Suggested musical activities for the educable mentally retarded

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Thesis

SUGGESTED MUSICAL ACTIVITIES
FOR THE
EDUCABLE MENTALLY RETARDED

Submitted by

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(A. B. in English, Tufts College, 1935)

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CHAPTER I
INTRODUCTION

Statement of the Problem

The writer presents this thesis as a study of the musical
activities which could prove valuable to educable mentally
retarded children. Pertinent statements of writers are
offered. Many types of musical experiences are given and pic-
tures of musical activities as experienced by educable mentally
retarded children are shown.

Purpose of the Study

The purpose of the study has been to help the writer dis-
cover what musical activities may be used to help educable
mentally retarded children grow spiritually, socially, emo-
tionally, mentally, and physically according to their needs
and abilities so that they will contribute to the society in
which they live. It has been necessary to define what is meant
by the educable mentally retarded child and to discover what
musical activities may be used satisfactorily with the child
whose capacity differs from that of the normal one. The writer
before presenting the activities has studied the opinions
expressed by many educators in the field of music and has con-
sidered facts written concerning the welfare of the educable
mentally retarded children.
Justification of the Study

Since educable mentally retarded children have the right to a public school education, it is imperative that teachers of special classes know what kind of an education should be given to the boys and girls who are below normal. Teachers should realize the importance of learning the needs, potentialities, aptitudes, debilities, and problems of the individuals in their groups. They should be aware of the patience needed in assisting each person to profit from the education offered.

Teachers of special classes should know the values which children will receive from musical activities. While providing pleasurable experiences in music in the classroom, teachers may be helping children to develop a love for good musical activities which will be used in the home and community. With music children may listen, sing, create, act rhythmically, or play instruments. With music children must have fun! Therefore, it is essential that teachers understand and provide many opportunities for musical activities in the curriculum as a contribution to the welfare of the educable mentally retarded children. Thus, the writer believes she is justified in writing this paper.

Scope of the Problem

For the purpose of this study the writer is considering only the educable mentally retarded children, those boys and girls who have I.Q.'s between 50 and 79. Since these children should be given the opportunities to enjoy various musical
activities, the following kinds of experiences in music will be discussed: listening, singing, responding rhythmically, creating, and playing an instrument. Because it is important to give the educable mentally retarded children materials that will be valuable in the present and future, all musical activities mentioned in this paper will be those believed to be helpful to the development of healthy and happy Americans.
CHAPTER II
RESEARCH MATERIAL

1. The Educable Mentally Retarded Child

The philosophy and goals of education. — Since the purpose of this paper is to discover what musical activities may be used to help the educable mentally retarded child in his development, it is important that the meanings of the terms educable mentally retarded be understood. Opinions of various writers will be presented concerning the philosophy and goals affecting his education.

In many ways children are alike. They want love, praise, recognition, understanding, and security; they require food, clothing, and shelter for survival. Scheidemann believes that all children have the same general qualitative make-up. Drewry lists "attention," "acceptance," and "accomplishment" as three emotional needs of all human beings. The home, school, and community must cooperate in assisting each child to grow spiritually, socially, emotionally, mentally, and physically according to his potentiality so that he will be a contribution

3/Tbid., p. 178.
4/Tbid., p. 179.
to society.

It seems right that all boys and girls, regardless of race, color, or creed should be given the opportunity to develop maximally. Of the many views expressed concerning the philosophy of teaching in the schools only several are presented in this thesis for consideration. Raubicheck writes, "Free public education in the elementary schools, according to the charter of the legislature is entrusted with the development of 'all the children of all the people.'" Beauchamp claims that the elementary school has become "more child-centered and less society-centered." Strickland states that the basic philosophy of real teaching is "concerned with meeting the needs of each individual child." According to a bulletin from the Commonwealth of Massachusetts "the major purpose of elementary education is to insure opportunities for all children to develop those fundamental understandings, skills, habits, attitudes, ideals, and appreciations necessary for living in a democratic society."

It appears that educators agree concerning the imperative-

1/Lettitia Raubicheck, How to Teach Good Speech in the Elementary Schools, Noble and Noble Publisher, Inc., New York, 1937, p. 5.


ness of establishing general and specific goals. James and Patricia Fitzgerald express objectives which they judge to be worth-while: "(1) worthy home membership; (2) love of neighbor; (3) good citizenship; (4) knowledge of our cultural heritage; and (5) a wholesome philosophy of life." The Curriculum Commission of the National Council of Teachers of English have listed and elaborated upon ten major goals which they find applicable to the elementary school, high school, and college:

"1. Wholesome personal development
2. Dynamic and worth-while allegiance through heightened moral perception and a personal sense of values
3. Growing intellectual curiosity and capacity for critical thinking
4. Effective use of language in the daily affairs of life
5. Habitual and intelligent use of the mass modes of communication
6. Growing personal interests and increasingly mature standards of enjoyment
7. Effective habits of work
8. Competent use of language and reading for vocational purposes
9. Social sensitivity and effective participation in group life
10. Faith in and allegiance to the basic values of a democratic society"

Beck, Cook, and Kearney make the following statements:

"The goal (purpose) of the learner is the most important single factor in the learning situation. Not only does it determine what is learned, when it is learned, how it is learned, and within the limits of capacity, how well it is learned, but also, to a considerable degree, the permanency of the learning and the emotional (feeling)


accompaniment of the learning process.  

Since life itself is education, and the lives of individuals vary greatly from birth to death, it is only natural that the school should recognize these individual differences, also. It is one of the responsibilities of the school to discover each child's intellectual level, his aptitudes, and his weaknesses. It is natural that each person will accomplish very different things as he grows and progresses. During the many hours spent with children, a conscientious teacher, aware of each person's level, will help him to progress at his own pace, to think, read, and study within his own range of ability.

The educable mentally retarded child.-- Because life realizes such a variance of individuals, it seems wise to notice how children are different. Scheidemann terms the ones that are not normal "exceptional" and expresses the idea that they vary from the greatest number of individuals in a quantitative manner.

"They differ in degree or amount, not in quality of various traits. That is, all children have the same kinds of traits and capacities, but exceptional children are more or less richly endowed than normal children. They possess more or less memory, attention, will, muscular control, initiative, reasoning, judgment, emotional reaction, and so on."

The exceptional child whose power for receiving knowledge is below the majority of individuals is classified by some


writers as a slow learner, but by others he may be labeled as a subnormal, mentally retarded, or mentally handicapped person. One educator may designate a boy or girl as a slow learner because he is below the standard of a particular class while another teacher would call all special class children slow learners. If someone has an I.Q. of below 90 and yet is not below 79, he may just be called slow and be allowed to stay in the regular class. With an I.Q. below 79, he may be called mentally retarded; thus, it would depend upon the school authorities whether he would remain in a regular grade or be given the privilege of entering a special class where there is

"an attempt to modify the school program for these children to such an extent that they will learn to adjust to a school situation in harmony with their low intellectual abilities. It is designed to provide adequate educational facilities for mentally handicapped children during their initial school career and for those who have already experienced failure in the regular grades."

Kirk, Karner, and Kirk believe that mental retardation describes a condition. It is a general term referring to all degrees of retarded mental development. It tells us that the child is slow in developing mentally, but it does not tell us how slow." Capa and Pines describe mentally retarded children as those "whose minds never fully grow up, whose brains fail to develop properly."


To be educable, according to Barnhart, a person is "capable of being educated" and one who is educated is "characterized by or displaying qualities of culture and learning." Since mental means "of or pertaining to the mind," and retarded signifies "delayed," it seems that in considering the educable mentally retarded child one must be paying attention to a boy or girl who is slow of mind but capable of being taught.

The Commonwealth of Massachusetts Department of Education has recently issued a curriculum guide to teachers of the mentally retarded classes. According to the writers, the educable mentally retarded children are those who have "I.Q.'s ranging from 50 through 79. It is suggested that, whenever possible, pupils be placed in the following groupings:

- **Primary**
- **Intermediate**
- **Junior High**

These groupings must be elastic and dependent upon the individual's social, physical, emotional, and educational needs and development.

Recently the educational and training program has been extended to include all pupils of school age who can in any way profit from public or private instruction. The result has been the formation of trainable groups of pupils with I.Q.'s ranging from 20-49. The guide includes a separate section for this group.

Through a system of highly individualized and specialized training, the Special Class pupil, who has little or no change of success in the grades, can face life with confidence. Such training should be kept clearly in mind when constructing a Special Class curriculum for any school system. Provisions necessary to meet this type of training will vary in accordance with the specific needs and facilities of each community. The guide is designed to aid local teachers and administrators in setting up their own programs."

Philip C. Cashman, Director of the Massachusetts Division of Special Education tells us in his introduction to the Guide:

"As early as 1896, School Committees in several Massachusetts cities, of their own volition, organized and maintained Special Classes for mentally retarded children. This was done in order to provide for the needs of certain children who were not profiting by the education offered by regular grades."

Kirk, Karner, and Kirk have composed the following statements which generally characterize the educable retarded child:

1. He is able to learn second to fourth grade subject matter by the age of 16.
2. He does not begin to learn to read or understand formal arithmetic until some time between nine and 12 years of age.
3. His rate of mental development is from one-half to three-fourths the rate of an average child.
4. His progress in school is likewise about one-half to three-fourths the rate of the average child....
5. Although his vocabulary will be limited, his speech and language will be adequate in most ordinary situations.
6. In most instances he can learn to get along with people.
7. He can learn to do unskilled or semiskilled work and can usually support himself at the adult level."

So many times the special class teacher is asked the following question: "What's a special class?" A carefully

1/Ibid., p. vii.
planned answer is necessary if the teacher wants to be success-
ful in keeping her charges in rapport with other boys and
girls; a poorly given answer could make someone subject to
ridicule. If the teacher stresses the fact that a child needs
special or particular assistance in a subject, the remark is
usually accepted graciously by the listener. Such an explana-
tion given in a pleasant manner helps a baffled individual when
cruel words such as "stupid" and "dummy" have been exchanged
on the playground. It is likely that the belligerent attitude
can be softened and a happy atmosphere produced when a simple
interpretation has clarified the situation. Smith has written
that belief in the brotherhood of man and in the value of human
individuality requires of all more fortunate persons a concern
for the welfare of the mentally retarded.  

Before attempting to instruct any child it is indeed
important for a teacher to have a philosophy of teaching
clearly in mind; it is truly necessary to know the general and
specific goals which, God willing, will be attained; it is also
imperative that the teacher discover every available thread of
knowledge about each boy and girl. All the assets and debili-
ties should be unveiled if successful individual help is to be
given in the special class. "There is a very large area of
concern which embraces physical defects, deficiencies, and

2/Nile Banton Smith, "READINESS FOR READING I," Elementary
illnesses which might impair personal efficiency in many ways," writes Smith. Wallin stresses that difficulties "may seriously affect the individual's entire future life."

"Children are subject to many kinds of physical defects and anomalies and many kinds and degrees of psychological, educational, and social handicaps and maladjustments that interfere with their happy and successful adjustments to their physical environment and to the society in which they live."

The teacher must be acquainted with each individual's needs if she wants to set him off on the right track free from frustration and heartache.

A special class should make provisions for an educable mentally retarded child. Ingram suggests:

"an atmosphere where self-respect can be developed as well as habits and ideals of taking part in cooperative problems, and of winning and giving approval. Opportunity must also be provided for the recognition of individual effort and accomplishment without unfair comparisons with standards beyond the child's power of attainment."

Gruickshank states that one can plan a program adequate to a child's needs "only when the total functioning of the child is considered."


which are in any way affected by the school." When speaking of the slow learner, Sullivan admonishes:

"Let's educate him to be the kind of citizen he should be thru a good educational program. Let's help him to be well adjusted and self-sufficient, using his suffrage to help everyone in these United States."

It appears that educators are especially concerned with the emotional life of any child since a person must be emotionally stable if he is to have a satisfying school experience and a happy life. Jersild declares:

"To help a child realize himself, opportunities for learning must be provided not alone in the manual, motor, and intellectual skills but also in the sphere of feeling and emotion since a child comes into active possession of his emotional resources through a process of learning just as much as it is true in the other areas of experience."

Emotions are believed to have a tremendous effect upon the life of an individual. Concerned with the emotional climate in the schools, Wiles and Beauchamp have presented the following requirements:

1. Desirable emotional content requires school to be a place where people have fun together.
2. Desirable emotional content requires that standards be within reach of pupils.
3. Desirable emotional content requires that boys and girls feel wanted.
4. Desirable emotional content requires that the teacher be an adult friend."

"Teachers hold a key position in the environment of the growing child; and consciously or unconsciously, they wield a cumulative influence in his psychological growth." If there is exasperation or impatience showing on the part of the teacher or child, "Stop.... take a break.... change activity for a while." By his voice and manner the teacher must be a living example of what he expects from his boys and girls. Since there is a personal relationship between teacher and individuals in the class, an effective teacher must be friendly, constructive, encouraging, and supporting in his human relations; he should be interested in and enthusiastic about the things children find intriguing: ingenious and skilful in planning challenging learning experiences which will provide a sense of security, of belongingness, of adequacy in the classroom. A wise teacher knows:

"The difficulty of material presented to the children must be geared to their mental maturity. The content of material used with the children must be geared to the interests incident to their level of social maturity."

Such a teacher during each day must above all offer opportunities for each child to face success and prove himself a contribution to the society of which he is a part.


2/Louise Binder Scott and J. J. Thompson, Talking Time, Webster Publishing Company, St. Louis, 1951, p. 3.

2. Music, a Help for the Educable Mentally Retarded Child

The values of music for the educable mentally retarded.--

Music is one of the opportunities provided by the school curriculum to aid the educable mentally retarded child. "For many mentally retarded children, the music program is one to which they can contribute successfully with pleasure. All time devoted to music in the Special Class should be pleasant and enjoyable." These are statements made by committees that have been working under the leadership of Dr. Owen B. Kiernan, Commissioner of Education and Dr. Philip O. Cashman, Director of the Division of Special Education for the Commonwealth of Massachusetts.

The following aims and objectives are presented in A Curriculum Guide for Special Class Teachers:

"General Aims and Objectives,

1. To develop a sense of enjoyment of musical activities.
2. To develop simple appreciation of good music.
3. To discover and develop any aptitudes among individuals of the group.
4. To encourage opportunities to transfer to the home any musical activities learned at school.
5. To develop an awareness of the value of musical activities in good social adjustments.
6. To promote opportunities to develop interest and ability in music as a source of leisure time pleasure.
7. To provide opportunities to develop discrimination in music.

1/Owen B. Kiernan and Philip O. Cashman, op. cit., p. 75.
2/Tbid., p. 75.
Specific Aims and Objectives.
1. To establish in children a sense of rhythm and pitch.
2. To habituate the practice of singing for enjoyment by frequent periods of group singing of songs requested by class members.
3. To train each pupil to use his own voice well.
4. To familiarize children with favorite American songs.
5. To teach musical contributions of other countries.
6. To create an appreciation of various types of music—classical, semi-classical and modern.
7. To utilize music for its therapeutic value.
8. To provide for periodic amateur musical programs,
   a. Encouraging participation of all pupils in singing and dancing.
   b. Emphasizing good audience behavior.
   c. Developing increasing ability to evaluate the merits of each program.
9. To provide many first-hand experiences in listening to good music.
10. To provide for participation in local musical events.
11. To integrate music with other subject matter in the curriculum."

What do some of the educators say about music? Mursell emphasizes, "Music is not numbered among the trivial things of life. It is one of the most perfect of all expressions of what is best and purest in the human spirit." Flagg claims, "Music, the sound-daughter of Art, speaks to human beings its constant message of well-being and expressiveness." Kwalwasser believes, "Music as an art is an expression of life in its many manifestations."
Music has been used as a means of expression probably since the beginning of time. It "has grown hand in hand with the people of the world." Often called the "universal language," it has been a means of expressing joy, love, and grief.

Poets for centuries have used music for a theme. From Shakespeare's works one may read the following lines:

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted."

Congreve has written of the power of music:

"Music hath charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
I've read that things inanimate have moved;
And as with living souls have been inform'd
By magic numbers and persuasive sound."

The Psalms of David have been sung for centuries in prayer and praise to Jehovah. In The Holy Bible may be read one hundred and fifty of such songs. The words from the last psalm follow:

"Praise ye the Lord.
Praise God in his sanctuary;
praise him in the firmament of his power.
Praise him for his mighty acts;
praise him according to his excellent greatness.

2/Adam Woolever, Encyclopaedia of Quotations, David McKay, Publisher, Philadelphia, 1893, p. 291.
Praise him with the sound of the trumpet;
praise him with the psaltery and harp.
Praise him with the timbrel and dance;
praise him with stringed instruments and organs.
Praise him upon the loud cymbals;
praise him upon the high sounding cymbals.
Let everything that hath breath praise the Lord.
Praise ye the Lord."

"Why music for your children? Because they can find
great enjoyment in it, and because it is worth enjoying," 1/ writes Nurcell, who later adds, "Beauty is the new thing, the
refreshing thing, that children find in music." 2/ Nine benefits
that children can get from music are listed:

1. Through music children can discover possibilities
   for noble and rewarding enjoyment.
2. Through music children can experience the refreshing
   and renewing magic of beauty.
3. Through music children can be helped toward a better
   personal and emotional adjustment.
4. Through music children can have the stimulating and
   reassuring experience of significant success.
5. Through music children can be helped to achieve a
   happy and rewarding group spirit and feeling.
6. Through music the group morale of all the children
   in the school can be enhanced.
7. Through music children can discover rewarding inter-
   ests and occupations in their out-of-school living.
8. Through music children can grow towards interests and
   occupations that will be rewarding in later life.
9. Through music children's cultural horizons can be
   broadened by means of exceedingly, convincing and
   concrete experiences." 3/

Grant summarizes the constant objective of all music teaching
in the words "development of a love for great music." 4/

1/James E. Nurcell, Music and the Classroom Teacher, Silver
2/Ibid., p. 12.
3/Ibid., p. 42.
4/Parks Grant, Music for Elementary Teachers, Appleton-Century-
He emphasizes his belief that:

"the purpose of education is to think, not merely give the right answer; to use the brain and do things himself rather than merely develop the memory and train him to obey directions, although of course memorizing and obedience are both absolutely indispensable to education as a means to an end."

If one of the aims of school music is to develop enjoyment on the part of an individual, it would be wise for a teacher to consider the words of Landeck:

"Too often in our society, children's natural love of music is stifled by overrefinement. Teachers and well-meaning families want young people, in performance or knowledge, to achieve results that are governed by professional standards. Since this is obviously impossible, a child must either rebel or become so intimidated that he loses confidence in his ability to make music and even underestimates his capacity for enjoying it."

A teacher must be careful not to work for perfection at the expense of pleasure. "Children learn and are happy when they are engaging in creative activity appropriate to their ability and particular temperament," warns Strang. Musical experiences can be happy experiences if the teacher herself has an interest in music. Singing, listening, responding rhythmically, creating, playing instruments—all will be fun if they are adapted to the individuals; then, they will contribute to musical development.

1/Ibid., p. 13.


Listening, a part of the music curriculum. — "There's music in the air." These words have been sung and spoken many times. Is it possible that from the time baby's ears start functioning he can hear music of one kind or another: Lullabies from Daddy's and Mother's lips, songs of the birds, tunes by means of the radio, phonograph, and television may provide early listening experiences. The telephone, the doorbell, the milkman with his bottles, and the postman with his whistle furnish a background of musical sounds for a youngster. 1/

"The newborn's reactions to sound are less clearly indicated than are his responses to light. He may hear without giving any indication to the ordinary observer that he has heard. On the other hand, he may be responding to the vibration that accompanies a clang or a song rather than to the sound itself. Or, he may make no observable response to a sound because he is used to it, just as adults become accustomed to street noises and train whistles in their environment. After the first shock of the birth experience is over and after the middle ear is free from the fluid which has filled the bag in which the baby has been enclosed previous to birth, the infant probably hears many sounds though he does not know their meaning. He may show that he has heard the sound by a change in movement or by a change in respiration. He may respond to certain sounds and not to others." 2/

Listening experiences can be enjoyable and fruitful. The opportunities may be organised by the teacher in such a way that numerous values will come from the activities. It is hoped that the children will be refreshed and enriched for having listened. Mursell furnishes advice concerning listening to teachers of music. "Do everything you can" to help your

1/Ibid., pp. 18-19.

2/Music and the Classroom Teacher, op. cit., p. 145.
children discover listening itself." Then, "you will wish to help your children to discover what to listen to." Next, "you will wish to help your children to discover what to listen for."

Dykema and Gundiff express themselves concerning listening:

"We talk about an ear for music, but perhaps it would be better if we spoke of a mind, a spirit, a soul for music, because all of these are involved in that appreciation which we can acquire by study, thought, and careful listening. This richer appreciation is a composite power which arises from responding to music physically, intellectually, emotionally, and esthetically."

The same authors summarize their notes about listening as a musical experience with the following words:

"Each type of response—physical, intellectual, and emotional (including the aesthetic)—is natural and valuable; each type can be developed to give greater satisfaction than is usual with most of us; and each is needed, in varying proportions, for the richest pleasure. Our natural inclinations are not always the ones that have the greatest possibilities of development. If we let them crowd out all other approaches and cause us to neglect some important types of music, we limit the pleasure we can find in listening to music. We should at least examine all well-established types of music so that we shall not neglect those which may be desirable for us to cultivate."

It seems that the music which is recommended for the elementary grades would be worthwhile for the educable mentally retarded if it has the following characteristics which are listed in the School Music Handbook:

1/Ibid., p. 155.
2/Ibid., p. 163.
"Clean-cut phrases of beautiful melody.
Definite pulse groupings which will serve as stimulus to various activities.
In a few compositions, a descriptive style in which a story may be easily traced.
Beautiful tone-color clearly indicated through the use of only a few instruments, such as violin, cello, clarinet, trumpet, horn, and bells.
Familiar songs which the children may sing with phonograph accompaniment.
Selections short enough not to tax the child's power of attention overmuch, but not by any means confined to babyish music, and under no condition inferior music.

The following results in the child's growth may be expected:

Increased pleasure in physical response.
Increased pleasure in quiet listening to music well performed.
Sensing the moods of music.
Increasing pleasure in singing with accompaniments.
Increased pleasure in the beauty of certain instruments for certain uses in music.
Growth in imagination as set up by the music heard.
Added ability in remembering tunes heard as themes, and eventually appreciating the devices of composition, and the charm of balance and form.
Growth in general musical knowledge.

The teacher's part in appreciation work in the lower grades may be summarised thus:

To show personal pleasure in the music, and to know it thoroughly.
To use originality in helping the children to catch the meaning of the music in both physical response and in quiet listening.
To allow face and body to express appreciation of the music.
To be ready with illustrations in both story and art.
To refrain from talking too much.
To refrain from imposing ideas on the children.
To provide a thread of connection between the different selections used.
To keep a good phonograph in proper order and to be constantly searching for good records. These may belong to the school, the teacher, or various homes."

Ibid., pp. 156-167.
What takes place consciously or unconsciously in the mind and body of the listener? The answer according to Kwalwasser is the following:

"To begin with the hearing of music is accompanied by very definite and easily measurable physiological changes of which the most important follow: (1) Music influences the rate of blood circulation in the body. (2) Music influences the blood distribution in the body. (3) The respiration rate is changed somewhat as is the circulation rate, but not necessarily to the same extent or in the same direction. (4) Experiments show that more carbon dioxide is eliminated from the lungs and more oxygen consumed, which means that bodily metabolism is increased when music is heard. As a result of these physiological changes, we find that music increases the duration of sustained effort and the power to renew work."

Concerning the therapeutic value of music Podolsky writes:

"The first use of music as a regular therapeutic modality is attributed to Zeno of Chalcedon, Sarpedon and Arion, ancient Greeks with modern ideas, who used harp music to curb the wild outburst of the violently mentally disturbed."

He tells how music "is capable of changing mood; it overcomes depressed feelings and calms over-active patients. It can change a dissatisfied and destructive mood to a satisfied and constructive one." Kwalwasser says, "Music acts not only as a stimulant, but as a sedative as well."

Mechanical devices such as the phonograph, the radio, and the television have certainly contributed to the listening adventures. Now, in many schools the music period is not just

1/Jacob Kwalwasser, op. cit., p. 122.
4/Jacob Kwalwasser, op. cit., p. 124.
a singing period but one in which there are many musical experiences. Children have been given opportunities to hear music that could not possibly have reached them without the audio aids. Even their own voices sing back to them as the tape recorder is used. In churches, at community affairs, in the homes, as well as in the schools educable mentally retarded children are listening to music.

Singing, a functional part of the music program.--- It may certainly be assumed that the educable mentally retarded child can enjoy singing. Although the sounds that come out of the mouths may not be the sweetest, all children should be given opportunities to sing. The teacher of the group should be aware of the interests of the children and choose songs that will be appealing to all. This means that the text should never be too difficult for the potentialities of the boys and girls. The words may be selected in correlation with other subjects. Singing can be enjoyable!

The Pollocks tell us that the children in their school

"love to sing---anything including folk songs, cowboy laments, Gilbert and Sullivan, hymns, popular songs,---provided that the tune is not sung perfectly, or that the tempo is a bit off, or the pianissimo and forte effects ignored. They sing for the sheer fun of it."

The process of producing sound is described by Meredith, who writes:

"The larynx is the organ in which sound is produced. The larynx is a box-like structure at the top of the trachea and continuous with it to the throat. It is composed largely of cartilages which are moved by various muscles of the neck. Stretching across the larynx are two folds of tissue called the vocal cords. They are capable of being contracted or relaxed, so as to make them more or less tense. When tense they approach each other more closely, and narrow the opening through the larynx. Some of the muscles in the neck are responsible for this tightening of the vocal cords. Across the top of the larynx is located the epiglottis which is attached to the base of the tongue. It is so arranged as to cover the larynx when food is passing down, so that food goes not into it but into the esophagus.

If air passes through the larynx when the vocal cords are relaxed no sound is heard except that of the breath. In order to make the more or less musical sounds of speech and singing, the vocal cords must be rendered tense. This is done by contracting the muscles to which they are connected by means of intervening cartilages. The sounds that issue through the larynx in phonation are produced by the breath which causes the vocal cords to vibrate, as the string of a musical instrument vibrates when acted upon by mechanical force. In the piano the strings are hit by hammers. In the violin they are drawn on by a bow. In the voice the breath is the motive power that sets them vibrating. The cords may be drawn more or less tight as a high or low pitch is desired."

To avoid defective speech Strickland stresses coordination of the three followed groups of muscles involved in human speech: "the muscles of respiration, which produces the necessary air-flow and pressure, the muscles which control the vocal cords to produce sound, and the muscles of the tongue, jaws, and lips which shape the sound." Grant believes, "Singing, which is the backbone of school music, usually

2/Ruth G. Strickland, op. cit., p. 49.
3/Furka Grant, op. cit., p. 9.
improves the speaking voice and promotes good vocal control."

There is a relationship between singing and listening since many songs that the children sing have been previously heard; this is especially true with slow learners because most of the singing may be done by rote, especially in the primary and intermediate classes. Babies imitate many musical sounds which they have heard. Children at play hum and sing tunes which they have learned from listening. When bouncing balls, jumping ropes, or playing other games, youngsters sing verses or speak in a singing manner. Even in arithmetic, when counting by 5's, children seem to make a tune with a "Forty-five, fif-ty" in a sol, sol, la, sol, re tune. "Singing is just as natural to children as talking."¹

Children can be encouraged to sing. When boys and girls are taking part in outside activities such as Scouts, 4-H Clubs, church organizations, and Y.M.C.A. activities, many opportunities arise. What is more enjoyable than singing while hiking along with a group or singing when riding with a bus full of happy boys and girls? What is more impressive than singing around the campfire at a summer camp or singing when worshiping God in a church?

It seems that a child's life should be enriched by singing. Thorn elaborates upon the five following benefits derived from music: "Singing is pleasurable and promotes health..."²

¹/Music and the Classroom Teacher, op. cit., p. 172.
²/Alice C. Thorn, Music for Young Children, Charles Scribner's Sons, Boston, 1929, pp. 7-8.
singing has a social value....; singing is a medium for self-expression; children acquire a song repertoire....; children develop skill in singing."

When encouraging a child to express himself by singing, a teacher is helping to fulfill the major aims of the school music as listed by Grant:

"1. To develop and deepen the emotions and to awaken a sense of beauty....
2. To provide a means of recreation in future life....
3. To develop the sense of judgment and consciousness of what is good....
4. To develop the sense of hearing....
5. To develop the voice....
6. To develop muscular coordination....
7. To fill the child's present needs....
8. To develop the imagination...."'

Why is there sometimes a person who will not sing with a group? Is it possible that that person at some time has been ridiculed by parents, friends, or a classmate? Maybe just a little laugh or a remark about John's singing has put John into his shell when singing was concerned. Therefore, it is so very necessary that no teasing be carried on, no mean words be spoken about a singer or his voice.

Concerned with getting children to sing, Mursell sums up his ideas with this thought:

"Everything turns on the creation of....singing situations, that is to say which favor free, enjoyable, natural, musically expressive song. The finest type of congregational singing (which does not occur any too often nowadays) is an admirable illustration of what I mean by this phrase. There is momentum and incitement. No one

1/Parks Grant, op. cit., pp. 7-9.
2/Music and the Classroom Teacher, op. cit., pp. 183-184.
is concerned about voice production, or vocal quality, or
tonal patterns, or even about carrying the tune with
anxious perfection. No one is trying to learn the funda-
mentals of music. There is not the slightest thought of
public display. Everything centers upon the meaning of
the words, the appeal of the music, the great and ful-
filling sense of togetherness. This singing is done for
the inspiration of man and the glory of God. I have, of
course, used congregational singing only as one illustra-
tion of my meaning, and the singing situations which you
create in your classroom will obviously not be identical
with it in detail. Indeed, details can vary extensively
and flexibly, and ought to do so. But these situations
will always be identical in purpose, in intention, in the
conditions that are essential. They will be situations
designed above everything else to establish and arouse in
your children the will to sing."

For many years the writer at various times has been
approached by teachers who said that they could not sing.
"Will you sing this tune for me?" or "Will you play this song?"
or "How does this go?" are all samples of questions asked by
teachers hired to teach music as part of the school curriculum.
The writer has even taken over another music class because the
teacher "just couldn't teach music." A teacher with such ina-
bility or insecurity should perhaps take advantage of singing
records.

Mursell gives advice to those who use records for singing
situations:

"(a) always choose songs primarily on the basis of
their expressive significance and aesthetic appeal.... ;
(b) choose recordings in which the presentation is direct,
simple, imaginative, and inviting; (c) pay attention to
the pitch range, the upper limit of which should corres-
pond approximately to that of the treble staff.... ; (d)
beware of songs which involve too much intricacy in the
melodic line."

1/ Ibid., pp. 120-121.
Singing, which is a means of expression, may be used as a part of the music curriculum for the primary, intermediate, and junior-high educable mentally retarded groups. It provides an experience "that should be carried over into home and community life." Whether singing is an activity which accompanies finger play, toy orchestra, folk dance, game, or one which is just used for fun, it must be a part of a learning situation "that gives it meaning and relates it to a present need."

Although it is not always recognized as an activity related to speaking, singing "may provide opportunities for emphasis upon good articulation, clear tone, and accurate pronunciation. Group singing brings out volume since the inhibitions sometimes caused by singing alone vanish when everyone shares in the song."

Since emotional disturbances "may be the cause of speech difficulties," the singing may be protecting the speech of an individual by acting as "an emotional stabilizer, at the same time offering great possibilities for enriching the lives of the pupils," as Martens claims interest and ability in the

2/Christine P. Ingram, op. cit., p. 69.
arts can do. "Most mentally retarded children enjoy singing, even though with some it may be limited to humming a tune. Their ability in this field usually excels their academic accomplishments," writes Martens.

Therefore, whether the special children sing in their own rooms or go to music classes with normal children (as the junior high group does in Gloucester), it is very important that everyone who wants to sing be given the opportunity to sing. It seems only natural that a child is going to learn to sing, he should have the chance to try singing. "Let all children sing or attempt to sing all of the time." 2/

Educable mentally retarded children during their school years go through the adolescent period just as do normal boys and girls. Should they be allowed to sing during this changing period? Although the changes in girls' voices are not pronounced, boys' voices often become hoarse and unpredictable; the voices of girls and boys should be protected from strain, but they should not be stopped. The writer has always believed that boys should keep singing during these years and has always encouraged them to do so. There are, however, junior high music teachers who insist that boys become listeners at such a time.

It is important to note how other music educators feel about the changing voice:


2/Jacob Kwalwasser, op. cit., p. 55.
"School music instructors who have worked with the voices of adolescent boys and who have watched them over a period of years—often extending from grade school days into young manhood—are almost unanimous in stating that it is desirable for boys to sing during the period of changing. They believe that just as the boy continues to speak, he should continue to sing—always in the manner that is simplest and least embarrassing. Troubles arise almost always from failing to follow the natural tendencies of the voice. The most pronounced "breaks" in voices usually come when the singers or those who direct them endeavor to retain the high voice of the child when nature desires to develop the lower voice of the youth on his way to the full voice of the adult. When right procedures are used, singing during the period of mutation is not only harmless but usually is distinctly helpful."

The teacher should be careful when choosing materials.

Dykema and Cundiff give the following advice:

"When no curriculum is available, the special-class teacher may set up such specific attainments for the children in her group. She must consider first the chronological ages, mental abilities, and physical and social development of the children. Information on these factors will indicate generally their present learning ability, their rate of growth, and their social interests. Next, she will consider their environments, their health, social, and personal needs, and their present abilities in the tool subjects and handskills. She may then choose the general statement for the specific attainments that would seem to have most value for her pupils."

When speaking of materials for any music class, Marsell suggests, "Good textbooks will offer you much good music and also many good ideas. The best of them should be supplemented."

Grant places school songs in groups: "(1) folk-songs; (2) home and community songs; (3) art music; and (4) children's materials.

1/Peter W. Dykema and Hannah M. Cundiff, op. cit., p. 409.
2/Christine P. Ingram, op. cit., p. 164.
3/Music and the Classroom Teacher, op. cit., p. 96.
4/Parks Grant, op. cit., p. 194.
songs." He believes that "songs should be selected according to the interests of the class, not according to the teacher's interests, or according to the order in which the book prints them."  

Months, holidays, religion, family, friends, nature, community helpers, foods, clothings, seasons, transportation, and all the many other subjects concerned with living in this America should help the pupils and the teacher decide what songs they want to sing and what moods they are seeking. Then a worthwhile repertory list can be established. This is so much better, especially in a class for retarded children, than having a music supervisor choose the songs in advance for the group. Who knows better than the class and the teacher what songs will fit the occasion? From the community song books and the school song books a selection can be made to fit the needs of the children. In the new Curriculum Guide for Special Class Teachers is a list of music books from which appropriate selections can be made.

Kwalwasser is of the opinion that more girls in a music class make an improvement in the quality of the music sung. Therefore, "our materials and procedures must be brought into closer kinship with the boy's spiritual and physical life, and must be adapted more to his needs." Songs of interest to boys and girls must be chosen!

1/Ibid., p. 190.

2/Jacob Kwalwasser, op. cit., p. 44.
Especially in special classes an accompaniment is important. Since the songs are usually done by rote and in unison, piano, autoharp, record, guitar, accordion, ukulele, rhythm instruments, or tonettes may encourage the children to sing more and better, as long as the accompaniment is played well. "A beautifully played piano accompaniment adds greatly to the beauty of any song."

When teaching any group, a teacher should go from the known to the unknown because in everything we do, we learn from something we know (the familiar) to something new (the unfamiliar). It is extremely important that anything that will cause frustration be avoided if children are to enjoy singing and benefit from the experience. Therefore, it seems wise to review songs already learned during the singing period, preferably at the beginning and end. Children like to sing something new, but they also enjoy singing familiar songs just as they take pleasure in hearing an old story or playing with a favorite toy. A singing game is always fun because every child likes play.

If it may be assumed that the rote method is used more often than the note-reading method in teaching mentally retarded children, it should be worthwhile looking at the following suggestions which are given for teaching a song by rote:

1. Arouse the children's interest in the song....
2. Sing the song as a whole as artistically as possible,

1/Peter V. Dykema and Hannah M. Cundiff, op. cit., p. 14.
2/Farks Grant, op. cit., p. 22.
usually without accompaniment until the children have learned the first stanza.

3. It is a good thing for the teacher to sing the song three or four times for the children to listen, except in the case of very short melodies. Children may sometimes hum, keep time, watch how high the song goes, outline phrases in the air, or repeat silently the words as they are sung.

4. The teacher sings; the children, unassisted, try to repeat, keep the feeling for phrase structure as strong as possible.

5. Combine the sections of the song."

Concerning rote-singing Grant writes: "Many teachers feel that rote-teaching should never be abandoned even in junior high or high school."¹

"Singing is the most elementary form of music. It has afforded mankind a satisfying means of expression since time began and will undoubtedly continue to do so until the end of time."² Let it be a big part of the life of the educable mentally retarded child.

Creative activity, an expression related to music.— Since "creative education aims to simplify and accelerate desirable adjustments,"³ creative activities as part of the music program are important to the children classified as educable mentally retarded. A teacher should be aware of the "problems"⁴ of the mentally retarded children in the special class and be ready to provide time and space for activities which may arise in rela-

¹Ibid., p. 32.
²Beatrice Landeck, op. cit., p. 12.
³Peter V. Dykema and Hannah H. Gudnall, op. cit., p. 54.
⁴J. E. Wallace Wallin, op. cit., p. 1.
tion to listening, singing, originating, dancing, or playing.

The term creative should be defined. "In general, it means producing something that did not exist before, in contrast to repeating or duplicating what already exists." 1/ If a child is experiencing music by listening, he "should be allowed to make his own interpretations, get his own meanings, and when he wishes, share them with the group." 2/ When expressing himself creatively by song or dance, a child imagines, then expresses with his whole body what he feels as a result of a particular need.

"Music education should be characterized by expression and not repression," 3/ writes Kwalwasser. Creative expression in music is a "personal musical initiative—the complete whole-hearted identification of one's whole self with a musical activity, so that we ourselves can feel and others can recognize it as conveying our own individual insights, purposes, and attitudes." 4/ Thorn tells us that music education should be a developmental process which the child learns by thinking and doing for himself. 2/ A child getting help from other sources

1/Peter V. Dykema and Hannah M. Cundiff, op. cit., p. 54.
3/Jacob Kwalwasser, op. cit., p. 58.
5/Alice C. Thorn, op. cit., p. 81.
"must decide what help to use." 1 Holmes warns teachers to "let the children initiate the steps in the development of dramatization projects." 2 Brogan and Fox write that insistence on adult standards can stifle creative living. 3 Gregory believes that since the arts are creative "they cannot be forced into use." 4

A wise, perceptive, and democratic teacher who directs her attention "toward helping children to meet their own needs" 5 will force nothing but will provide many different opportunities for creative responses from enthusiasms of the moment. Each act of self-expression is "a realization or projection of something that comes from within." 6 It is an authentic outcome of a personal experience. Each child should enjoy himself if he is creating.

Concerning creative activity in the field of music the writers of a curriculum for elementary education in Massachusetts have written:

1/Peter W. Dykema and Hannah M. Gundiff, op. cit., p. 65.
2/Mossie D. Holmes, Handbook of Suggestions and Course of Study for Subnormal Children, National Publishing Society, Mountain Lake Park, Maryland, 1926, p. 11.
6/Music in the Classroom, op. cit., p. 240.
"Creative activity is the recombining of images and tonal ideas into forms that seem new for the child who makes them. All musical experiences may be creative either in interpretative sense or through original expression. It is a means of self-realization based on feeling. Experience must be coupled with growing mastery of means and of material, thereby resulting in growth of educational value. A creative attitude can be developed."

Responding rhythmically, a wholesome expression to music... Music and physical education go hand in hand to cultivate skill and pleasure in expressive bodily movement for the educable mentally retarded. By means of rhythmic activities the physical, moral, social, and mental health of an individual can be improved; normal social attitudes can be developed. Children will receive benefits of wholesome exercise in a manner that gives them great pleasure.

The specific aims of the physical education program for the educable mentally retarded in the state of Massachusetts are the following ones:

1. To increase vigor.
2. To improve posture.
3. To develop strength and lung capacity.
4. To develop coordination, attention, concentration.
5. To develop pride in successful accomplishment.
6. To develop standards of sportsman like conduct.
7. To suggest activities for use in leisure time.
8. To decrease emotional tensions."

Many of these goals can be achieved with the help of music.

"Rhythmic Activities are those activities in which the

1/John J. Desmond, Jr. and others, op. cit., p. 423.
child responds physically, mentally, and emotionally to music or rhythm." These experiences are valuable to all children whether they are normal or exceptional since "activity is a deep necessity for children. Play is essential to their complete being."  

"All types of rhythm have an important place in the life of retarded children, since it affords a means of releasing activities which have been prevented by faulty coordination. It is always wise to begin with the child's own natural degree of rhythm and to develop from that point by fitting the music to the child's activity."

"From the beginning of time, the human being has had need of a means of expressing himself through some type of rhythmical activity," writes Randall. Rhythm is a natural expression. "Every individual has a sense of rhythm, just as everyone has a sense of taste and smell. The teacher of rhythms must offer activities to the child that will help the child develop his sense of rhythm to the very best that he can."

It may be assumed that the following objectives given for all boys and girls may be used for educable mentally retarded children:


"1. To develop enjoyment in participation in rhythmic activities.
2. To develop rhythmic accuracy (sense of rhythm).
3. To develop rhythmic coordination (balance, control, and poise).
4. To develop those skills in rhythmic movement sufficient to provide for present enjoyment and to meet possible future needs, as the ability to walk, run, skip, slide, jump, or hop to music, with variations and combinations.
5. To develop the ability to express through rhythmic movement the individual's conception of simple and familiar objects or living things.
6. To develop the ability to create rhythmic movements and patterns.
7. To develop the ability to respond in movement to the phrasing of music.
8. To develop an attitude favorable to wholesome boy and girl relationships.
9. To acquire an understanding of the social responsibilities involved in rhythmic activities, as those of the group to include the individual.
10. To acquire an understanding of acceptable courtesies in dancing situations.
11. To develop the ability to apply fundamental rhythmic skills and social understandings in such organized group rhythmic activities as folk dances, singing games, or dramatized rhythms.
12. To acquire an appreciation for the contributions and characteristics of other peoples as they are reflected in certain dances."

Included in the program of rhythmic activity are the following types:

"1. Fundamental rhythms....
2. Rhythmic interpretations....
3. Dramatized rhythms....
4. Folk dances and singing games...."

The general teaching suggestions for the teaching of rhythmic activities follow:

1/2 Benton Salt and others, op. cit., pp. 188-189.
2/Ibid., p. 189.
1. Develop the sense of rhythm...
2. Conduct rhythmic activities as informally as possible by avoiding artificial devices for partner selection or floor spacings and set formations, except as demanded by folk dances.
3. Use as many opportunities as possible within the class period for having the children move to music.
4. Select music characteristic of the activity.
5. Approach each activity so that the child has a clear conception of the idea he is expected to express in movement before he tries it.
6. Allow the children to listen to the music while they think about the idea to be enacted before they try performing the activity.
7. Analyze and discuss with the children the characteristics of the music and the qualities of good movement as related to their various rhythmic activities, so that they develop their own standards.
8. The clapping of accents and phrases in an aid to children in learning to sense rhythm.
9. Use student demonstrations as much as possible in preference to teacher demonstrations.
10. Provide variety in the types of rhythmic activity used within each class period.
11. Encourage originality and creativeness in all activities. Avoid any pure imitation of the teacher.
12. Expect boy and girl relationships to be natural and wholesome.
13. Be thoughtful in planning the correlation or integration of rhythmic activities with classroom activities. Use as many good opportunities as present themselves (and there are many) for logical correlation, but avoid attempting to integrate or correlate where the relationship is not clear cut or truly functional.
14. Be sure the children enjoy rhythmic activities to as great an extent as possible. It is more important that boys and girls develop a continuing interest and liking for dancing than that they become technically skillful in performing steps they dislike doing.

Rhythm "is a living part of the whole which constitutes music." It must be taught as a "moving, onward flow." It is

2/Music in American Schools, op. cit., p. 203.
3/Ibid., p. 205.
"organized flow with shape, form, and definition." 1/ Musical rhythm has an underlying beat for its "underlying organizing influence." 2/ The rhythmic organization involves "nothing less than the entire structure of durations and stresses created by the musical complex." 3/ The "demand of the rhythm determines how music ought to be performed and ought to sound." 4/

There is rhythm in and around the educable mentally retarded child. There is rhythm in the beat of the pulse and the tick of the clock. There is rhythm in his respiration and in his walk. Whether he is singing with the class or playing in the rhythm band or responding creatively to a record, he may be displaying rhythm. As the child hears and feels the rhythm, his whole body may respond in a rhythmic activity thus contributing to his well-being.

"Playing an instrument, a chance to create or re-create," 5/ state Dykema and Cundiff. Whether a child chooses one made of wood, metal, or plastic he may find enjoyment by creating or re-creating music.

An educable mentally retarded child if guided properly may find an instrument which will give him joy and the feeling of accomplishment. Since there are so many instruments from which to choose, it is possible for a child to choose one suited to

1/Ibid., p. 205.
2/Ibid., p. 207.
3/Ibid., p. 207.
5/Peter W. Dykema and Hannah M. Cundiff, op. cit., p. 41.
his capacity.

In early childhood a boy or girl may show signs of wanting to play an instrument. As a baby he shakes a rattle, perhaps in time with music which he hears played on the piano or over the radio. He may sway his body or clap his hands to show the feeling that he would like to do something with the music. Then he fingers the piano, strikes a toy xylophone, or bangs a drum. He experiments and discovers that he can make pretty sounds with an elastic band stretched over a box; he taps on his glass or blows on a bottle.

As the child hears and sees instrumentalists, he may express a desire to play, too. Of course, it is an expensive experiment for a parent if his boy or girl wants first to try a trumpet, then a saxophone. Through the cooperative efforts of salesmen and teachers a satisfactory plan may be adopted whereby a child will make a choice with happiness the result.

Although some children may desire store instruments, other girls and boys may prefer ones which they have constructed. From pieces of wood, paper, leather, plastic, rubber, metal, and string usable instruments appear. Working with parts of old boxes, cans, cartons, baskets, and other discarded articles, children have fun while creating.

Many children can benefit from participating in a rhythm band or toy orchestra. By taking part in a purposeful activity they learn by doing; they appreciate by participating. Here, children realize the need of cooperating, of working together.
If properly motivated, they will gain much joy and develop socially.

One of the greatest memories the writer has is one concerned with her first children's orchestra formed more than twenty years ago. It is mentioned here because several of the children in the group were mentally retarded and would have been in a special class if the town had allowed one. What fun to be part of a group presenting an assembly program, performing at a P. T. A. meeting, or contributing to the graduation exercises! What a satisfaction to be working along with others in teamwork! What a joy to be making music!

**Music, a must for the educable mentally retarded.**—Since it seems to be the opinion of many educators that the educable mentally retarded children need music, it certainly must be the responsibility of the school personnel to furnish musical activities suitable to the needs and potentialities of all children. If there is talent, it should be encouraged. If there is no talent, activities in the form of listening, singing, creating, acting rhythmically, or playing may help each child to grow spiritually, socially, emotionally, mentally, and physically so that he will contribute to the society of which he is a part.

Since the following statements have been written concerning all elementary school children, it certainly may be applied to the educable mentally retarded:
"All music activities are planned to aid pupils to develop esthetic taste and discrimination in music. The groundwork for this appreciation is based on the everyday music activities which the child experiences in school, in the home, and in the community."

The writers of the elementary curriculum in Massachusetts believe that the ultimate aim of music instruction is "to cause children to know, to love, and to understand music in as many forms as possible, and thus to bring added joy into their lives and added culture and refinement in their nature."

Crossley believes, "Music is definitely gaining in importance in the public school curriculum. May this be true in the classes for the mentally retarded! May the music in the schools of America help to develop happy and wholesome Americans!"

Luther Burbank has written, "Music is fundamental—one of the great sources of life, strength, and happiness." For the educable mentally retarded? For everyone!

2/ John J. Desmond, Jr., and others, op. cit., p. 422.
4/ Luther Burbank, Source unknown.
Plate 1. Listening for Relaxation
CHAPTER III
SUGGESTED ACTIVITIES

1. Listing the Activities

Reasons for the activities.-- In the following pages the writer, considering the review of the literature made in the previous chapter, will suggest musical activities that may prove valuable to educable mentally retarded children. Before using any of the activities, however, a teacher must know the group, consider carefully the outcomes to be accomplished, plan thoroughly the material to be used, and show enthusiasm over the work to be undertaken. Then, the musical experience with the educable mentally retarded children should be successful.

By means of listening, singing, creating, responding rhythmically, and playing an instrument children may find enjoyment, relaxation, appreciation, and discrimination; thus, they will develop spiritually, mentally, emotionally, and physically.

Activities suggested for the educable mentally retarded by the Commonwealth of Massachusetts Department of Special Education.--

1/

"For All Groups"
1. Group singing of hymns and patriotic songs in opening exercises.
2. Expressing emotions through rhythm.

1/Owen B. Kiernan and Philip G. Cashman, op. cit., pp. 75-76.
Plate 2. Listening to an Instrumental Class
Plate 3. Enjoying a Record Played by Danny Before School
3. Listening to selected records.
   a. for appreciation.
   b. for calming influence.
   c. for enjoyment.
4. Participation in musical programs during assembly exercises.
5. Folk dancing and square dancing.

Primary Group
1. Rhythmic activities — clapping, marching.
2. Rhythms band exercises.
4. Practice in recognition of selections played in part.
   a. for title.
   b. for completion.
5. Exercises to develop loud, soft, high, low tones.
6. Imitative exercises to develop attention to musical sounds.

Intermediate
1. Learning favorite American songs.
2. Daily group singing of songs requested by class.
3. Frequent periods of listening attentively to selections of vocal and instrumental music.
4. Learning native songs of foreign countries from which ancestors have come.
5. Singing in large and small groups, quartets, solos.
7. Discussions of musical programs heard on radio or television.
8. Recognizing various types of music—classical, semi-classical and modern.
9. Use of records brought from home by the children.
10. Visits to library for experiences in selecting and borrowing records.
11. Selecting and purchasing records for the school collection.
12. Making use of local programs offering entertainment in music.

Junior High Group
1. Reading background stories of famous composers.
2. Learning to recognize important contributions to music.
3. Recognizing various instruments used in an orchestra.
4. Learning the names of instruments used in bands and orchestras.
5. Participating in musical programs of the school.
Plate 4. Listening to a Violin
Plate 5. Listening to Some Violinists from Other Grades
6. Developing a unit for an assembly program—e.g., The Songs of Stephen Foster.
7. Discussing various radio and television orchestras.
8. Evaluating sources of local musical entertainment.
9. Attending concerts and folk festivals.
10. Participating in school orchestra or band for those who show aptitude.

Musical activities for the listener.

I. Experiences in the School
   A. Teacher singing
   B. Teacher playing
   C. Children singing
   D. Children playing
   E. Musical guests
   F. Phonograph and records
   G. Radio program
   H. Television program
   I. Movies
   J. Tape recorder
   K. Music box

II. Reasons for Listening
    A. Enjoyment
    B. Appreciation
    C. Relaxation
    D. Games
    E. Rote singing
    F. Creativity
    G. Rhythmic expression
    H. Therapy
    I. Imitation

III. Listening Experiences Outside of School Hours
     A. Home
        1. Members of family singing
        2. Members of family playing instruments
        3. Radio
        4. Television
        5. Phonograph
     B. Church
        1. Organ
        2. Bells
        3. Choir
        4. Congregation
        5. Soloists
     C. High School
        1. Organ
        2. Band
Plate 6. Listening to a Sixth Grade Boy Play His Clarinet
Plate 7. Listening Necessary for Musical Chairs
Plate 3. Painting While Listening
3. Orchestra
4. Glee Clubs
5. Operettas
6. Graduation chorus
7. Soloist--vocal, instrumental
8. Small group of singers or instrumentalists

D. Other schools
E. Radio station
F. Television studio
G. Street
   1. Parades
   2. Radios
   3. Hurdy-gurdy
H. Library for records
I. Music store
J. Museum
K. Country for nature walks--birds
L. Stores--clocks, bells
M. Club meetings
N. Camps
O. Halls--dances
P. Theatres and concert halls
   1. Movie
   2. Symphony
   3. Concert
   4. Operetta
   5. Opera
   6. Recital
   7. Chamber music
   8. Band
   9. Musical comedy
  10. Talent show

Musical activities for the one who enjoys singing:

I. School
   A. Materials
      1. Pitch pipe
      2. Piano
      3. Autoharp
      4. Metronome
      5. Phonograph and records
      6. Books
      7. Pictures
      8. Song sheets
      9. Chalkboard, staff liner, and pointer
     10. Harmonium
     11. Flash cards and charts
   B. Kinds of experiences
      1. Group
      2. Solo
Plate 9. Cooperation When Singing
Plate 10. Singing a Lullaby
3. Part
4. Dialogue
5. Mimic
6. Character
7. Composer of tunes
8. Composer of new verses to familiar tunes

C. Types of songs
1. Class songs
2. Folk songs
3. Hymns
4. Patriotic songs
5. Songs from other lands
6. Nonsense songs
7. Songs for finger plays
8. Folk dances
9. Square dances
10. Games

II. Outside the School
A. Home
1. Lullabies
2. Popular songs
3. Classical songs
4. Hymns

B. Church
1. Hymns
2. Selections for solos
3. Choir anthems

C. Community affairs
1. Club music
2. Selections for entertainments
3. Fun songs on outings and parties
4. Carols at Christmas
5. Folk dances
6. Square dances
7. Singing games

Musical activities for the one who responds by creating...

I. Stimuli
A. Listening
B. Singing
C. Playing
D. Looking
E. Reading

II. Kinds of Creativity
A. Responding rhythmically
B. Interpreting the mood of the music
C. Choosing appropriate instruments to fit the music
D. Composing tunes to go with a picture, story, or poem
Plate II. Painting to the Music
Plate 12. Drawing While Listening
Plate 13. Creating with a Pencil
E. Using any of the art activities
F. Making verses to go with familiar tunes

Rhythmic activities for the child who responds to music rhythmically.

I. Basic Rhythms
   A. Walk
   B. March
   C. Run
   D. Skip
   E. Tip-toe
   F. Slide
   G. Jump
   H. Clap

II. Imitative Rhythms
   A. Things alive
      1. Horse
      2. Elephant
      3. Camel
      4. Cat
      5. Dog
      6. Rabbit
      7. Bear
      8. Rooster
      9. Turkey
     10. Crow
     11. Duck
     12. Toad or frog
     13. Cow
     14. Spider
     15. Squirrel
   B. Kinetics
      1. Kick
      2. Pitch
      3. Bowl
      4. Bounce
      5. Chop
      6. Saw
      7. Rock (horse)
      8. Ring
      9. Turn (windmill)
     10. Wind
     11. Signal
     12. Cut
     13. Pump
     14. Tick (pendulum)
     15. Spring (Jack in the box)
     16. Stitch
     17. Pull (anchor, fish)
C. Characters
1. Clown
2. Doll
3. Puppet
4. Soldier

III. Singing Games, Folk Dances, and Square Dances
A. Steps used
1. Balance Step....
2. Leaping Step....
3. Russ (First) Step....
4. Change Step....
5. Cut Step....
6. Draw Step....
7. Glide Polka....
8. Grand Chain....
9. Heel and Toe Polka....
10. Hop Waltz....
11. Ladies' Chain....
12. Mazurka Step....
13. Minuet Courtesy and Bow....
14. Peasant Courtesy....
15. Polka Step....
16. (a) Schottische (modified form)....
16. (b) Schottische....
17. Skip....
18. Glide or Gallop Step....
19. Step Hop....
20. Step Swing....
21. Three-Step-Turn....
22. Touch Step....
23. Waltz Step....

B. Formations used
1. 'Single circle facing in'....
2. 'Single circle, partners facing each other'....
3. 'Double circle, partners facing each other'....
4. 'Double circle, both partners facing inward'....
5. 'Circle formation facing clockwise'....
6. 'Circle formation facing counter-clockwise'....
7. 'Line formation'....
8. 'Double column formation'....
9. 'Plain quadrille formation... 'a set' "


Plate 15. Dancing with Teacher of a Primary Group
Plate 17. Working with Principal and Supervisor of Physical Education
Plate 16. Fun Dancing in an Intermediate Group
Plate 19. Dancing in a Classroom
Plate 20. Interpreting While Listening
Plate 21. Writing in Time
C. Methods of producing music for the activity
   1. Teacher's voice
   2. Children's voices
   3. Piano
   4. Other instruments
   5. Phonograph and records

Playing an instrument.

I. Kinds of Instruments
   A. Manufactured
      1. Piano
      2. Violin
      3. Violincello
      4. Double bass
      5. Trumpet or cornet
      6. Clarinet
      7. Saxophone
      8. Trombone
      9. Snare drums and attachments
     10. Xylophone
     11. Orchestra bells
     12. Rhythm band instruments
     13. Harmonica
     14. Accordion
     15. Autoharp
     16. Guitar
     17. Banjo
     18. Tinette
     19. Keymonica
     20. Kazoo
     21. Ukulele

   B. Homemade
      1/ Guitar, harp, whistles
      2. Violin
      3. Xylophone
         a. Pieces of broom handles, attached by rope
         b. Glasses
         c. Bottles
         d. Hardwood keys, pine base
      4. Drums
         a. Ice-cream carton, tin can, oatmeal box, or fruit basket for bottom
         b. Old inner tube, leather plastic, leatherette for drum head
         c. Dowel rods, shoe trees, rulers, nails for drum sticks

1/Walter A. Thurber, Teachers' Manual for Exploring Science
Plate 24. A Solo on the Toneette
Plate 25. Junior High Tonette Players
Plate 26. Cooperation Necessary
Plate 27: Holding Fingers Correctly
Plate 28. Using the Correct Fingering
Plate 29. A Visitor from Another Class
Plate 30. Tuning Time
Plate 31. Part of the Rhythm Band
Plate 32. Beating the Drum
Plate 33: Releasing the Emotions
Plate 34. Song of the Bells
Plate 35. Playing at the Right Time
Plate 36. Playing the Scale with Bottles
Plate 37. Music for the Baton Twirler
Plate 38. Learning About Sound
Plate 39. A Different Sound for a Different Amount of Water
5. Rattles from pasted strips over burned bulbs, shellaced
6. Combs and paper
7. Fans
8. "Toy instruments..." 1/ 2/
9. "Rhythm toys..."

II. Manner of Playing
A. Solo
B. Ensemble
C. Orchestra
D. Band

III. Study of Sound 3/
A. "Musical Sounds" 4/
B. "Sound" 5/
C. *How Music Is Made*


2. Suggesting Music for the Activities

Listing samples of available materials—

I. Song Books
A. Suggestions from A Curriculum Guide for Special Class Teachers

"American Book Co., 137 Newbury St., Boston 16


3/Walter A. Thurber, *op. cit.,* pp. 131-158.


C. C. Birchard Co., 285 Columbus Ave., Boston
*Singing School Series—Grades 1-6.*

Ginn and Co., Statler Building, Boston
*Music Education Series—Grades 1-6*
*Our Singing World Series—Kindergarten and Grade 1*
*World of Music Series—Kindergarten and Grades 1-6*

Robbins Music Corp., 799 7th Ave., New York
Robbins Pocket-Sized Song Books
*All American Song Book*
*Merrily We Sing*
*Fifty Famous Favorites*
*Songs of the Gay Nineties*
*Golden Treasury Song Book*
*Geoffrey O'Hara Harmony Hymns*

Rubank, Inc., Chicago
*Americana Collection (vocal ed., treble or mixed voices)*
*Christmas in Song*

Silver Burdett Co., 45 E. 17th St., New York 3
*Music Hour Series—Kindergarten and Grades 1-6 (No records).*
*New Music Horizons Series—Grades 1-6*

Treasure Chest Publications, New York
*Treasure Chest of World-Wide Songs*
*Treasure Chest of Christmas Songs and Carols*
*Treasure Chest of Old-Time Song Hits*
*Treasure Chest of Songs Never to Be Forgotten*

B. Other useful books

C. C. Birchard Co., Boston
*Italian Action Songs*
*Round and Round and Round They Go*

Follett Publishing Co., Chicago
*Together-We-Sing Series—Grades 1-6*

Hall & McCready Company, Chicago
*Singing Time*
*The Golden Book of Favorite Songs*
*The New American Song Book*
*The Silver Book of Songs*

Irving Caesar, 1619 Broadway, New York City
*Sing a Song of Safety*
Lothrop Lee and Shepard Co., Boston
Finger Plays

National Committee on Boys and Girls Club Work,
59 East Van Buren Street, Chicago 5, Illinois
National 4-H Club Song Book

Standard Publishing Foundation, Hamilton Ave.,
Cincinnati 11, Ohio
Finger Plays

The Rodeheaver Hall-Mack Co., Winona Lake, Indiana
Christmas Customs and Carols

The Willis Company, Cincinnati, Ohio
Fifty Christmas Carols of All Nations

II. Books for Instruments

Harold Lindner, 58 Warren Street, New York 7,
New York
Rhythm Band Book

Lyons Band Instrument Company, 223 West Lake Avenue,
Chicago
Rhythm Band Instrument Book

New Standard Harmonica Course

Melody Fun Method for the Toneett

The Boston Music Co., Boston, Massachusetts
All Service Folio
Miniatures for Rhythm-Band

III. Some Masterpieces for Instrument or Record

"Adagio 'Moonlight' Sonata," Ludwig van Beethoven
"Pizzicato," Leo Delibes
"Walse," Auguste Durand
"Hallelujah Chorus," George Handel
"Cipso Rondo," Joseph Haydn
"Wedding March," Felix Mendelssohn
"Turkish March," W. A. Mozart
"The Swan," Camille Saint-Saëns
"Polish Dance," Kaver Scharwenka
"Marche Militaire," Frans Schubert
"Slumber Song," Robert Schumann
"Bridal March," Richard Wagner
IV. Records


Rhythm Recordings, 1955
SD 1 Album Square Dances, American Book Co., New York
SD 2 Album Longways Dances, American Book Co., New York
Listen and Do Series, American Book Co., New York
ABC Albums 1-2-3-4, American Book Co., New York
Childhood Rhythm Records, Arranged and Recorded by
Ruth Evans
Fred Bacon
7 Winterberry Ave., Bloomfield, Conn."
RCA Victor Basic Record Library for Elementary Schools

V. Books Containing Music for Responding


Helen and Larry Eisenberg, And Promenade All, Helen and Larry Eisenberg, 2403 Branch St., Nashville, Tennessee, 1952, pp. 1-95.


Using holidays and special days as themes for musical activities.---

I. Labor Day
II. Columbus Day
III. Armistice Day—Veterans' Day
IV. Thanksgiving
V. Christmas
VI. New Year

Plate 40. "On the Farm"
Plate 41. Correlating Music with Other Subjects
Plate 42. Music and Health
VII. Lincoln's Birthday
VIII. St. Valentine's Day
IX. Washington's Birthday
X. Good Friday
XI. Easter
XII. Memorial Day
XIII. Arbor Day
XIV. Flag Day
XV. Birthdays of Boys and Girls in Class

Correlating music with other subjects.

I. Language Arts
   A. Listening
   B. Speaking
   C. Reading
   D. Writing
      1. Creative expression
      2. Handwriting
      3. Spelling

II. Physical Education
   A. Singing games
   B. Fundamental rhythms
   C. Rhythmic interpretations
   D. Dramatized rhythms
   E. Folk dances
   F. Square dances

III. Social Studies
   A. Home
   B. School
   C. Neighborhood
   D. State
   E. Country
   F. Early history
   G. Expansion
   H. Transportation
   I. Industry
   J. Communication
   K. Farm
   L. Forests
   M. United Nations

IV. Science
   A. Earth
   B. Living things
   C. Conservation
   D. Sound
   E. Clothing
   F. Food
V. Health
   A. Growth
   B. Teeth
   C. Eyes
   D. Ears
   E. Exercise
   F. Sleep
   G. Sunlight
   H. Mental health
   I. Emotional health
   J. Social relationship
   K. Sanitation
   L. Safety
      1. Home
      2. School
      3. Street
      4. Camp
      5. Work

VI. Mathematics
   A. Page numbers of songs
   B. Time of the music

VII. Art
   A. Experiences
      1. Cutting
      2. Crayoning
      3. Painting
      4. Modeling
      5. Carpentering
      6. Drawing
      7. Pasting
      8. Sewing
   B. Objects made
      1. Costumes
      2. Puppets
      3. Movie box
      4. Posters
      5. Song books
      6. Pictures
      7. Murals
      8. Designs
      9. Models
     10. Scenery for dramatizations
     11. Instruments
     12. Friezes

Several interesting examples of music adaptable to the
special class.
I. Lessons

II. Programs
   C. Hat Show---different hats modeled and songs sung or played
   D. Slides and music---slides shown to illustrate songs sung or played; example, slide of birthday celebration and song, "Happy Birthday."
   E. Our American Heritage---songs from early Indian to present American songs including contributions of many countries
   F. Christmas Program---
      1. The Manger---carols to go along with Bible scriptures
      2. In Many Lands---scenes portraying customs of different countries plus Christmas songs
   G. Dance Program---
      1. Folk dances
      2. May dance
      3. Recital numbers
   H. Programs developed as climax to units
CHAPTER IV
SUGGESTIONS FOR FURTHER RESEARCH

In this paper the writer, after research and study, has suggested musical activities which seem worthwhile to the development of the educable mentally retarded children. The following suggestions for further research are presented:

1. Evaluate the suggested musical activities. A sample evaluation sheet follows.

2. Make a card file for records suitable for special classes. See the sample card presented.

3. Study the music being used as part of the special class curricula in different cities. Learn how many teachers use assignments by supervisors and how many plan their own lessons. Compare the two methods to decide which way proves more successful.

Evaluating the musical activities—

I. Listening
A. Signs of enjoyment
B. Demonstration of creativity
C. Expression of rhythmic response
D. Understanding of story
E. Recognition of instruments
F. Results of therapy
G. Ability to imitate
H. Recognition of tune
I. Desire to finish tune
J. Attempt to sing songs heard
K. Knowledge of composers

II. Singing
A. Signs of fun
B. Learning of words of songs
C. Interpretation of meaning
D. Good tone
E. Accurate pitch  
F. Correct tempo  
G. Expression (soft, loud, etc.)  
H. Suitable range  
I. Variety  
J. Correct phrasing  
K. Good enunciation  
L. Correct pronunciation  
M. Valuable accompaniment  

III. Creating  
A. Expression of own idea  
B. Relationship of creative act to music  
C. Demonstration of interest  

IV. Responding rhythmically  
A. Expression of pleasure  
B. Response to the tempo of the music  
C. Interpretation of the mood of the music  
D. Group cooperation  

V. Playing an instrument  
A. Continued desire to take part  
B. Interest in improving pitch, rhythm, tone, and expression  
C. Knowledge of kinds of instruments  
D. Enjoyment for others  
E. Share of responsibility and cooperation in group participation
Sample Card

"Name of Record | Composer | Nationality | Number
---|---|---|---

1. Sources of Information about Composer:
   (pages in reference books)

2. Sources of Information about Music:
   (pages in reference books)

3. Analysis of Recording:
   (for example, trombone solo near the beginning or
   long section by wind choir or bassoons prominent in accom-
   paniment or great contrasts in moods or ethereal mood
   throughout or simple rondo form, etc)

4. Use Mode of Record:
   (for example—Maypole dance or dramatization of the
   story or transportation unit (rhythm) or good to contrast
   with 'To a Wild Rose'..."

1/Louise Kifer Myers, Teaching Children Music in the Elementary
School, Prentice-Hall, Inc., Englewood Cliffs, N. J., 1956,
p. 171.
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