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Correlation and integration of music with the social studies curriculum in the elementary school

CORRELATION AND INTEGRATION OF MUSIC WITH THE SOCIAL STUDIES CURRICULUM IN THE ELEMENTARY SCHOOL

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THESIS APPROVAL

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

A basic philosophy of life as well as educational thought is the recognition of the essential connectedness in everything. The progress of educational principles has been directed toward preserving the entirety of experiences. This concept has aroused great interest concerning integrating devices in teaching and learning situations. Public schools serve our society as a unifying force in merging individuals into an integrated and successful society. Music contributes in unlimited, beneficial ways in preparing children for society and for living a happy and wholesome life. Ehrkens implies that it is up to the educator to

> . . . make both music and other subjects mean more because of clearer understanding of their relations to one another, this in turn resulting in a more tangible integration of the whole combination into life. (15:147)

Many music educators realize that the ". . . central purpose of music education is to contribute to human betterment" (27:4) It is through the social approach that this purpose may be most easily accomplished. Lilla Belle Pitts defines the social approach very explicitly:

> A social approach implies that, if music is an essential curricular element, it is likewise, inherent in social experience; therefore in public education, it should be evaluated in terms of service to the total school population and the total school program. (35:30)

Subjects should be interrelated in a manner that can function in the full life of the school. Dykema states that the ". . . functional approach, based upon the conception that effective learning takes place only when there is interest, welcomes vital opportunities to relate music to other studies." (47:33)

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to preserve the principle of the whole by correlating some of the activities of the general music class with social study units in the elementary school curriculum; and (2) to present resource material intended as a guide for the classroom teacher or music teacher.

Importance of the study. Though integrated curriculum activities have been recognized desirable, we realize there has been a failure to carry this procedure through. This type of planning takes more time and needs extensive consideration and carefully selected materials but has proven rewarding.

The importance of the teacher can never be overestimated. This statement is further supported by Mabel Gleen as follows:

> The teacher is first of all a teacher of children. Therefore in music teaching the first concern is not with music but with the musical possibilities of the children. Thus the correlation of music with other curriculum subjects becomes important; for if music is to play an important part in the life of the child, it should be woven into the different activities of the child's daily experience. Music can contribute to the different school subjects, just as they can contribute to music through integration. (16:97)

It is important to balance curriculum procedures and to be constantly aware of any over-emphasis in regard to correlation and integration. Dykema states the following concerning this danger:

> The incorporating of music initially and experimentally as an integral feature of a Social Studies activity-program in the Elementary grades, has created a persistent and ever-increasing demand for its inclusion in many of the Social Studies Units. However, the integrating of music with these units in no way interferes with or supplants the regular course of study in music. Actually it represents additional work, showing how effectively music can be synchronized with almost any other subject, and vitalized in the interest and imagination of the child. (12:97)

It is generally accepted that music is a universal language and constitutes part of everyday life. Through this medium one meets the people of the world, their customs, cultures, dress, climate, speech, industries, resources, religions, political beliefs and ideals. Children can vicariously, but understandingly, experience the same emotions that are expressed in the songs of the people of different nations. Through music, the educator can vitalize the interests of children, give a better understanding of

the world and prepare them for social adjustments. Therefore, correlation and integration of music activities with other areas in the school curriculum should produce long-lasting impressions and stabilizing and unifying experiences.

This study was undertaken in the belief that teachers might be inspired to develop other resource units correlating and integrating music with various subject areas if they could study examples previously investigated and experienced. It was anticipated that through this correlation and integration, greater enthusiasm might be stimulated. It was hoped that through this enthusiasm the music activities might be developed to suit the needs and interests of the pupils as well as guiding them in the regular music curriculum, while at the same time contributing to their knowledge and understanding of people and places in the world; thereby preparing them for a better social adjustment in the world.

II. DEFINITIONS OF TERMS USED

Resource unit. The greater part of this study was comprised of resource units presenting available material for the teacher's use. Krug defines a resource unit as follows: "A resource unit is simply a collection of suggested learning activities and materials organized around a given topic, to be used as a basis for a teacher's

preplanning." (23:160) In this study the resource units attempt to correlate and integrate music with social studies activities.

Correlation. The term correlation, as used in this study, implied that music "goes along with, or reciprocates with another study." (22:35)

Integration. The term integration shall be interpreted as meaning a "process whereby unities are better achieved and maintained." (35:122)

III. SOURCES OF DATA

The sources of material used to procure data for this study included a review of professional literature in music education and general education. The music activities presented in Chapter III were suggested through the experiences of the writer along with recommendations of writers in the music education profession.

IV. ORGANIZATION OF REMAINDER OF THE THESIS

This study is comprised of four chapters. The initial chapter includes the statement of the problem, the purpose of the study, the importance of the problem, definitions of terms used and the source of data. Chapter Two consists of the history of trends of curriculum content and teaching

procedures in music education and a review of related investigations. Chapter Three presents four resource units correlating and integrating music with the social studies curriculum and are intended for use in the elementary grades. The final chapter is devoted to the summary, conclusions, and recommendations resulting from this study.

CHAPTER II

TRENDS IN MUSIC EDUCATION AND REVIEW OF RELATED INVESTIGATIONS

The intent of this chapter is to show the trend of curriculum content and teaching procedures in music education since the inception of music in the public schools in the United States. Since the greatest development in music education started in the twentieth century with the child study movement, a more extensive consideration will be devoted to this period and the more recent developments in music education. In an effort to present material which relates to the gradual development of music education, this chapter includes (1) a summarization of important trends in music education and (2) a review of those investigations in music education which are pertinent to this study.

I. HISTORY OF TRENDS IN MUSIC EDUCATION

Music education in the elementary schools in America has passed through many transitions paralleling conceptions and practices in elementary education. Schools in America were started as community ventures and were extremely individualized by teachers and localities. The earliest schools in America did not give attention to music, in fact during the first one hundred and fifty years of our nation,

the arts did not form any substantive part in education and music was not part of the school program until the nineteenth century. Brooks and Brown state the following:

> Even as late as 1860 music was hardly recognized although three decades earlier there had been some agitation for its introduction. Only an occasional school system had permitted singing to be introduced. (6:5)

The Singing School. The desire to improve the singing in church services inspired the formation of the Singing School which flourished in the eighteenth century. The organization started in Boston and spread to the other colonies and its major aims stressed music reading and the study of hymns and choral music. Though the limitations of the Singing School were many, it did lay the foundations for music education in this country.

During this period, many musicians became interested in teaching in the Singing School, and one man will be remembered as an outstanding leader in this new profession. Lowell Mason had been extremely active in the singing schools in other communities and came to Boston in 1827. He took charge of music in three churches and worked a great deal with children's choirs, which attracted considerable attention. It was the demonstration of the possibilities of singing by children on the part of Lowell Mason that influenced people toward the realization that

the introduction of music into the public schools of Boston should be considered. (5:19-56)

In regard to the music in the public schools in Boston, Brooks and Brown state the following:

> For a number of years following 1830, music was taught by permission in the schools of Boston on the individual responsibility of teachers and principles. In 1836, however, music was actually made an integral part of the authorized curriculum. It was placed under the direction of Lowell Mason, who served for more than a decade as supervisor of music in the city. The action of the Board of Education of Boston in establishing public-school music as a part of the curriculum has been called "The Magna Charta of Music Education in America." It represents the beginnings of music education in public schools in this country. It marked the beginning of the breakdown of opposition to music in public schools. (6:8)

The Boston Academy of Music was formed in 1837 for the purpose of giving greater scope and influence and was the first school of music pedagogy in the United States. (5:26) Due to the influence of the Boston Academy, music became a live issue in many distant states.

Music in the Public Schools. The same methods used in the singing school were used in the music classes of the public schools. The teachers, who were formerly teachers of the singing school, continued to devote a great deal of time to note drilling, music reading, and singing of songs in unison.

The realization of curriculum planning, the graded system and the divisions between elementary, secondary and higher education developed around the latter 1800. A period

of experimentation began and out of it came recognition that certain measures, ideas and ways of planning are both desirable and practicable. Courses of study were worked out and teachers became interested in the characteristics of children at different grade levels. (28:123-128) At this time some schools included music in their programs, but the arts were indifferently considered and there was slow progress in adopting music as a phase of curriculum.

The great development. After the Civil War, a great development in the music of the country took place. The Music Teachers Association was founded, choral groups and music societies were formed, symphony orchestras and concert bands developed and conservatories of music were founded. Luther W. Mason compiled a series of textbooks in music which were accepted by some public schools.

Even with the new interest the teaching of music concentrated its efforts at the seventh and eighth grade levels, not considering music for lower grades. As the concentration had been on music reading up until this time, naturally the discussions in music education in the latter nineteenth century centered around the methodology of music reading.

During the latter 1800's, administrative reorganization took place and outstanding educational thought was

:r revised music curriculum and music
r. It is important to review some of
al theories put forth at this time in
ne changes in music education.

theories. The evolutionary pronounce-
rwin and his colleagues emphasizing the theory that schools should be organized on the principle of child growth roused educational thinking. (37:37) However, it was John Dewey "who ignited the first flame" of the educational philosophies of today. In 1890 John Dewey started his laboratory school resolving that "experience" was the keynote to education. It was further believed that tolerant understanding and creative self-expression were the two foci of the new education. It was observed that "youth, driven by the urge to express itself and its own insatiable curiosity to find out, displays an astonishing capacity for persistent and unremitting toil." (37:7)

The instant sprawling of educational plans and theories was the product of exploitative movements of the last half of the nineteenth century. The new concepts and changes in education at this time stem from the invention of the machine, the corporation, the spread of communication and the concepts of democracy. (37:32) There were several

outstanding leaders who endeavored to improve learning situations and teaching procedures. The indoctrination of the Herbartian pedagogy improved teaching methodology. Herbart had confidence in the principle of correlation and concentration, and the "essence of Herbart's method was systematic preparation, presentation, generalization and review." (4:10)

Since 1900, Thorndike, Freeman, Gates and others conducted thoroughgoing laboratory and classroom analyses in the attempt to improve teaching methods. Thorndike exposed the theory of learning as laws of exercise and of effect or trial and error. A great deal of credit is due William Kilpatrick who "succeeded in making the philosophy of the child centered school intelligible to thousands of teachers in service and incited widespread experimentation." (37:36) The child study movement pressaged fundamental changes in music education. The changes cannot be attributed to the influence of music educators but the Herbartian pedagogy, the Darwin and Dewey theories and all the other concepts put forth at this time which had nationwide effect on all aspects of teaching. The educators began to realize that singing songs would furnish a foundation for music reading and exclusive emphasis on note drilling was not giving satisfactory results. This fundamental idea, later became the foundation of music education.

Music in public schools during the twentieth century. In the beginning of the twentieth century, the scientific study of education came into evidence. The practices emphasized testing, measuring, and mechanical aspects rather than the appreciative or creative processes and few major curriculum changes took place in music education during this movement. In the second and third decades of the twentieth century there was a tremendous expansion of music activities in the public schools, with rapid developments of choirs, orchestras and bands.

In the period from 1920 to the present time, leaders have endeavored to maintain an interest in the arts. The idea that arts are of great educational importance has been persistently promoted. The period from 1920 to the present day shows the emphasis in creativity and self-expression and is one of the most significant developments in music education. It is important to note that the curriculum philosophy formed by such leaders as Harold Rugg and Henry Morrison, completely recognized the importance of the arts in education. In 1919, the Progressive Education Association was formed which advocated pupil initiative, the active school, the real experience, creativity and self-expression.

Satis N. Coleman was an outstanding leader in demonstrating the possibilities of creative work in music.

Coleman conducted a three-year study in research and experiments from her studio and wrote comprehensively of her discoveries. Coleman states that:

> A complete education demands the development of the greatest possible independence of thought and action, that is consistent with the finest social adjustment; it also includes technical skill, wholesome direction of the emotions and appreciation of beauty. (7:141)

Coleman believed that "the general aim of any musical educator should be to lead the child to really experience music." (7:209) Through her experiments, Coleman found that a variety of activities produced the best results in music and stressed the inclusion of dance, dramatic actions and bodily movements as part of music education. Coleman found that having children make instruments and having children actually experience musical materials made far more progress than if music was presented formally and technically as had been the procedure in previous years. The new theory produced great controversy between the supporters that music should be presented to the children and not created by them and the supporters of Coleman. In support of Coleman, Brooks and Brown state that "under this type of thinking, music is seen as a great center of integration in elementary education." (6:16) The term "integration" has been used since 1925, and as Hopkins states, the term "integration refers to continuous, intelligent, interactive adjusting."

(21:148) He further declares that: "Educationally, the arts are significant in so far as participation in them leads to integration of the individuals as a self and as a member of society." (21:148)

The movement stressing courses of study was well launched by 1925 and, from 1930 on the experience curriculum was favored over the subject curriculum. Between 1915 and 1935 more than 35,000 courses of study were issued which represents the response of the school to the new demands of rapid changes in the mode of living. (33:3)

There is apparently a new trend in music education in the making. (6:19) Music education may be conceived as an integral element of education which conceives the whole life and program of the school as its curriculum. Music must be an integrative force in the lives of children and should serve as an area of social living. Brooks and Brown express the following viewpoint:

> The all-embracing challenge of music education, even in the elementary school, is to make music as a social institution, a possession of every child in the world by participation, familiarity, knowledge, and the resultant appreciation. Thus is the character of elementary-school music education determined by the philosophy which is basic in the modern curriculum. (6:86)

The doctrine of integration and the doctrine of interaction have many possibilities in music education. The conception of the learning-unit not as something itself to be learned

but as the experimental material by which units of learning are achieved has great possibilities in connection with music education. The following statement elucidates the present trend in learning: "It is the integration of experience and not the accomplishment of erudition that is the most essential element in education." (6:138)

Review of trends. It is significant to review the trends in pedagogy and reflect the progress made in music education. The work which Mason accomplished emphasized the fact that children could be taught music and that instruction could be given in groups as well as individually. However, group instrumental music instruction was not incepted until the second decade of the twentieth century. During the administrative emphasis, music was gradually being accepted as part of education. Later the educational scientists gave only perfunctory attention to music in the schools, however, the protagonists of the child-centered school placed great emphasis on music education. The greatest progress in music education has been during the twentieth century. The following trends in music education were propounded by John and Margaret Norton and represent the existing methodology in the public schools. (33:437)

1. There is a closer correlation of music with other subjects. Subject matter lines are being broken down, and music functions more and more in the whole life of the school.

2. Courses are being differentiated to meet the needs of pupils of different interests and talents. Elementary music is being enriched through school choirs, concerts, expression through bodily movement, orchestras, and piano and violin classes. This enrichment permits differentiation of talent in the elementary schools.

3. Methods in teaching music are being improved. The findings of child psychology and modern methods are being applied by music teachers, who are themselves developing new techniques in group instruction.

4. Music is taught for the pleasure that children get out of attractive music. Appreciation has become a major objective.

5. Rhythmic consciousness and expression are being developed through the use of the body in freely interpreting the music heard and through singing games and folk songs.

6. Bands and orchestras are now an accepted part of the school music program. Instruction begins in the kindergarten with simple instruments and toy orchestras.

7. More attention is given to creative music as a concomitant of the regular music program.

8. Group instruction in piano has been found successful and is coming to be more widely used in the public schools.

9. Instruction in music by radio (one may add television), when properly carried out, has been proved successful and practical.

10. The need for flexibility in programming is coming to be recognized. There are times when elementary projects must be delayed, and other times when ambitious ones must be advanced. As a major method of administration the grade basis is often unsatisfactory for teaching music as well as for certain other subjects.

Thus one realizes the importance of correlation and integration in the present concepts of education, and it is

in agreement with this thinking that suggests the resource units in this study.

II. REVIEW OF RELATED INVESTIGATIONS

Although studies directly concerned with correlation and integration are limited in number, several investigations have been completed. The review of these research studies comprises the remainder of this chapter.

A study by Lindsay in 1944 revealed the importance of correlation of music with world history. (52:1-78) The purposes of the study were (1) to propose a method of correlating music with history in the secondary school; (2) to present certain results of this method obtained by work in the classroom; (3) to determine values of correlation with world history in the secondary school; and (4) to verify certain advantages attributed to correlation as applied in music education methods. The study presented suggestions in regard to preparation and presentation or method of correlating music with history and gave concrete examples. Examples and growth of interest in music, resulting from the correlated program, were measured from reports and inquiries from members of the class. Results of testing were also recorded. The conclusions, reached through this study, reaffirmed the opinion that the correlated program made a definite contribution to the field of education.

It was also concluded that by presenting music as a supplementary part of the history course, a great wealth of music was brought to a large number of pupils who would not have otherwise had an opportunity to enjoy the beauty and satisfaction that people find in music.

In 1953, Edmund Aluisy became concerned with correlative music material for the teaching of better living. (43:1-63) The purpose of his study was to create a body of original songs that might be referred to as a supplementary source of music materials for the teaching of better living in grades one through six. The nine categories set forth in the Santa Barbara, California, core-curriculum plan were taken as headings for the different sections of the outline in Chapter II and the songs in Chapter III. The results of the study indicated that (1) composing of original songs by the children themselves in connection with better living, should be stimulated; (2) that such material, as presented in the thesis, could be widely used by grade teachers and music educators; (3) that the creation of this material should help to stimulate other musicians to develop suitable material; and (4) that the teaching of better living through the use of attractive songs is one of the many approaches by which the true objectives of education may be achieved.

Rachel Cotton conducted an investigation to discover what music was suitable for use in the junior high school general music course which lent itself for correlation with the social studies curriculum. (46:1-154) The aspects of pupil activity considered were: singing, directed listening, and pupil readings considered helpful for project work. Activity projects considered were: unit assignments, dramatizations and arrangement of class and assembly programs in which music figured in association with the social science program. Miss Cotton states that the formulation of a social science program is a method to develop correct appreciations, understandings and attitudes, desirable outcomes of feeling and emotion. This, it would seem, might be the place of music in correlation with the social studies program. The study states three criteria that must be thought through in selecting music suitable for correlation with the social science program: (1) the correlation must be significant to be of value; (2) all music selected for correlation must contain the recognized elements of musical appeal; and (3) all selections must be within range of pupil appreciation. The general plan of procedure was an informal discussion and presentation of music materials of value, according to the above criteria, for correlation with the cultural areas of a social science program. A tabulated list contained songs and recordings, classified

according to areas of historic sequence. The list also included suggested reading lists and a bibliography of song collections. The findings relate that the traditional subject courses with emphasis upon knowledge often failed to produce desirable attitudes and the new courses must provide for the development of proper appreciations and emotional reactions. The study concluded that music is an effective medium for emotional expression; hence, a correlation of music with the social studies program should balance the emphasis upon the intellect in the traditional subject-matter courses and open the way to the development of a well-integrated personality. The author emphasized that materials for correlation should be designed to give the pupil experience with varying national temperaments. They should satisfy the emotional life of early adolescence and at the same time provide for musical growth beyond the purely emotional appeal. A balance of intellect and emotion is the golden mean in the correlated curriculum.

Clement made a survey on the correlation of music with other subjects in ninety junior high schools of Massachusetts. (45:1-123) The survey reported that (1) correlation of music was a practice among the minority of teachers; (2) correlation took place most often with English, art, social studies and foreign language; and (3) correlation was devised largely through individual teacher initiative and

resourcefulness rather than through a co-operation of departments. In cases where suggestion came from department heads, other departments showed a small lead over the music departments. Twenty-four of the nine hundred teachers reporting, followed suggestion for correlation in their courses of study, and three reported helpful suggestions from textbooks.

In an investigation of current trends in exploration, correlation and integration, and appreciation of music on the secondary school level, Corinne Geeting says:

> References to the field of correlation and integration of music are not available much before 1928. No doubt a subject such as music, in which skill in instrumental technique and theoretical knowledge had been such dominant aims, was slower in coming to see the trends of the time. Instructors in the field, too, were for a large part, competent and skilled musicians rather than capable, all-round teachers of the "general practitioner" type accredited in several fields. The present, is a period of experimentation and the possibilities of correlation and integration are just being sounded. From available data, it seems that music is now slowly gaining a footing in the integrated curriculum as a subject particularly adaptable to this technique. (48:2)

Lois Lemons, in a study of the role of the special music teacher in the self-contained classroom, gives excellent examples of a fifth-grade workshop emphasizing the use of music in the social studies program. (51:1-124) The study consists of a history of elementary classroom music instruction; a comparison between the two plans of organization under consideration, the self-contained classroom and

the departmental plan; the functioning of the consultant plan and a detailed presentation of a series of workshops designed for the professional growth in music of the classroom teacher.

In 1954, Jeanne Loudon compiled a group of resource units for the junior high school general music class. (53:103) The thesis showed, through trends and changing concepts in the field of secondary education, how the unit method meets the need of the teacher seeking a more effective technique in developing and training the adolescent. The study also showed that the unit method allows the child to begin from his own individual ability, and to grow and develop through changes in attitudes, behavior, understandings and appreciation. Advantages and disadvantages of the unit plan are discussed and many suggestions for unit projects and procedures are listed.

Through a review of related investigations, it is concluded that (1) the unit plan is largely an outgrowth of the present trend toward integration of the whole school program, and (2) that through a correlated and integrated study program, the child gains pleasant and lasting concepts and learnings.

CHAPTER III

A GROUP OF RESOURCE UNITS FOR ELEMENTARY SCHOOL, CORRELATING AND INTEGRATING MUSIC WITH THE SOCIAL STUDIES CURRICULUM

The purpose of this chapter is to present materials and music activities which will assist teachers in bringing more vivid and realistic impressions of four different countries to children. It is hoped that through participation in the suggested activities, children will grow musically and will acquire pertinent information about the nations and peoples being studied. Specific materials and techniques are suggested which will provide correlation and integration between music and social studies in the elementary school. The United States, Mexico, China, and Switzerland have been chosen for the purpose of demonstrating musical activities with regard to correlation and integration. It is anticipated that the suggested activities will be presented in several separate lessons, extending over a period of time. It is anticipated that the correlation of social studies and musical experiences pertaining to the subject will be presented and developed simultaneously. The suggested musical activities will involve experiences in singing, listening, playing of instruments, rhythmic movement, and creativity. It is expected that from the

units, suitable materials will be chosen which will serve the needs and capabilities of an elementary grade. It is expected that the teacher will relate the historical and song background information in terms which are meaningful to the group.

It is generally believed that effective learning in music, as in other areas of learning, is the resultant of creative teaching. Krone states that:

> The only kind of learning which can be guaranteed to be effective is that type of learning which enlists the child's desire to learn, as well as his positive attitudes, and his initiative. (22:61)

For this reason the suggested activities emphasize experimentation and active participation on the part of the children.

The following aims and objectives in music should be developed throughout each unit.

Aims and Objectives of Units

Singing. (1) Becoming better acquainted with the people, areas and circumstances from which songs originated. (2) Singing for enjoyment: (a) large groups, (b) small groups, (c) selected groups, (d) individually, (e) descants, (f) part singing, (g) rounds, and (h) dramatization of songs. (3) Through singing, develop a love and discrimination of good folk music. (4) Developing self-expression through

music. (5) Enjoyment of rote singing. (6) Developing of skill in translating music notation into musical conceptions. (7) Singing artistically by developing an interpretation of music.

Listening. (1) Greater appreciation of the folk music of a country through an integrated study. (2) Realization of the influence folk music has had on composers and how they weave folk music into their compositions. (3) Influencing factors which made for the development of folk music. (4) Recognition of types of folk music: (a) ballad, (b) spiritual, (c) play-party song, (d) chantey, (e) work song, (f) love song, and (g) dance song. (5) Awareness of form in music. (6) Awareness of modes and modulations in folk music. (7) Stimulation of recordings in folk music. (8) Encouraging active response to folk music. (9) Becoming acquainted with famous folk singers. (10) Becoming acquainted with the typical type of folk music accompaniment.

Rhythmic movement. (1) Participating in folk dancing and singing games. (2) Familiarity with square dance directions and learning of dance steps used in folk dancing. (3) Feeling the rhythm of a song through fundamental movements and rhythmic actions. (4) Dramatizations of songs. (5) Feeling the rhythm by clapping: (a) every beat, (b) accented beats, (c) syncopation. (6) Creative dances.

Playing. (1) To provide stimulating group experiences. (2) To encourage children to play an instrument. (3) To provide opportunities for those who take class lessons or private lessons to play in school activities. (4) Experience and fun of playing together. (5) To provide for accompaniment experience: (a) melodic type, (b) rhythmic type, (c) accompanying with a rhythmic type instrument. (6) To encourage note reading and accurate following of the score.

Creativity. (1) To provide opportunities for children to develop their musical talents and ideas. (2) Creative interpretation of folk music. (3) Creative rhythmic activities: (a) creative folk dancing, (b) using fundamental movements and actions to songs, (c) creative dramatizations and pantomimes. (4) Creating songs: (a) melody, (b) descant, (c) round, (d) harmonizing part, (e) operetta. (5) Increase musicianship by notating the created melody, descant, etc. (6) Adding original stanzas to folk tunes. (7) Creative instrumentations. (8) Creative instrument construction.

I. A RESOURCE UNIT OF FOLK SONGS AND MUSIC ACTIVITIES FOR USE WITH THE STUDY OF THE UNITED STATES--UNIT I

Motivations. (1) The Folk Song Unit should be motivated by the correlation with the Social Studies Unit on the

United States. (2) The use of pictures, stories, recordings, books, and films will motivate enthusiastic interest. (3) Encouraging children to investigate and present material themselves pertaining to folk music of the United States, will also motivate the interest of the group. (4) A square dance demonstration would create interest in the folk tunes as well as the rhythmic activity.

Aims and objectives. (1) To develop the aims and objectives in music as previously stated in the introduction to Chapter III.[1] (2) To become acquainted with folk songs of particular sections of the United States (New England, the South, the Lake States, and the West). (3) To become acquainted with environmental conditions from which folk songs of the United States originated.

Introduction to Folk Songs of the United States

For innumerable generations, people have participated in the growth of folk songs, forever reweaving old materials to create new versions. The art of folk singing lives upon the lips of the multitude reflecting the deepest emotional convictions of the common man. Folk songs are usually anonymous, in that the writer of the text, or of the music,

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[1] *supra*, pp. 25-27.

or of both, can no longer be determined. Many folk songs of the United States were originally brought here from England and other European countries. Typical American folk music germinated after independence was acquired. Politics, social evolution, working conditions, occupations, inventions and westward migration brought forth a wealth of American folk music. Since musical instruments were rare, many times songs and dances were used collaboratively. Thus the "play-party" and square dance was an importánt part of folk music.

A. FOLK SONGS OF NEW ENGLAND

"The Sow Took the Measles"

Ginn Book IV (Singing Every Day), page 29; or Burl Ives Song Book, page 222.

Suggested Activities

About the song. The resourcefulness of the New Englander is humorously set forth in this song. Children will enjoy singing it.

Autoharp. Having heard the song and having sung the song, the Children can listen for the change of chords as played by the teacher on the autoharp. Children will enjoy accompanying the song on the autoharp.

Press chords F and C^7, called the I and V chords, or tonic and dominant. The I and V chords are used throughout the song.

Make chords. Using the root, third and fifth of several scales, build a chord on a staff and then play the chord on the autoharp or piano.

"Johnny Has Gone for a Soldier"

Fireside Book of Folk Songs, Boni and Lloyd, Simon and Schuster, page 69.

Suggested Activities

About the song. This is probably an American adaptation of the beautiful seventeenth century Irish song, "Shule Agra".

Listening. Compare "Johnny Has Gone for a Soldier" with "Shule Agra" (Fireside Book of Favorite American Songs, Boni and Lloyd, page 344).

Listen to the minor quality. This song uses the natural minor mode. Experiment on the song bells with the minor modes. The teacher may explain the difference between the natural, harmonic, and melodic modes and play them on the song bells.

Blending tones. The last two measures of the song, which say "Johnny has gone for a soldier," may be harmonized in thirds. The children can experiment and find other blending tones, developing into three and four parts on these measures.

"Swapping Song"

Collection of Folk Songs, Volume III, F. Botsford, page 23.

Suggested Activities

About the song. The answering back songs, or boy-girl dialogues, were entertainment at parties on all frontiers.

Listening. Recording: Folk Songs for Singing and Dancing, Children's Record Guild, American Recording Society Number 80056. The children may enjoy singing the "Swapping Song" with the record.

"Paper of Pins"

New Music Horizons, Book V, Silver Burdett, page 148.

Suggested Activities

About the song. This is a dialogue or play-party type of song. Girls and boys alternate singing the verses.

> The country dance of New England was a direct development of the country dance of England, which, through periods of transition from ancient rituals, reached its accepted form in New England by way of the singing games. The fiddler and the caller are the two personalities who have probably had the most to do with making changes in the country dance. (64:57)

Rhythmic activity. An English country dance is suggested to this song on page 160 of the Teacher's Manual (New Music Horizons, Book V).

Clapping the accented beats, the 6/8 meter will be felt in two claps per measure.

Playing instruments. Song accompanied with I and V chords on the autoharp. Playing the same chords on the piano. Children who take violin lessons may wish to play the melody.

"Cape Cod Chantey"

Singing Together, Book V, Ginn and Company, page 64.

Suggested Activities

About the song. Most of the New England sea chanteys were learned from the English ships, however, as American commerce progresses, the American seaman developed songs of his own. The tedious hard work aboard ship was lightened by the singing of sea chanteys.

The "Cape Cod Chantey" is a capstan chantey. A capstan chantey was used in hoisting the anchor. The cable was wound around the barrel of the capstan and men walked steadily around it, pushing the capstan bars before them.

Rhythmic activity. Feeling the rhythm of the song, the children can enact the pushing of the capstan bars before them or pulling ropes.

"Boston Come All Ye"

Singing in Harmony, Book VI, Ginn, page 77; or Fireside Book of Folk Songs, page 154.

Suggested Activities

Individual singing of the verse parts and all participate in the chorus. Observe the dotted quarter-note rhythm. This same pattern is used several times in the song.

Supplementary Song List

"The Little Pig," Our Land of Song, Book V, Birchard, page 123.

"Whistle Daughter Whistle," Our Land of Song, Book V, Birchard, page 8.

"The Old Cow Died," New Music Horizons, Book V, Silver Burdett, page 35.

"The Rich Man," New Music Horizons, Book V, Silver Burdett, page 207.

"Derby Ram," New Music Horizons, Book V, Silver Burdett, page 143.

"New England," America Sings, Carl Carmer, page 20.

"Stormalong," America Sings, Carl Carmer, page 28.

"Maple Sweet," America Sings, Carl Carmer, page 44.

"A Ship A-Sailing," America Sings, Carl Carmer, page 60.

"Three Dukes A-Riding," Singing Together, Book V, Ginn, page 36.

"The Fox," Burl Ives Song Book, page 28.

"Tin Peddler," (Jolly Old Roger), Sing Out, VII, Birchard, page 41.

"Jeffrey, James and John," Sing Out, VII, Birchard, page 42.

"Old Woman and the Peddler," 140 Folk Songs, Concord Book, Schirmer, page 59.

"Old Zip Coon," New Music Horizons, Book V, Silver Burdett, page 128.

Other Country Dances

"Turkey in the Straw," "Pop Goes the Weasel," "High Betty Martin," "The Girl I Left Behind Me."

Suggested Recordings

"Turkey in the Straw," arranged by Guion.

"Square Dances," by Woodhull's Masters.

"Folk Songs for Singing and Dancing," Children's Record Guild, American Recording Society Number 80056.

"Early American Folk Songs," Columbia HL9006.

"Burl Ives Singing Ballads and Folk Songs," Decca DL-5080.

"Three Places in New England," by Charles Ives.

Suggested Reading List

Songs of American Folks by Coleman and Bregman.

America Sings by Carl Carmer.

The Land He Loved by Emmett.

The Crimson Shawl by Choate and Curtis.

The Story of New England by Marshall McClintock.

B. FOLK SONGS OF THE SOUTH

"John Henry"

Our Land of Song, Book V, Birchard, page 112.

Suggested Activities

About the song. Through this song, children may become very interested in ballads. A ballad is a narrative type poem having the same melody for each stanza. Lomax states the following concerning this ballad:

> This almost epic ballad of the industrial revolution with its lights and shadows from the tunnel workings of the West Virginia hills, its burly and laughing defiance of the earth and the machine and of death, is probably America's greatest single piece of folk lore. (65:248)

Teacher or child read the story about John Henry to the class. "The Story of John Henry" from America Sings by Carl Carmer, Knopf publication; Stories of our National Ballads by C. A. Browne, Crowell publication.

Listening. Listen to the recording of "Early American Ballads" by John Jacob Niles, "Early American Folk Songs" by Bob Atcher (Columbia HL9006), or "John Henry" as sung by Harry Belefonte.

Singing. The children may be interested in singing or listening to other ballads, such as, "Jennie Jenkins" or "Barbara Allen."

"'Liza Jane"

Singing Together, Book V, Ginn, page 10.

Suggested Activities

Members of the fourth, fifth, and sixth grades who play instruments could form an orchestra and play the orchestration for "'Liza Jane" on page ten in the Ginn, Book V. The children may become interested in the Dixie Land Bands and their influence on American Jazz. Play a recording of a Dixie Land Band.

Singing. Harmonize the chorus in sixths and thirds.

Rhythmic activity. This is a play-party song of the deep south. The following directions or ideas similar to these directions may be used to the song: (1) children in large circle with joined hands; (2) boy in center of circle; (3) players skip around the boy in center on all verses. (4) stop and clap in circle formation during chorus; (5) at chorus the boy chooses a girl partner and does the following:

O li'l 'Liza, li'l 'Liza Jane

(boy and girl step back three steps and kick side to side and snap fingers)

O li'l 'Liza, li'l 'Liza Jane

(three steps forward and kick and snap fingers)

(6) choose new partners and repeat process.

Playing. Autoharp accompaniment, using the I, IV, and V_7 chords or piano accompaniment using the three chords. Rhythmic instruments, such as, shakers or wood blocks covered with sand paper may be used effectively.

"O Soldier, Soldier Won't You Marry Me"

Our Land of Song, Book V, Birchard, page 39.

Suggested Activities

About the song. This song originated in England.

Singing. A boy and girl may sing and dramatize the verse parts while the group sings the chorus. During the chorus, the girl may do pantomime actions. The chorus can be harmonized in thirds.

Creative. Children can compose a flute and drum interlude to be used between each verse. A simple type of folk dance can be worked out to the interlude or song for the couple to dance to sometime during the dramatization.

Negro Folk Songs and Spirituals

About the songs. The sacred song of the negro is called a spiritual because it describes his thoughts, hopes and prayers. These songs have been passed down from generation to generation; where and how they came into being remains, in most cases, a mystery. (32:44)

"Shortnin' Bread"

We Sing, Book IV, Birchard, page 57.

Suggested Activities

Children will enjoy the words and tune of this song.

Rhythm. On the refrain try clapping on the second and fourth beats, thereby making a syncopated rhythm. Children can nod their heads on the first and third beats and clap on the second and fourth beats, or divide the

class into two groups. The children can cover wood blocks with sand paper and play the syncopated rhythm. Play on open strings of the violin an accompaniment.

"Cotton Needs Picking"

Singing in Harmony, VI, Ginn, page 82.

Suggested Activities

About the song. The impulse to sing at work is especially strong in the negro. One can easily imagine this infectious music sung by the workers in a cotton field.

Rhythm. Children use a motion as though picking cotton while singing the song.

Singing. Individual singing during the solo part, group joins in on all chorus parts.

"Swing Low Sweet Chariot"

New Music Horizons, Book V, Silver Burdett, page 222.

Suggested Activities

Singing. Girls sing the melody, while boys sing the second part. Individual singing on the solo parts.

Listening. Listen to "Symphony No. 5 in E Minor" (New World Symphony) by Dvorak. Listen for a theme similar to "Swing Low, Sweet Chariot." Notice that the famous

"Largo" is like a negro spiritual. Children study the themes and comments about this symphony in Music Everywhere, Book VI, Birchard, page 100.

Dvorak spent two years in the United States and became interested in the songs and dances of the negro and the Indians. This symphony is a reflection of his impressions of this "New World."

Children may give oral reports on the life of Dvorak and the influence of American music on his compositions.

"Go Down Moses"

Fireside Book of Folk Songs, Boni-Lloyd, page 316.

Suggested Activities

About the song. Lomax explains that this song was sung at the time when Harriet Tubman secretly brought hundreds of negro slaves through the "underground railroad" to the freedom and refuge of the North. The negroes called her their Moses.

Creativity. Let the children put their ideas of expression and dynamics into the song. The teacher should guide them and help them when needed.

Children can make up a harmonizing two- or three-part section for "Let my people go," each time it occurs in the song. Draw attention to the minor key.

"Dere's a Little Wheel A-Turnin' in my Heart"

Golden Song Book, page 63.

Suggested Activities

Note reading. Tap out the beats, then tap out the rhythm of the song. Divide into two groups and while one group taps the beats, the other taps the rhythm of the song.

The song starts on one of the scale; let the class sing the song by note, with help from the teacher where needed.

Creative. Children can make up other verses to the song.

Playing. The autoharp makes a nice accompaniment for this song. The I and IV chords can be used throughout the song.

Other Negro Songs

"Joshua Fit de Battle of Jerico," Fireside Book of Folk Songs, page 304.

"Sit Down Sister," Fireside Book of Folk Songs, page 312.

"My Lord What a Morning," Fireside Book of Folk Songs, page 314.

"Deep River," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio, page 16.

"Trampin'," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio, page 17.

"Jacob's Ladder," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio, page 14.

"Come and Go," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio, page 15.

"Every Time I Feel the Spirit," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio.

"Little David," Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio.

Suggested Recordings

"Spirituals Sung by Marian Anderson," R.C.A. Victor LM-110.

"Folk Songs and Spirituals Sung by Howard University Choir," Key recording number 12.

"Negro Folk Music of Alabama," Ethnic Folkways Library P418.

"Numbers from Porgy and Bess," by Gershwin.

Other Suggested Activities

Read about music founded on Negro themes, page 447, in How Music Grew by Bauer and Peyser, New York, Putnam's Sons.

Give reports on famous negro musicians, such as, Roland Hayes and Marian Anderson. Bring in pictures of these singers. Listen to the radio, watch television and listen for such negro singers as Adele Addison, Camillia Williams, Lawrence Winters, and William Warfield, and Dorothy Maynor. Look up songs written by James Bland. Attend concerts where negro music is featured. Develop a short minstrel show. Sing many Stephen Foster songs (he loved the negro and his songs show this).

Songs of the Appalachians

The inhabitants of these mountain areas were shut off from outside influence for many years. Folk songs were passed on from generation to generation. These people set the standard of bodily and material comfort very low. Cecil Sharp spent many months in these mountains recording folk songs, many of which originally came from England.

Suggested activities. Have children make maps of the United States, showing the mountain areas as well as the states. Notice the states that the Appalachian Mountains extend through.

Present film, "Tall Tales," American Folk Music, Teaching Film Custodians, Inc., 25 West Forty-third Street, New York 18, New York.

Listen to the "Appalachian Spring Suite" by Aaron Copland (R.C.A. Victor LCT-1134).

"Cindy"

Singing Together, Book V, Ginn, page 92.

Suggested Activities

About the song. Some people feel that Cindy was so extremely sweet that you would sew her to your coattails so as to always keep her. Others feel she was a brash mountain girl.

The banjo was probably used to accompany this song. The five-string banjo might be said to be America's only original folk instrument. It is related to a certain primitive West African stringed instrument.

Singing. The song should be sung with a saucy lilt. Different groups may enjoy singing the verses while all join in on the chorus.

Playing. For accompaniment pluck on the banjo, ukulele or violin the root of the chords as indicated on page 92, Ginn, Book V.

Creative rhythm. "Cindy" is one of the best-liked square dance tunes in America. The children can make up their own square dance directions and steps to the song.

"Old Smokey"

Fireside Book of Folk Songs, Boni-Lloyd, page 42; Folk Songs U. S. A., Lomax, page 60.

Suggested Activities

Singing. This song is conducive to nice smooth singing. On the held half-notes, the children can add echo parts. Someone may learn to play this tune on a harmonica.

Rhythm. The three beats to a measure are easily felt. The group may enjoy experimenting with conducting the three beats. Experiments with the three beats to a measure can be made with instruments. The autoharp might play on the first beat while the violins played on the second and third beats. A study of the chords will make it possible for the children to devise their own instrumentation.

Listening. Listen to "Old Smokey" as sung by the Roger Wagner Chorale, Capitol P8324.

Other Songs from the Appalachians

"Sourwood Mountain," Singing Together, Book V, Ginn, page 50.

"Shucking Corn," Singing in Harmony, VI, Ginn, page 183.

"Tennessee," Singing in Harmony, VI, Ginn, page 37.

"Rolly Trudum," Singing in Harmony, VI, Ginn, page 46.

"Rocky Island," Singing in Harmony, VI, Ginn, page 47.

"Little Mohee," Singing in Harmony, VI, Ginn, page 61.

"Four in a Boat," Our Land of Song, Book V, Birchard, page 128.

"Sweet Heart Out A-Hunting," Our Land of Song, Book V, Birchard, page 126.

"Go 'Way Old Man," Our Land of Song, Book V, Birchard, page 25.

"Old Joe Clark," New Music Horizons, Book VI, Silver Burdett, page 126.

"Down in the Valley," New Music Horizons, Book VI, Silver Burdett, page 26.

"Weevily Wheat," New Music Horizons, Book VI, Silver Burdett, page 125.

"Boll Weevil," Singing Together, Book V, Ginn, page 54.

"All Around, Shu Round," Singing Together, Book V, Ginn, page 31.

Other Suggested Activities

Recordings. "Appalachian Spring Suite," Copland, R.C.A. Victor, LCT-1134.

"All Day Singin' Louisiana and Smoky Mountain Ballads," Folkways FP9.

"Jean Ritchie Sings Traditional Songs of Kentucky," Electra Stratford Record, JH-505.

"Folk Love Songs by John Jacob Niles," Boone-Tulliver Record 22.

"The American Song Bag," by Carl Sandburg, Lyrichord LL4.

"Folk Songs of the Southern Appalachian Mountains," Electra JH-516.

"Down in the Valley," Kurt Weill, R.C.A. Victor LM16.

Reading. The Story of the Southern Highlands by May McNeer (Harper).

Songs of the Hill Folk by John Jacob Niles (Schirmer).

Lonesome Tunes by Brockway and Lyman (Gray).

Other Activities. Learn the Virginia Reel. Locate the Smoky Mountains on the map.

Songs of the Ozark Mountains

Until recent years there were people living in the Ozark Mountains who knew almost nothing of the advances of civilization. Their culture was almost as primitive as that of their ancestors who wandered west from the Southern Appalachians. Singing was their principal form of entertainment.

"Arkansas Traveler"

New Music Horizons, Book V, Silver Burdett, page 29.

Suggested Activities

About the song. The "Arkansas Traveler" is the most famous fiddle tune in the rural south. Show a picture of the painting "Arkansas Traveler" painted in 1858 by Edward Payson Washburn of Norristown, Arkansas.

Dramatization. Dramatize the conversation between the traveler and the fiddler, using a record of the fiddle tune or perhaps a violin player in the class can play the tune.

Singing. Sing the words to the song on page 117, Music Everywhere, Birchard, Book VI. Clap on the off beats, while singing making a syncopated rhythm.

Dance. Dance the Virginia Reel to the "Arkansas Traveler," directions are given in New Music Horizons, Book V, page 29.

Art. Make a Diorama or draw pictures of the Arkansas traveler and the fiddler. Locate the Ozark Mountains on the map.

"Deaf Old Woman"

Folk Songs of the Appalachians, Cecil Sharp, Volume II, page 56.

Suggested Activities

This song has been sung in the Ozark region for a long, long time.

Dramatization. This is a dialogue type of song and children enjoy the humor of the song as well as acting it out. In the song sheet arrangements, there is effective modulations each time the old woman or the man sings.

"Billy Boy"

Singing Together, Book V, Ginn, page 95.

Suggested Activities

This is another dialogue type of song in which the girls can sing one verse and the boys answer back. It may be harmonized in thirds.

Playing. Perhaps a member of the class plays an accordian and could accompany this song on the accordian. Harmonica or autoharp may also be used.

"Shenandoah"

New Music Horizons, Book V, Silver Burdett, page 210.

Suggested Activities

About the song. "Shenandoah" seems to be one song that causes no one to quibble over its American origin.

Originally a ballad, it now falls into the category of either a love song or a sea chantey. Its tender message tells of a trader who courted Shenandoah, an Indian Chieftain's daughter, waiting with characteristic silence until her lover returns to take her across the wide Missouri River. The chantey has been sung all over the country so it does not confine it to this one area.

Descant singing. Solo singers or selected voices may sing the descant part. Sing with expression.

Playing. A simple accompaniment of tremolo effect may be played on a mandolin.

C. SONGS OF THE LAKE STATES

"Erie Canal"

New Music Horizons, Book V, Silver Burdett, page 98.

Suggested Activities

About the song. At intervals, highway bridges were built across the canal, just high enough to clear the barges but not quite high enough to clear a man's head if he happened to be standing up on the barge, hence the cry "low bridge, everybody down." The "Erie Canal" is the best-known of the ballads sung and droned along the paths beside the canal.

Singing. After hearing stories about the Erie Canal, the children can sing the song with imagination and spirit. Draw attention to the minor tonality and the syncopation in the song.

Reading. Read about the song in America Sings by Carl Carmer or Americans and Their Songs by Frank Luther. Study about other canals and their purpose in transportation. Those who have taken trips by these canals can share their experiences with the rest of the class.

"Down, Down, Down"

Music Everywhere, Book VI, Birchard, page 104.

Suggested Activities

About the song. The ballad tells of the experiences and feelings of the coal miner. Read how the song was written in Songs of the U. S. A. by Lomax. The children may have seen movies or read stories of the bad working conditions in mines of years ago. The reasons why unions were formed. Bring in different samples of coal. Through the song, a most interesting unit on mining can be developed. After singing "Down, Down, Down," sing the song, "Drill Ye Tarriers, Drill," Fireside Book of Folk Songs.

These coal mining songs are of Pennsylvania. Interest may be aroused to investigate into Pennsylvania Dutch songs.

Read the stories and sing the songs from Sing and Dance with the Pennsylvania Dutch by Ruth L. Hausman, Edward Marks Music Corporation, New York.

"Old Brass Wagon"

Music Everywhere, Book VI, Birchard, page 105.

Suggested Activities

About the song. This is a charming dance-song from Indiana.

Dance directions. You find the following directions or similar directions in many books: (1) circle to the left; (2) swing oh swing around; (3) promenade to right; (4) walk up and down; (5) break and swing around; (6) promenade to right.

Playing. The violin players will enjoy playing this tune for the dancing. Simple piano accompaniments can be worked out using the I, IV, and V chords.

"Old Dan Tucker"

This is a flat-boatman song on the Ohio River, America Sings by Carmer.

"Good Morning"

This is an excellent book of music, calls and directions for folk dancing by Mr. and Mrs. Henry Ford.

Lumberjack Songs

"Once More A-Lumb'ring Go," Songs U. S. A., Lomax Number 48.

"Blue Mountain Lake," Songs, U. S. A., Lomax, Number 49.

"The Jam on Gerry's Rocks," Songs, U. S. A., Lomax, Number 50.

"A Lumberman in Town," Songs, U. S. A., Lomax, Number 51.

D. SONGS OF THE WEST

"My Home's in Montana"

Singing Together, Book V, Ginn, page 9.

Suggested Activities

About the song. When great herds of cattle were driven across the plains, they were accompanied by the cowboys who sang and whistled, and made up new verses to old tunes to pass the lonely hours away as they rode on the long trails.

Singing. Feel the strong accent and motion as you sing the song. After singing the three verses, the children will enjoy whistling one verse.

Rhythmic activity. Children can bring in pieces of rope and make lassos to swing over their heads to the rhythm of the song while singing it.

Use coconut shells to represent the hoof beats of the horses. Interesting rhythmic patterns can be created to be played while singing the melody.

"Doney Gal"

New Music Horizons, Book V, Silver Burdett, page 102.

Suggested Activities

About the song. Listening to the record (MJV-136), the class will sense the loneliness of the cowboy rider and his mournful mood. They will hear the steady clop-clop of the horse's hoofs in the accompaniment. The class can sing the song with the same feeling.

Playing. Play the rhythm of the horse's hoofs on the coconut shells. Perhaps one of the piano players can play the rhythm of the pony accompaniment on the piano. Chord the song on the autoharp.

Listen to the homesick Mexican cowboy song, "Que Lejos Estoy," R. C. A. Victor 45-5058.

"Old Chisholm Trail"

Singing in Harmony, Book VI, Ginn, page 72.

Suggested Activities

About the song. "The Old Chisholm Trail" was the most universally sung by the cowboys. The song in its entirety is as long as the trail itself, giving a vivid picture of the experiences of a group of cowboys on the long drive to market.

Listening. "Cowboy Rhapsody" by Morton Gould. Listen for the "Old Chisholm Trail" as Gould uses it in his composition.

Listen for "Home on the Range" which Gould uses in his "Cowboy Rhapsody." Listen for the bassoon and English horn. Gould also uses the "Trail to Mexico" found on page 73, Singing in Harmony, Book VI, Ginn.

The "Symphonic Suite" by Arthur Shepard uses "Bury Me Not on the Lone Prairie". Listen to parts from "Billy, the Kid" by Aaron Copland. He uses the cowboy song, "The Streets of Loredo". Listen to "A Street in a Frontier Town." Draw a picture of this street as you listen to the record. Listen to "The Plow that Broke the Plains" by Virgil Thompson.

"Git Along Little Dogies"

New Music Horizons, Book VI, Silver Burdett, page 160.

Suggested Activities

Children can experiment with lassos, coconut shells, whistling parts, and accompaniments as introduced in the song, "My Home's in Montana."

Other Songs of the West

"I'm a Roving Cowboy," Singing Together, Book V, Ginn, page 56.

"The Railroad Corral," Singing Together, Book V, Ginn, page 57.

"Ol Texas," Singing Together, Book V, Ginn, page 58.

"Round the Campfire," Singing Together, Book V, Ginn, page 60.

"Lone Star Trail," Our Land of Song, Book V, Birchard, page 116.

"Red River Valley," Singing in Harmony, Book VI, Ginn, page 58.

"Texas Ranger," Singing in Harmony, Book VI, Ginn, page 75.

"Good Bye Old Paint," Singing Every Day, Book IV, Ginn, page 38.

"Night Herding Song," Singing Every Day, Book IV, Ginn, page 40.

"The Drovers Song," New Music Horizons, Book IV, Silver Burdett, page 50.

"The Big Corral," New Music Horizons, Book V, Silver Burdett, page 214.

"The Cowboy," New Music Horizons, Book V, Silver Burdett, page 209.

"When the Curtains of Night are Pinned Back," New American Song Bag, Carl Sandburg, page 95.

"Poor Lonesome Cowboy," New American Song Bag, Carl Sandburg, page 101.

"Songs of the Hills and Plains," Early American Songs, Hall and McCreary Company.

Other Suggested Activities

Recordings. "Mormon Folk Songs," Folkways Record FP36.

"Folk Songs for Singing and Dancing," Children's Record Guild 80056.

"Traditional Songs of the Old West," Stinson SLP-37.

"Burl Ives, Volume III," Decca DL-5093.

"Square Dances," Al McLeod's Dance Band, Decca DL5073.

"Night Herding Song," R. C. A. Victor 45-5056.

"The American Song Bag," Carl Sandburg, Lyrichord LL4.

"Grand Canyon Suite," Grofe, R. C. A. Victor LM-1928.

Films. The People Dance, Music Educators National Conference Handbook.

Pioneers of the Plains, Encyclopedia Britannica Films, Inc.

To Hear the Banjo Play, Music Educators National Conference Handbook.

Ballads of the Plains, Bell and Howell Company.

Songs of the Plains, Bell and Howell Company.

America, The Beautiful, Teaching Film Custodians, Inc., 25 West Forty-third Street, New York 18, New York.

Let's All Sing Together, National Film Board of Canada, 620 Fifth Avenue, New York 20, New York.

Music in America, March of Time Forum Edition, 369 Lexington Avenue, New York 7, New York.

American Square Dances, Coronet Instructional Films, Coronet Building, Chicago 1, Illinois.

Paintings. Paintings by Charles Russell and Frederick Remington.

Reading. Cowboy Jamboree, Western Songs and Lore, Harold W. Felton, published by Knopf.

Cowboy Songs and Other Frontier Ballads by John A. Lomax and Alan Lomax, published by Macmillan Company.

Music on the Air by Kinsella, pages 158-185.

The Story of the Great Plains by May McNeer (Harper).

Songs of the Hills and Plains by H. R. Wilson (Harper).

"I Hear America Singing," poem by Walt Whitman.

Songs Used in California

"Sacramento," Our Land of Song, Book V, Birchard, page 108.

"California," Singing in Harmony, Book VI, Ginn, page 80.

"Sweet Betsy From Pike," Fireside Book of Folk Songs, page 62.

"Clementine," Fireside Book of Folk Songs, page 82.

"Days of '49." Folk Songs U. S. A., Lomax, Number 54.

"Old Settler's Song, Folk Songs U. S. A., Lomax, Number 55.

"Cielito Lindo," Open Road Song Book, page 20.

E. CULMINATION OF THE UNIT

(1) An assembly program presented by the children with: (a) several songs from New England, the Lake States, the South, the West, and far West; (b) groups playing instrumental and rhythmic instrumental accompaniments to the songs; (c) typical dances from sections of the United States, learned directions, creative patterns and directions, and play-party songs.

(2) An assembly program presented by the children dramatizing songs: (a) dialogue type of songs with costumes; (b) chorus group to sing the refrains.

(3) Creative program: (a) using all materials in which children have contributed musically, such as, descants, stanzas, square dances, etc.

(4) An assembly program presented by a well-known folk singer.

(5) Square dance demonstration presented by a well-known square dance caller.

(6) Outside spring festival of folk music of the United States.

(7) The class may wish to make a booklet which could contain work from every pupil. The total would present a complete picture of class learning.

F. EXPECTED OUTCOMES

(1) A class discussion might act to bring together all the information gained by members of the class. Each student should be able to make a contribution.

(2) The class can suggest the music materials which would correlate with each chapter of the Social Studies book.

(3) Realization of tne force music has in bringing people together.

(4) Realization of the influence folk music has had on musicians.

(5) Acquiring discrimination and evaluation of folk music.

(6) Becoming acquainted with customs and traditions of certain areas of our country.

(7) Appreciation of the feelings and moods of people through music.

(8) Pure enjoyment and fun in music activities.

II. A RESOURCE UNIT OF FOLK SONGS AND MUSIC ACTIVITIES FOR USE WITH THE STUDY OF MEXICO--UNIT II

Motivations. (1) The music activities should be motivated by the correlation with the social studies unit on Mexico. (2) Interest will be motivated through the use of pictures, stories, recordings, books, and films. (3) A display of such articles as Mexican dolls, serapes, sombreros, pottery, weaving, silver crafts, etc., would arouse interest and curiosity. (4) A lecturer who is qualified to discuss life in Mexico, including music, should be invited to speak to the group.

Aims and objectives. (1) To develop the aims and objectives in music as previously stated in the introduction to Chapter III.[2] (2) To become acquainted with the history, culture, customs and people of Mexico. (3) To develop an appreciation of Mexican music and an understanding of its historical significance. (4) To develop the child's ability in sharing, planning, initiating, and evaluating activities.

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[2] *supra*, pp. 25-27.

Introduction to Music of Mexico

The folk music of Mexico reflects the influence of the Spanish conquerors, as well as that of the Aztec Indians. A Pan-American Union compilation compares Mexico's folk music and popular music to the country's architecture and provides the following description:

> The framework is mainly Spanish in tonality and mode, and in the structure of its melody, harmony, and meter; but the melodic inflection and ornamentation, and the rhythmic combination show definite Indian influence. (56:25)

The Aztec Indians used music mainly for religious observances and utilitarian purposes. This ancient music of Mexico consisted mainly of chanting and playing of drums and wind instruments. The most common types of instruments used by the Aztec Indians were rasps, rattles, four-holed flutes, and, of course, drums. After the Spanish conquerors arrived in Mexico, mission schools were started in order to teach the Indians how to sing and play the music of European origin. Spanish dances and songs gradually acquired an Indian influence, and the mixture of the Spanish and Indian music led to the development of Mexican folk music as an independent entity. Contemporary Mexican composers have found inspiration in the history of their country, and in a more modern form, have recreated the primitive sounds in order to express the nationalistic spirit.

Authentic Mexican folk tunes and folk songs are suggested in this unit in order to capture the true spirit and feeling of the people. Folk songs were made up by the common people for the fun of singing and without thought of rules or the way of writing music. People used to sing and dance at home and would sing about themselves, their neighbors, love-making, harvesting, markets, events of the day, or whatever was important to them at the time. Many songs became favorites and were sung over and over and have passed on from generation to generation.

"Old Mexican Woman"

New Music Horizons, Book V, page 71.

Suggested Activities

Singing the song. The teacher may present the song, "Old Mexican Woman," by singing the song in its entirety using an autoharp accompaniment. After the presentation, the teacher may guide the children in a discussion which will provide an opportunity for sharing information about the Mexican music. The simplicity of the melody enables children to join in the singing as the song is repeated. The class will enjoy singing the Spanish words and, through this activity, will have a contact with the language of the country being studied.

Rhythmic Response. A word picture, describing a Mexican market place, may be helpful in making the following activities more realistic and meaningful. Maracas may be given out to several children to shake throughout the song, while others pretend to strum a guitar. Other children will enjoy enacting the role of the Mexican woman picking up fruit from her basket and showing it to the people in the market place.

Playing the autoharp. In repeating the song, attention could be directed to the autoharp and the group may be asked to indicate when they hear each chord change by raising their hands. Several will hear each chord change, and with a repeated listening, more will learn to recognize the change of chords. Chordal accompaniment is played on the autoharp in the same manner it was strummed on the pretend guitar. The teacher should help by pressing or pointing to the correct chords while the child is strumming. A chart with the song, showing big arrows at the change of chord and the letter name of the chord, would aid the player. The change of chords may also be learned through experimentation.

The group may be encouraged to listen for a descending step-wise progression in the song and their attention called to the notation of this progression so that they may learn to discern this progression in other songs. The "Old Mexican

Woman" is very suitable for harmonization by ear. Half of the class would not find it too difficult to sing a third lower than the melody throughout the song. It has been pointed out that:

> The harmonic structure of Mexican folk songs is remarkable in that the melody is doubled in thirds or sixths below or above. A theory has been advanced that this type of Mexican descant owes its origin to the teaching in the sixteenth century of Spanish clerices who instructed the Indians in simple counterpoint in thirds above or below the cantus firmus and that this tradition has been assimilated in popular music by generations of native musicians. (17:315)

Playing of rhythmic instruments. The class may be asked to listen for the two measures which comprise the rhythmic pattern of the song. They are:

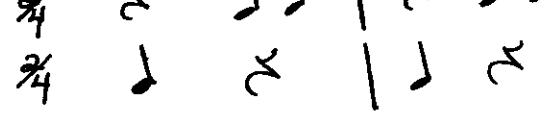
measure 1: 

measure 2: 

After discovering the difference, one group could clap the pattern in the first measure while another group could clap the pattern used in the second measure. These two patterns should always be felt in relation to the basic beat. The combining of two or more rhythmic patterns is a characteristic of Mexican music. The children will enjoy discovering the possibilities of instrumentating the song for the rhythm instruments, such as:

maracas: 

castanets or claves: 

drum: 

A culminating activity would include various groups, combining all experiences, while participating in: singing, harmonizing, playing the autoharp, playing the song-flutes in thirds, rhythmic instrumentation and the dramatizing of the song.

"Cielito Lindo"

Singing America, Birchard, page 49, or Around the World, Silver Burdett, page 61.

Suggested Activities

About the song. Most Mexican songs are danced and most Mexican dances are singable. They may be termed as "danced songs." (17:315) Often an instrumental introduction or an interlude serves for dancing and then the song is sung to the accompaniment of a guitar or a group of instruments. The jarabe is a distinctive, popular Mexican dance and usually resembles a waltz in its more modern form. (17:315) The dance depicts a game of courtship supposedly imitating the courtship of doves (boy follows partner as she dances around the broad brim of his sombrero), and used to have a great deal of spontaneity and freedom. The dance was usually accompanied by a combination of a harp, string bass, guitar, and flute called a "sones mariaches." (17:315) The song, "Cielito Lindo," which became popular in Mexico about

1830, is of the jarabe type. Some of the activities mentioned in this unit may also be applied to "La Cucaracha" which is a "son de jarabe" (son meaning song).

Rhythmic response. The group should hear the entire song before attempting any body response. Swaying forward and backward is a natural physical response to this song, and the forward movement will be felt on the accented measures (measures one, three, five, etc.). A more difficult activity could involve a slide and a step, feeling the first beat or accent of each measure. An interesting observation can be made by watching the group respond to the music in their own manner then making suggestions in connection with their individual free response.

Creative activity. Once the group has experienced the rhythmic response, it is possible to make up a dance in the jarabe style using its own interpretation. Greater creative individuality may be achieved when the class divides into groups of two or four, each group using their "handmade sombrero" around which they present their dance.

Playing instruments. Castanets and maracas may be given out to part of the group, and it will be their job to play each beat throughout "Cielito Lindo." In this "danced song" one experiences syncopation (the tying-over of a weak

beat to the next strong beat). This should be explained to the group so they can see the value of finding and playing each beat while feeling the syncopated rhythm. Some children may know how to play the recorder or melody flute and could learn "Cielito Lindo" on their instrument. Together with the autoharp and castanets, this combination would resemble a "sones mariaches."

Singing the song. Singing is the most important activity and one in which all can participate. Singing should be a joyous activity and good singing will result from understanding the song, feeling it rhythmically, sensing the mood, being aware of the melody (how it curves, skips up or down), and giving attention to the word sounds of the song. In this particular song it might be well for the group to learn the chorus first as it is repeated and the music seems to reach a climax which the children enjoy bringing out with great fervor, especially the "ay, ay, ay." Myers states that:

> Good singing is characterized by high, clear voice quality, correct tone, phrasing, tempo, enunciation and pronunciation, and by evidences of enjoyment and understanding on the part of the singers. (30:68)

Culminating activity. The activity would include all the above activities at one time. The class could be divided into several groups, each being responsible for one particular

activity such as the jarabe dance, playing in the "sones mariaches," or singing the song.

"Down in Mexico"

New Music Horizons, Book V, Silver Burdett, page 43.

Suggested Activities

About the song. A popular song from Mexico, "Down in Mexico," is in three-part form. By three-part form in this music it means the first part or eight measures consist of one melody, then comes a contrasting melody and then a repeat of the first melody. This song may be sung or danced.

Tonal patterns. This song offers the opportunity to present the often-used tonal pattern 1, 3, 5, or do, mi, sol. The children should notice the skip over every other note as compared with the tonal pattern 1, 2, 3, 4, 5. A visual experience with this familiar pattern will consist of building the pattern on the blackboard or on cardboard staves. The tonal pattern may be written in different keys and sung from different pitches. Later on, when several patterns can be recognized, one could sing them and the children build a visual pattern from listening, or each child could build a pattern and have the entire group sing it. The group could also attempt singing the 1, 3, 5 pattern in different rhythms.

Listening. The three-part form may be easily recognized from the recording (New Music Horizon Record Album MJV-80). All songs have a form, and there are many combinations and variations, such as, ABA, ABC, ABCD, etc. Each section is made up of phrases, a phrase in music being a passage complete in itself, and unbroken in continuity. A rhythmic activity specifying a change in direction at the beginning of each phrase will further emphasize the feeling for phrasing.

Dance. The group may enjoy the dance as described in New Music Horizons, Book V.

Suggested Creative Experiences for the Unit

(1) Create a dance to a Mexican folk song, such as, a jarabe.

(2) Compose a Mexican rhythm pattern. (Refer to Our Land of Song, Birchard, Book VI, page 150.)

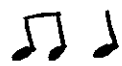
(3) Paint colorful pictures to illustrate Mexican music while listening to a recording.

(4) Dramatize a Mexican legend: (a) compose songs, (b) compose rhythms, (c) compose dances.

(5) Dramatize a Mexican Christmas: (a) make Pinatas, (b) "Las Posadas" songs (see Folk Songs of our Inter-Americana by Beatrice and Max Krone, Neil A. Kjos Music Company, 1948).

(6) Words correlated with the unit may be played on a drum (or other rhythm instruments) in the rhythm you say them. Several rhythms may be played at the same time. Create a melody to be chanted along with the rhythmic patterns.

Example: Ho-ta: 

Mexico: 

(7) Orchestrate a Mexican folk tune for percussion instruments.

Other Suggested Songs and Activities

Title	Source	Book or Grade	Activity
Love songs:			
"Little White Dove"	We Sing C. C. Birchard Company, page 71	IV	Singing Create dance Dramatize
"The Gay Caballero"	Singing in Harmony Ginn Company	VI	Dialogue song
"Ask of the Stars"	Amigos Cantando Co-operative Recreation Service, Delaware, Ohio, page 28	IV V VI	Harmonize in thirds
"In the Plaza"	Singing Together Ginn Company, page 46	V	Two-part singing Percussion playing
"Carmen Carmela"	Singing in Harmony Ginn Company, page 62	VI	Two-part singing Percussion playing
Folk songs:			
"San Sereni"	Singing Everyday Ginn Company, page 43	IV	Dialogue song
"Shepard's Morning Song"	Music Near and Far Silver Burdett Company, page 142	IV	Singing Autoharp chording

Title	Source	Book or Grade	Activity
"La Sandunga"	Teaching Children Music in the Elementary Schools, L. K. Myers, Prentice-Hall, Inc., or Music in Our Country, Silver Burdett, Book V	V	Shows blend of Indian and Spanish music
"La Raspa"	Voices of the World, Follett Company, page 165	V	Write percussion score Make up dance
"The Spotted Bird"	Cancioncitas, translated and adapted by Roberta McLaughlin and Bessie Mae Stanchfield, Paul A. Schmitt Music Company, Minneapolis, Minnesota, 1948	IV	Dramatize
"The Swallow"	Spanish and Latin American Songs, B. P. Krone and Max Krone, Kjos Music Company, 1942, page 40	V	Descant

Title	Source	Book or Grade	Activity
Dance songs:			
"Mexican Hand Clapping Dance"	Sing Out, C. C. Birchard, page 64	VIII	Dance directions given
"Fiesta"	New Music Horizons, Silver Burdett Company, page 173, or Music in Our Country, Silver Burdett Company, page 188	VI	Dance directions given
"La Cucaracha"	Voices of the World, Follett Company, page 162	V	Dance directions given
"Mexican Hat Dance"	Music in our Country, Silver Burdett Company, page 194	V	Dance directions given
"Chiapanecas"	Music Around the World, Silver Burdett Company, page 198	VI	Dance directions given
"Waltz of the Broom"	Music Everywhere, C. C. Birchard Company, page 142	VI	Dance directions given

Title	Source	Book or Grade	Activity
"The Jarabe"	American Singer, American Book Company, page 172	V	Dance directions given
"Mexican Dances with Directions"	American Singer, American Book Company, pages 172-176	V	Dance directions given
Lullaby:			
"At the Gate of Heaven"	Open Road Song Book, Co-operative Recreation Service, Delaware, Ohio, page 18, or Music in Our Country, Silver Burdett Company, page 151	IV V	Descant singing
Cowboy:			
"Que Lejos Estoy"	Singing America, C. C. Birchard Company, page 44	VI	Listen to recording
"The Cowboy"	American Singer, American Book Company, page 112	V	Autoharp chording
Holiday (Christmas):			
"The Pinata"	Music Near and Far, Silver Burdett Company, page 170	IV	Dramatize

Title	Source	Book or Grade	Activity
"Sweet Oranges"	Music Through the Year, Follett Company, page 56	III	Dramatize
"Las Posadas"	Folk Songs of Our Inter-Americans, Krones, Kjos Music Company, page 36	VI	Customs Rhythms
Birthday:			
"Las Mananitas"	Music Near and Far, Silver Burdett Company, page 142	IV	Dramatize
About Mexico:			
"Meander in Mexico"	Music Everywhere, C. C. Birchard Company, page 68	VI	Concerns trip to Mexico, thus may be used to introduce unit or introduction to culminating activity
Singing Game:			
"The Baker" ("El Panadero")	Mexican Folksongs, Amalia Millan, arranged by Krones, Kjos Music Company, page 12	III	Children stand in circle and sing the stanza of the song while they imitate the movements of the leader directing the game

Further Sources for Song Materials

Music in the Elementary School, Nye and Nye, Prentice-Hall, Inc., 1957.

Keys to Teaching Elementary School Music, Thompson and Nordholm, Schmitt Music Company, 1949.

Teaching Children in the Elementary School, Louise K. Myers, Prentice-Hall, Inc., 1950.

Inter-Americana, Beatrice P. Krone, Kjos Music Company, 1945.

Latin-American Song Book, Ginn and Company, 1942.

Mexican Folksongs, collected by Amalia Millan, arranged and translated by Beatrice and Max Krone, unison, two and three parts, Neil A. Kjos Music Company, Park Ridge, Illinois, 1948.

Song Source Material for Social Study Units, Frances Wright and Laverna Lossing, Bureau of Publications, Teachers College, Columbia University, New York, 1946.

Rolita by Cleary, Leeds Publishers.

Spanish-American Song and Game Book. W. P. A., Barnes Publishing Company

Recordings. "A Program of Mexican Music," Columbia Masterworks Set M414. Carlos Chavez conducting an orchestra of American and Mexican musicians and the chorus of the National Music League.

"El Salon Mexico" by Aaron Copland. The ballet reflects Copland's impressions of a famous dance hall in Mexico City and portrays the spirit of the Mexican people. The story is that of a Mexican peon and a peasant girl. The girl is characterized throughout the ballet by the Mexican folk song, "The Mesquite." The music is vital and dramatic throughout.

"Mexican Rhapsody" by Robert McBride (Vic 13825A), Boston Pops, Arthur Fiedler.

"Alborada Del Gracioso," Maurice Ravel.

"Songs of Mexico," sung by Trio Aquilillas, Folkways Records, FP15.

"Mexican Cancionero" (General G16), authentic vocal numbers with guitar.

"Que Lejos Estoy," R. C. A. Victor Album V, Singing America.

"Uy! Tara Lala."

"Indian Music of Mexico," Laura Boulton (R. C. A. Victor P94), authentic Mexican Indian music.

"Indian Music," Yaqui and Mexican tribes, General G18.

"Mexico" by Xavier Cugat (Columbia C98), instrumental numbers and songs.

"Los Viejitos" (Little Old Man), Folkcraft.

"Bailes Mexicanos," Folkcraft.

Films. Fiestas of the Hills, Association Films, 347 Madison Avenue, New York 17, New York (ten minutes). About the film: symbolic dances and elaborate processionals are shown as a part of a religious fiesta in Mexico. (55:38).

People of Mexico, Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois (ten minutes). About the film: folk music and dances of the working people, as well as their arts and occupations are interestingly shown. (55:38).

Sunday Morning in Mexico, International Film Foundation, Inc., 84 East Randolph Street, Chicago, Illinois; 1600 Broadway, New York 19, New York (ten minutes). About the film: The picturization of a kaleidoscope of color and movement as crowds surge about the market place, move in and out of the cathedral and join in the performance of colorful dances. (55:38)

Reading. Little Mexican Donkey Boy by Brandeis Flanagan, 1931 (Grades 3-5).

The Talking Bird by Purnell and Weatherwax, Macmillan, 1930 (Grade 5); Aztec fairy tales, these legends bring in both the Mexico of today and that of yesterday.

Folk Songs and Stories of the Americas, Pan-American Union, Washington, D. C.

A. CULMINATION OF UNIT

Invite another room or parents to a program which may include: (1) a trip to Mexico: (a) Mexican songs and dances; (b) costumes made by the class; (c) percussion instruments made by the class; (d) instrumentation to Mexican music, composed by the class; (2) dramatization of customs, legends or holiday prepared by the children: (a) compose songs, dances, rhythms, descants, etc.; (b) singing of songs appropriate for the particular dramatization, from the music book series.

B. EXPECTED OUTCOMES

(1) Increased knowledge and understanding of Mexico.

(2) A greater knowledge and understanding of Mexican music.

(3) Using effectively a variety of materials and sources of information.

(4) Expressing ideas through creative activities.

(5) Realization of the force music has in bringing people together.

(6) Becoming acquainted with customs and traditions of Mexican people through music.

(7) Appreciation of the feelings and moods of people through music.

(8) Pure enjoyment and fun in music activities.

(9) Developing capabilities in the technical aspects of music.

III. A RESOURCE UNIT OF FOLK SONGS AND MUSIC ACTIVITIES FOR USE WITH THE STUDY OF CHINA--UNIT III

Motivations. (1) The music activities should be motivated by the correlation with the social studies unit on China. (2) The movie, The Rainbow Pass, would show the difference between Chinese and American music. (3) A Chinese musician could be engaged to perform on some of the unusual Chinese string instruments. (4) Examples of Chinese art and writing could be exhibited in the classroom. (5) Articles, such as, Chinese dolls, chop-sticks, a bamboo flute, fan, ginger jars, etc., could be displayed in the classroom. (6) Listening to a recording of Chinese folk songs or instrumental music played on native instruments would create curiosity in this style of music.

Aims and objectives. (1) To develop the aims and objectives in music as previously stated in the introduction to Chapter III.[3] (2) To develop an appreciation of Chinese music and a knowledge of the reasons and development of this particular type of music. (3) To develop an

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[3] supra, pp. 25-27.

understanding of the importance of music in the history of China. (4) To develop an understanding of the importance of the family in China and how music is a part of the family life.

Introduction to Music of China

Music has been of utmost importance in the everyday life of the Chinese people for thousands of years. Ancient and classical music of China is a highly-developed science, completely enveloped in symbolism and illustrating the philosophy of the people and the times. Chinese legends give full descriptions of the magical effects music has had on man. Groves describes the purpose of music as might be expressed philosophically by a Chinese native, thus: "Music expresses the accord of Heaven and Earth and produces the harmony between man and spirits." (17:219)

Each emperor and dynasty introduced new instruments and evolved a complete musical system. One emporer destroyed all music in every way because he felt music occupied too important a place in life, but music was restored and developed by the succeeding dynasty.

History reveals that China was noted for its splendid court and temple orchestra music, the orchestras sometimes numbering five hundred or more. Some of the significant ancient instruments are as follows: flute, panpipe (stopped bamboo tubes), zither, drums, lutes, stone chimes (tuned

stones of different sizes suspended from a rectangular frame), reed mouth organ, all kinds of bells, cymbals, gongs, and wood clappers.

The study of Chinese music provides an opportunity to compare a non-European style of music to the music with which we are accustomed. Chinese music may be categorized into three definite types, consisting of classical, folk, and popular music.

There was great experimentation with modes or scales and tones. The pentatonic or five-tone scale predominates in Chinese music. Groves gives the following information concerning the pentatonic scale:

> The five-tone scale /the five-tone scale may be played on the piano by playing the lowest of the three black keys, then playing five consecutive black keys/ is the most ancient, most significant and the most persistent of all Chinese scales and remains fundamental in Chinese music today. . . . The only harmony permissible in Chinese music is that founded on the combination of opposite cosmogonic principles. Broadly speaking, only the intervals of a fourth or fifth are used, the intervals of a third and sixth are scarcely found in Chinese religious music and rarely met in popular tunes. (17:219)

Generally speaking, one does not find part music in China but melody and accompaniment. In comparison to our European style music, their melodies are long and ill-defined, the phrases are of irregular length and there is a lack of dominant rhythm. (30:283) As mentioned by Kuttner, the Chinese melodies have inflections as do their speaking and

many of their string instruments are so constructed that an inflection of tone or intermediate tone may be played on them. (50:40)

Folk music is similar in scope the world over. The Chinese have work songs, lullabies, national songs, religious songs as any other country would have, and the connection between folk music and civilization is most readily apparent.

It is impossible in our culture to completely understand Chinese music, and yet, through a study of a simple Chinese folk tune, we can appreciate the variance and difference as compared to familiar folk tunes and recognize the same feelings as shared by all expressed from another part of the world.

"Chinese Evening Song"

Singing Together, Book V, Ginn and Company, page 141.

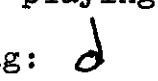
About the song. The words and melody of the song easily convey that it is a lullaby. After hearing the song in its entirety, a discussion might follow as to what country this lullaby derived its origin. The preceding information should prove helpful at this time.

Scales. The class may be anxious to know why this lullaby sounds different. The "Chinese Evening Song" uses the five-tone scale. The children may experiment and

compare the five-tone scale with our major scale and discover how many tones are in each scale. The class could sing the familiar major scale with numbers, then the five-tone scale with numbers and find the interval skip in the Chinese scale. The Chinese scale consists of the intervals 1, 2, 3, 5, 6. Some children may enjoy playing the Chinese scale on the piano (the five-tone scale may be played on the piano by playing the lowest of the three black keys, then playing five consecutive black keys), and experimenting with these five tones, making up short tunes or phrases with the limitation of five notes.

Dynamics. Dynamics may be encouraged in this song by repeating the tonal pattern of the second and last line very softly. The children should try to listen to themselves and produce beautiful tones.

Song bells. The tonal pattern which is repeated four times in the song and would give an opportunity for playing the pattern on the song bells. This tonal pattern may be played throughout the entire song on the song bells as an accompaniment. The first two measures of the song also make an effective accompaniment if repeated throughout the song on the song bells. The player can attempt to differentiate between the louder and softer passages on the instrument as well as in singing.

Finger cymbals. The finger cymbals may be used to accent the 4/4 meter by playing the following rhythmic pattern throughout the song:  . The measures, where the dotted half-note occurs, give an opportunity for playing other rhythmic patterns. The children may pick out a rhythmic pattern from the song or compose one. The following pattern could be suggested from the song:  .

"Boatmen's Chantey"

Music Near and Far, Book IV, Silver Burdett Company, page 106.

About the song. Men on the banks of the Yangtze River were roped to the boats which they dragged upstream. Chanting tunes as they worked helped the men to perform their task more efficiently.

Feeling the accented beat. Jump ropes may be distributed to the class, with several children at each rope, holding on with both hands. They should be advised as to the direction to pull the rope. While chanting the song, they will instinctively feel the accented beat and pull the rope on the first beat of each measure and release or return to their original position on the third beat of each measure.

"The Willow Pattern Plate"

We Sing, Book IV, C. C. Birchard Company.

About the song. This song should create interest in an old Chinese legend. The legend is illustrated on the familiar "Blue Willow" pattern chinaware. The children will enjoy seeing a plate of the "Blue Willow" pattern.

Dramatization. The story as told in the song may be easily dramatized. The children should use their own creative interpretations in presenting the song. The presentation can include the entire class with one group singing the story, a group of fairies, the part of Soo-Loo, the maiden; Chang, her suitor; and Wingwong Poo, the father.

"Feng Yang Drum"

Voices of the World, Book V and VI, page 148.

About the song. The song comes from the town of Feng Yang in northern China. It is a song of the singing street beggars. The beggars attract attention with a drum and gong.

Making instruments. A tin pie-plate or large metal container lid may be used for the gong. A drum may be made by using a large tin can, with both ends removed and stretching rubber tire inner-tubing over the ends, lacing

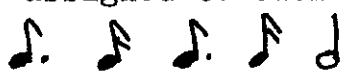
the heads with plastic laces or heavy string. The class might experiment with tone by making different size drums and wood blocks.

Playing the instruments. The drum player might play each beat of the measure while the gong plays on the first and third beat of each measure, as follows:

drum: 4/4 

gong: 4/4 

By using the rhythm of the first five words, a different instrument may be assigned to each note, as follows:



Singing. The class could sing the song as a dialogue song between the boys and girls while the drum and gong players march and play on their instruments.

"Planting Rice"

Sing It Again, Songs Around the World, Informal Music Service of Co-operative Recreation Service, Inc., Delaware, Ohio.

About the song. Although this complaining song is a Filipino folk song, it describes the tedious task of planting rice and is quite suitable to use with a unit about China.

Feeling the phrase. The short phrases are easily determined and the class can dramatize the process of planting rice and also define the phrases by a change of motion or direction for each phrase.

Other Suggested Songs and Activities

Title	Source	Book or Grade	Activity
"Chimes at Night"	Voices of the World, Follett Company, page 147	V VI	Song bells Singing of part to sound like bells
"Song of the Hoe"	Voices of the World, Follett Company, page 146	III IV	Working movements Five-tone scale
"Trot Pony Trot"	Music Through the Year, Follett Company, page 32	III IV	Rhythm instruments
"Our Kites are Flying"	Music in Our Country, Silver Burdett Company, page 162	V	Play song on black keys of piano Tuned glasses for tinkling glass bells Play rhythmic figure on tone blocks
"Chinese National Anthem" (Cheng Mao Yun)	New Music Horizons, Silver Burdett Company, page 104	VI	Rote song
"Meng Chiang Nu's Lament" (C. H. Y. Chen)	New Music Horizons, Silver Burdett Company, page 105	VI	Rote song
"The Bamboo Flute" (Teu Chu Tiae)	New Music Horizons, Silver Burdett Company, page 44	V	Rote song

Title	Source	Book or Grade	Activity
Flute tunes from China:			
"Man With A Whistle"	New Music Horizons, Silver Burdett Company, page 31	IV	To play on flute, no words
"Blind Beggar With A Flute"	New Music Horizons, Silver Burdett Company, page 31	IV	To play on flute, no words
"The Chinese Vegetable Man"	New Music Horizons, Silver Burdett Company, page 143	IV	Chinese scale Dramatize
"Chinese Farmer's Song"	New Music Horizons, Silver Burdett Company, page 114	IV	Chinese scale Dramatization Work movements
"Chinese Lullaby"	The American Singer, American Book Company, page 118	VI	Chinese scale Sway to rhythm
"Chinese Girls"	The American Singer, American Book Company, page 161	IV	Chinese scale Dramatization Dialogue
"Old Fisherman"	The American Singer, American Book Company, page 160	IV	Chinese scale Rote song Note uneven phrases

Title	Source	Book or Grade	Activity
"An Old Chinese Garden"	Blending Voices, Ginn and Company, page 82	V	Composed song Tuned glasses Echo measures
"A Chinese Fairy Tale"	Blending Voices, Ginn and Company, page 61	V	Rote song
"The Flower of China"	Fifth Book of Songs, Foresman, page 33	V	Rote song
"Chinese New Year Song"	Our Songs, C. C. Birchard Company, page 128	II	Dramatize custom
"Chinatown"	Merry Music, C. C. Birchard Company, page 82	III	Dramatize Display of Chinese articles

Further Sources for Song Materials

A Chinese Child's Day by Terhune, G. Schirmer and Company.

Chinese-American Song and Game Book by Jacobs, Barnes Publishing Company.

The Flower Drum and Other Songs by Ch'en, Day Publishing Company.

Very Easy Descants by Beatrice and Max Krone, Neil Kjos Music Company.

Recordings. "Chinese Dance" from the "Nutcracker Suite" by Tchaikovsky.

"Dance of the Chinese Dolls" from the "Christmas Tree Suite" by Rebikoff (R. C. A. Victor Basic Library).

"Empress of the Pagodas" from the "Mother Goose Suite" by Ravel (Musical Sound Books).

"In a Chinese Temple Garden" by Ketelbey (R. C. A. Victor).

"Dance of the Coolie" from The Red Poppy by Glier (Westminster 7001).

"Chinese Instrumental Music," Victor Album 24549.

"Chee Lai," Songs of New China (Keynote recording).

"Chinese Classic Music," Chinese Cultural Theatre Group, Folkways FP-12.

"Music of the Orient," compiled and arranged by Dr. Erich Von Hoenbostel (Decca DL-9505-06).

Films. Two Chinese Dances, China Film Enterprises of America, Inc., 132 West Forty-third Street, New York 18, New York (ten minutes).

About the film: two Chinese folk dances, one the Yao Ceremonial which is used in the ritual at marriages and funerals, are presented by a skillful dance artist of China. The other is a solo dance-drama, "The Mute and the Cripple," beautifully done by the same artist. (55:35)

The Rainbow Pass, Teaching Film Custodians, Inc., 25 West Forty-third Street, New York 18, New York (eleven minutes).

About the film: Chinese music and the Chinese theatre differ greatly in concept and production from the ideas and practices of those in the Western World. This filming of Rainbow Pass, a famous Chinese play, provides an excellent opportunity for seeing these differences dramatically presented. A native Chinese orchestra is an interesting feature of the production. (55:35)

Ancient Chinese Music, Harmon Foundation, 140 Nassau Street, New York, New York (fifteen minutes).

About the film: lute and zither-like instruments are played by contemporary Chinese musicians. (55:35)

Reading. Land of the Chinese People by Cornelia Spencer (Lippincott), sixth grade. An excellent picture of China, her people, and how they live; includes historical background.

Bamboo, the Grass Tree by Armstrong Sperry (Macmillan), third to fifth grades. The importance of bamboo and its many uses in Chinese life are told in the story about a little Chinese boy who lived on the Yangtze.

China, Country of Contrasts by Mary Nourse (Harcourt), sixth grade. Absorbing introduction to the geography, people, customs, history, and industries of China, giving similarities and differences between China and the United States.

Chin-Ling, Chinese Cricket by Alison Stilwell (Macmillan), third and fourth grades, tale of a little-known Chinese sport.

A. CULMINATION OF UNIT

Class presentation of: (1) Chinese legends (songs with dramatizations); (2) Chinese songs with rhythm instrument accompaniments; (3) Chinese work songs with appropriate movements.

Individual presentation of: (1) composed Chinese song based on the five-tone scale using the black keys on the piano or tuned glasses; (2) dance interpretation of "Chinese Dance" from the "Nutcracker Suite" or other recordings; (3) demonstration of hand-made Chinese instruments and the playing of rhythmic interpretations to Chinese folk tunes.

B. EXPECTED OUTCOMES

(1) Increased knowledge and understanding of China.

(2) Developing capabilities in the technical aspects of music.

(3) Becoming acquainted with a completely different type of music (five-tone scale).

(4) Appreciation of the Chinese culture and customs.

(5) Developing the ability to compose or imitate a style of music.

IV. A RESOURCE UNIT OF FOLK SONGS AND MUSIC ACTIVITIES FOR USE WITH THE STUDY OF SWITZERLAND--UNIT IV

Motivations. (1) The music activities should be motivated by the correlation with the social studies unit on Switzerland. (2) Exhibition of pictures in the classroom, such as, the Alps, Alpine horns, costumes, villages, etc. (3) A display of articles, such as, Swiss cuckoo clock, carved figurines, music boxes, watches, etc. (4) The legend of William Tell. Listening to the"William Tell Overture" with the interpretations as explained in the Blue Musical Sound Book, Silver Burdett Company. (5) Travelogue or showing of colored slides of Switzerland.

Aims and objectives. (1) To develop the aims and objectives in music as previously stated in the introduction to Chapter III.[4] (2) To recognize the great influence of folk music of the neighbor countries to Switzerland. (3) To appreciate the customs and charm of Switzerland. (4) To participate in the various types of Swiss folk dances. (5) To associate certain distinctive musical features with Switzerland, such as, the Alpine horn, "Ranz des Vaches," yodels, etc.

Introduction to Music of Switzerland

Switzerland is divided into four distinctly-separated language territories consisting of German, French, Italian, and Romanic speaking regions. The Romanic language forms the smallest minority while the German-speaking Switzerland forms a linguistic majority. Each section of the country has its characteristic folk music reflecting the language and customs of the near-by influential country. Folk songs and dances are an importation from the outside; an exchange between linguistic regions and an adaptation of music to fit the needs and areas.

It is logical to suggest that the geographical environment of Switzerland is reflected in its folk songs and

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[4] supra, pp. 25-27.

dances. In the section of Switzerland where people are accustomed to mountain climbing, the dances are slower and more deliberate than in the plain sections. Influence of tradition may be observed in the French section where the dances are more graceful and courtesy is emphasized. The yodel and alphorn tunes represent melody of vast spaces and reflect the jagged high Alps and the surrounding landscape. The yodel expresses all kinds of emotions and, therefore, is included in many songs.

The Alphorn is a large wooden trumpet extending about ten feet and by just blowing one can produce four or five tones. The majority of folk tunes were for centuries unaccompanied, and when an accompaniment is used, it is usually played by a small instrumental team. A typical instrumental group would consist of a violin, clarinet, accordian and double bass.

Performance of folk dance and folk music is still closely associated with the wearing of national costumes. These costumes show great regional differences and range from the simplest to the most ornate in variety.

Today Switzerland has several famous orchestras and prides itself on the many music festivals given each year. Switzerland is like a little world in itself and every child delights in its wholesome music and the discovery of another "way of life."

"O Maeteli"

Open Road Song Book, Co-operative Song Service, Co-operative Recreation Service, Delaware, Ohio, page 32.

Singing the song. The song, "O Maeteli," proves to be a good introduction to Switzerland as well as to Swiss music. The appeal is in the rhythm, the gay mood, the text, and the song is also conducive to folk dancing. A possible presentation of the song may be accomplished by letting the children hear the tune first and then the singing of the words. In singing the song most effectively, one should emphasize the loud and soft passages and enact the questions and answers. The children may be asked to join in the singing of the chorus each time, imitating the teacher's interpretation. The children will discover that dynamics improve the song as well as making it more fun to sing. The song provides an opportunity for question and answer effects with boys singing separately, girls singing separately and then all together. The boys may sing the first phrase, the girls the second and third, and all sing the chorus part. Possible variations of the chorus are as follows:

(1) Simple two-part singing, or singing and clapping. "Yo, ho, ho" (holding the tone); "tra-la-la-la" (clapping the rhythm). Repeat the same variation for each phrase.

(2) Tyrolean dance. Dance formation: two lines, girls opposite their boy partners. "O Maeteli, O Maeteli" (boys skip forward and bow); "Pray tell me where's your home" (boys skip back to original position); "My home it is in Switzerland" (girls skip forward and bow); "It's made of wood and stone" (girls skip back to original position); "My home it is in Switzerland" (girls skip forward and bow); "It's made of wood and stone" (girls skip back to original position); "Yo, ho, ho" (partners join both hands and hold up in an arch); "Tra, la, la, la; yo, ho, ho, tra, la, la, la" (right elbows and swing partner); "Yo, ho, ho" (left elbows and swing partner); "Tra, la, la, la; yo, ho, ho, tra, la, la, la" (left elbows and swing partner); "Yo, ho, ho" (partners join both hands and hold up in an arch); "Tra, la, la, la; yo, ho, ho, tra, la, la, la" (right elbows and swing partner); "Yo, ho, ho, tra, la, la, la; yo, ho, ho, tra, la, la, la" (left elbows and swing); "Yo, ho, ho" (stamp feet back to original position).

"Swiss Ski Song"

Music Through the Year, Follett Company, page 76.

Tonal patterns. The children may enjoy singing the first and third lines with the numbers or syllables. They should observe that the first and third lines are exactly

alike. After singing the song, the children will find the phrases easily played on the song bells.

Autoharp. The I and V chords are the only chords used throughout the song and are indicated in the Follett edition.

"Hiking Song"

American Singer, Book IV, American Book Company, page 166.

Intervals. This is a good song for distinguishing intervals of the scale in relationship to "do". The song is repeated, singing "I have broken do," "I have broken re," etc., on my clarinet and so on until the entire scale has been used.

"Yodel Song"

Literature and Music as Resources for Social Studies, Ruth Tooze and Beatrice Perham, New Jersey, Prentice-Hall, Inc., 1955.

About the song. The only really distinctive Swiss folk music is the "Ranz des Vaches," a dance song based on the calls of the cowherds and yodel calls. (8:182)

Singing. The children will enjoy singing this song about the alphorn. A trumpet or clarinet player might accompany the singers on the yodel part. The children should notice the wide interval skips throughout the song which is typical of the alphorn.

Correlated listening. "William Tell Overture" by Rossini. Part III of the "Overture to William Tell" gives an example of the "Ranz des Vaches." The third section, known as "The Calm," relates the shepherd's thanksgiving after the storm, and the pastoral melody of the "Ranz des Vaches" is played by the flute and the English horn. The beginning of the overture depicts a pastoral scene, then one hears the impending storm, then the "Ranz des Vaches" and lastly the hunting party comes on the scene.

Other Suggested Songs and Activities

Title	Source	Book or Grade	Activity
"Swiss Hiking Song"	Voices of the World, Follett Company, page 75	V VI	Two-part singing Flute or recorder part
"Vreneli"	Voices of the World, Follett Company page 76	V VI	Instrumental parts Swiss bell parts Dialogue song
"Hei-de-li-dom"	Music Through the Year, Follett Company, page 27	III IV	Swiss shepherd day Song bells Autoharp Rhythmic pattern
"The Herdsman"	Voices of America, Follett Company, page 119	IV V	Yodel
"In the King's Garden"	Voices of America, Follett Company, page 118	IV V	Dialogue song Dramatization
"The Edelweiss"	We Sing, C. C. Birchard Company, page 51	IV	Flower of Switzerland Minor key
"Weggis Dance"	We Sing, C. C. Birchard Company, page 102	IV	Dance directions
"An Echo is Calling"	We Sing, C. C. Birchard Company, page 11	IV	Echo singing Dynamics Tempo changes

Title	Source	Book or Grade	Activity
"Mountain Song"	New Music Horizons, Silver Burdett Company, page 16	III	Marching song Feeling 2/4 meter Drum can play with each step represented by quarter note
"In Switzerland"	American Singer, American Book Company, page 165	IV	Different groups sing a verse, special singers for yodel parts Make up dance for chorus part
"Yodeling Song"	Music Near and Far, Silver Burdett Company, page 4	IV	Question and answer song Solo singing Playing of melody bells
"Skiing Song"	Music Near and Far, Silver Burdett Company, page 67	IV	Echo yodel calls Triangle and song bells Harmonic experience played on the piano
"On the Mountain Height"	Music Around the World, Silver Burdett Company, page 54	VI	Descant singing Yodel Autoharp chording
"Upward Trail"	Music Around the World, Silver Burdett Company, page 31	VI	Two-part singing Violin obligato

Title	Source	Book or Grade	Activity
"Cuckoo"	Music Near and Far, Silver Burdett Company, page 68	IV	Movements to song (snap fingers, etc.)
"Echo"	New Music Horizons, Silver Burdett Company, page 177	IV	Echo parts
"Alpine Shepherds"	Songs of Many Lands, Ginn and Company, page 105	IV	Rote singing
"Boy and Goat"	American Singer, American Book Company, page 77	V	Dialogue song Orchestration Yodel
"On the Mountain Height"	Music Everywhere, C. C. Birchard Company, page 87	VI	Distinguishing phrases Harmony in sixths
"The Swiss Maiden"	Sing Along, Ginn and Company, page 99		Harmony in thirds on chorus
"Swiss Evening Song"	World Music Horizons, Silver Burdett Company, page 50		Harmonization in thirds played on song bells

Further Sources for Song Materials and Activities

Swiss Alpine Songs, Co-operative Recreation Service, Delaware, Ohio, 1949.

Literature and Music as Resources for Social Studies, Ruth Tooze, and Beatrice Perham (New Jersey: Prentice-Hall, Inc., 1955).

Rhythms and Dances for Elementary Schools, Dorothy LaSalle, A. S. Barnes, New York, 1951.

French, Italian and German Songs from Music Series Books (Birchard, Silver Burdett, American Book Company, and Follett Series).

140 Folk-Songs, Davison and Surette, E. C. Schirmer Company, Boston, 1921.

Recordings. "Overture to William Tell" by Gioacchino Rossini (MGM 302B).

"Helvetia" (old name for Switzerland) by Ernest Bloch.

"Songs and Dances of Switzerland," recorded in six Cantons by Laura Boulton in 1950 (Folkways, FP-807).

"Music Box" by Liadov (Musical Sound Book 78016--Green Book).

Films. William Tell (Opera Festival) by Rossini, Official Films, Inc., Grand and Linden Avenues, Ridgefield, New Jersey (25 minutes). About the film: abridged version

of the opera based on the historical drama centering about the great Swiss patriot, Guillaume Tell. (55:26)

Invitation to Music (May Festival of Music), Official Films, Inc., Grand and Linden Avenues, Ridgefield, New Jersey (seventeen minutes). About the film: a May festival of music, including rehearsals backstage; includes excerpts from "Il Travatore" and "William Tell Overture". (55:26)

Reading. Land of William Tell by Lillian J. Bragdon (Lippincott), fifth grade. Facts, legends, and history of Switzerland from the days of the lake dwellers.

Kobi, A Boy of Switzerland by Conrad and Mary Buff (Viking), third or fourth grade. Vividly illustrated story of a Swiss boy who proved himself a real herder by saving all his cattle when left alone with them during a storm in the mountains.

Christmas Stove by Seymour (Wilcox and Follett), fourth, fifth and sixth grades. Tender story of a Swiss Christmas detailing the customs, traditions and joys of the season.

A. CULMINATION OF UNIT

Class presentation of: (1) folk songs and dances from the different sections of Switzerland with simple costumes; (2) echo and yodel songs with special effects and

groups of singers; (3) Swiss songs with melody bell accompaniment or other instruments; (4) dramatized dialogue songs.

Creative dramatization of the "Overture to William Tell." (Recording being played during the presentation of the dramatization.)

B. EXPECTED OUTCOMES

(1) Increased knowledge and understanding of Switzerland.

(2) Developing capabilities in the technical aspects of music.

(3) Increased enjoyment of folk dancing.

(4) Increased appreciation of how the geographical and environmental situations have created a certain type of folk music. (Reasons for yodel, alp horns, etc.)

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

It was the purpose of this study (1) to preserve the principle of the whole by correlating some of the activities of the general music class with social study units in the elementary school curriculum; and (2) to present resource material intended as a guide for the classroom teacher or music teacher.

The sources of data used to procure information for this study included a review of professional literature in music education and general education. Related investigations concerning correlation and integration of music with other curriculum subjects were also reviewed and summarized.

I. SUMMARY

This study included a compilation of materials and suggestions for four units to be used for resource and reference in correlating and integrating music with the social studies curriculum in the elementary school.

The unit approach was used because it is the best means for suggesting a variety of activities and materials. The unit topics were chosen for the purpose of using as examples for other units which might be constructed along the same lines. The unit topics used in the study were:

(1) A Resource Unit of Folk Songs and Music Activities for Use with the Study of the United States--Unit I; (2) A Resource Unit of Folk Songs and Music Activities for Use with the Study of Mexico--Unit II; (3) A Resource Unit of Folk Songs and Music Activities for Use with the Study of China--Unit III; (4) A Resource Unit of Folk Songs and Music Activities for Use with the Study of Switzerland--Unit IV.

The units were chosen with the hope that (1) realistic associations of music, peoples, and countries would produce a more integrated person; (2) through a variety of musical experiences in singing, listening, playing, rhythmic activities, and creative activities, associated with different countries, music would become a more enjoyable and vital part of living; and (3) through the correlated program, many knowledges would be accomplished simultaneously. Each unit gives (1) information about the music of that particular country; (2) information in regard to the suggested songs; (3) possible musical activities that could be used with the suggested songs; and (4) additional references and suggested resources, such as, songs, recordings, films, and reading materials. It is expected that the suggested materials and activities will be adapted to the capabilities of an elementary grade. The activities, explained in detail, are creative

possibilities and procedures that may be employed by the teacher.

Trends in music education in the public schools of America have passed through many transitions paralleling conceptions and practices in elementary school education. The first trend in music education stressed note reading and the methodology of music reading. At the beginning of the twentieth century, the child study movement presaged fundamental changes in teaching procedures. The trend in music education from the second decade of the twentieth century to the present day shows emphasis in creativity and self-expression. The existing methodology stresses a closer correlation of music with other subjects.

A review of related investigations revealed the importance of (1) correlation of music with the social studies program and (2) the beneficial growth resultant from the integrated procedures.

II. CONCLUSIONS

As a result of the data compiled in this study, it would appear that (1) a greater appreciation of a country and its music is experienced by participation in the suggested musical activities; (2) concomitant learnings produce a more integrated person; and (3) the correlation of

music with the elementary school social studies program is very important in making the school curriculum more meaningful and complete.

III. RECOMMENDATIONS

As a result of this study and with consideration of the current trends in education, it is recommended (1) that the general music class focus greater attention with regard to correlation and integration of music with other curriculum subjects; (2) that possibilities of correlation and integration of music with other subjects be explored constantly and remain a continued process; and (3) that all creative possibilities in music materials be investigated by teachers and students.

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