only of individuals, but of many, many groups of individuals.

The particular branch of social science which is concerned with groups of individuals is called Group Work. It not only studies the process of how groups of people function, but helps to formulate principles which can be used to control and use this process.

The key person in all of this is the group leader. With a basic interest in each person in the group, he tries to make
provision for the kind of setting in which each individual can develop and grow to the fullest extent. Since part of this growth is related to an individual's relationships with other people, the growth of the group as a whole is another thing which the leader considers. People are not born knowing how to get along with each other or how to come to a democratic group decision. These things have to be learned and it is the group leader who can help this kind of learning to happen.

All of this may seem a far cry from music, but we need to know our purposes as group leaders before we can use music or any other "program" wisely. Music, arts and crafts, dramatics, a weenie roast, a square dance... all these things are program and all of them have their particular contribution to make. These bits of "program" must be looked at in terms of their effect on the individuals in our group. With this point of view the possibilities of music are limitless.
CHAPTER THREE

MUSIC AS GROUP PROGRAM

We have all, at one time or another, been in a group when singing seemed to capture the mood of everyone. Smiles broke out on every face, hearts were lifted and we were conscious of having a very good time with music. Then there was the time when we wished we could have put an ax through the piano when the Wolf Cubs got at it just before their den meeting. However, while the sounds that issued forth from the piano were atrocious music, we need to look at this little musical venture from the group angle. Small boys need to let off steam now and then and music is an excellent steam valve. Pounding on the piano may not have been the best thing from the piano’s point of view, but perhaps we needed to be ready for the boys with something equally noisy and attractive. In any case it is not necessary to look the piano. Children have a natural curiosity about sounds and about pianos and with a little direction can be taught to experiment with the keys instead of pounding them with a whole fist.

We may also like the idea of having singing as a part of our group program, but cringe at the very thought of what might result from our unmusical encouragement. Enlarging the possibilities of what a group can do with music presents the same problem as enlarging the possibilities, say, with arts and crafts. They will not choose to
make stained glass medallions, for instance, unless someone has stimulated their interest in this particular craft. In the same fashion, your group will not be interested in singing beautifully, or in two or three parts, until they have had some experience in doing it. Arouse an interest is one of those leadership skills we use all the time.

One instance of the "exposure" treatment we often rely upon happened when the leader of a club invited a specially trained song leader to come in and see whether he could arouse the youngster's interest in singing better songs. The youngsters, of course, were perfectly content with the old-chestnut variety of camp song they had been singing.

The song leader wisely refrained from introducing new material at once but began by singing some currently popular tunes with them. By judicious picking and choosing among the popular tunes, the leader managed to get the group to sing three or four songs which not only were currently popular, but which were also old American folk songs. At that point the leader introduced an unfamiliar folk song which was just as catchy as the popular ones. The youngsters liked this one and were ready to go along with other songs the song leader might suggest. By the end of the evening, the club had been introduced to four or five new songs which they would undoubtedly have turned down, had they been presented as "good" folk songs.
Some narrow musicians think that singing popular music with a group is a lowering of standards and that a professional musician must have standards of taste from which he never departs. The song leader in the above example had a very good idea of what standards he hoped to accomplish with the group, but it is axiomatic that be you musician, craftsman, or woodcraft expert, you must begin wherever the group is. It is no lowering of standards to use a round-about way of getting to them.

When a group leader wishes to call in a consultant to work with his group in music, he will have to go over the group very carefully with the consultant beforehand. The consultant needs to be in sympathy with your general aims and be able to adapt his special skills to fit your club's needs.

One club leader I know asked a musician friend of his to come and present a talk on Jazz music to his club, and in his preparation warned the friend that the club might pay no attention whatever to anything he said. The reason for this strange state of affairs was that this was the first time that this particular club had actually planned a piece of program for a club meeting. The fact that the club planned anything at all was the triumph; not whether the lecture on jazz music was a success.
If your club is an average kind of club you probably have great variation in the musical abilities of the group members. You may have one or two excellent piano players who can help with music program, but you also probably have a goodly number who cannot do very much at all with music. If you consider yourself in this latter category, you have a unique advantage in presenting music to your club. If you have the courage to try singing when you think you croak like a crow, such courage can be epidemic.

We need sometimes to give particular attention to the talented person in our club. People are generally so in awe of musical talent in particular that they fail to take into account the fact that the talented person has the same needs as the rest of us. Group leaders often exploit the good piano player; one teen-age girl played so well for dancing that she never got to dance with the boys herself. Other leaders over-encourage the youngster who has only fair ability with the result that he always feels he has failed when he does not come up to the expectations which unthinking adults made for him. Really unusual talent will come out of its own volition, but it takes much more than talent to make the grade in concert and show-business.

Whether the quality of music in our group program is excellent depends upon a great many things. A leader who is
doing fine group program may have rather shabby music. In
time, when the group has had a chance to explore new musical
possibilities, they may discover the joy that comes with sing-
ing and playing worthwhile music. While we wait there are
lots of things we can do to dangle good music in front of
them. "And if they don't bite," says one club leader, "I
change the bait."
MAKE FRIENDS WITH MUSIC

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SECTION TWO

THINGS TO DO IN MUSIC
CHAPTER ONE

SINGING FOR FUN

Anyone who has had occasion to march in a Memorial Day parade or return from a hike singing a rousing good marching song knows how a song can make the miles fly. There seems to be no effort to the walking as we swing along in rhythm. Happily, most of us know quite a few songs which can be marched to since we have heard tunes like the Marine's Hymn time and time again. However, if we had to sing the Marine's Hymn at every meeting of our club, whether we were potting clay or cooking up a mess of spaghetti, we would soon tire of it. Different occasions call for different kinds of songs and our group singing needs to have variety if it is to be alive and vital. There are many kinds of songs and if you and your group have not tried some of these, it might be fun to include them.

FOLK SONGS

These songs are probably the most hardy perennials of all songs that people sing. Since they have been passed down orally from person to person, they have acquired a certain ease and polish which makes them very easy to learn and to sing. In the past few years considerable interest in folk songs, especially those
of the United States, has been aroused. We are greatly indebted to singers like Burl Ives, Susan Reed, John Jacob Niles and many others for popularizing these songs. A generation ago, "community" songs consisted of things like "K-K-Katy" and other such dreadfuls from World War I. We now have a generation that knows "Ginny Crack Corn" and "On Top of Old Smoky." Even Tin Pan Alley has belatedly discovered that folk songs have a tremendous appeal, but curiously enough, the professional song writers were stumped when it came to writing folk songs. They could not duplicate the simplicity of the thought and tune and had to admit that the originals were far superior to the commercial product.

MAKE-UP SONGS

If our group is anything like most clubs, there are probably a good many occasions when the feeling of identification as "The Busy Bees" gets so strong that we want to sing about it. What generally happens is that some one or two individuals write a set of words to a tune that is handy. Sometimes the words are quite excellent but have been attached to a song which is currently popular. A few months later the club song is dead because the tune it was written to has suffered a quick death. It is a shame that so much creative energy goes into the writing of parodies when a little extra confidence might produce an original tune as well. If our club's effort in lyric writing is
not especially noteworthy but the song has meaning for the club members, let's not dampen their enthusiasm by suggesting that their songwriting is not very good. If they have written a lemon it will probably perish of its own shortcomings.

SEASONAL SONGS

The seasons of the year also give great impetus to the kind of singing we do with our group. Some clubs never raise their voices in song any other time than Christmas. This is a good time to capture their interest and add some new material. If your club has members of different religious faiths, the Christmas season is an excellent time to learn some music of the Jewish Hanukah Festival, since these two celebrations generally occur within a few weeks of each other.

PART SINGING

Much of the fun that comes from group singing is the chance to add a part to the melody. Some people have an excellent harmonic sense and can readily make up an alto or tenor part, while others prefer a more established harmony such as you find in rounds.

Rounds are always fun to sing with a goodly sized crowd and are even more fun if you know some others besides "Three Blind Mice" and "Row, Row, Row Your Boat."
There are wonderful rounds which are less familiar that can very quickly become a part of your club's repertoire. Some like "Lovely Evening" and "Frere Jacques" which are found in nearly every song collection are known the world over and can be sung simultaneously in several languages. Other rounds like "Dona Nobis Pacem", which take a little longer to learn, pay rich dividends in the glorious music which results.

Songs with descants are greatly enjoyed by mixed groups where the men sing the melody and the women the descant. This is generally a high counter-melody written above the original tune and is a singularly beautiful kind of part singing.

**HYMNS**

Among church groups, hymns play a large part of their singing program, and organizations which have a religious basis will use many hymns. Non-sectarian clubs may also use hymns, but they have a special responsibility to see that the hymn singing includes music of all religious faiths. An excellent pamphlet entitled "SEVEN HYMNS FOR EVERYONE", was prepared under the guidance of clergymen of the three major faiths for use with the armed services. These hymns included in this collection were chosen because they were common to all three faiths.

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1. WORK AND SING, Co-op Recreation Service, Delaware, Ohio 1948 p.3
2. SEVEN HYMNS FOR EVERYONE, Nat'l Recreation Ass'n, New York
MOTION SONGS

Leaders of children's groups are constantly clamoring for more motion songs. Unfortunately there are not very many good songs in this category. There is nothing to prevent a group of children, however, from clapping hands, swaying, pantomiming action etc. with many lively songs. Small children cannot sit still for long periods and their singing needs variety. Often, however, a good singing game would be infinitely preferable to pouring any more camphorated oil on the chest of John Brown's baby.

TRASH, INC.

Good club leaders who try hard to refrain from imposing their own personal standards of singing upon their club, are frequently puzzled as to what methods are practicable in raising a club's singing standard. Some groups never sing anything but what is currently popular on the radio, some sing only songs which are shouted at full volume, and some sing only a dreary collection of hopelessly sentimentally tunes. Most groups sing what they know and if they fail to sing more worthwhile music, it is generally because they do not know any. The wise leader will use every technique he possesses to introduce new material to his club without ever hinting that he doesn't think very much of what the club already sings.

Once in a while a song is used to the point of exhaustion, and this happens even to good material. A club often decides
to put a song temporarily "on the shelf." Some songs are so over-ripe that only a decent burial will suffice, but others can be revived with no apparent ill effects after a few months of rest.

**SONGBOOKS, SONGSHEETS ETC.**

There are dozens and dozens of new song books which have been published in the past few years and a list of some of these is included in the bibliography. Some are inexpensive enough so that every member of a club can afford to have one; others are useful to leave on the piano for informal sessions.

One caution should be observed about the use of songbooks. The constant use of songbooks whenever the group sings does not automatically insure knowing the songs. By encouraging people to depend upon the printed word, it often does exactly the opposite. We still primarily learn songs by ear, which is why we know so many popular songs. Try the songs occasionally when the books are out of sight and you will not be handicapped at the next weenie roast when it's too dark to see a book.

Lantern slides and "bouncing ball" movies which have the words to perennial favorites are available through educational film distributors. These are useful with a
large group of people, who sometimes feel at ease singing in a darkened room.

A word, however, must be said about the practice of mimeographing song sheets. However attractive and easy it may seem, it is also a violation of the Copyright Law and ignorance is no excuse. A copyright applies to the words as well as the melody of a song. If you still want to put the words of a song on a banquet program, for instance, write to the publishers of the music for special permission. They are generally quite gracious about granting permission. Some folk songs and older songs which have outlived their copyright protection have no restrictions, but clear this matter before you plan your song sheet. Composers who have provided us with lovely music have to eat too, and the Copyright Law is their only protection.

ACCOMPANIMENT

It is traditional with some organizations to sing always with piano accompaniment. If this is true with your group, you may have to bide your time in altering this tradition, but a piano is not always necessary. Folk songs, in fact, sound much better without piano accompaniment since they were originally designed to be sung in this fashion. Guitars, accordions and other informal instruments often sound better than a piano but most group singing needs no accompaniment whatever.
There is no one way, however, to do group singing. Sing with accompaniment, if you wish; sing without it. Sing with songbooks or sing without them. Every leader will find adaptations to suit his own particular group and as long as it is fun, people will enjoy singing.
CHAPTER TWO

FUN WITH INSTRUMENTS

We have been so long accustomed to the notion that you have to study a musical instrument from the time you are seven that anyone who has reached the technical stage of adulthood has forever cancelled out the possibility of playing music. Nothing could be farther from the truth. It is true that it takes a great many years to make a concert violinist, but even a wooden-fingered adult can learn to fiddle "Soldier's Joy" to his own intense satisfaction with only a few lessons. He might also learn to play "Soldier's Joy" on an ocarina in about half the time.

When playing instruments for fun, no one has to apologize for his excellence or lack of it. A group of adults I know had a wonderful evening not long ago playing upon pieces of stove wood. Someone discovered accidentally while getting wood to put on the fire that the pieces of wood in the pile had a particular musical resonance. It was not long before the entire woodpile was spread out on the floor like a giant xylophone. A smaller stick served as the beater and the players crawled from one piece of wood to another whacking them mightily. Someone else had taken an aluminum water pitcher and put some pebbles in it and two or three were working away in the kitchen
sink, filling water glasses to various levels so that each
glass had a different pitch. The resulting racket may have
not been great music, but no string quartet ever had more
fun out of playing together.

Drums, incidentally, are one of the easiest kinds of
instruments to play. When you have several drums or other
percussion instruments, there are several ways of having
people play together. The simplest, perhaps, is for every­
one to beat time together to a familiar tune.

Another game to play with drums is a musical guessing
game. One person beats out the rhythm of a familiar song
and the rest guess what the title is.

A third game which is fun to play is "Conversation."  
To play this, one member beats a rhythmic figure on his
drum which might be "doot-de-doot-doot" or whatever else
comes to mind. A second person in the group then under­
takes to answer him. The answer may be a repetition of
what the first person has played or may be an answer such
as "doot-doot." This can continue until the drums actually
seem to be talking to each other. If you have no drums,
this game can be played by tapping on a table with a pencil.

Simple wind instruments are also quite easy to play.
There are a great many small flutes, ocarinas, tone-tes etc.
all of which have practically the same fingering and can be
learned in one or two sessions. If you are choosing a plastic wind instrument, try to get one which has a fairly sweet tone. Some of them are made in slapdash fashion and have whistly, wheezy tones. The ones that are made carefully cost no more. Try playing two or three of them together in simple two-part songs or rounds. You will find that this is even more fun than playing alone.

If the initial cost of a wind instrument is not a prime factor, a wooden recorder gives much more satisfactory results than the cheaper plastic models. The tone is sweeter and the range of the instrument is wider so that many more pieces of music can be played on it. The recorder, as many of you know, is the forerunner of our modern orchestral flute. Much of the early Bach and Handel music was written for the recorder since the playing of the transverse flute did not come into general vogue until much later.

Simple string instruments are also fun for group playing. Thanks to Arthur Godfrey, the ukelele has been restored to popularity and the fingerings of a guitar is not so distant from that of the ukelele. During the last war, the Red Cross estimated humorously that one-fifth of the army played guitar and this instrument was standard equipment in recreational centers.

Another stringed instrument which is gaining great popularity is the Autoharp. This is a small instrument
which looks like a zither and is played on a table top. There is an arrangement of wooden keys over the strings with designated pegs for each chord. Thus, to play a G major chord, all you do is depress the peg that says G major and stroke your fingers across the strings. The result is a beautifully full harp arpeggio which lends itself to singing. Some of the newer song books are now being printed with the chords indicated over the music, just as they are in popular music. With this help, the playing of an Autoharp will become even more simple.

Among teen-age and adult groups there are many people who would welcome a chance to play a piano but who think that it takes too long to learn to play. Again, the same thing is true of a piano as of a violin; it takes a lifetime to become a concert pianist but you can learn enough to play for your own amusement in a short time. There are a number of adult beginner books on the market and there are short-cut methods of learning to play. If your meeting place has no piano, there are still people who are willing to give away old uprights. One children’s group I know asked for a piano through a local radio show and had offers of nineteen!

The accordion is another instrument which many people have a secret yearning to play. This instrument, too, does not take so long to learn as you might think. A person who
already knows piano keyboard knows half of what it takes to play the accordion and need only learn to find his way around in the left hand buttons. The rank beginner, who does not know piano, will take a little longer, but the accordion can be learned faster than a piano.

There is a small orchestra I know of which meets weekly at one another's home, which consists of piano, mandolin, guitar and clarinet. This orchestra will probably never give a public performance, which is just as well, because theirs is the kind of playing which makes audiences wear ear-muffs. What matters is that this group has a wonderful time playing together. They have even discovered that you can hear the other fellow if you don't play so loud yourself. This has resulted in a marked improvement, at least in the opinion of the neighbors. Whether this quartet ever reaches the concert stage is of minor importance. What matters is that they have discovered that it is a great deal of fun and relaxation to play instruments together.
CHAPTER THREE
CREATIVE LISTENING AND CONCERTS

Not long ago a psychologist discovered that a person could learn things while asleep if the material to be learned was played all night on a phonograph. For Americans who are accustomed to a daily background of radio, this should be a cinch. Most of us rarely listen attentively to the popular music which is ground out from dawn to dark on the radio stations, and yet we find that by some obscure process we have learned most of the numbers on the Hit Parade, whether we intended to or not.

This national habit of conducting most of our business against a background of music and commercials, while it may be of great advantage to soap manufacturers, has endowed us with possibly the worst concert manners in the world. If any of you have tried playing records for your group's pleasure, you have probably discovered that within a few minutes the group has resumed conversation or writing the minutes of the meeting, or knitting.

The antidote to this lack of attention lies somewhere in the group's own discipline. If they themselves have chosen to listen to a particular piece of music or have asked a consultant to explain a certain kind of music to them, they should be willing to forego the chatter while the music is being played. Most people are not conscious
of the fact that they do talk while ostensibly listening to music. Turning down the volume of the phonograph is sometimes all that is needed to demonstrate the point.

Television, on the other hand, seems to require absolute silence from the watchers. This may eventually restore our concert manners, but we have a long way to go.

The best way, of course, to enjoy listening to music is through "live" performance. There is still something in the relationship of performer to audience that still has vitality even in this day of electronic marvels. Recreation workers in the Army hospitals during the last war discovered that the patients got much more of a lift from listening to a second-rate singer who was actually there than to Lily Pons on a recording.

In order to have "live" listening in our group program, it is not necessary to have a whole orchestra. A single player of a harp, for instance, or a guitar, or a violin can often give a creative listening experience to our group. The informality of the situation and the chance to gather round the instrumentalist to see how he tunes the instrument is quite intriguing to people. After the group has listened to several pieces, perhaps the performer can be persuaded to let some of the group try the instrument. Some musicians have a great fear that the average person will break a string or drop the fiddle or otherwise damage
a sensitive instrument. Oddly enough, even the most boisterous little boys respond to the fact that you trust them with a valuable instrument and they will treat it with respect.

When a group develops its interest in listening to music to the point that they want to go somewhere to a concert or a show, there are usually many opportunities available. Radio stations are one source, TV stations if you happen to be near one, are another. Many church choirs and small instrumental groups give free concerts as do most schools of music. Symphony orchestras usually arrange a series of "Pop" concerts or children's concerts in addition to their regular season.

A club can also play a "Pops" concert of its own, by arranging the room with small card tables, serving punch etc. while the performers carry on from a stage at the end of the hall. This is an interesting and novel way of having a small musical affair and can be used as a money-raising event.

In guiding your group toward concert material, it is difficult to restrain yourself from imposing your own concert tastes upon the group. Consider their state of readiness to listen to new material, and though you may have a passion for string quartet music, it may
be wiser for the group to go to the radio station to listen to the disc jockey. Perhaps in time the group may come to share your interests, but if they never do it is no cause for concern. Whether they have grown as a group is more important than whether they have learned to "appreciate" the classics. Sometimes they do both.
CHAPTER FOUR
MUSICAL GAMES

HOW GREEN YOU ARE:

This is a well-known variation on a guessing game. While the person who is "it" goes out of the room, the rest of the group decides what "it" must do upon his return. (for instance, untie his shoelace, sit in someone's lap etc.) When he returns the group is singing a song very softly. The words, "How Green You Are" may be repeated over and over to the tune of "Old Lang Syne", or you may use another song. Use something you don't care about because this game has a way of making songs short-lived.

As the person who is "it" gets "warm" to what he is supposed to do, the volume of the song increases. If he turns away from his objective, the singing suddenly decreases in volume. It usually does not take long for "it" to discover his mission. Repeat the game with other persons taking turns at being "it."

BEDLAM:

This game may very well have other titles, but none fits so well as this. The noise will be deafening, but this is an excellent game to divide a large group into smaller groups for another activity. Briefly, each person is given a piece of paper on which is written the title of a song. At a given signal, everyone begins to sing his song at once
and wander about the room looking for others who are singing the same song. In a very few minutes everyone is happily portioned off into as many groups as the leader has planned. It is also wise to use throw-away songs that you don't care about. Games like this are rather hard on good music.

GRANDMOTHER HUMBUG:

This folk game comes to us from North Carolina, although there are many variants of it. It is a form of rhyming chant, with accompanying motions and goes like this:

Leader: (to person on his left) "Grandmother Humbug sent me to you."

Left-hand person: "What fer to do?"

Leader: "To beat one mallet like she showed me to."

(leader begins to pound one fist on his knee in a steady beat.)

The left-hand person then asks the first question of the next person in the circle and on the line, "Beat one mallet", begins to imitate the leader. Each person in turn asks the question and begins to beat one fist against his knee on the words, "beat one mallet." When the chant has gone around the circle once, the leader repeats the chant, but says "two mallets" the second time around, beating both fists against both knees. When everyone is beating two mallets, the leader carries it on to three (beat both fists and tap one foot on the floor.) Four mallets adds the other foot pounding on the floor. Five mallets includes nodding
the head. The game ends when everyone collapses either from laughter or exhaustion.

**FINGER SNAP:**

This is a good game for a fairly small group of not more than twenty. Each person has a number according to his position in the circle. The group begins to do a four-count rhythmic motion as follows: Count one- clap hands on knees; Count two- clap hands together; Count three- snap fingers of right hand; Count four- snap fingers of left hand. When the rhythm is fairly well established, the person who is number one in the circle calls the number of some other person on the fourth count of the cycle. (i.e; knees, together, snap, "seven") Seven must recover his aplomb in time to call the number of another member by the time the cycle has gone through again. The number is always called on the fourth count. If the person called fails to give a number the next time around, the game is halted and that person goes to the end of the line. Each person in the game moves up one seat, thereby changing his number, and the game proceeds. The object is to see that you are not caught unawares.

**LEMME STICKS:**

This is a true example of a folk-game that has travelled from person to person all over the United States within the past two or three years. There is evidence that it may be a Maori stick-game from New Zealand, but whatever its origin,
it is a fascinating game which calls for split-second coordination of eye and hand. Once begun, it soon reaches epidemic proportions and you are likely to have everyone within hearing distance soon sitting on the floor with a pair of sticks.

It is played in time to a chant which is sung by all the participants. The chant, with words spelled phonetically is as follows:

**Formation:** Participants sit on the floor in pairs. Partners face each other and sit about three feet apart.

**The Sticks:** Each player has a pair of sticks about 12" in length and 1" in diameter. Broomstick is just about right, although rolled up newspapers may be used for practice purposes. If the group is outdoors, pieces of kindling may be used.
THE MOVEMENTS: There are eight basic movements with the sticks. These are combined in various sequences according to the verses. The first three movements are necessary for Verses I and II. The other five occur in Verses III and IV. Here they are.

GLOSSARY OF STICK MOVEMENTS

1. "FLOOR". Grasp a stick upright in each hand, holding it in the middle as though you were grasping ski poles. In this position, strike the ends of the sticks on the floor.

2. "TOGETHER". Clap the two sticks together, still in upright position.

3. "RIGHT CROSS". Throw your right hand stick to your partner. He throws his right hand stick to you at the same moment and you must catch it in your right hand. (Throw the sticks in upright position. They are easier to catch.

4. "LEFT CROSS". Same movement as right cross except that you and your partner exchange left sticks.

5. "TAP FRONT". Hold sticks at one end and tap the tips of the sticks on the floor in front of you.
6. "FLIP FRONT". (This always follows a tap.) From tap position, flip the sticks toward you, letting them take a half-turn before catching them.

7. "TAP SIDE". Same as tap front except that the sticks are held out to either side of you.

8. "FLIP SIDE". Flip and catch the sticks in this position.

HOW TO PLAY: Sit across from your partner, each holding sticks in "floor" position. Begin singing the chant, and do a stick movement on each beat of the music. Since there are three beats to a measure of music, this is what the movement pattern would look like.

VERSE I:

| Floor/together/rt.cross; | Floor/together/left cross; |
| (measure 1) | (measure 2) |
| Floor/together/rt.cross | Floor/together/left cross; |
| (measure 3) | (measure 4) |

Continue this pattern until the chant has been sung once through.
VERSE II:
This is almost the same as Verse I except that the left cross follows immediately after the right cross.

<table>
<thead>
<tr>
<th>Floor/ together/rt.cross:</th>
<th>left cross/floor/ together:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(measure 1)</td>
<td>(measure 2)</td>
</tr>
<tr>
<td>Rt.cross/leftcross/floor:</td>
<td>together/rt.cross/left cross:</td>
</tr>
<tr>
<td>(measure 3)</td>
<td>(measure 4)</td>
</tr>
</tbody>
</table>

Continue this pattern to the end of the chant.

VERSE III
This adds two new movements to what you already know.

<table>
<thead>
<tr>
<th>Tap front/flip front/floor:</th>
<th>together/rt.cross/left cross:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(measure 1)</td>
<td>(measure 2)</td>
</tr>
<tr>
<td>Tap front/flip front/floor:</td>
<td>together/rt.cross/left cross:</td>
</tr>
<tr>
<td>(measure 3)</td>
<td>(measure 4)</td>
</tr>
</tbody>
</table>

VERSE IV

<table>
<thead>
<tr>
<th>Tap side/flip side/tap front:</th>
<th>flip front/floor/together:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(measure 1)</td>
<td>(measure 2)</td>
</tr>
<tr>
<td>rt.cross/left cross/ tap side:</td>
<td>flip side/tap front/flip front:</td>
</tr>
<tr>
<td>(measure 3)</td>
<td>(measure 4)</td>
</tr>
<tr>
<td>floor/together/rt.cross:</td>
<td>left cross/tap side/ flip side</td>
</tr>
<tr>
<td>(measure 5)</td>
<td>(measure 6)</td>
</tr>
</tbody>
</table>

Continue to the end of the chant. It will #&% come out even.

****************

VARIATIONS FOR THE EXPERTS:

A. **DOUBLE COUNT:** Sing chant same as before but do each movement twice. Thus Verse I would be:

<table>
<thead>
<tr>
<th>floor/ floor/ together:</th>
<th>together/ rt. cross/rt.cross</th>
</tr>
</thead>
<tbody>
<tr>
<td>(measure 1)</td>
<td>(measure 2)</td>
</tr>
</tbody>
</table>

( -so on to the end of the four Verses-)
B. **EXPERT'S CANON**: Two sets of partners face each other as at a bridge game.

```
X
0 0
X
```

The first pair begin stick movements for Verse I as always. The second set of partners wait two counts before beginning their movements. (*Note: the chant is sung as a single chant by all players. Only the movements are in canon.*)

Diagrammatically, the canon looks like this:

<table>
<thead>
<tr>
<th>Partners &quot;X&quot;: (VERSE I)</th>
<th>floor/together/rt.cross</th>
<th>floor/together/left</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(measure 1)</td>
<td>(measure 2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Partners &quot;0&quot;: (Verse I)</th>
<th>wait/ wait/ floor:</th>
<th>together/rt.cross/etc</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(measure 1)</td>
<td>(Measure 2)</td>
</tr>
</tbody>
</table>

In proceeding from verse to verse, partners "X" proceed immediately to Verse II. Partners "0" finish the movements for Verse I on the first two counts of Verse II and then begin immediately with the movements for Verse II.

Believe it or not, the canon is so arranged that sticks are flying through the air practically all of the time, and if everyone is on the beat there are no collisions.

C. **BLACKOUT FUN**: Paint the sticks with phosphorescent paint and play the game in the dark. Weird!
CHAPTER FIVE
SINGING GAMES AND FOLK DANCES

Since there are obviously many fine publications which give explicit directions for singing games and folk dances, it would be repetitious to give actual dance directions here. However, since many group leaders have use for as many singing games as they can find, it might help to consider the ways in which a group leader can make use of the material available.

Most people, even dance teachers, have difficulty making sense out of written dance directions. If you have ever tried to write out the directions for a dance, you probably know that what is crystal clear to you may be absolute mud to the person who doesn't know the dance in the first place. There is really no adequate substitute for knowing the dance yourself, although the combination of written directions plus the opportunity to see the dance performed sometimes works fairly well.

Groups which have not done much dancing have certain similarities regardless of the age of the group members. Non-dancers are particularly conscious of their feet and hesitate to do dances which they feel will make them appear clumsy. Therefore in choosing singing games or folk dances for a beginning group, it is wise to look for some of the following points:
1. Choose a dance which calls for extremely simple foot movement such as walking or skipping. Save the polka and schottische steps for later.

2. Try to pick a dance with no more than two or three figures.

3. Look for simple formation patterns. Simple circle dances are easier than square formations.

4. Look for a dance that has some fun to it. Many dances are simple to the point of stupidity.

5. If your group is composed of all girls or all boys, avoid anything with a "grand right and left" figure. You will spend most of your time untangling the sheep from the goats.

6. If your group is a boys' group, avoid dances which have feminines steps, such as curtseys etc. Girls do not mind dancing boys' parts, but boys shy away from dancing "sissy" steps.

7. Choose dances with simple partner changes or else no partner change at all.

With these standards in mind, the group leader may wonder if there are any singing games or folk dances which fit this particular category. Happily there are quite a few, such as the ones listed below:

<table>
<thead>
<tr>
<th>Dance</th>
<th>Source (see bibliography)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rig-a-Jig-Jig</td>
<td>Promenade All</td>
</tr>
<tr>
<td>Ach Ja</td>
<td>Promenade All</td>
</tr>
<tr>
<td>Little Red Handkerchief</td>
<td>Skip to My Lou</td>
</tr>
<tr>
<td>Shoo Fly</td>
<td>Skip to My Lou</td>
</tr>
<tr>
<td>Noble Duke of York</td>
<td>Skip to My Lou</td>
</tr>
<tr>
<td>Her We Go Round the Mountain</td>
<td>Skip to My Lou</td>
</tr>
<tr>
<td>Comin' Through the Rye</td>
<td>Promenade All</td>
</tr>
<tr>
<td>Seven Jumps</td>
<td>Promenade All</td>
</tr>
</tbody>
</table>

When your group has had some fun and successful experience with these simple dances, it is easy to move on to other dances which have more complicated figures.
With the recent rise of square dancing to popularity, many a group has decided that square dancing was just what they wanted only to discover that it takes time and patience to learn the calls and steps which make a competent square dancer. Most groups, however, will persevere in learning squares because knowing how opens up vast new areas of fun.

**MUSIC FOR DANCING**

The only appreciable difference between a singing game and a folk dance seems to be that you sing your own accompaniment with a singing game. The name "singing Game" or "play-party game" came into use with church groups whose founding fathers frowned upon dancing as the work of the devil.

Even with singing games, however, it is advantageous to have accompaniment if you can manage it, because dancers have a way of getting out of breath. If you have a piano player or fiddler in your group, it will enhance the fun.

There are also many records of folk dance music available, although there are very few recordings of simple children's singing games. The children's records which are available are either issued on small six inch paper discs or else recorded three or four to a side on ten inch records. The music obviously does not play long enough to go through the dance more than once, and unless you want to keep running to the phonograph, you might just as well sing. A list of record sources is included in the bibliography.
CHAPTER SIX
MUSIC AND DRAMA

The youngster in the backyard who drapes one of his mother's tea towels about his shoulders and goes galloping off to the tune of "Froggy Went A-Courting" is not so far removed from the Metropolitan Opera what though he may never have heard of it. Both represent the close alliance that has always existed between music and drama; an alliance which is so close that you can hardly say where drama begins and music leaves off. Something about adding music to a "show" seems to enhance it and something about adding a dramatization to music gives the music greater interest.

DRAMATIZED BALLADS

In considering the kinds of music-drama presentations that amateur groups have fun with, one overlooked source of treasure is the Dramatized Ballad. Throughout many song-books there are songs which tell stories. Some like "The Farmer's Daughters" have their roots in antiquity and some are of more recent origin. There are many to choose from including such classics as "Soldier, Soldier", and the "Wraggle Taggle Gypsies." The simplicity with which these ballads can be translated into dramatic action is one of their chief attractions. While the group sings the ballad, three or four members act out the story, improvising as

1. Songs of All Time, Co-op Recreation Service, Delaware, Ohio p.12
3. Our Songs, pub. Mary A. Sanders, New York, 1942, p.24
4. Ibid, p.12
they go. For a more elaborate performance you can add costumes, instruments and work out the staging in more detail. Since many of these ballads have "type" characterizations such as kings, queens, princesses, villains etc, be careful not to "type cast" your group members. In doing these ballads for fun, it is of no importance whatever to have the princess always played by the youngster with the golden curls. Try casting the homeliest child in the group as princess and see what happens. Her smile may be worth any concession you have made to authenticity.

**AMATEUR AND VARIETY SHOWS**

If dramatized ballads are one of the most overlooked form of music-drama, the amateur show is perhaps the most overworked. Any group of people who have in their midst a singer or two, a comedian and a zither player will sooner or later be attracted by the idea of putting on a show. A straight "amateur show" where a master of ceremonies introduces one person after another, perhaps with a prize for the "best", is doubtlessly the kind of talent show that takes the least effort to produce. However the result is apt to be more showing off than a show.

It takes very little more effort to synchronize the various skits and songs into what is commonly known as a Variety Show. In this case the numbers are presented with some kind of sequence in mind and may be grouped about a
central theme, such as a Showboat. The participating performers are under no obligation to be judged as "talent"; instead they lend their efforts to the total production. This kind of show gives pleasure to both cast and audience and may also make a little money for the club as well.

**HERE LIES THE MINSTREL SHOW**

In considering possible themes for Variety Shows, a great many clubs resort to the traditional black-face minstrel show. In spite of its long tradition as a part of American show business, intelligent groups all over the country are discontinuing this type of entertainment. Its humor depends upon some ideas that supposedly went out with the adoption of the Fourteenth Amendment. If we believe in the innate dignity of every human being, we do a great disservice to the cause of understanding among men when we base the humor of a show upon the weary stereotypes of the shuffling darky or the stage Irishman or the Yiddish comedian. The set-up of the minstrel show with interlocutor and end men is not in itself a bad procedure, but if you wish to use this means of tying your show together, test the content of your show with a few basic standards. If the humor can hold together without blackface, without making fun of a particular dialect or a particular group of people, then it is probably a good show to start with.
Some national organizations, notably the Young women's Christian Association and the Girl Scouts, have gone officially on record as being opposed to the kind of shows which make fun of particular groups of people. The legitimate stage learned long ago that this kind of entertainment was box-office poison.

OPERETTAS AND MUSICAL COMEDIES

Groups which have tried Variety Shows and wish to go on to bigger and better things have done remarkably fine work with operettas and musical comedies. There is a vast literature of operetta material, including the Gilbert and Sullivan operettas which are traditional for many clubs to produce. Other light opera material, like that of Victor Herbert and Rudolf Friml is also available for production by amateur groups.

There is developing in the United States a fairly new form of music drama which is growing out of our native folk themes. This is folk-opera and one of the most recent examples of this is "Down In The Valley" by Kurt Weill. The simplicity of music and production of this particular opera lends itself to production by non-professional groups and is nowhere near the undertaking that grand opera would be.

Another very satisfying kind of musical show which can be produced easily is the original musical comedy. The urge to write popular songs is strong and groups can have a wonder-

1. Weill, Kurt, Down In the Valley, pub. G. Schirmer, New York 1948
full time working creatively on a whole show. A popular song is not hard to write and there are many little books in the library which can help you on this subject. The pride with which songwriters regard their product and the adulation with which an audience greets anything original is well worth the try. By the time the cast gets through the production they will be thoroughly convinced that, but for the sublime ignorance of Tin Pan Alley, they have in their hands Number One on the Hit Parade. The funny thing is that they may be perfectly right.

**SERVICE SHOWS**

It has always seemed a shame to spend months rehearsing a show, only to spend the energy in a single performance. Many organizations have found to their delight that there are groups in the community who would be deeply grateful to see a "live" show. Nearby veterans' hospitals, army camps, homes for the aged, children's homes etc. do not always get the chance to see much entertainment and your club can do a real piece of service by offering to take the show to them. The show generally has to be adapted, but it is a challenge to the ingenuity of the actors to see what they can do. The cast as well as the audience gets a tremendous kick out of a service show.
CHAPTER SEVEN
MUSIC WITH ARTS AND CRAFTS

At first glance, arts and crafts as a program field may seem poles apart from music and yet some very interesting and exciting things can happen when these two come together.

MUSICAL INSTRUMENTS YOU CAN MAKE

When you look at the intricate, finely-tuned instruments of a symphony orchestra it is hard to imagine that these instruments or their predecessors were once made by hand. So fine were some of these hand-made instruments that a Stradivarius or Guarnerius violin is worth infinitely more than the finest instrument that modern technology can devise. Primitive peoples, of course, still make all of their musical instruments and even so-called civilized people can do fairly well with a few boxes and barrels.

Of the hand-made instruments, percussion-type are probably the easiest to make. Almost anything hollow can be used as the basis for a drum; a nail-keg, cheese box, salad bowl etc. We will not go into detail about the construction of these instruments since there are already several fine books which give explicit directions. (see bibliography) One suggestion we would offer, however, is
that you make every effort to secure real drumhead material. You cannot beat sound into a drum; you can only coax it out, and stretched rubber gives back a most un-musical dead sound. Rawhide can be secured sometimes from nearby slaughter houses and school bands can be prevailed upon to turn over their broken drum heads to you. These can be soaked in water and cut to fit smaller drums. A few of the kinds of drums which are fun to make are pictured below:

Rattles or maraccas may also be made quite simply by putting stones or buckshot into hollow gourds, oatmeal boxes, baking powder cans etc. Gourds which have dried for a winter make most excellent maraccas; so do coconut shells. For variety, put little jingle bells into one of your rattles instead of pebbles.
Melody instruments are made in a wide variety of ways. Simple one-string fiddles may be constructed from cigar boxes; you can make a fairly reasonable facsimile of a xylophone by suspending from a frame bottles filled with varying amounts of water, and a real marimba can be constructed from wood scraps which have good resonance.

One interesting stringed instrument which adds real "body" to a homemade orchestra is the Washtub Double Bass. A bass tone can be produced on this instrument which is accurate enough to harmonize with other instruments. It is constructed from a washtub, a piece of broomstick and a piece of wire and is pictured below.

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To play this mighty fiddle, the player stands on the rim of the upturned washtub and holds the broomstick in his left hand. The groove in the bottom of the broomstick fits over the rim of the tub, and while applying firm pressure on the broomstick with his left hand, the player plucks the tightened string with his right.

Among the wind instruments which it is possible to make, two of the most interesting are horns. One is made from a cow's horn which is sawed off at the small end and the other is made from a conch shell which is sawed off at the second or third ring. Both of these materials are extremely hard to saw, but can be worked with a metal-cutting saw. Each is played by blowing into the mouthpiece bugle-fashion, and a piercing note results which can be heard for miles.

![Cow Horn](image)

![Conch Shell](image)

Among willow-whistles and other primitive wood-winds, the most popular is probably the shepherd's pipe. This is a bamboo flute fitted with a cork in one end to make a mouthpiece and finger holes drilled to correspond roughly to those of a clarinet. Since there are several pamphlets written on how to make these pipes, there is no need to repeat the directions here. (see bibliography) These
pipes, if tuned properly, have a very sweet tone and are far superior to the plastic toy instruments. Alto, tenor and bass pipes can be made and ensemble music is most delightful to hear and to play. Because of the brittle nature of bamboo, this project should only be attempted with groups who can handle tools carefully. A mouthpiece whittled from wood, we find, is less temperamental than the cork and gives a clearer tone.

FINGER PAINTING TO MUSIC

This is an interesting merger of the two arts in which music helps to determine what happens in the painting.

CRAFT MATERIALS NEEDED:

- paperhanger's paste (dry)
- Dry Tempera colors (red, yellow, blue, black)
- Paper (newsprint or shiny-surface shelf paper)
- Bowls or jars
- Old newspapers

PREPARATION:

Mix a quantity of the dry paste with water until it is of pudding consistency and free from lumps. Put a generous amount of this into each of four bowls and add sufficient powdered tempera to each bowl until a good primary color is achieved. You should have four bowls of paint: red, yellow, and blue for the three primary colors and black. With these colors you can mix endless combinations.
PROCEDURE:

Since finger-painting is messy, spread the top of your work table with several layers of old newspapers. Put the bowls of paint within easy reach of the participants and provide each person with a sheet of plain paper which has been dunked in water until it is quite wet. Now comes the music part of this mode of painting. Having arranged previously whether the group will sing a song as they paint or listen to music on a phonograph, the painters wait until the music begins and then commence to paint. They may choose whatever colors they wish and make whatever design or picture occurs to them. Some will want to paint recognizable trees and houses and some will be content to move their hands rhythmically with the music, achieving an abstract form or design. The important thing is to allow complete freedom in choice of colors and mode of painting. If your group has never before done finger painting, it may be well to do a trial sheet so that the participants can try out the different effects which can be produced by using the side of the hand, the forearm etc.

Interesting pictures and designs have been made from familiar music, but it is even more fun to paint to unfamiliar music. When using music with finger painting it is not necessary to keep painting for the full duration of the music. A tune may be played over and over but each person
should stop painting whenever he is satisfied with his own results.

MIRROR DESIGN WITH MUSIC

This is an interesting variation on the old trick of making a design from your signature.

CRAFT MATERIALS NEEDED:

- paper
- pencils
- small mirrors
- scissors

PROCEDURE:

1. Have the group sing a song they know or listen to music on the phonograph. While the music is played, have each person take a piece of paper and pencil and doodle all over the paper until a fair portion is covered.

2. Take a mirror and put it on the paper so that the mirror stands on edge. You should now be able to look simultaneously on the paper and in the mirror so that what you see is a double image.
3. Move the mirror all over the sheet of paper until you see a double image design that looks interesting.

4. With your pencil, mark a line along the edge of the mirror and then outline heavily the half of the design which is still on the paper.

5. Remove the mirror and fold your paper on the mirror line so that the design is on the outside of the fold.

6. With scissors, cut out the design through the double thickness of paper. Open it out and you now have a balanced design which may be used for stenciling, a book cover, blockprint etc. When you have made a design with one kind of music (i.e., a lullaby), try a contrasting piece of music and see what happens.
MAKE FRIENDS WITH MUSIC

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SECTION THREE

SOME SKILLS FOR YOU
CHAPTER ONE

HOW TO CARRY A TUNE

If you are one of the silent ones who never sings in a group because you are convinced that you couldn't carry a tune in a basket, take heart because there is ample evidence that there is hope for you.

To be sure, there are wide differences in musical ability just as there are wide differences in the ability to paint pictures, but recent findings have shown that there is not nearly so much difference as we thought. Take this matter of monotones, for instance. We have bandied the word about for years and yet in the opinion of one of the country's leading music educators, there is no such thing. In her book, "There's Music in Children", Mrs. Emma Dickson Sheehy of Columbia University says, "It is unfortunate that children who use a limited range of their voices are often called "monotones." There may be real monotones, though in our experience with many children over a period of years we have not encountered a single one."

"But", say you, "I know any number of children who cannot carry a tune." Quite true. The average youngster of four or five does not have a very wide range of tones nor can he place his singing voice very accurately. If left alone, however, his voice will develop naturally as he grows older.

Consider the point of view which teachers had when you were in school. In the first grade, you were probably classified with the "crows" while the "larks" were made to sing lustily from a vantage point behind you. The idea was that maybe you would catch on to the tune if it were sung right into your ear. When the time came for the school operetta, the non-singers passed out the programs or silently held paper daffodils in a row across the back of the stage. If you set out deliberately to make a non-singer out of a child, you could not have devised a more fiendishly efficient plan.

If you are a latter-day "crow", think back in your own experience to find out who told you that you didn't carry a tune very well. There's a villain somewhere who sold you the notion that you couldn't sing.

However, as a group leader, knowing why you don't carry a tune is not much help when your club decides that they want to sing. There are a number of ways of stimulating good singing without singing yourself, if you really feel that you can't. Generally there are one or two souls in any gathering who can pitch a song and keep it going. Ask your own club members to help out. If you want to introduce new material that the club does not know, try bringing phonograph records or have a friend come along who can play the piano.

When you are back home in the privacy of your own room, however, try a few forays into carrying a tune yourself.
Turn on the radio to some music which is familiar to you and sing along with it. Never mind what you sound like. This voice of yours is apt to be rusty if you haven't used it. If you conk out on the high notes, don't be discouraged. Most people do exactly the same. Listen to a crowd singing "The Star Spangled Banner" sometime. Almost everyone sings in rather a thin squeak on "the rocket's red glare." The melody of our beloved national anthem is way out of range for most singers.

If you have a piano in your house, your one-fingered piano playing can be a great help in teaching yourself to carry a tune. Play a note near the middle of the keyboard and then try to sing that tone. How close did you come? If it was somewhat fuzzy, match it again until your singing and playing sound like a reasonable facsimile of each other. Try playing and singing "America" one note at a time. Don't be dismayed if it doesn't sound the way you think it ought to. The very fact that you can hear the difference indicates a pretty good ear for music.

The next time you are in a large group where there is singing, join in with the rest. Never mind if people look a little painsed at your efforts. Some people have no manners and would just as soon laugh at your golf playing or your first oil painting. We all have to make a beginning with
every skill we want to learn. Because you did not learn
to carry a tune as a child is no reason to think that you
cannot begin to learn this skill as an adult. It takes
perseverance and some bland disregard for what your family
and friends say when you open your mouth and sing. The day
will come, however, when some youngster will ask you,"How'd
that song go again?" and you can swell with pride as you
sing out in your first solo performance. Ezio Pinza has
nothing on you!
CHAPTER TWO
HOW TO LEAD A SONG

One of the things that brings a great deal of satisfaction to group leaders is the acquisition of new skills. Often these skills are not particularly sought out but are thrust upon us. The youngsters want to learn how to fish, so we who wouldn’t know a pickerel from a barracuda seek out friends who teach us enough so that we can take the first few steps with the group. Their interest may run beyond our capacity to go with them; at which point we get somebody in to help, but the wise leader tries his hand at pretty nearly everything.

We may have thought that song leading was the special province of the trained professional, but as we got along we discovered that here was another thing that the willing amateur could take a crack at.

Let’s examine a very simple technique which you can use to lead a song even though you have no song book handy and wouldn’t know what to do with the music if you had it.

Firstly it goes almost without saying that you must know the song you propose to lead. Know it absolutely cold so that you do not have to be fiddling with a song sheet or a book.

WHAT TO DO WITH YOUR HANDS

When you listen to music on the radio, do you ever
tap your foot on the floor or drum on the table top with a pencil? You were probably beating out the meter of the music although you were not aware of it. The meter, in case this is a new word to you, is the underlying beat of a piece of music. It is like the pulse of your own body and has a strong "thump" which occurs with absolute regularity. (Rhythm, the word most people confuse with meter, is more nearly allied to the pattern of the words in a song. Right now, we're only concerned with meter.) To illustrate, let's take the song, "She'll Be Comin' Round the Mountain." Sing it a couple of times and try to figure out which words you sing with more oomph than others. Where does the regular "thump" occur? Did you get something like this?

She'll be COMin' round the MOUNTain when she COMES (thump) (thump) (thump)

Now sing the song some more and tap your foot on the floor or clap your hands together whenever that regular "thump" occurs. Notice how it occurs regularly?

That "thump", dear hep-cats, is the DOWN BEAT and means exactly what it says. Every time that "thump" happens, your hands move in a downward motion. Try singing the song and moving your hands so that they go down every time the "thump" occurs. With this particular song you will shortly discover that you have just enough time to move your hands up between every down beat, so that your motion looks like this:

She'll be COM-in' round the MOUNT-ain when she COMES (up) (down) (up) (down) (up) (down)
In case you think you have been bamboozled into doing it correctly, try to beat this down-up beat in reverse, so that your hands go up on the "thump" instead of down. You will probably feel silly because your own natural instinct is to beat "down".

Now try this same technique on other songs that you know. How about "The Battle Hymn of the Republic?"

Mine EYES have seen the GLORY of the COMing of the LORD
(up) (down) (up) (down) (up) (down) (up) (down)

How about "Pop Goes the Weasel?":

A PEN-ny for a SPOOL of thread, a PEN-ny for a NEED-le
(down) (up) (down) (up) (down) (up) (down)

Your down-up way of beating worked for all three, didn't it? Strictly speaking, the meter for "Comin' Round the Mountain" is 2/4, the meter for "Battle Hymn of the Republic" is 4/4 and the meter for "Pop Goes the Weasel" is 6/8. There is technically a more accurate way of beating a 4/4 meter, but that is a refinement you can work on later.

Supposing, however, that you don't particularly like the way the song sounds. Maybe the down-up style is a little too strong and the group is singing it with more thump than the song calls for. In this case try softening your beat so that you beat it catty-corner instead of straight up
and down. It will look somewhat like a figure eight.

Try these motions out in in front of a mirror. Your family may think you have taken leave of your senses, but nearly all conductors have done the same kind of practice. Try the motions with light, floppy hands and then with clenched fists. Looks different, doesn't it? Try making your motions very small and then increasing them in size. Generally speaking a large motion brings forth louder singing and small motions bring out small singing.

The down-up motion you have learned will work, with variations, with about 75% of all the songs you know. There is one other kind of hand-motion you need to know to take care of that other 25%. Take, for example, the song "America." Find the down-beats in the first line and mark them off. Did you get something that looked like this?

MY coun-try, 'TIS of thee, SWEET land of LIB-erty
(down) (down) (down) (down)

If you listen real hard to the pulse of this song, you will find that it comes out down-up-up, down-up-up. In beating time for this, your hands still go down on the down-beat, but on the second beat they go out to the side, then up on the third beat. It looks like a triangle and can be done
either one-handed or two-handed.

This is 3/4 meter and can be used wherever you need a beat of three counts. Try it out on the "Star-Spangled Banner" and "Drink To Me Only With Thine Eyes."

**THE LADDER TECHNIQUE**

You may find as you go along that some songs fit rather awkwardly when you beat out the meter. You may feel as though you are waving your hands like a windmill or else keeping them suspended in mid-air. There are also times when you must lead a song immediately and do not have a half a minute to figure out what beat you will use.

In this case, you have a built-in visual aid in your two hands. Forget entirely about the meter and merely construct a picture of the tune in front of you. Hold your hand out, palm downward and move it either up or down according to the direction of the tune. This technique is especially helpful in teaching a new song since people can follow a visual pattern of the song as well as sing it.

**ROUNDS:**

Rounds are lots of fun to sing with your group but often present complete bewilderment to the new song leader.
About all you seem able to do is get the group started and hope that by some alchemy it will all turn out right. There is a way, however, of leading rounds which leaves the song leader in complete control of the situation. It is a very easy method if you are certain of two things: (1) How many parts the round has and (2) where the second voice comes in. Let's take for example the four-part round, "Frere Jacques."

1. Divide your group into four equal parts. Stand where you can see them all.

2. Make sure everyone knows the round very well.

3. Start off Part #1 by singing "Frere Jacques, Frere Jacques" with them.

4. It's time now for Part #2 to come in, so turn to them and sing "Frere Jacques, Frere Jacques" with them.

5. Turn to Part #3 and sing the same thing with them.

6. Turn to Part #4 and bring them in with the same snatch of "Frere Jacques, Frere Jacques."

7. At this point, Part #1 has finished singing the song once and is ready to come in again. Repeat the circle as many times as you wish. (Tradition says you sing a round as many times as it has parts.)
Does this sound complicated? Try it a few times and when you get over your astonishment that Part #1 is always ready to come in when it is supposed to, you will never go back to leading rounds by the former by-gosh-and-by-gorry method.

THE TECHNIQUES COMBINED

If leading a song now sounds more confused than ever, please remember that you only have to lead them one at a time and this is about what you do:

1. You and the group know the song.
2. Have your hands ready for action. This helps to get the attention of the group.
3. Give everybody the pitch of the first note of the song. Use a piano if you wish or just pitch it comfortably by ear.
4. Go ahead and sing it with the group, using your hands to:
   (a) beat the meter
   -or-
   (b) make a ladder pattern
5. When the song is finished, give a definite cut-off motion so that everyone stops together.
6. Bravo!
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