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The unit organization of three topics for seventh grade general music

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THE UNIT ORGANIZATION OF THREE TOPICS FOR
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CHAPTER I

Introduction

STATEMENT OF PROBLEM

Music education contributes to the program of the junior high school by enriching the lives of its young people through emotional and social development in musical activities. The seventh grade general music course, because it is required in most junior high schools, reaches every child in the junior high school, which gives this course a significant role in adolescent education.

The general music course has the important responsibility of building upon the varied foundations received in elementary school toward an increased interest and enjoyment which will carry over into the senior high school. The transition is not always effectively achieved.

One of the reasons for the ineffectiveness of the seventh grade general music course is often the lack of a stimulating course of study. As one solution to the problem, this study presents the unit organization of three topics for seventh grade general music, according to the principles set forth in Fundamentals of Secondary School Teaching.

JUSTIFICATION OF PROBLEM

The junior high school in the American school system has developed within the last half century. It was in the late nineteenth century that educators became increasingly aware of weakness in American education - such weaknesses as inappropriate teaching methods and materials, narrow, impractical curriculum, and limited opportunity for individual development according to needs and interests. Out of the movement to remove these weaknesses came a reorganization of the schools, resulting in the establishment of the junior high school for instruction in the seventh, eighth, and ninth grades.

The aims and objective of the junior high school are to be considered in regard to the ultimate objectives of education, for the junior high school was designed as a more effective means of achieving the ultimate objectives of education for that age group.

The junior high school, or more broadly, junior high school education, may, and should contribute uniquely to the realization of the ultimate objectives of education, namely, achieving the best possible personality and institutional progress by providing a suitable school environment for children of junior-high school age, that will enable them (1) to understand and appreciate themselves in relation to the physical, economic, social, and spiritual aspects of the world in which they live; (2) to develop themselves harmoniously, in relation to their abilities and needs.

Four aims which show more specifically the part of junior high school education in education are given by Gehrkens:

1. To bridge the gap that existed between the grade schools and the high school under the old plan. The gap came to be so wide that sometimes only half of those who successfully completed the eighth grade survived the freshman year of high school.

2. To give opportunity for exploration under guidance. The adolescent wants to try his wings. But his wings are weak and not well formed, so he needs a certain amount of guidance and support. He does not need, however, and should not have an adult dominating his entire educational life as was the case under the old system. The new school offers many chances to try out various activities under sufficient guidance so that the pupil is enabled to discover his interests without too wasteful an amount of trial and error.

3. To recognize individual differences. Each pupil is different from every other one; different in size and stature, different in interests and abilities. The old plan seemed to assume that all pupils were alike, that all had the same needs, and that all, therefore, should do the same things. The new scheme takes for granted that each pupil is different from all the others and it ministers as well as it can to each one as an individual.

4. To insure that "school shall be life". The old plan was based on the idea that school is preparation for life. The new one follows John Dewey in his contention that school is already life, and that the ideal school offers merely a better, balanced and somewhat more controlled kind of life.

Thus we have a picture of the junior high school established as a means of improving instruction in the seventh, eighth and ninth grades.

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The objectives of the junior high school must be realized through many and varied channels. Not only should they be achieved through subjects such as English and Mathematics which develop skills necessary for the mechanics of living, but these goals must also be reached through areas which appeal to the emotions and enrich daily living. Music education is one of these areas which provides for an enrichment of life. It may be a strong influence in achieving the objectives of education if it is recognized as a significant part of the curriculum and developed in its proper perspective - that of contributing to the emotional and social needs of the pupils. Music can and should reach every child in some manner, for every child needs the vitalizing force, the joy and beauty which musical activity can provide.

The importance of music as an aesthetic offering in the curriculum is stressed by general educators as well as by music educators. Davis, in his book, Junior High School Education, speaks strongly of the importance of music:

No school that professes to serve the interests of all types of pupils can justly ignore or treat slightly the artistic and emotional elements that pertain to education. That our schools have hitherto neglected these elements is not to be denied.4

Billett says:

It is self-evident that the existing status of secondary-school art and music should be of deep concern to all educators and educationists who believe that experience in the areas represented by art and music are indispensible phases of a well-rounded general education at the secondary level. The comparatively small number of secondary schools in which splendid art and music programs have been developed stand not as a compensation for, but as a challenge to, the American secondary school as a whole, which never has had and does not now have an art or music program worthy of the name.

Though many junior high schools include some type of music program in their school program, too often the course offerings are limited and do not provide adequate musical activity for every pupil in the school. In many situations the majority of the time and attention is given to the vocal and instrumental performing groups, while the pupil who does not participate in these groups is neglected. This limits the benefits of the school program to a select few.

In addition to limited offerings which do not encompass every pupil, there is often too little integration of music within the music program as well as too little integration of music with other areas of subject-matter. Musical activity should be made meaningful through the interpretation of its relationship to all of life.

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Billett, op. cit., p. 405
An outstanding music educator speaks strongly of the importance of music in the junior high school.

If boys and girls in their early adolescent years could pursue but two lines of study, those two should be English and music. All the beauties of literature, all the mysteries of science are open to those who read intelligently. Music, finest of the arts, should also be an adventure into unknown worlds - meeting new and interesting people and experiencing new forms of beauty.⁶

In an article for the Thirty-Fifth Yearbook, National Society for the Study of Education, Pitts speaks of the importance of music in education and discusses these factors which music contributes to education:

1. Music helps develop an awareness of values.
2. Music provides group activities that contribute to individual and school morale.
3. Music helps develop habits of good citizenship.
4. Music makes worthy provision for leisure.⁷

Although the importance of music in the life of every child seems obvious to many and is acknowledged by practically everyone, the fact remains that music education is still considered secondary to other phases of the school program in many situations and thus is neglected to a great extent.

This need for integration is pointed up by Billett:

In most secondary schools, the music program stands in great need of integration with other subject-matter fields; but a prior need exists for integration of the many elements of the music program itself with each other.

The ideal music curriculum for the junior high school includes instrumental and vocal, required and elective offerings, depending on the school situation, and including every child in some area of music. This area which reaches every child is often the general music course. Every junior high school which includes music in its program usually requires the general music course of all pupils for at least one year.

The "General Music" class is widely accepted as an essential part of the junior high school but is not so frequently offered in the senior high school. Conceived as a survey course, it serves to broaden the scope of the music instruction as it is carried on in the grades and to breathe new life into the almost exclusive reviewing of technical work which formerly characterized the music class of the eight and sometimes of the seventh grade.

An excellent statement of the specific purpose of the junior high school general music course is given in the consideration of this area in a course of study bulletin:

The purpose of the general music course in music is to give each pupil regardless of talent and ability, an opportunity to develop and understanding of music as an art, and to enrich his cultural life through music experience of an emotional, spiritual, and aesthetic nature. It should be emphasized that the work of the general music course is largely exploratory with em-

8 Ibid., p. 415.
phasis on the understanding and appreciation of music as an art. Joy in performing, in listening where conditions warrant, in creating music rather than skill in performance, is the ultimate goal of this course.\footnote{Edith M. Keller, \textit{Ohio High School Standards, Music Education for Junior and Senior High School}. Columbus: Ohio State Board of Education, 1946), p. 6.}

The general music course has evolved from a mere attempt to provide opportunity for singing for each pupil in the junior high school to a course which proposes to offer a variety of worthwhile, stimulating musical activities, and to include the participation of every pupil in some manner. It has come to be regarded as the most significant course offering in the music program of the junior high school because of its unique function and position.

The importance of this course is stressed by Gehrken's:

\begin{quote}
General music, then, in spite of the fact that it came into the junior high school by accidental inheritance, must not be thought of as a "veritgial organ" which is present but has no function in modern education. On the contrary, it ought to constitute the very core of musical instruction in the entire school: a course in which the pupils learn foundational skills and acquire basic tastes and attitudes that will not only generate additional enthusiasm for music as a delightful activity, but that will develop skill and knowledge which the pupil will find indispensable in his later elective work in the glee club, orchestra, or theory class. \footnote{Gehrken, \textit{op. cit.}, p. 27.}
\end{quote}

The general music class must move forward from the music activities of the elementary school and provide a
broadening approach to music as an essential part of life. It is the place for a step forward in understanding and enjoyment. If enthusiasm for music has waned in the elementary school, the junior high school general music course is the place where a new zest for music may be injected.

Mursell speaks of the part of the general music course in the continual process as the core of the sequence of musical development. He names the following characteristics as essential:

1. General music is "general" first in the sense of being a planned sequence of activities, endeavors, and learning designed to promote comprehensive and rounded musical growth... In it time devoted to the development of awareness, or initiative, or discrimination need not be stinted for the sake of developing insight or skill. On the other hand, the persons carrying on the sequence in general music will not feel bound to ignore either insight or skill for the sake of avoiding what is called a "technical approach".12

2. General Music is so conceived as "General" in the sense of having the widest possible appeal and value... The idea of general music is to set up a sequence of activities, endeavors, and learnings designed to reveal the power and significance of the art to just as many people as possible.13

3. The pattern of general music as here characterized stands on its own value, and makes its own contributions. It is not an inferior substitute for specia-
lized studies, nor is it in a direct sense a preparation for them.  

The trend toward general music is not only supported by music educators. In many circles, the need for more general education is being emphasized, to counteract the influx of specialists who, because of their lack of general culture may make a limited contribution to society, and at the same time, fail to fully appreciate what society can offer to them. The trend toward general music is a part of this greater trend.

Gruhn and Douglass speak of the current trend toward general music in their discussion of the music program of the junior high school.

1. There is a growing recognition of the fact that music as a school subject includes more than just singing. As a result the music program is providing a variety of activities that should lead into a well-rounded cultural experience for the majority of pupils.

2. The music courses are being developed in harmony with the normal interests of boys and girls. The songs that are sung, the selections that are played, and the appreciation activities that are carried on are those which appeal to pupils at the junior high school age.

Although the importance of the general music course in the junior high school is widely recognized and accepted,

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14 Ibid, p. 266
it is often one of the least successful courses in the junior high school. It is often called one of the most challenging courses to teachers of junior high school music because of the many difficulties encountered in efforts to make it effective. The wide range of personalities, abilities, skills, and interests which must be guided into meaningful experiences present many problems.

One of the leaders in junior high school music education points up the problems presented by the course in this statement.

The problem most common in junior high schools is the general Music Course. This is due perhaps to the fact that it is too often neither one thing nor the other. Neither general with the purposes and aims suited to a music course that must be adapted to meet the needs of just a garden variety of boys and girls, nor specific enough for teaching definite skills and learning to the unusual pupil. \[16\]

There is a solution to the problems which are confronted by every teacher of junior high school general music. The great demands of the course cannot be met by inadequate planning and the use of routine methods. The variety of personalities, abilities, and interests of the pupils may be channeled into a variety of activities for an interesting and successful learning experience, by a skillful teacher who makes careful preparation. Careful preparation is a vital requirement for skillful teaching. One author, Pitts,\[16\]

emphasizes these important factors.

The implication of this chapter is that successful teaching in a junior high school general music class results mainly from two things: (1) astute planning, (2) inspired teaching. Good Books, a suitable room, various items of equipment - all of these are taken for granted. But if they are not available, the work will still be successful if the teacher lays her plans carefully and carries them out with unction.17

Some music educators have failed to understand that music, as well as other subject areas, must be presented according to the most effective teaching methods of devices. In doing so they have not always kept abreast of the progress made in curriculum development through research and experiment.

The unit method of instruction is perhaps the strongest curriculum trend at present in American education.18 It has not been used as widely in music education as in other areas of the school program, but with the realization that it is one of the most effective means of stimulating learnings, music educators are utilizing this method, and some types of unit are now in use.

This study is concerned with the planning of effective instruction for the seventh grade general music class.

17 Gehrkens, op. cit., p. 40
18 Gruhn and Douglass, op. cit., p. 190
unit method is particularly adaptable to coordinating numerous activities for a heterogenous group, which is the primary problem in the general music. There must be some activity which can reach every pupil if the course is to be effective. There is a definite lack of organized material for the seventh grade general music course.

There are varying concepts of the term, unit, as well as varying forms for unit construction. The unit, as it is considered in this study, is the unit of learning referred to by Billett in Fundamentals of Secondary School Teaching. It is defined as "the learning product, or products, which a teacher would have the pupil acquire via the experience route". This may be further explained as a method of organizing course material in which there is the setting up of goals (i.e. learning products) which center around a particular theme, topic, or problem, and which are to be achieved through experience in varied activities.

Through the unit plan there is ample opportunity for interesting class sessions which include a variety of musical experiences. There are experiences available for the

19 Billett, *op. cit.*, p. 312
aggressive pupil, the slow pupil, the quiet pupil, the performer, individually, and for group participation. Thus, there is a personal satisfaction of individual achievement as well as the development of group spirit through cooperative projects.

Several advantages of the unit method of organization which have a pertinent relation to the general music course are listed by Gruhn and Douglass:

1. It affords better opportunities for cooperative teacher-pupil planning.
2. It affords better opportunities for pupil participation in the direction and carrying-on of the learning activities.
3. It is easier to provide class time for supervised study and other learning situations.
4. It permits more freedom to proceed in a manner commensurate with their abilities and interest in the work at hand.
5. It permits pupils to employ more initiative, imagination, and resourcefulness in planning and carry-on various types of creative activities.
6. It encourages pupils to be placed more on their own responsibility in planning, organizing, and completing their own work.
7. It leads to more economical and efficient use of the time of the class for completing the prescribed course of study.

These advantages of the unit method all point to the fact that this type of planning provides for meaningful learning.

Gruhn and Douglass, *op. cit.*, p. 190
experiences which take place through a cooperative teacher-pupil effort, related to real life experiences - a greatly desirable feature for junior high school general music as well as other areas of the junior high school program.

The ideal music curriculum and an avenue for realizing it is described by one author in this manner:

An ideal music curriculum should provide for conditions favorable for developing integrated learners. The "core" of an experience curriculum does not reside in any one subject nor in any group of favored subjects.

...The "heart" preferable of achieving the whole matter of units or organization is to be found in the kind of experiences that offer the greatest opportunities for discovering controlling integrating patterns of behavior in learners.21

The units which are presented in this study have been planned in an effort to contribute to the ideal curriculum, to make the seventh grade general music course a rewarding musical experience which lays the foundation for even greater experiences, contributing to a richer life - the ultimate aim of music education.

21 Lilla Belle Pitts, The Music Curriculum in a Changing World (Boston: Silver Burdett Company, 1944), p. 120
CHAPTER II
THE REVIEW OF RELATED LITERATURE

In order to have clearly in mind a picture of the available material relating to unit organization, which deals with junior high school general music, various sources were investigated. This review of material includes books, state and local courses of study, theses, and service papers. The findings reveal the lack of adequate planning for the seventh grade general music course, and the need for the improvement of instruction in this area.

One of the strongest influences on the unit trend in music education and one of the most outstanding contributions to unit material for junior high school general music is the book, Music Integration in the Junior High School,\(^\text{22}\) by Lilla Belle Pitts. In this study the author outlines ten units each for seventh, eight, and ninth grade general music. The units are not detailed teaching units, but unit outlines of materials and activities built around a specific topic and integrated with various areas of study in the curriculum.

Underlying the entire book is a philosophy of music

\(^{22}\)Pitts, Music Integration in the Junior High School (Boston: C. C. Birchard Company, 1935). p.v.
education as education for life.

Appreciation is the immediate and ultimate aim of music education in the junior high school. We wish to develop more discriminating and more intelligent consumers of music, but above all, we expect "Music Appreciation" to carry over into "Life Appreciation".²³

The following statements taken from Miss Pitt's discussion of units give an insight into the principles upon which she has organized her material:

The selection and adaption of units of study in music and the consequent realization objectives, centers strongly about the question of the needs and interests of adolescent and pre-adolescent boys and girls. This period that is termed adolescence or growing-up brings with it a budding capacity to have a clearer understanding of abstractions and symbolisms. Units of study should endeavor to supply richer and more varied material for such understanding.²⁴

Two main lines of procedure are presented in these pages. It is first recommended that they be used as parallel courses of action. The first line or procedure is one of lessons predominately musical in interest, with emphasis on musical values; songs sung for the simple reason that they are liked and enjoyed: selections listened to for the sake of the musical beauty embodied in them.

The other line of procedure is the inclusion of a number of "problem-projects" of the "interest-area" type centering musical activities about subjects, peoples, and events appealing to youth. In this, the approach is from the human interest angle. Units have been arranged with the idea of offering enrichment.²⁵

²⁵ Ibid, p. 44.
Some courses of study include unit organization of material for seventh grade general music. The course of study in music for the schools of Salem, Massachusetts outlines several units developed around the five areas of experience which are recognized as essential in general music—singing, listening, playing, rhythmic experiences, and creative experiences. The entire unit assignment and plan for each unit is limited to one area. For example, only singing is done in the unit entitled "Songs." This factor of restricting the activities of the unit to one type defeats the purpose of general music, one of the aims of which is to provide integrated and varied experiences.

A different type of unit and one which is organized around a topic of general appeal to adolescents is found in the Ohio course of study bulletin. This unit, "Music in the Southland," is given as an example of planning which may be done. It includes a variety of activities and a fairly wide range of materials from which to choose, both features which are well suited to achieving the objectives of the general music course.

The best examples of well organized units found in the courses of study reviewed, are the units in the course of study for the teaching of music in Texas. These units provide wide opportunity for meaningful learning experiences.

The examples of units found in the courses of study which have been reviewed, indicate the varied unit organization which has been done, ranging from plans which are extremely limited in their scope, to those which present a generous range of experience. None of the units reviewed in the courses of study, however, included units developed according to the Principles of Secondary School Teaching. There are units of this type available in these and service papers done in curriculum construction, though the number done in music is very limited.

Chase has done an excellent study in general music for the senior high school, including source unit organization according to this plan. It is, as might be expected, much more comprehensive in detail and in the amount of material covered than a study of junior high school general music would be. He points out the significance of the junior high


30 Billett, *op. cit.*

school general music course in establishing a firm foundation for further musical experience. The aims and objectives of the general music course used in this study are taken from those given in the study by Chase.

The only available study in unit construction according to this method and planned for junior high school general music was done by the author, Doris St. Hilaire, as teaching material for her classes. Therefore, the units were used in an actual teaching situation and the results are given in the study. In this situation, the unit method of instruction was successful.

A large portion of the content in the units in this study was based on material which is generally familiar to the junior high school age group. The use of familiar material as a starting point is often an effective means of preparing the way for the study of content which is not familiar.

A review of the curriculum material for junior high school general music reveals that there is great need for continued study in this area in order to improve the quality

of this musical instruction in our schools. The mere fact that content is organized into units is not in itself an indication of effective planning for there are so many different types of units in use. Some are effective, but some are not even constructed according to the designated objectives of the course. If the unit does not achieve the objective of the course, and of the junior high school, it is useless as a teaching method.

The unit method according to the principles set forth in Principles of Secondary School Teaching provides for educative growth through experience. It is a plan which is well suited to the work of the seventh grade general music course, though it has not been widely used. The units of this type which have been reviewed are evidence of the effectiveness of this method of planning instruction. For these reasons the units in this study have been developed according to this plan.

33Billett, op. cit.
CHAPTER III
THE DEVELOPMENT OF THE UNITS

The planning of units of learning requires investigation into innumerable references and may be done in varied methods. A general outline of the sources of data and the procedure used in planning the units presented in this study are included in this chapter.

The units presented in this study have been developed according to the principles set forth in Fundamentals of Secondary School Training.34 Throughout the preparation of this study, this source and other units constructed upon these principles were used as guides.

Before the units could be planned it was necessary to set down aims and objectives for the seventh grade general music course. The aims and objectives which were decided upon were taken from those set by Chase in his study, General Music for the Senior High School.35 All of the aims and objectives as given by Chase are not included because some of them are too comprehensive and inclusive for the junior high school general music course. Except for such a distinction, the aims and objectives of the general music course remain the same.

34 Billett, op. cit.
35 Chase, op. cit.
The first step in the planning of a unit was the choice of a topic or center of interest. This was done by considering the interests of the seventh grade age group for which the units are planned, as noted by various educators. Mursell speaks of the essential place of interest in a course of study.

The idea that interest is a vital organizing principle is embodied in ninety years of educational evolution, and it cannot be thrown out without repudiating this whole long sequence, and going back to the rigidly fixed curriculum, something quite unthinkable.36

A listing of the interest of junior high school pupils as given by the pupils themselves is noted by Pitts in her book, Music Integration in the Junior High School.37 The units in this study were developed around topics which are suitable to these interests.

The textbooks planned for seventh grade music courses include material which indicates the interests of pupils of this group. These books have been compiled by experienced teachers and directors of music who realize the needs and interests of the pupils. The content of these books served as one guide to the selection of centers of interest and to the selection of material.

36 Mursell, op. cit., p. 18
37 Pitts, op. cit.
After the selection of the topic of the unit, the next step in the organization of the unit was the delimitation—the setting down of definite understandings and appreciations to be gained. The main factors considered in the delimitation were these: (1) whether the ideas related directly to the units; (2) whether the ideas would be comprehensive and interesting to the pupils; (3) whether the ideas contribute to the realization of the objectives of the course.

When the topic was chosen and the outline of the content was set through the delimitation, the activities to be included in the unit assignment were selected. A variety of activities were planned in order to stimulate and hold interest in the course, as well as to reach every child. These activities relate directly to the delimitation, and at the same time cover a wide range of tastes, interests, abilities, and skills. The activities include listening, singing, notebook work, rhythmics, reporting and reading, field trips, and performing experiences integrated with art, physical education, social studies, and English.

In the planning of the units the materials to be used were considered as the activities are planned. The materials were chosen in regard to those needed for the activities, and the activities were planned keeping in mind the materials which will contribute to the desirable gains.
A valuable aid in the planning of the entire units was provided by the set of standards for the selection and organization of music materials which are listed by Pierce:

1. A first standard in the selection of material is to determine whether it is good music. (or information)

2. In the choice of materials of instruction it is desirable to build upon the foundation possessed by the pupils and advance from that point.

3. A course in music should not be inflexible or permanent.

4. In selecting music the medium of performance should bear out the conception of the composer, and the composition should be appropriate to the occasion.

5. In the selection of the materials the correlative and integrative values should be considered.

6. In the selection of materials, the individual differences and needs must be considered.

7. In the selection of materials, the interests of pupils may be a guide.

8. In the selection of materials, the needs of the community should be taken into account.

9. The selection of materials is affected and often controlled by the physical at hand.\(^{38}\)

The song texts, recordings, movies, and references included in the units were chosen because of the attractive manner in which the material is presented as well as because

of the appropriateness and quality of the content.

In some instances material is included which is sometimes included in courses of study for younger groups. This is done because the material can be used as review in question has ageless worthwhile appeal whether or not it is familiar.

All of the units were planned with the idea of maximum pupil participation in worthwhile activities. The activities are listed as if directed to the pupils so that the activity sheets may be given to the pupils who will choose the individual and small group activities in which they wish to participate.

In the teaching of the units there will perhaps be instances when additional worthwhile activities will develop from the planned activities, or will be suggested by the pupils. These should be readily received and encouraged. The outlining of activities is not intended to limit the development of creative and spontaneous thinking.

It is expected that whenever the units are used, they will be adapted to fit the immediate situation. This is particularly true of any material which may be considered controversial in some situations. For example, if it is necessary, the unit "Dances Old and New" may easily be revised to include concentration on the art dance forms for
listening rather than the combination of art and social
dancing as it is planned.

The methods of evaluation used in the units are concerned
with the change in attitudes, impressions, understandings,
and with pupil participation, because these are the important
aspects of the general music course.

In all situations, the resources of the school and
community should be used to the fullest extent.

Adequate conclusions concerning the effectiveness of
these units cannot be drawn until they have been used in an
actual teaching situation. However, in the planning of the
units, every effort has been made to prepare for situations
which may arise. The final result lies in the power of the
individual teacher. A well-prepared, enthusiastic teacher
will be able to share with her pupils a rewarding musical
experience.
CHAPTER IV

AIMS AND OBJECTIVES IN THE GENERAL MUSIC COURSE

Large Objectives:

1. The awakening and stimulating of the child's natural interests in music to the point of his gaining a positive feeling for ideal values and for the uplifting power and message of beauty.39

2. To provide a field of great potential interest for the child to explore and serve thereby as an agency for growth and fulfillment of his own personal aims and abilities.

3. To develop the natural musical impulse of every child (according to the possibilities of each) so that a transition will take place from the crude spontaneous forms of expression and enjoyment to forms indicating progressively more skill in expression, more wholesome emotional power, and a more cultivated judgement or taste - all as a means of normal personal living and participation in community social life.40

4. The function of public school music is to cause the rank and file of our boys and girls to maintain, if possible to increase, the interest which they felt when they heard and took part in music: and to give them opportunities for growing constantly more appreciative and more intelligent when listening to good renditions of standard musical.41


41 Karl W. Gehrken, Music in the Junior High School
5. The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling and the psychic health dependent upon abundant but orderly expression of emotion that comes from appreciative contact with and the endeavor to create and recreate the beautiful in music. 42

6. To promote maximum individual growth and development through music activities resulting in desirable skills, attitudes, interests, relationships, and habits.

7. To provide joyful experiences with beauty and to promote maximum individual development in music understanding and skills by participating appropriately in all areas of musical experience.

8. To contribute to the enrichment of an integrated program.

Specific Aims:

1. That experience in music shall be of immediate interest and value to young people.

2. That subject matter procedure shall minister to physical, emotional, and intellectual conditions of the adolescent years.

3. That boys and girls shall realize music as a means of expression.

4. That there will be an increased ability in a ready interpretation of the symbols of musical notation.

42 Leaflet on "Music Education", (The Commonwealth of Massachusetts, Department of Education).
5. To provide a musical workshop with resulting musical activities on the part of students.

6. To provide the individual with the opportunity he may need for individual expression in music, through:
   a) group singing
   b) active listening
   c) the improvement of his understanding of musical symbols by score reading
   d) the playing of an instrument
   e) related reading
   f) reporting on concert programs, radio programs, musical films
   g) association of ideas by means of illustrative materials assembled by him

7. To integrate the talented students' musical experiences in school performing groups with music studied in the general music class.

8. To relate the timely music programs of the films and radio to the work of the class.

9. To give the individual the opportunity to enlarge and broaden his own abilities in relation to his achievement in his earlier schooling.
CHAPTER V

Three Units for Seventh Grade General Music Course

Unit I

Fun with Fish, Fowl, Man, and Beast

Statement of the Unit:

Music beautifully expresses many moods - joy, sorrow, romance, adventure, worship, humor, and many others. The comical and humorous ideas in music deal with people, with animals, and with experiences which are very true to live as well as with experiences which are make-believe. The fun of such musical experiences is heightened through sharing them with others and more spontaneous when it is accompanied by understanding.

Delimitation of the unit:

1. Music which is amusing may be as beautiful as music which is of a more serious nature. At times there must be an understanding of the music in order to appreciate the humor which it expresses and at other times its amusing qualities are obvious.

2. A sense of humor is one quality necessary for a well-rounded personality, and one which music may aid in developing.

3. Music is often more expressive than words.

4. Humor has a universal appeal, and especially humorous music.
5. Descriptive music or program music conveys definite ideas. It may create a mood or tell a story. Most of the descriptive music was written during or since the romantic period. The symphonic poem and the descriptive suite are two forms of program music. They are sometimes used to create amusing ideas.

a. The symphonic poem is a large orchestral work which tells a story or sets a mood.

b. The descriptive suite is a group of short compositions which are related to each other, in addition to telling a story or setting a mood.

6. Composers come alive through their music. These composers expressed their sense of humor, as well as other emotions, in their music.

a. Richard Strauss was one of the pioneers in musical realism; he tried to relate music to the common experiences of daily life. He used the symphonic poem as the ideal form to express his purpose.

b. Camille Saint-Saens is a composer whose music contains brilliant orchestration and lovely melodies.

c. Claude Debussy is a French composer whose music gives us the impressions or feelings which various ideas and scenes bring to his mind. His music, which has a dream-like quality, is called impressionistic music.

d. Sergei Prokofieff is a Russian composer who combines a vivid imagination and brilliant use of instruments in his compositions.

e. John Alden Carpenter is an American composer who has interpreted common incidents of American life in his music.
7. Instruments can do amazing things in the hands of brilliant composers and performers, who practically make them speak to us. Some knowledge of the instruments aids in the enjoyment and understanding of the music.
Unit Assignment

I. Time allotment - approximately ten class sessions

II. Introduction

A. Fun with Animals

1. The class sings two rounds, "Three Blind Mice" and "Sweetly Sings the Donkey". Volunteers are requested to lead each part with a different set of leaders for each round.

2. The class is told that they are going to hear some music which may be familiar to them, the "Personages with Long Ears" from the "Carnival of the Animals". A discussion of the music—the instruments used, etc., follows the playing of the selection.

3. The teacher tells the class that the selection just heard is one of several selections which form a descriptive suite. The descriptive suite is briefly explained, comparing it with a suite of rooms, furniture, etc. The point is made that it is a type of program music—meaning that it is music which suggests a particular story or picture. The emphasis is put on the fact that this music was written as humorous satire—to poke fun at human beings and their behavior.

B. Fun with Man

1. The class is told that the theme of the selection which they will hear represents a man in a German folk-tale, and they are asked to listen for anything which may reveal his personality to them. A short portion of "Till Eulenspiegel" is played. The class comments on the selection and the discussion brings out the fact that this is a humorous story of a prankster. Details are left to be investigated by the class. The teacher explains that this is another type of program music.

2. Further explanations are made about the unit and how it is to be conducted.
III. Core activities

A. Class

1. Singing

a. **Music Americans Sing**

The Animal Fair  p. 19
Alouette  p. 16
Turkey in the Straw  p. 53
The Blue-Tail Fly  p. 44

b. **Sing Out**

Koa-Lin (The Cuckoo)  p. 107
Johnny Morgan  p. 90
The Crawfish  p. 162
Dusting off the Piano  p. 100
Humpty Dumpty's Song  p. 174
The Musical Yak  p. 102
Barnyard Glee Club  p. 177

c. **Twice Fifty-Five** (Green Book)

Frog Round  p. 26
The Spider and the Fly  p. 36

d. **Rounds and Cannons**

Sweetly Sing the Donkey  p. 8
Three Blind Mice  p. 6
The Goose Round  p. 5
The Orchestra  p. 22
The Alphabet  p. 47

e. **American Music Horizons**

Johnny Schmoker  p. 252
La Cucaracha  p. 260

2. Listening

a. **Carnival of the Animals - Saint-Saens**

Introduction and March of the Lion
Hens and Cocks
Tortoises
Elephants
Kangaroos
The Aquarium
Personnages with Long Ears
The Cuckoo in the Woods
The Aviary
Pianists
Fossils
The Swan
Finale

b. **Till Eulenspiegel** - Strauss

c. **Children's Corner Suite** - Debussy

- Dr. Gradus ad Parnassum
- Jumbo's Lullaby
- Serenade for the Doll
- Snow is Falling
- The Little Shepherd
- Golliwogg's Cakewalk

d. **Peter and the Wolf** - Prokofieff

e. **The Sorcerer's Apprentice** - Dukas

f. **Adventures in a Peramulator** - Carpenter

g. **Mother Goose Suite** - Ravel

- Pavane of the Sleeping Beauty
- Hop 'O My Thumb
- Laideronette - Empress of the Pagodas
- Beauty and the Beast
- The Fairy Garden

3. Miscellaneous

a. The movie "The Children's Corner Suite" is shown. It shows animated dolls dancing to the music of Debussy's compositions.

b. Each pupil will keep a notebook as a record of his work. The notebook may include any musical souvenir which is of interest to the pupil. Pictures of composers, performers, instruments, organizations, newspaper clipping, programs of musical events, and information from the units should be included. The class is encouraged to neat work and to use imagination in the arrange-
ments of the notebooks to make them as attractive as possible. These are some features which every notebook might include:

1. A list of favorite songs
   Title  Composer  Book

2. A list of favorite recordings
   Title  Composer  Performer

3. A list of favorite composers
   Name  Period

4. Glossary of Musical Terms

5. A list of books about music which are interesting to read

6. Musical pictures of cartoons

B. Small group and individual work

(A list of the small group and individual activities, core and optional, is given to each pupil so that they may choose the activities which they prefer. The letter and numbers after some activities refer to the reference list at the end of the unit.)

1. Find a definition of program or descriptive music which the class may enter into the glossary of terms in the notebooks, or form of definition of your own after doing some research on the subject.

2. Read about the composer, Saint-Saens, for a brief report to the class. What nationality was he? Did he have the usual musician's temperament (so-called)? You will be interested in the unusual thing he did at the age of ten.

3. It is amazing how a composer can arrange tones so that they can express anything imaginable.
Saint-Saëns was particularly effective at painting pictures in tone. Read about how he came to write the musical joke, the "Carnival of the Animals". (A-1, p. 71-72).

4. There are two famous composers named Strauss. Richard Strauss, who wrote "Till Eulenspiegel", died just a few years ago so we feel especially close to him. Read about his interesting life in order to tell the class about it. What period does his music belong to? What is considered his greatest contribution to music? (A-5, p. 150-152).

5. One of the most delightful stories in music is the Folktale "Till Eulenspiegel's Merry Pranks". Read about it so that you will be able to help the teacher explain the music to the class. You will like the mischievous Till. Remember to find out what his name means in English. (A-5, p. 151-153; A-9, p. 332. A-6).

6. The basic group of instruments used for several of the selections in the "Carnival of the Animals" is the string quartet. Do some research on the string quartet for a report to the class. Which instruments are included in this group? Why is it called "chamber music"? Is there such a group in your school, or your community? (A-11, p. 6; A-5, p. 67; A-13, p. 39).

7. Do you know what a fossil is? Find out for a brief to the class so that there may be a clearer understanding of the music by that name. (A-1, p. 82).

8. Do you play a clarinet? It is a very popular instrument and it is used a great deal in the music which we shall hear. If you play one, bring it to class for a demonstration. Perhaps you can play one of the themes which we have heard. Be prepared to answer any questions which the class may have concerning this instrument. (A-7; A-16, p. 36).
9. The flute is a very interesting instrument. It is often used to imitate bird calls. If you are studying this instrument, bring it to class for a demonstration. Read about it for a report to the class. (A-7; A-16, p. 30).

10. The cello is used for many lovely melodies. It is used to suggest Till's love affair and as the solo instrument in "The Swan". Why do you think it was used for these themes? It is a large instrument and it is easy to tell which instrument family it belongs to. Find a picture of one to show to the class. (A-7; A-16, p. 20).

11. The bassoon is used for the theme in "Till" which describes the encounter with a parson and as the grandfather in "Peter and the Wolf". Do you think this a good use of the instrument? What family does the bassoon belong to? If you play a bassoon, bring it to class. (A-7; A-16, p. 39-41).

12. The French horn is an odd-shaped instrument. It really fits the prankish "Till" for it can be made to sound many different ways. What does it represent in "Peter and the Wolf"? There are many unusual things about it. If you are studying this instrument, bring it to class. (A-1, p. 24; A-7, p. 15; A-9, p. 54).

13. There are many poems that are fun to read and should be fun to sing if they were set to music. Read over a few and select on that you think would be fun to sing. The entire class will make up a tune for it, or you may try to make up a tune and present it to the class. (B-1, 2, 3).

14. People may be pioneers or adventurers in many fields. What did Debussy do that was different? What kind of music did he write? (A-12, p. 141-146, A-5, p. 168; A-2, p. 97-100).

15. Debussy wrote a group of pieces for his daughter which children still enjoy. Read the interesting stories behind these selections so that you can tell the class about them. (A-2, p. 100-109).
16. "Adventures in a Perambulator" is a most amusing group of pieces which relates the incidents which occur when a baby is taken on a stroll in his perambulator. This music makes use of some familiar American music. Read the program notes of this music so that you can relate the ideas behind the music to the class when we hear it. (A-12, p. 405).

17. Plan an interesting exhibit for the music room—one that pertains to the music we have been studying. Some drawings of animals along with the instruments used to represent them may be used, or perhaps some illustrations of the activities of "Till", or of "Peter and the Wolf". Your art teacher will be glad to help you if necessary. Use your imagination and make it as attractive as possible.

III. Optional activities

A. Class

1. A visit to the zoo, circus, or to the ballet interpretation of "Till Eulenspiegel" will be made if possible.

2. The class will plan a musical party with everyone participating in the preparations. A musical theme is developed throughout the entire party. Each pupil will decide which committee he wishes to serve on after the class decides upon the necessary committees.

B. Small group and individual work

1. Since Saint-Saens is a French composer, his music has French names which have been translated for us. Make signs for the animals on the bulletin board giving them French names. These signs will enable us to learn some French words. (Speak to your teacher).

2. Devise an attractive cover for your notebook using musical symbols, a clever title, an appropriate picture, or anything which might make it unique.
3. If you find any musical jokes or cartoons on any musical subject, bring them in to show the class and to display on the bulletin board or put in your notebook.

4. Make up some musical charades to try out on your classmates. Include any music, composers, instruments or anything pertaining to music that you can think of.

5. Perhaps a committee of pupils would like to learn how to pronounce the French words to the song "Alouette" so that they can teach them to the class when we sing it. (Speak to the teacher about this).

6. If you play the piano, it would be good experience for you to accompany one of the songs we sing in class. Select one that you would like to accompany and speak to the teacher about it.

7. There are many compositions that are fun to listen to. It would be good to have a list of these on hand in case you want to purchase some recordings, or incase a friend would like to make you a gift.
# Pupil Reference

## A. Music References

1. **Music for Young Listeners** (Green Book) Lillian Baldwin
2. **Music for Young Listeners** (Crimson Book) Lillian Baldwin
3. **Music to Remember** Lillian Baldwin
4. **Story Lives of Great Composers** Katherine Little Bakeless
5. **A Story of Music** Harriet B. Barbour and Warren S. Freeman
6. **How Music Grew** Marion Bauer & Ethel Peyser
7. **Making an Orchestra** Dorothy B. Cummins
8. **The Victor Book of Overture, Tone Poems, and Other Orchestral Works** Charles O'Connell
9. **Tune Up** Harriet E. Huntington
10. **Till Eulenspiegel’s Merry Pranks** M. Jagendorff
11. **The Picture Book of Musical Instruments** Marion Lacey
12. **Music and Romance** Hazel G. Kinscella
13. **Alice in Orchestralia** Ernest La Prade
14. **The Story of Music** Evelyn Porter
15. **People and Music** Thomasine C. McGehee
16. **This is an Orchestra** Elsa Z. Posell
17. **Great Musicians as Children** Francesca Schwimmer
18. **The Instruments of the Orchestra** Scott Radio Laboratories
19. **Signposts to Music** Alvaretta West
20. **Great Composers** Ruth W. Whittaker & Warren S. Freeman
B. Miscellaneous references

1. The Complete Nonsense Book Edward Lear
2. Peacock Pie Walter de la Mare, ed.
3. This Singing World Louis Untermeyer, ed.
EVALUATION

A. Checklist for each pupil

1. Classroom participation
2. Gain in understanding
3. Interest in optional activities
4. Skills
   a. Singing
   b. Instrument
5. Notebook

B. Dramatization

The class works out a dramatization of "Till Eulenspiegel Merry Pranks". Just how complex it is, depends upon the ability of the class. The pupils should plan what the dramatization should include—scenes, songs, dances, costumes—and divide into committees to develop each area.

Creative activity in the writing of the script, developing a song from the themes in "Till", designing the costumes, should all be encouraged.

Assistance from other departments should be requested whenever it is needed.

This can be an excellent climax to the unit for it provides for integration of the various activities within the class and with other departments. Each pupil is expected to take some part in the production.

C. Anecdotal Record
5. Much of our music (as in other countries) is related to folklore.

6. Square-dancing or folk-dancing is an American custom borrowed from other countries, changed to suit our tastes, and developed along with our music. Dancing in America has also developed parallel to jazz the modern syncopated music.

7. Indian music is built upon a five-tone scale (which may sound unusual to our ears at first) and has complex rhythms. It is the primitive music of our country.

8. The music of the Negro is often called the first true American folk music. Its striking qualities are poignant melodies, colorful harmony, and strong rhythms.

9. The songs of Stephen Collins Foster have come to be regarded as folk music - they express so well the sentiments of the American people.

10. There are some composers who have caught the spirit of our country in their compositions. In some of their works they have used ideas taken from folk music (melodies, rhythms) as the basis of their compositions.

   a. Edward McDowell has used Indian themes in many of his compositions. He also expresses his love of the New England countryside (his home) in works dealing with nature, and employs folklore in his compositions.

   b. Nathaniel Dett has arranged many Negro spirituals and composed works which are developed around melodies and rhythms taken from Negro folk music.

   c. Thurlow Lieurance is remembered for his lovely compositions built around Indian melodies.

   d. George Gershwin was a composer of popular music and serious music. He was the first
composer to interpret the qualities of jazz music (syncopated dance music) in the forms of serious music (successfully).

e. Anton Dvorak was a European composer who caught the spirit of our country after spending some time here. His fifth symphony, called the "New World Symphony", uses ideas from American folk music.

11. The symphony is a large composition for orchestra which generally has four contrasting movements which are designated according to tempo.
Unit Assignment

I. Time allotment - approximately twelve class sessions

II. Introduction

1. The class sings "Yankee Doodle" devising an obligato accompaniment of some sort. The boys might sing a "march, march" second part and drums would furnish an effective accompaniment.

2. There is a brief discussion of the origin of this song, of the meaning of the term "Yankee Doodle", and of the time which produced the song. The point is made that the song has undergone many changes since the days of the Revolution and members of the class may know several versions of the song.

3. Since verses are often added to the song which deal with the particular group which is singing it, the class may wish to create a verse which has particular meaning for them.

4. Every school has its songs. Before going on to something new, the class will enjoy singing one of the school songs and perhaps varying it in some manner.

5. The class sings the "Tallis Canon" as an example of the songs sung by the early settlers. The emphasis is put on the quiet, simple dignity of the song, contrasting it with the rollicking rounds which the class has sung previously.

6. The class is asked to suggest a song, or songs, which probably originated during that period. They are asked to suggest music produced during the early period of our country in various parts of the country. One or two of the songs suggested are sung and there may be some discussion about the background of the songs.

7. Out of the discussion of music from various parts of the country comes the idea or suggestion that an imaginary journey across the country visiting spots of musical interest would be interesting. The first lap of the journey is planned. The class decides upon the way it shall travel, starting in the immediate community.
III. Core activities

A. Class

1. Singing

a. Music Americans Sing

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<td>The Marines Hymn</td>
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<td>Sweet Betsy from Pike</td>
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<td>Come Ye Thankful People, Come</td>
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<td>Praise to the Living God</td>
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<td>Dona Nobis Pacem</td>
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b. **American Music Horizons**

- Pat Works on the Railroad  
  Mobile Boy

- **Sing Out**
  - Sourwood Mountain
  - Sandy Land
  - Mary and Martha
  - Dogie Song

(Most of these songs may be found in any other songbooks planned for seventh grade music if these books are not available).

d. Popular tunes suggested by class

2. **Listening**

a. Recordings suggested by teacher

- By the Waters of Minnetonka  
  Lieurance
- Woodland Sketches  
  MacDowell
- Indian Lodge Suite
- Uncle Remus
- A Foster Gallery (Boston Pops)
- Sometimes I Feel Like A Motherless Child  
  (Marian Anderson)
- Walk Together, Children  
  (Hall Johnson)
- Swing Low, Sweet Chariot  
  (Paul Robeson)
- Juba Dance  
  Dett
- Songs of Devotion (Fred Waring)
- Rhapsody in Blue  
  Gershwin
- New World Symphony  
  Dvorak

b. Recordings of popular tunes brought in by class

3. **Rhythmics**

a. Interpretations of work songs

b. **Dances**

- Indian dance to "Moojee Moccasin"
- Dances to American folk songs chosen by pupils.
c. Clapping accompaniment to some songs

d. Drum accompaniment to some songs (Indian)

4. Miscellaneous

a. The movie, "Music In America", is shown. It features outstanding personalities in American music - Gershwin, Koussevitsky, Marian Anderson, Benny Goodman, Mischa Elman - and shows how jazz was developed from Negro folk music.

b. The class makes up its own pep song with the idea of presenting it to the entire school if it is good enough.

c. The entire class will work together to make a large musical map of the country. Various committees are assigned to represent various parts of the country. As information about the country is brought out in the study of music which represents the country, there is indication on the map using song titles, composers names, etc., instead of the names of the cities. Pictures may also be used.

d. Each pupil will keep a notebook as in other units. It may include any "musical souvenir" that is of interest. Pictures of composers, performers, instruments, organizations, newspaper clippings, souvenir programs of musical events will all make your notebook attractive. Use your imagination and be sure that your work is neat.

e. These are some features which every notebook might include:

(1) A list of favorite songs
Title       Composer       Book

(2) A list of favorite recordings
Title       Composer       Performer       Themes
(3) A list of favorite composers
Name             Period

(4) Glossary of musical terms

(5) A list of books about music which are interesting to read

(6) A copy of any reports, essay, etc., that you have prepared.

(7) A log of events that occur in the "Cross-Country Journey".

f. The class combines efforts to compose an invitation to a local performer to appear in one of the class sessions. A committee is formed to do the actual writing and sending of the invitation.

B. Small group and individual work

1. Almost any consideration of American music includes the music of Stephen Collins Foster. You will find many interesting things to read about him. What part of the country did his songs reflect mainly? Where was his home? What type of songs did he write? (A-8, p. 347-249; A-11, p. 31-33)

2. "John Henry" is a popular folksong about a man who worked building railroads and had an unbelievable strength. Find out what the supreme test of his strength was. Have you ever seen a group of men working to repair a railroad track? Do you know how they make sure that they all move at the same time? (A-4, p. 174-177).

3. The Erie Canal has been the topic of many songs. One of the famous ones is also about a man named "Philetus Bumpus". The class will be interested in hearing about this combination. Be sure that you know when the Erie Canal was built, and where and what it is. (A-4, p. 54-56).

4. Every type of work seems to have a legendary figure who performed great feats. For the lumberman it is Paul Bunyan. Read about what he did and about
the life of the lumberman in the north woods. (A-4, p. 238-241)

5. You will be interested in reading about the American composers who have used Indian melodies in their compositions. How did the composers get the Indian melodies? Did they use Indian rhythms also? Do these compositions call for the same instruments which the Indians. (A-8, p. 235-238).

6. There are two outstanding characteristics of Indian music which we will realize when we hear some of the selections. If you would like to get a preview of these two things, read about them so that you can tell the class about them. (A-1, p. 37-40; A-8, p. 228-240).

7. What instruments were widely used by the Indians? We will use some of them to accompany our songs which we sing in class. Find out what these instruments are and if you play one of them, perhaps you would play the accompaniment for one of the songs. You will be interested in the account of how the Indians used these instruments. (A-8, p. 229-230; A-7, p. 12-14).

8. Songs fill a special need in the life of the cowboy. What strong emotion do we sense in most of their songs. Explain the reason for this after you have read something about Western music. Do you know what famous man had as his favorite song "Home on the Range"? (A-5, p. 48-50).

9. The guitar, ukulele, banjo, autoharp, and dulcimer are instruments which are used widely as the accompaniment for informal singing. They are instruments for a report to the class. Compare them and, if possible bring them to class for a demonstration and to use in the accompaniment of some of our songs. (A-10, p. 50-51; A-12, p. 61-62).

10. Our square dances have been handed down to us from the early days of our country. Since we...
are going to do some square dancing along with our singing, you will be interested in reading about how it originated. Choose one that you would like to teach to the class. (A-6, p. 46-47; A-13).

11. Perhaps you have read or heard some of the folktales of "Uncle Remus". The composer, MacDowell, has put the spirit of these tales into music. Read the story of "Br'er Rabbit and Sis Cow" in order to relate it in class. We will see if it matches the mood of the selection by MacDowell - "Of Br'er Rabbit" and "From Uncle Remus". (A-2, p. 117-122; A-4, p. 48-50).

12. Drums were popular instruments with the Indians. Make a comparison of the drums of the Indians. There will be a pictures of both types available if the real instruments are hard to obtain. Make a list of the various types with the names of the instruments one on one side and the description on the other. It will be a matching game that you can try on your classmates. (A-10, p. 35-46; A-7 p.10-18; A-12, p. 57-65).

13. You will understand the negro spiritual much better if you read the discussion about it which tells why so many of these songs make references to heaven, to Biblical tales, to trouble. What kind of rhythm do they generally have? (A-6, p. 37; A-9, p. 243-246).

14. One of the most famous negro musicians is Nathaniel Dett. Find out how he was started on his musical career. What kind of melodies did he use in his compositions? What famous school did he attend? (A-1, p. 83).

15. The "Juba Dance" is the title of one of Dett's best known compositions. What kind of dance is this "Juba"? Do people still dance the "Juba"? How did Dett interpret this dance. You will want to know the answers to these questions when we hear the music in class. (A-1, p. 84-86; A-9, p. 245).
17. George Gershwin is one of the most famous of modern composers for he did a very distinctive thing in his works? Find out what he did that no other composer had done. A clue may be found in the statement that he was a composer of popular music as well as serious music. What folk music was a strong influence on his work? When and how did he spend his early life? What are some of his popular tunes that you know? (A-8, p. 213; A-5, p. 39-41).

18. Everyone has a favorite popular tune. If there is a recording which you would like to share with the class bring it to school. Remember that there is good and poor taste in any kind of music. Be able to tell us why you like the particular selection. Do you like the melody? The mood it creates? The words? The rhythm? The instruments used or the person who is singing?

19. Dvorak is a European composer who did a great deal of composing while he was in America. You will be interested in reading about the result of his visit. What parts of the country did he visit? What is his most famous composition? What type of music did he use to develop this work and what is its significance for us? (A-8, p. 17-18, 249-252; A-4, p. 63-70).

20. There are many interesting musical organizations in our American cities and towns. Read about some of these groups which we will come across on our journey. Newspapers and magazines will be of great help in furnishing this information. (B-1).

III. Optional activities

A. Class

1. The organ is an instrument primarily with worship and church for almost every church uses an organ in its services. The class pays a visit to a church to see the "behind scenes construction of a pipe organ. A committee makes the necessary arrangements for the visit.
2. The class pays a visit to an actual radio or television broadcast of a musical program in order to see one means of providing music for the nation in modern time.

3. The class visits a recording company to see how records are made and to gain some understanding of the scientific process involved, thereby learning of another means of communicating music.

4. A trip to a local museum of art may give a valuable insight to the life of early America through examples of architecture, furniture, clothing, etc. A committee makes the necessary arrangements.

5. The movie, "An American in Paris" which features the music of Gershwin is recommended to the class.

B. Small group or individual

1. We all sing the national anthem, the "Star-Spangled Banner", but few of us know when, where, and by whom it was written. It is a very exciting story that you would enjoy reading and relating to the class. Present it in the form of a newspaper article. (A-8, p. 24-25).

2. Perhaps you have traveled to another part of the country. Prepare to tell the class about your trip so that we can get a clearer picture of some of the parts of the country which we find mentioned in our music.

3. There are many good programs of music on radio and television. Make a list of some of these programs that you would recommend to your classmates. It would be a help if you include the type of program and the names of the performers if they are available.
4. If you have seen a good movie lately that relates to our studies and which you would recommend to the class, plan to review it for the class. Did it include good music?

5. We are all familiar with our own school songs but it is interesting to hear the songs of some other schools. If you have a brother or sister who attend another school, have them teach you one of their songs. If your parents may remember one from their school days. It may be such a good song that the class will want to learn it. At any rate, you can sing it for us.

6. Make a list of popular American tunes which had their origin in serious composition. This will require some research and you may need to call on friends for some assistance. When your list is completed, you may see how well your classmates know the origin of the tunes.
PUPIL REFERENCES

A. Music references

1. Music for Young Listeners (Green Book) Lillian Baldwin
2. Music for Young Listeners (Crimson Book) Lillian Baldwin
3. Music to Remember - Lillian Baldwin
4. Story Lives of Great Composers - Katherine Little Bakeless
5. A Story of Music - Harriet B. Barbour and Warren S. Freeman
6. How Music Grew - Marion Bauer and Ethel Feyer
7. America Sings - Carl Carmer
8. The Child's Book of the Symphony - Kathleen Carnes & Jerry Pastene
9. Making an Orchestra - Dorothy Cummins
10. At Home and Abroad - William C. Hartshorn and Helen S. Leavitt
11. Tune Up - Harriet E. Huntington
12. Music and Romance - Hazel Kinsella
13. Partners All-Places All - Miriam H. Karkell and Irma K. Schaffuit
14. The Picture Book of Musical Instruments - Marion Lacey
15. Log for Music Americans Sing - Harry R. Wilson and others
16. This is an Orchestra - Elsa Z. Posell
17. Great Composers - Ruth W. Whittaker and Warren S. Freeman
B. Books you will enjoy reading

1. **Musical U. S. A.** - Quaintance Eaton

2. **The Story of George Gershwin** - David Ewen

3. **John Philip Sousa, the March King** - Mina Lewiton

4. **Stephen Foster and His Little Dog Tray** - Opal Wheeler

5. **Edward MacDowell and His Cabin in the Sky** - Opal Wheeler & Sybil Deucher
Evaluation

1. Essay

Write an essay on the music of this unit which you found most interesting. Perhaps it is the music of Stephen Foster or the music of the American Indian. It does not matter which type of music you choose. In writing the essay remember to do these things:

1. Give a background of the music and the composer (if there is one).
2. Tell why you like the music. Do you like the melody? the rhythm? the mood it creates? Do you connect a special occasion or significance to the music? Give any reason at all why it appeals to you.
3. Give concrete examples as much as possible.
4. If you can find an illustration or draw one that fits your essay, by all means use it.
5. Make your essay as interesting to read as you can.
6. Use reference books for facts but use your own words in relating the information.
7. Ask your teacher for assistance at any time and consult your English teacher if necessary.

2. The entire class joins in the planning of an assembly song for the entire school, using material from the unit. The class may present one special number of their choosing - the dramatization of a folk song, for example.

3. Checklist for each pupil

1. Classroom participation
2. Gain in understanding
3. Interest in optional activities
4. Skills
   a. Singing
   b. Instrument
5. Notebook

4. Anecdotal Record
Unit III
Dances Old and New

Statement of the unit:

"Music began with the people. Long before there was even a thought of notes or scales or such a person as a composer, people were expressing the joys and sorrows of their daily lives in what we call folk songs and dances".\(^1\)

Throughout the ages dancing has had a universal appeal for young and old. Not only do we enjoy dancing ourselves but sometimes we like to hear music which composers have written using dance forms as patterns or music which expert dancers interpret.

Delimitations of the unit:

1. From the days of primitive mankind, music and dance have been a part of culture.

2. In very early times, much of the dancing was more serious than most of it is now. In those days people used the dance to express their religious feelings as well as their joy in some celebrations.

3. Frequently the dance was included in tragic plays and serious drama as well as comedies (a modern counterpart of this is the ballet which embraces all emotions and moods).\(^2\)


3. Folk dances like folk songs are the product of a group of people rather than the contribution of an individual.

4. Composers have found the various dance types ideal patterns for compositions and thus have developed the folk-dance into the art dance. (The art dance is performed by dancers who are true artists, or is a musical form which is only listened to and not danced at all.

5. Dance types through the ages reflect the temperament of the people from which they spring as unmistakably as do the folk songs. Their marked nationalistic traits endure even when they are borrowed by composers of other countries who clothe them in new colors and permeate them with the spirit of their own lands.*

   a. Henry Purcell used the fresh, sparkling English folk dances as patterns for his compositions.

   b. Wolfgang Mozart used the minuet as the form for many of his selections.

   c. Johann Strauss was called "The Waltz King" because he wrote so many beautiful waltzes which were often used at the Viennese Court balls.

   d. Frederic Chopin is remembered for his brilliant compositions for the piano. His work included dances in the style of the Polish folk-dances, the majurka and the polonaise, and a set of waltzes.

   e. Peter Tchaikowsky wrote the "Nutcracker Suite" for the ballet production of a make-believe Christmas story. The dances in this suite reflect the music of several countries besides his own, Russia.

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f. Edward Grieg has captured the spirit of his country, Norway, in many of his compositions. His "Norwegian Dances" are an excellent example of this.

g. Johann Sebastian Bach was one of the first composers to compose suites of dances called partites, English suites, and French suites. The dances in these suites are patterned after folk dances.

h. Igor Stravinsky, a Russian composer, has written the music for one of the most famous ballets in the world, "Petroushka".

i. Aaron Copland is an American composer who has written music for ballets which deal with American life.

6. The ballet is an art dance which requires great skill and practice to perform, and often tells a story with costumes, scenery, and special music as well as dancing. Some of the music written for ballet is so lovely that it is often performed for listening only.

7. There are many dance forms and some understanding of these forms will enable us to enjoy this music much more.

a. The suite is an old instrumental form that originally meant a set of dances in different rhythms but in the same key. The patterns of folk dances were used for these dances. The term, suite, now has broader meanings and may designate not only dances, but any group of pieces centered around one idea. The term descriptive suite is used widely. The selections may only describe several features with a common idea as in the "Carnival of the Animals" or they may tell a complete story as in "The Nutcracker Suite".

b. The waltz is a very old dance form. It is a graceful, gliding dance in triple time, that is still enjoyed by dancers and greatly used by composers.
c. The minuet is a stately, dignified dance which was used at the balls of royalty. When we hear a minuet we can imagine grand lords and ladies taking their bows in the dance of the minuet. This dance form is also used as one movement of a symphony.

d. There are many folk dances and this type of dancing is so widely done that there is little attempt to try to designate a dance according to the country. This is done in the case of folk dances which have become art dances.

e. Jazz is modern dance music of an improvisatory nature with syncopated rhythms and unusual harmonies.

Unit Assignment

I. Time allotment - approximately 10-12 class sessions

II. Introduction

1. This unit is introduced through the movie "The People Dance". The dances in the movie are American dances relating to various social and economic backgrounds. Pioneer square dances, quadrilles, modern jive, and Indian religious dances are shown.

2. Before the movie is shown, the class is given a short briefing on it. They are asked to direct attention to the different dances and the backgrounds which produced them.

3. After the movie is shown, the class is asked to recall the different dances depicted in the movie. The discussion brings out which dances were familiar and which were not familiar.
4. The class is asked to name other dances which may or may not be familiar to them. The discussion is led to bring out the idea of the difference between the folk and social dance and the art dance. Are there any dances which fall into both categories?

5. The attention of the class is brought again to the listing of dances. Some dances are checked to indicate their familiarity. Upon closer investigation, it is probably revealed that a clearer understanding of the familiar dances could also be gained.

6. The teacher may wish to suggest a few dances. When the list is completed, it is decided that some further information about these dances is necessary. The pupils choose the dances which they wish to investigate with two pupils working on one dance in most instances.

7. If there are pupils who do not wish dances to investigate, their activity is taken from the activity sheet.

8. Some of the dances which might be investigated are the following:

   waltz        scherzo        sarabande
   mazurka      gavotte       allemande
   polonaise    march         hopak
   minuet       polka         ballet
   ballet       gigue

   Any others may be used which the class or teacher wish to include, or some of these may be excluded.

9. The pupils are given a diagram or outline to follow in reporting their findings about dances.
A. Name of dance
B. Correct pronunciation (as given in directory)
C. Background
   1. Country represented
   2. Period when popular
   3. Composer (if any)
   4. Group of people originating dance (if known)
D. Description of dance
   1. Art or social
   2. Number of people participating
   3. Instruments used for accompaniment
E. Is it a part of a larger composition?
F. Dance description (slow or fast, dignified or syncopated)
G. Name an example

10. For this assignment, exact references are not given. The use of the index is explained to the class and the pupils are to use this method to gather the needed information from the reference provided.

11. After the dances are chosen, some plans are made for the reporting of findings. A schedule is made with some reports to be made during each class session. In the case of each report, (as far as possible) either the performance of an example is given by a student or the teacher, or a recording is used.
III. Care activities

A. Class

1. Singing

a) **Sing Out**

- Red River Valley (Dance) p. 34
- Sandy Land (make up dance) p. 52
- Suzanne, Pretty Maid (waltz) p. 62
- Chiapenecas (Mex. clap dance) p. 64
- Pretty Polly Oliver p. 76
- The Shepherds' Song p. 77
- The Land of the Midnight Sun p. 82
- One More Mozar Today (Polish dance) p. 85
- Walking at Night p. 96
- Partner from Poland (dance) p. 236
- Brown (dramatize) p. 94
- The Peddlor (dramatize) p. 95
- The Storks' Nest p. 92
- The Gypsy (Make up dance) p. 98
- The Fandango (dance) p. 102

2. **Music Americans Sing**

- The Band Played On p. 106
- Bicycle Built for Two p. 104
- Shoo Fly (dance) p. 56
- Moojie Moccasin (Indian dance) p. 20
a. American Music Horizons

Thornrose Waltz  p. 396
The Waltz  p. 116
Kerry Dance  p. 235

B. Listening

1. Dances suggested by teacher

Symphony in G. Minor (Minuetta)  Mozart
German Dances  Mozart
Nutcracker Suite  Tschaikowsky
Tales from the Vienna Woods  Strauss
The Blue Danube Waltz  Strauss
Hungarian Dances, No. 1, 5, 6  Brahms
Norwegian Dances  Grieg
Waltz in C Sharp Minor, op. 64, No. 2  Chopin
Mazurka in D. Major, op. 33, No. 2  Chopin
Coppelia Suite  Delibes
Petrushka Suite  Stravinsky
Suite No. 4  Purcell
English Suite No. 5 in E Minor  Bach
Rodeo Suite  Copland
Appalachian Spring Suite  Copland
C. Miscellaneous

1. a. If there is a ballet company appearing in town, the class should plan to see it, studying the program before attending it. If it is possible, arrangements may be made to talk to some members of the company.

b. If the trip is to be made, a committee, along with the teacher, makes the necessary arrangements. The class is encouraged to think of questions to ask the performers (if this is to be done). There is also a discussion of proper decorum at the theater.

2. A panel discussion on some phase of the unit is planned. The topic of the discussion is chosen by the class. The subtopics to be considered are planned by the committee which volunteers to prepare the discussion. The entire class aids in some of the planning. This suggested panel may be used:

   a. Topics - Social - Dancing

   b. Subtopics:

      (1) The Advantages of Knowing How
          To Dance
          This topic is developed by forming questions and taking a poll of parents, families, friends and teachers as to the social and physical advantages of dancing. The entire class aids in taking the poll.

      (2) The Qualities of a Good Dancer

          This is planned by a pupil with the aid of the physical education teacher (B-3, p. 3-10)
A Short History of Dance

This topic is developed by a pupil with the aid of the teacher. (A-1, p. 1-3, A-4, 120-124; A-10, p. 157-166; A-12, p. 68-74).

Favorite Dances

Questions about the favorite dances are included in the polls and compiled as separate information.

3. The class makes plans to write a book for children up to third-grade age letting the story of the "Nutcracker Suite" or the "Carnival of the Animals".

a. These directions are given to the class: "Remember that your sentences and words must be very simple so that they can be easily understood by children of that age. The book should be illustrated with pictures or drawings in bright colors to appeal to children. Some of the melodies of the selections may be included (in large notes) for some children of that age can play the piano."

b. Committees should be formed to work on various phases of the book. (A-8, p. 11-50; A-10, p. 175-178).

Small group and individual work

(A copy of the activities is given to each pupil who will choose the activities he wishes to do. The letters and numbers refer to the pupil reference list).

1. Plan a bulletin board or display developed with the dance theme. If it is a bulletin board, it might include drawings or pictures illustrating different dances, representing different countries, periods, composers, etc. The display might include
dolls made from cardboard, pipe cleaners, or some similar, easy-to-handle material. With the dolls, the key to understanding the dances represented would be in the poses struck or the costumes. You will perhaps have other ideas for either the bulletin board or display.

2. Make a list of some of the famous dancers of the present day. Use information from movies, radio, television, current magazines, and friends and family. (B-4)

3. Edward Grieg was a Norwegian composer. What kind of music did he write (what forms did he use) Is there any way that we can tell his music when we hear it? What prankster of folklore, similar to "Till Eulenspiegel", did he write a suite about? Do you know other music that he has written? (A-9, p. 13-15: A-13, p. 317-321).


5. We have become familiar with several dances through the music of Chopin? What medium did he use for his music and what is his greatest contribution to music? Though he was Polish, what nationality did he seem to be. Chopin lived a very short but very interesting life. You will be interested in his love affair with a famous writer. (A-5, p. 121, 355-357; A-8, p. 82-90: A-13, p. 79-80, p. 185-188, 294).

6. Make a chart showing the suites of the seventeenth century according to the countries they represent. Give the name of the suite and list the dance forms usually included in it, showing how they contrast according to writer, tempo, etc. Use examples if possible. (A-7, 208: A-9, p. 50-55, 37-40).

7. There are two musicians who have been called the "Waltz King" one is contemporary and one is from an earlier period. Do you know the one who is
12. Stravinsky has written the music for one of the most famous ballet dances? It is about a prankist fellow, Petroneka, that you will enjoy reading about. (A-10, p. 307: A-13, p. 45, B-2, 3, A-17).

13. We have all seen pictures or movies of a rodeo if we have not seen a real rodeo. There is a ballet interpretation of a rodeo which is not unusual. Read about it so you can tell the class about it when we hear the music. (A-10, p. 353).

OPTIONAL ACTIVITIES

1. Make up a dance (alone or with a classmate) for a short musical selection of your own choosing. In order to understand the music well enough to interpret it correctly, one must listen to it a great deal and become very familiar with it. Use originality in your dance interpretation, but use ideas from dances you have seen, if you like, or consult your physical education teacher. Here is a list of recordings which you might use:

- Debussy
- Saint-Saen
- Brahms
- Gounod
- Weber
- Golliwog's Cake Walk
- Carnival of Animals (one or two selections)
- Hungarian Dance No. 6
- Funeral March of a Marionette
- Invitation to the Dance

2. Write an imaginary description of a Norwegian folk festival. Tell about the singing and dancing, the costumes, the gog spint of the occasion, etc. Ask the librarian to help you to find information on this topic.

3. Make a colorful poster illustrating a descriptive suite. Show how the selections of the suite contrast in mood, tempo, meter, etc. Use any clearer device you may think of to illustrate the selections. For example, the Dance of the Flowers from the "Nutcracker Suite" could be shown by using flowers.
Here is a list of descriptive suites which might be used:

Peer Gynt Suite: Grieg
Nutcracker Suite: Tschaikowsky
Children's Corner Suite: Debussy
Scenes from Childhood: Schuman
Carnival of the Animals: Saint-Saens
Mother Goose Suite: Ravel

4. Compile a list of dance performers which are to take place in your community in the future for the benefit of those who may wish to see them. Current newspapers and magazines will furnish the necessary information. Read the reviews so that you can recommend the good ones.

5. If you have seen a movie which includes good dancing, make a report on it for the class. Describe the dance and the music which accompanies it.

6. If you have seen several movies including good dances and good music, make a listing of the ones which you would recommend to your classmates.
PUPIL REFERENCES

A. Music References

1. **Music for Young Listeners** (Crimson Book)
2. **Music for Young Listeners** (Green Book) Lillian Baldwin
3. **Music to Remember** - Lillian Baldwin
4. **Story Lives of Great Composers** - Katherine Little Bakeless
5. **A Story of Music** - Harriot B. Barbou and Warren S. Freeman
6. **How Music Grew** - Marion Bauer and Ethel Peyser
7. **The Child's Book of the Symphony** - Kathleen Carves and Jerry Fastene
8. **The Victor Book of Overtures, Tone Poems and other Orchestral Works** - Charles O'Connel
9. **Great Composers** - Warren S. Freeman and Ruth W. Whittaker
10. **Prelude** - William C. Hartsborn and Helen S. Teavitt
11. **Progress** - William C. Hartsborn and Helen S. Teavitt
12. **Music and Romance** - Hazel G. Kinscella
13. **Partners All-Places All** - Miriam H. Kirkell and Irma K. Schoffuit
14. **The Victor Book of Ballets and Ballet Music**
    Robert Lawrence
15. **The Story of Music** - Evelyn Porter
16. **Petrovshka** - Igor Stravinsky
17. **Great Musicians as Children** - Francesco Schwimmer
18. **Signposts to Music** - Alvaretta West

B. Miscellaneous references

- *How a Ballet is Made* - Honor Frost
- *Let's Meet the Ballet* - Dorothy Samacbson
- *Ballet in Action* - Merlyn Severn
- *Teen-Age Dance Book* - Betty White
EVALUATION

I. Checklist

II. Write an essay on the type of dance which you prefer, either for participation or for listening. Give a background of the dance type which you prefer, telling as much as you can find out about it. The reason why you like it should be related also. Include the favorite musical selection or type of selection which you prefer as the accompaniment to the dance if it is one in which you participate.

III. The class will perform as a part of an assembly program one of the dances which they have made up. A song is selected by the class, and then it decides how the dance should be interpreted. The physical education teacher should be called in as advisor. The class may divide into three sections for the performance; a dancing group, a singing group, and an instrumental group. This depends upon the musical selection used and the wishes of the class.

IV. Anecdotal Record.
BIBLIOGRAPHY

A. Books


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B. Periodical Articles


C. Songbooks


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D. Bulletins


Course of Study for the Salem Public Schools. Salem, Mass.: School Committee, 1946.

Music Education. The Commonwealth of Massachusetts: Department of Education.


E. Unpublished Materials
