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A HANDBOOK OF TEACHER TRAINING
IN MUSIC EDUCATION

Submitted by

Ralph I. Schoonmaker
(B.S. in Ed., Boston University, 1950)

In partial fulfillment of requirements for the degree of
Master of Education

1952

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CHAPTER I

STATEMENT OF PROBLEM AND JUSTIFICATION

CHAPTER I

STATEMENT OF PROBLEM AND JUSTIFICATION

The purpose of this study is to prepare a handbook for the use of the regular classroom teacher in the elementary school, to assist her in becoming an adequate and efficient instructor of the music program. That this need is paramount is shown by the radical changes being made in curriculums of teacher-training institutions, so that it may be possible for the prospective teacher to prepare herself to achieve the goals of music for all children as hoped for in the modern music education program. With music becoming increasingly integrated, rather than an isolated subject, it is important that the classroom teacher be as properly prepared to successfully conduct this phase of the child's education, as she is reading, spelling, and arithmetic.

Although most schools have recognized the tremendous value of music in the cultural and emotional development of the child, and have supported a greatly enlarged music educational program which offers a wide variety of musical opportunities to children, according to McLellan:¹ "The fact remains that today the largest per cent of elementary classes receive music instruction from the classroom teacher".

¹Beth McLellan. "Music Training for Elementary Teachers." Music Educators Journal XXXV, #5: 19; April 1949.

Little has been done to help the classroom teacher to prepare herself to successfully conduct this diversified program. Concerning this matter, McLellan¹ goes on to say:

Although music education has made great strides in the past half-century, it is chiefly through the music specialist and the occasionally interested, well-trained-by-chance classroom teacher that progress has been possible. How much greater can be our musical progress when nearly all teachers of the elementary school instead of a few are trained to teach music.

As further proof of the inadequacies of the preparation of the regular classroom teacher to conduct the music program, McLellan² further states:

To determine how few classroom teachers consider themselves adequately prepared to teach music, one needs only to look through a large number of teacher-employment applications. On page after page we find the word 'no' written after such questions as 'Can you play the piano?' 'Can you lead group singing?' 'Can you teach music to children of this grade level?' The affirmative answer concerning adequacy in music is rarely seen.

It is encouraging to see educational institutions recognizing this need, and offering courses to assist the new teacher to surmount this obstacle. As to the present time, it is a problem for the music supervisor, specialist, or consultant to deal with, that today's children may not be handicapped as previous generations have been. The problem may be

¹Ibid.

²Ibid.

alleviated by thoughtful planning by the music specialist in the organization of teacher discussion groups, building meetings, and workshops.

This brings us to a discussion of the attitude of the classroom teacher toward the music subject. Myers¹ has this to say:

- To direct a successful music program the classroom teacher needs to have
 - a. Experience necessary
 - b. Abilities necessary
 - c. Training necessary.

Two assets a teacher can always display:

1. A consciousness of joy in musical activity.
2. An awareness of the joy music may bring to others. Without these feelings about music, the teacher's guidance will be insincere, without purpose, and without effect. With these feelings, her teaching will be sincere because she will enjoy the activities along with the children. Her verve and vivacity will result in enthusiastic teaching. ...Her teaching will be effective because she will be guiding an aspect of personal enjoyment and development that she believes to be really important. Enthusiasm begets enthusiasm.

Concerning the stated needs, the author suggests that the matter of experience be thought of as the opportunity presented by the class group, eager and willing to progress as far as the teacher will take them. Concerning the abilities, these will be stated as skill required, but the teacher need not look at the list as one impossible to achieve. Approached as one desiring to develop a hobby, one will be surprised at the abili-

¹Louise Kifer Myers. Teaching Children Music. New York: Prentice-Hall, Inc., 1950. p. 184.

ties developed in a short period of thoughtful planning. As to the training, together with the music specialist or consultant as her guide and co-worker, she can soon achieve results far beyond her fondest expectations.

Myers¹ lists the following skills requisite to successful classroom teaching:

The elementary classroom teacher should have the ability to -

- a. Sing artistically - to teach rote songs, and demonstrate a light pleasant singing tone for the children to imitate.
- b. Read music - to teach herself new rote songs, and prepare other needed materials to enliven the music class periods.
- c. Notate music - ability to write exercises on the board properly, and to write the original melodies suggested by the students in their creative moments.
- d. Teach - it requires the same fine teaching ability as in the teaching of reading, spelling, etc.
- e. Select materials - to know how to select the next needed piece of material. Exercises to develop the readiness for the reading experience.
- f. Play the piano - she should be able to enrich the children's singing experience by musicianly accompaniments.

Concerning the learning to sing artistically, there are many fine voice teachers available who conduct voice classes which can be a pleasant way of learning how to develop one's own voice into a pleasing instrument. Again, there are many fine volunteer choirs under competent leadership who would

¹Ibid.

welcome additional voices into their ensembles. This would develop a social as well as musical interest for the teacher.

To read music, an ability anyone can develop by application of the simple rules given in the workbook later in this work. By starting with any of the primary music reading texts, and working through them grade by grade, in a short period of time, one can become an efficient reader.

The ability to notate will be developed from the study of the fundamentals of theory, such as is required by the average sixth grade child, the teaching of which is offered later in the handbook. This material can be mastered in the matter of a few days.

The ability to teach is gained by the application of the basic rules of pedagogy. According to Myers¹

The principles that result in effective teaching of arithmetic, reading, social studies, or spelling also apply to teaching music. There is no sacred ritual that teachers have to master in order to guide children's experience in music.

The ability to select materials comes from experience in the basic elements of learning to read. First, selecting songs or exercises consisting of step-wise progressions and gradually introducing simple skips of the tonic triad. Like the art of teaching, one learns to do by doing. After a little experience one develops the knack of selecting materials to fit particular situations and needs.

¹Myers, op. cit., p. 185.

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The ability to play the piano being a skill, requires more time and concentrated effort; but, with a large number of methods being developed for the adult beginner, one can in a short time develop considerable skill at the piano. With this achievement comes considerable personal satisfaction which results in increased interest in the subject. Like the old saying, "Nothing succeeds like success".

One of the greatest experiences that can come from this type of activity is the development of a sense of maturity. Overstreet¹ has this to say concerning this matter:

Few schools have yet recognized that their central function is that of helping young life grow into mental, emotional, and social maturity. This recognition must come as our next great educational adventure.

He further lists three basic requirements for building maturity in youth through the school program. The first requirement he says is to stimulate thought, (i.e. the ability to think), plus -

Habit of cooperation rather than competition. Developed through the project method - enlisting the efforts of children in a common enterprise, understanding that the success of one means the success of all, failure of one, the failure of all.

Habit of civic obligation rather than civic dependents. Civic has to do with all things that pertain to peoples living together in a community. A civic character structure recognizes

¹H. A. Overstreet. The Mature Mind. New York: W. W. Norton Company. p. 254.

community obligations and faithfully carries them out. Youth in all its activities are linked with the life of the community; by their considerateness, or lack of it; their responsibility, or lack of it. If they make intolerable nuisances of themselves, their failure is a civic failure. One of the major tasks of the schools is to provide occasion for that experience.

Finally, the schools can build in the young a creative approach to life. Growth toward maturity is a growth away from the automatic and the imitative.

A mature person is one who -

Sees with his own eyes.
Thinks with his own brain.
Creates with his own ingenuity,
and his own sense of values.

Though music educators are in accord that the classroom teacher is in need of help to develop a background of music theory to enable her to conduct the music lesson of her individual class in a competent manner, little has been done to make this material available to her in other than the standard form of a theory textbook. There are hundreds of theory textbooks available which present the items needed in sound musical fashion, but most are written in such technical language as to confuse the novice and deter him from further progress, rather than to encourage him to seek further understanding in this area. All are agreed that the amount of understanding necessary in music theory is so small as to be readily learned by the average teacher in one or two sessions, since she has already had much of the material in her own grade school experience.

The problem then was to develop a handbook for the classroom teacher which presented the necessary material, not only in a comprehensible manner, but so compact in form as to have the needed information at the teacher's finger-tip for instant reference. Further, it should be offered with a minimum amount of verbage and in the phraseology of the pedagogue so that the teacher might know just how to present it to her pupils. No text is available which offers the material in this form.

Being fully cognizant of the controversy which exists between the theorist and the non-theorist amongst music educators, the writer justifies a handbook of this type on the following basis: (1) the need for help on the part of the classroom teacher, and (2) the agreement of ninety nationally prominent music educators that the items¹ chosen for inclusion in the handbook are required material for the proper understanding of, and the ability to teach music reading to children in the public schools. Since the material needs to be taught, the teacher must know and fully understand how to present it before she can teach it.

¹See Chapter III.

CHAPTER II

REVIEW OF RESEARCH

CHAPTER II

REVIEW OF RESEARCH

Research in Relation to Teaching Note Reading

Music educators agree that several years of singing experience in school is desirable before trying to teach a child to read music. This experience is comparable to, and serves the same purpose as the child's experience between the time he learns to talk and the time he begins to read words or sentences. During this period he acquires a vocabulary of scale tones. The extensive singing program advocated by music educators has far reaching consequences since it is by this means that the child acquires his vocabulary of tonal combinations.

This development of a vocabulary of tonal combinations is a requisite for successful growth in music reading. The sounds of these combinations are what the music memory recalls as a result of the visual impression. Myers¹ points out that:

Maturation brings about a decrease in the problems arising from immature visual and auditory perception. Young children often pay attention to the main characteristics of visual stimuli and ignore details. If, in spite of good eyesight, they do not notice differences in words or letters when asked to match them, how can they possibly be expected to notice the fine differences between notes on neighboring lines and spaces of the staff?

¹Louise Kifer Myers. Teaching Children Music in the Elementary School. New York: Prentice-Hall, Inc., 1950. p. 150.

For this reason, the development of the tonal vocabulary should be checked individually to make sure of its accuracy.

Myers¹ goes on to say:

It seems probable, too, that children who have tendencies to make reversal errors and who have not yet learned to look at a word always from left to right would have a similar difficulty in learning to read music. Unfortunately, because of the limitation of time, music reading is generally a group project. It is fairly easy for an uncertain reader or singer to follow the tune set by the majority of the class. Thus a child who makes reversal errors may continue for days to try to read from right to left without the fact being known to the teacher. For this reason, it is best to wait for maturation of visual and auditory perception before attempting music reading.

Another factor in reading readiness is the feeling for note values. Actual names of note values can be taught in a short time, but the feeling for values is the result of a long period of assimilation, which should begin in kindergarten with the development of a feeling for rhythm through walking, running, skipping to various types of musical patterns. In this way, children get an early start and learn to recognize a quarter note as a walking note, eighth notes as running notes, a half note as a stop note, etc. Myers² feels that, "These controlled movements of the body develop in the child a feeling for values - a fundamental feeling he can obtain in no other way."

¹Ibid., p. 150.

²Ibid., p. 151.

Next in importance is a full command of the medium used in reading. There are three mediums in use, only two of which have any recognized value. The following outline summarizes the advantages and disadvantages of the three methods.

1. Singing by Syllable Names: (sol-fa)

Advantages:

- a. The use of Latin syllables has the advantage that "do-mi-sol", "sol-ti-re", "fa-la-do", and so forth - are the same in every key, which means the combinations do not require alteration for another key; they require only the correct pitch on which to start.
- b. The general relationship between syllables.
- c. They are easily pronounced because of single vowel sound with no final consonant.
- d. They give a name to every tone of each scale, and offer a workable medium for objectifying tonal relationship.

Disadvantages:

- a. Syllables are relatively unfamiliar.
- b. They are a crutch.

2. Singing by Numbers: (1-2-3 etc.)

Advantages:

- a. The use of numbers has the advantage that 1-3-5, 5-7-2, 4-6-8, and so forth - are the same in every key, which means the combinations do not require alteration for another key; they require only the correct pitch on which to start.
- b. The familiarity of the use of numbers. The relation of 1-2-3-4-5-6-7-8 is a concept that has long been used by the child.

Disadvantages:

- a. The numbers "one, two, three, four, five, six, seven, eight" are cumbersome to sing.
- b. They are a crutch.

3. Singing by Letter Names: (C-D-E flat, etc.)

Advantages:

None.

Disadvantages:

- a. There is no general relationship between letters.
- b. They require alteration in different keys.
- c. It is difficult to remember the order of letters when descending the scale, and in skips.
- d. They are a crutch.

For the above reasons many music educators feel that the use of syllable names (tonic sol-fa) have great advantage over both letter names and numbers. Although it is common knowledge that many children dislike singing by syllables, it is felt the reason for this dislike is due to poor pedagogy rather than the use of syllables. The majority of the music education profession believe that a wise use of this method will in a short period of time develop sufficient competence in music reading that the progress alone will eliminate the so-called distaste which has been built over many generations.

They also seem to be in agreement that by developing a well-organized program of music education, beginning with a planned reading-readiness period for note reading, which will develop into a preparatory period with the books in the hands

of the children; and finally an introduction to the full reading experience, with regular periods of evaluation, to make sure that every member of the class is actually reading and not learning by rote from the natural leaders in the class.

The research done in this area seems to justify this type of program, and to give strength to the belief that under this kind of instruction children will in a short time be making the same progress in reading music that they do in stories, since music reading has the same fascination in the unfolding of new melodies that is offered in the unfolding of the plot of a story.

Research in Relation to the Child Voice in Singing

Seashore¹ points the way for the proper development of the child voice in singing when he states:

There are several steps that must be taken in organizing this training in the schools, and in the home.

First, to teach parents and teachers the significance of a beautiful voice. That idea must be promulgated until everybody begins to take notice of it. This accomplished, more than half of the work is done because the next step is not so much formal training as a continuous and vital attention to the difference between the beautiful speaking voice and an ugly one throughout life.

Second, a constant expression of appreciation of beautiful tone quality and disparagement of the bad. The significant thing is that this is immediately tied up with character and personality.

¹Carl E. Seashore. "A Beautiful Voice." Music Educators Journal : 19; February 1938.

Shouting, screaming, snorting, rasping, and all sorts of disagreeable speech are nearly always expressions of a disagreeable personality trait. Likewise, the deliberate cultivation of sweetness of speech inevitably reacts back, hinging upon the easily observable fact that, while you can imitate a beautiful voice, you do not get far with that, it does not become a part of you until it is a part of the natural personality.

Third, let the educators give the support of their prestige to the recognition that a beautiful singing voice is a large part based upon habits of appreciation of beauty in voice quality during the early years of childhood. While not all children can become singers, nearly all children have latent capacities for good speech. Let musicians show leadership in bringing this issue to the front through teacher-training institutions, parent-teacher associations, and musical activities.

Fourth, there is a great advantage to the singing teacher to have the child come into later lessons in singing with a deep-rooted appreciation of good voice-quality. This readily transfers to singing.

That we have been negligent in making our young people cognizant of the importance of this primary step in the development of a beautiful voice is common knowledge; but we have been guilty of an even greater error, for as he further states:¹

It is a most extraordinary thing that an ugly speaking tone is tolerated not only in the voice of the ordinary cultivated person, but, in musicians, even great singers, without any feeling of incongruity. Likewise, it is a deplorable fact that teachers who are to serve as models for the development of personality in the elementary school room have seldom if ever given any attention to the character of their own speaking voices. Bad voice quality seems to be taken for granted in the educational world, just as distortion of facial features, etc.....

¹Ibid., p. 18.

Listening to one's own voice to hear whether or not it is pleasant, in tune, and properly modulated, will do much to encourage our pupils to do the same thing. In dealing with our children we must encourage the use of softer, lighter tones; and in the beginning it is imperative to select songs which will foster this type of tone rather than deep-throated chest tones developed from Indian war songs, and many of the popular music of our day.

To foster the development of "the voice beautiful" Gehrkens suggests:¹

The most important thing is to set up ideals of tonal beauty and habits of singing that result in tone that is both rightly produced and pleasing to the ear. The place to begin is in the kindergarten and first grade - or whenever the child first begins to sing...and it must be continued through all the grades, and no matter what kind of work is being done, the child must be taught always to think and to listen discriminatingly to the tones he is producing.

Francis E. Howard,² internationally known child voice authority, suggests the ease with which we may develop children's voices since they are homogeneous in tone; he continues to state in his well-known book on the development of children's voices, The Child-Voice in Singing, with the following assertion:

¹Karl W. Gehrkens. Music in the Grade School. Boston: C. C. Birchard Company, 1934. 233 p.

²Francis E. Howard. The Child-Voice in Singing. New York: H. W. Gray Company, 1898. p. 19-21.

The growth of the larynx, which... is quite rapid up to the age of six years, then, according to all authorities with which the writer is conversant, ceases, and the vocal bands neither lengthen nor thicken, to any appreciable extent, before the time of change of voice, which occurs at the age of puberty...but undoubtedly, during these years, there is a constant gaining of firmness and strength, in both the cartilages and their connecting membranes and muscles...the continual increase in strength and firmness of the larynx from six years onward to puberty, is consistent with the constant growth in strength and firmness of tissue characterizing the entire body.

Seashore¹ in his plea for the improvement of the speaking voice has this to say:

Let me enter a plea for very early attention to the development of the voice in boys and girls... not formal training for musicianship or speech exhibition, but rather training for the appreciation and understanding of the significance and the possibilities of a beautiful voice in music and speech. And let me put speech first because the natural quality of a child's voice is set very largely in the first six years, in spite of the changes which take place with maturation.

He further points out:

With the coming in of corrective speech, dealing with the disabilities, educators are being awakened to the fact that they have neglected a most important positive factor, namely, the possibility of making the child's speech more beautiful.

If we are to make any real progress in this matter there are several steps that must be taken in organizing this training in the schools as well as in the home. First, we must teach parents and teachers the importance of a beautiful voice.

¹Seashore, op. cit., p. 18.

The whole idea must be so promulgated that everyone begins to take notice of it. This accomplished, the greater part of the job is done, because the next step is not formal training but a constant attention to the differences between a beautiful speaking voice and an ugly one throughout life. Second, we must continually express appreciation for the beautiful tone quality, and disparagement of the bad. The important thing to keep before us is that this is so closely tied up with character and personality. Shouting, yelling, screaming, snorting, and all sorts of disagreeable speech are expressions of a disagreeable personality trait. Likewise, the cultivation of a pleasing voice will soon react back upon the person until it is a part of his natural personality, if he is sincere in his desire for this development. Third, let educators give the support of their prestige to the recognition that a beautiful singing voice is in a large part based upon habits of appreciation of beauty in voice quality during the early years of childhood. Fourth, there is a great advantage to the singing teacher in that this training is readily transferred to singing. A child who is conscious of a beautiful speaking tone cannot sing badly.

In helping children to sing well, Clippinger¹ suggests:

The first step (in singing) is to teach them how to use their voices in a manner that is comfortable to themselves and to those who listen.

¹D. A. Clippinger. "Concerning the Future of Singing." Music Educators Journal : 17; November-December 1935.

Singing is the most practical way to begin the process of becoming musical.

Developing a beautiful voice.-- In the development of a beautiful voice Seashore¹ offers the following points for consideration:

1. The significance and the possibility of a beautiful voice have been overlooked to an astonishing degree by educators, society in general - psychologists not excepted.
2. The approach to a beautiful singing voice should be made through the very early cultivation of a beautiful speaking voice.
3. A lovely and effective speaking voice is not only an index to character and personality but is one of the most potent means for the cultivation of these.
4. Musicians should recognize that their most effective ally in the cultivation of a beautiful singing voice lies in the early promotion of the development of an understanding of the meaning and the possibilities of a good speaking voice.
5. This development takes place most naturally through the spontaneous activities of self-expression in the schoolroom, playground, and the home when wisely nurtured.

One of the basic factors in the achievement of this goal is offered by Mossman² when he states:

The chief work of the school is to teach people to meet situations by teaching them to act on their own thinking.... To train a body of young people to get on their own thinking in dealing with the situations which confront them is to

¹Seashore, op. cit., p. 19.

²Lois C. Mossman. The Activity Concept. New York: Macmillan Company, 1938. p. 34-35.

contribute to a new social order.... A group of people who know the joy of using effective intelligence can be expected to seek to make life good.

This, indeed, would develop a new social order, for educators have long been conscious of the fact that it is most difficult to get persons to think for themselves. Undoubtedly this is a price we pay for our mechanical age. Educators must find the solution to this problem if we are to achieve the goals set for our youth.

To achieve the goal of beautiful singing, Gehrkens¹ suggests:

The most important item (during the first three years of music teaching) is the use of the singing voice. The method is not so important as the result, and if the teaching is good, most or all of the children will be able to "carry a tune" by the end of the first year. During the second grade, the voices develop still further in the direction of pure, true, expressive tone, and by the end of that year there should be no non-singers - unless in the case of the abnormal child with a defective ear or voice. In the third year, the voices progress still more in the direction of beauty, purity, flexibility, and expressive power.

This type of program can only be achieved if the classroom teacher is willing to organize her teaching to allow for individual instruction for each child. The teacher must learn to listen to individual voices. She must go about her class suggesting here, encouraging there, stopping on occasion to give individual instruction. Only by a knowledge of the progress of the individual can she hope to develop her group into

¹Karl W. Gehrkens. "A Course of Study in Music - Grades 1-2-3." Music Educators Journal :27; September 1936.

a composite unit, by encouraging her children to listen to their own voices so that they may learn by self-criticism based upon comparing their voices with those of others who sing better, striving steadily toward the standard set by the teacher.

Although these goals may seem too lofty to be achieved, Howard¹ gives this encouraging word:

When one reflects upon the results which the patience and skill of our regular teachers have accomplished in teaching pupils to read music, it can never be reasonably doubted that the same patience and skill, if rightfully directed, will be equally successful in teaching the correct use of the voice.

To those teachers who persist in leading the songs with their own voices, and in singing the exercises with the children, they can and most probably will defeat all efforts to secure the right tone in either the first, or any grade up to that in which the changed voices are found. Granted, it is often necessary for the teacher to sing, but only to illustrate, to correct, or to teach a song. If she will remain silent when the class is singing the line sung to them, and will proceed in like manner until the whole song is memorized, not only will she economize on class time, but the tone can be kept soft as desired, and individual shouters checked. As a check on whether or not the class is singing softly enough,

¹Francis E. Howard. The Child-Voice in Singing. New York: H. W. Gray Company, 1923. p. 46.

if the class is singing so that no particular voice can be distinguished from the others, the tone is proper. This tone is usually referred to as the head voice, in contrast to the chest voice so common with children of the upper elementary grades.

Tones sung in the thick or chest-register are produced by the full, free vibration of the vocal bands in their entire length, breadth and thickness. The tone of the thin or head-register results from the vibration of the vocal bands along the inner edges alone. Most authorities suggest the use of the head-register throughout the elementary period or up to the age of puberty, when singing in class or chorus. In the development of this head-register or tone, Howard¹ says:

The vowel "o" is suggested to secure the use of the head-register, because it has been found easier to secure this type tone than with the use of the vowel "ah", especially when it is sought to break up the habit of singing loudly.

Gehrkens² in summarizing the important elements in training children's voices suggests the following:

1. Require light singing at least during the early stages.
2. Encourage the children to listen to their own singing to make certain it measures up to their own growing ideals of beautiful tone quality, and correct tone quality, and correct intonation.

¹Ibid., p. 64.

²Karl W. Gehrkens. Music in the Grade Schools. Boston: C. C. Birchard Company, 1934. p. 95.

3. Select songs that are correct in range from the standpoint of compelling the use of tones that are easily and naturally produced.
4. Look well to the formation of correct postural habits.

Another point of research comes from Fullerton,¹ who reports the results of twenty-five years work in rural one-room schools. Having little equipment and teaching with scanty musical training and ability, he introduced the use of the phonograph as a means of teaching rote songs. He states:

They sing unison and two part songs with beautiful tone quality, accurate pitch, light, floating rhythm, and fine interpretation. The success of these children in learning new songs forced us to raise the question as to the necessity for teaching children to read vocal music note-by-note in schools.

Many music educators have marvelled at the ease with which the average child, seemingly effortless, absorbs the "hit-tunes" with no preliminary explanation of the rudiments involved. Fullerton further explains:

All the elements involved in good singing - tone quality, rhythm, diction, intonation, attack and release, phrasing, pronunciation, and interpretation - were included in the first lesson and in every succeeding lesson. The fact that the class got most of this training unconsciously while enjoying the singing of attractive songs, is one of the strongest recommendations for the plan.

¹C. A. Fullerton. "Vitalizing and Standardizing School Music." Music Educators Journal 27: 282-283; December 1938.

² . "What of the Second Hundred Years?" Music Educators Journal : 27; March 1938.

So convincing is this evidence, that we search further for evidence of the value of this approach. Fullerton¹ lists nine points of merit in favor of his plan.

1. Only songs of musical merit will be used.
2. Every time a child hears a song sung, he will hear it correctly sung; and when he sings it, he will sing it correctly.
3. The phonograph will establish a line of demarcation between those who can sing accurately and those who cannot. The non-singers listen more than half the time to singing as it should be done. (Development of acuity in listening).
4. The listening attitude will be developed by the method which has been worked out for teaching songs, by alternate phrases with the phonograph. This will guarantee good tone quality in every grade. In this way, the active participation of the ears in every music lesson will be automatically secured.
5. By singing alternate phrases...the class will develop the habit of singing songs by phrases as artists always sing, rather than by measures as is so often done in schools, glee clubs and choirs.
6. Rhythmical development through physical movements standardized by the phonograph, and stepping the note values in songs results in a complete mastery of all the ordinary problems in rhythm by a highly interesting process and still provides for flexibility.
7. A thorough knowledge of the minimum essentials in theory is guaranteed by exercises to the rhythm of the phonograph, and the results obtained by the interesting process of using musical characters in reproducing the song on the staff by the nine step method.

¹Ibid., p. 76.

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8. Part singing will be a joy. The alto part will be recorded separately on the record and learned phrase by phrase by the entire class. Later the class will be divided and sing different parts alternately....
 9. When music is brought into the schools to do its own training, practically every lesson will be preparation for a festival.
 10. This rich singing experience, the mastery of rhythm and the simple elements of theory, constitute an ideal preparation for the study of instrumental music, for membership in the singing organizations, or for further study of music, while the masses of the pupils will be preparing for future enjoyment of music by having present enjoyment.

Although this study was done thirteen years ago, it is indeed timely, since only recently all the major publishers of music textbooks have placed on the market excellent recordings of their textbook materials, to be used in the class presentation of the songs. With the advent of this procedure, the classroom teacher will be relieved of the effort of preparing for the presentation of the song materials and can give her undivided attention to helping the individual child develop his singing voice.

If this procedure is followed throughout the three or four year preparatory period, and children are helped to develop beautiful speaking and singing voices, and in the meantime are given an adequate background and preparation for note reading by the development of a proper tonal vocabulary, skillful teaching will easily bridge the gap between the singing and meaningful reading experience. In this way, we

should no longer develop children who find a distaste for reading new song material.

Research in Relation to the Development of Tonal Vocabulary

Learning is facilitated if the situation is interesting to the pupil.-- The serious-minded music educator cannot help being concerned with the fact that after better than one hundred years of public school music, we find ourselves as far removed from the goal in music reading as in the days when Lowell Mason first began his teaching in the Boston schools. If the average pupil is asked to sing from a sheet of music the almost universal answer is, "I don't read music". Lee and Lee¹ in their vital text, The Child and His Curriculum, give us a clue to the solution:

Interest is one of the largest factors in education. It is both a means and an end. It is one of the greatest aids in learning, and one of its major aims.

Interest is a state of being, a way of reacting to a situation in which the child's own purpose provides the stimulation for effective activity. If the three previous conditions of learning, needs, experiences, and power have really been met, interest is almost assured.

This last statement provides the keynote to much of the trouble. We fail to meet the needs; individual needs of the child, hence we lose the child's interest. Thorn² suggests

¹J. Murray Lee and Lee, Dorris May. The Child and His Curriculum. New York: Appleton-Century-Crofts, Inc., 1950. p. 175.

²Alice H. Thorn. Music for Young Children. New York: Charles Scribner's Sons, Inc., 1929. p. 19.

the following method of meeting these needs:

In considering the individual needs of the young children, the teacher must discover and analyze her children in regard to their musical background experiences, singing ability, and the emotional attitude of each child. She can do so informally in the primary grades by observing their play, by singing conversations, and by tonal imitations in connection with dramatic plays.

Much of the trouble experienced has come about by our inability to perceive the confusion we create by requiring all students to read the same materials regardless of their background of experience; in this manner we have turned many children against music. We must find a means to bring the children back to the subject. A subject which holds such fine social and psychological implications for them.

The writer believes that in the educational research already done, we shall find much to help us in solving our problem. Much of the boredom which accompanies singing at the present time is due to over-emphasis on note reading, a factor which we fail to realize handicaps the child with little background or preparation to aid him in meeting this problem.

Huggett and Millard¹ have this to say concerning the comparison of language reading and music reading.

This comparison with language reading sounds well, but is largely misleading. Language reading is carried out constantly, while the reading of

¹Albert J. Huggett and Millard, Cecil V. Growth and Learning in the Elementary School. Boston: D. C. Heath and Company, 1946. p. 250.

music is done at but frequent intervals. Further, the child is accustomed to language from infancy, while singing is a rather occasional occupation.... When he enters school, he has a vocabulary of about twenty-five hundred words. He has seen signs and has observed others reading newspapers, magazines, and books. On the other hand, his first-hand acquaintance with music is rather limited.... He may have sung a little and may know a few tunes. His acquaintance with music is only a fraction, though of his acquaintance with language.

Furthermore, children learn to read by a laborious process which occupies a large portion of the school day. Singing can legitimately be allotted only a few minutes a day. Added to this fact is the question of method: reading has been investigated continuously for years and is now taught scientifically; but methods of music teaching have had almost no investigation....

The writer agrees with all the above statements; but he feels there are tremendous implications in language research which can do much to solve the great needs in the field of note reading.

In their discussion of the prevention of reading difficulties, Witty and Kopel¹ made these pertinent comments:

Children forced to read before they are ready develop faulty perceptual habits and unfortunate attitudes. So varied are children's rates of development that the introduction of reading is delayed in the modern school until careful appraisal of each child's physical growth, mental ability, and emotional development discloses his readiness for successful experiences in silent reading. The first activities are so carefully planned, and their specific nature is determined by the first-hand experiences of each group deemed ready to read.

¹Paul Witty and Kopel, David. Reading and the Educative Process. Boston: Ginn and Company, 1939. p. 191-196.

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The writer would apply all of the above research to the subject of music reading. Little or none of this has been done at the present time. Many other points of successful research in the field of language reading can also be applied as will be shown later. In the developing of the singing experience in school, Brooks and Brown¹ have this to say:

Day after day children hear an endless flow of words and sentences used by others to express meaning. No one knows how many thousand times a young child hears the familiar words he soon makes a part of his own vocabulary, and by the use of which he soon begins to give expression to his own ideas. Only by being thus surrounded by spoken language can a child in the best possible manner acquire the ability to use articulate speech as a vehicle of expression.

In a like manner, children should be encompassed with an environment of song in their early years. These listening experiences will undoubtedly evoke a singing response from the child in the same way as hearing conversation in the case of a six year old child calls forth a response in words.

All music educators have agreed with this for a long time. Myers² goes further to add:

Several years of singing experience in school is desirable before trying to teach a child to read music. This experience is comparable to and serves the same purpose as the child's experience between the time he learns to talk and the time he begins to read words or sentences. During these years he has been acquiring a vocabulary.

¹Marion B. Brooks and Brown, Harry A. Music Education in the Elementary School. New York: American Book Company, 1946. p. 159.

²Louise Kifer Myers. Teaching Children Music in the Elementary School. New York: Prentice-Hall, Inc., 1950. p. 150.

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Engaging in an extensive singing program has far-reaching consequences since it is by this means that the child acquires his vocabulary of tonal combinations. A vocabulary of tonal combinations is a requisite for successful growth in reading music.... At least three years' singing experience after kindergarten are necessary; four are desirable.

The development of the tonal vocabulary.-- This period of experience is characterized by the ability to sing many combinations of tones; i.e. the development of a tonal vocabulary; the development of auditory and perceptive powers; the development of a feeling for note values; the development of the ability to sing the tonal vocabulary in many keys, from the blackboard exercises, by syllable, number, or letter, according to the medium preferred; the development of the ability to recognize these tonal combinations aurally; and finally the development of the ability to use the printed page of music.

If the process of development has been gradual and thorough with great care exercised to develop interest in what is being accomplished, the child should find pleasure in his ability to read new songs from the music book. The process will not be easy, and the teacher will find need to retrace her steps and offer remedial work. A word of encouragement is given by Myers¹ when she explains:

¹Myers, op. cit., p. 188.

If the class makes the same mistake several times, the good teacher will wonder why; analyze the problem, and apply remedial measures...the teacher who becomes impatient with her group because of so much repetition necessary for the children to learn a simple scale-wise passage in a song is urged to visit the class of a neighbor who is teaching beginning reading and note the time and drill necessary to teach simple words and combinations of words. Reading music is even more complicated.

Still another contribution from the area of language reading research, which is applicable to music reading is visual perception. Frederick¹ points out that:

They (the researchers) have proved conclusively that the eyes work the same in reading music as in reading words; that a group of notes having pictorial unity is seen as a unit; that beginners learn best by recognizing the geometric patterns of the notes; that good sight-readers are able to grasp three, four, or more notes at one glance;....

This brings us to the basic element in learning to read notes; and that is the vital necessity to develop a tonal vocabulary. Though there are no available statistics, according to Crossley,²

The majority of public school systems use the syllable method. Justification for training and testing of auditory perception of tonic intervals and progressions through the use of syllables is current practice in public schools.

¹Frank Frederick. "Are Piano Teachers Unteachable?" Music Educators Journal : 21; February 1951.

²B. Alice Crossley. "The Construction and Evaluation of a Survey Test in Music for the Primary Grades." Unpublished Master's Thesis, Boston University School of Education, 1946. p. 12.

In agreement with this statement, Gehrkens¹ states:

...under average public school conditions today at least ninety per cent of the pupils will do better at singing intervals by using the intermediate association of syllable names.

Since the greater part of early note reading is based on step-wise progressions and tonic skips, in order to establish these relationships without constantly referring to the whole scale pattern, Crossley² suggests "emphasis during the readiness period should be placed upon a basic vocabulary". Nohavec³ advocates, "a (similar) vocabulary of fifty music words from a breakdown and isolation of note combinations taken from six to eight rote songs."

Crossley⁴ proved:

With adequate teaching and practice, normal children can be taught to recognize the syllable names of various pitches. One of the fundamental abilities of music reading is the ability to hear mentally the pitch of the written symbol.

In justification of this, Crossley⁵ goes further to state:

Training in three areas underlies the ability to sing from notation. First, one must be able to give the syllable names to notes represented on the

¹Karl W. Gehrkens. Music in the Grade School. Boston: C. C. Birchard Company, 1934. p. 218-219.

²Crossley, op. cit., p. 11.

³Hazel B. Nohavec. "The Functioning of Fundamental Reading Concepts in Music Education." Claremont College Sixth Annual Reading Conference, Summer Session. California: Claremont College Library, 1941.

4 and ⁵Crossley, op. cit., p. 11 and 20.

staff; second, one must be able to name the syllables regardless of the position of "do" which may stand for any one of twelve tones; third, given the name of the syllable, it must be placed on the correct pitch.

The movable "do" system emphasizes abstract tonal relationships rather than specific keys. It does, however, establish fixed relationships within the scale irrespective of pitch. The greater part of note reading is based upon progressions and tonic skips.

The writer firmly believes by the application of the above research and with adequate training and application of the twenty tonal patterns shown in the Handbook; the normal pupil can learn to read with fluency. The matter of interest created is a personal matter depending much on the personality of the teacher. With an ever increasing amount of research being made available, and with great improvement in music materials, it should not be long before our schools will feel a rebirth of refreshing enthusiasm for singing and note reading as never before experienced in the history of music in the American schools.

Research on the Treatment of Monotones

It is indeed a startling statement to read, in an age when graduate students in Music Education are searching for subjects to develop research projects, that "The subject of monotones is a virgin field in that it has remained practically untouched by case studies, experimental inquiries, or

other types of research".¹

Blind² defines monotones in two classes:

1. an absolute monotone - is a child who can sing only one tone; such a child's voice has no flexibility whatsoever;
2. a partial monotone - is a child whose voice is somewhat flexible, but the child cannot sing so much as the skip of a major third.

Lee and Lee³ have this to say about monotoneism:

Very largely, however, the child is a monotone or non-singer because of lack of experience in listening and in singing. The thing he lacks is practice. He should be encouraged to sing or to attempt to sing with the group.

The method used in many places, notably Pasadena, California, is to plan special work for out-of-tune non-singers. Here they suggest grouping the class into three sections: (1) those who have flexible voices and can sing on key; (2) those who have flexible voices, but who lack the ability to sing on key; (3) and those who have not yet discovered the difference between the singing and the speaking voice.

In regard to the classification of the group, Brooks and Brown⁴ make the following suggestion:

¹E. E. Blind. "An Experiment with Monotones." Music Educators Journal : 37; March 1938.

²Ibid., p. 37.

³J. Murray Lee and Lee, Dorris May. The Child and His Curriculum. New York: Appleton-Century-Crofts, Inc., 1950. p. 601.

⁴Marion B. Brooks and Brown, Harry A. Music Education in the Elementary School. New York: American Book Company, 1946. p. 167.

As a result of informal analysis, the teacher may find that her children can be classified into five recognized groups: (1) those who can already sing; (2) those who have not yet found their singing voices, but recognize changes in pitch; (3) those who are unable to recognize change in pitch; (4) those who lack coordination of vocal muscles; and (5) those who have physical defects, such as partial deafness or adenoids, or are tongue-tied, and who usually improve only through medical attention.

These authors go further to suggest the reason for difficulty in singing on the part of primary grade children are due to the fact:¹

...these non-singers may need more time in the experience of singing before they find their voice placement. This need may result from factors of emotion, physical coordination, home environment, and lack of understanding.... Any child who can speak with inflection should be able to sing with the same inflection if he has the proper encouragement and help from the teacher.

Many classroom teachers seem to believe the pleasure of singing is lost for the good singers if the group of children who cannot sing on pitch are allowed to sing with them. If children with pitch-deficient voices are taught to sing softly and listen as they sing, there will be no loss of pleasure for any in the group. The trouble usually is that these pitch-deficient children like to sing lustily; much of their trouble, in many instances, lies in the fact that the force with which they sing destroys their pitch level.

¹Ibid., p. 167.

If the classroom teacher will give consideration to the proper use of the singing voice from the beginning and require all children when they sing to blend so no one voice is distinguishable, in a short time, many of the problem cases will overcome their handicap, which is merely one of pitch discrimination, and with the concentration on listening for a fine blend they solve much of their own problem.

Myers¹ offers the following reasons for the inability of children in the primary grades to sing:

Some children do not sing as well as others because some seem to lack the ability completely or one or all of the following may be the reason:

- 1. lack of oral power.
- 2. lack of aural power.
- 3. lack of tonal memory.
- 4. lack of musical experience.
- 5. and/or lack of self-confidence.

People learn to sing by practicing singing. It is the responsibility of all teachers - not only the teachers of the first and second grade - to plan experiences so that all the children learn to use their one musical instrument - the voice.

What a priceless gift is the teacher's to give to children a well-modulated speaking voice, and if they have this to carry it one step further to a beautiful, expressive singing instrument. Many teachers, due to lack of understanding, more often lack of patience, fail to help their children achieve this goal. It can be more rewarding than the highest

¹Louise Kifer Myers. Teaching Children Music in the Elementary School. New York: Prentice-Hall Inc., 1950. p. 69.

attainment in scholarship. The child can later gain his scholarship rating, but if you delay his development of a proper vocal instrument he may never gain it.

Further suggestions for helping so-called monotones gain control of their voices are to be found within the Handbook. In summarizing this material on monotones, the writer would like to quote further from Brooks and Brown¹ who present the following word of caution:

In all tonal work, the teacher should never discourage singing regardless of how poor it may be, (as long as it is the sincere effort of the person) for it is only through the singing experience that the child will gain control of his vocal muscles, increase his ability to listen and to imitate, and in the end achieve the desired tone. He should be encouraged to listen carefully to the tone he wishes to reproduce.

Research in Relation to Rhythmic Sensitivity

Almost as important as training the child's voice is training him to respond gracefully and appropriately to musical rhythm. Such response must first be based on listening, so rhythm training is at the same time an excellent means of training the ear more definitely.²

Myers³ explains rhythm:

...as those physical responses that are motivated, controlled, or directed by music. They are a refining and controlling of one of the predominant and innate characteristics of children.

¹Brooks and Brown, op. cit., p. 168

²Karl W. Gehrken. "A Course of Study in Music - Grades 1-2-3." Music Educators Journal :27; September 1936.

³Myers, op. cit., p. 105.

Therefore, a program of rhythms is based upon child nature itself.... It can make definite contributions by developing the sense of rhythm, by offering another means for self-expression, and by objectifying understanding.

The success of all future music study depends upon the ability to perceive the rhythmic structure of the composition. Few children have this ability innately, but it can be developed readily with care and planning.

Myers¹ goes on to explain:

The opportunity for gaining muscular coordination and control is probably the greatest contribution rhythm makes toward child growth. --Gaining a vocabulary of rhythms is basic to a rhythm program. The child then has many movements with which to express his ideas.

Although with children in the primary grades little if any motivation is necessary, the teacher must have a definite program if any growth is to be experienced. Rhythm is so natural to the child that the teacher must use keen observation to make sure the activity is an outgrowth of concentrated listening. The music should be the controlling and directing factor in all rhythmic study.

This should not be misinterpreted as meaning the rhythmic study with very young children must be complicated. In fact, it must be the very opposite since very young children, because of their inability to control the small muscles, should react only with the larger muscles until they have gained a fuller control of the muscular structure.

¹Myers, op. cit., p. 105.

For this reason, there is a need even for readiness work in rhythm, before attempting any such complicated activity as rhythm band study. In the experience of the writer, the rhythm band work is but a heterogeneous mass of meaningless rhythmic activity. The presentation of a successful rhythm band activity is as complicated as its more adult musical organization, except that it requires less technical knowledge of the individual players.

The rhythmic program should begin with directed listening activity; progressing into activities which present swinging, swaying, twisting, turning, tip-toeing, walking, hopping, galloping, jumping, leaping, and running. These activities can be an enriching experience that will make the child's future music experiences doubly rewarding, depending upon the format of the rhythm program and its presentation.

The serious-minded teacher will make use of the wealth of material written in this area, but everything attempted should have as its criterion its value and contribution to the singing program. Rhythm for rhythm's sake, can be a woe-ful waste of valuable time. Jacques Dalcrose, at his school in Hellerau, conducted a careful study of the effects of his type of rhythmic study. He watched a group of children who had been given a year's introduction to music through the medium of bodily rhythm and then were started on piano study. He found in a year's study they had made four times as much

progress as a comparable group who had begun piano study without preliminary development.

Mursell and Glenn¹ have this to say about objectives in rhythm study: "Rhythm training should never be of the type of mechanical drill. It should be motivated by appreciation and should have appreciation as its goal."

Gehrkens² presents the following as the basic principle of rhythm: "...the principle that rhythm training can be accomplished only through physical response on the part of the listener."

Lest one think the teaching of rhythmic study is a chance occupation, let him heed the words of Gehrkens³ when he says:

...eurythmics is principally music education and only incidentally physical training. Therefore, the teacher of eurythmics must above everything else be a thoroughly trained musician, one who understands intimately the structure and texture of music; who is capable of responding appropriately to various musical moods and ideas; who is a good pianist; and who has sufficient creative imagination and practical resourcefulness to improvise interestingly. Only to such persons should this highly important work be entrusted.

Research in Relation to Music Appreciation

Appreciation is the least understood aspect of music education. For this reason, its real significance is only

¹James L. Mursell and Glenn, Maybelle. Psychology of School Music Teaching. New York: Silver-Burdett Company, 1938. p. 177.

²Karl W. Gehrkens. Music in the Grade Schools. Boston: C. C. Birchard Company, 1934. p. 110.

³Gehrkens, op. cit., p. 110

partially realized. In developing a definition for the word "appreciation", Brooks and Brown¹ have this to say:

Some people identify appreciation with mere enjoyment of music in a sort of superficial sense. Undoubtedly, pleasure accompanies appreciation, but it does not comprehend the whole of appreciation.

Some look upon appreciation as information about music and musicians. Without a question, in some cases such knowledge aids appreciation, but it alone does not constitute appreciation.

Information which leads to a better understanding of the music and its writer is helpful, but it falls far short of being the crux of the matter. Real appreciation consists of something which exceeds all these factors. This undoubtedly is the reason why the teaching of music appreciation fails to have a true educative effect upon children, though it is undoubtedly the richest in potential educational value.

One does not appreciate by being told to do so, but by actual participation. Hence the reason why so many music educators pass coldly the feeble attempts of their colleagues to interest young people in music through this medium. Too often in their desire to create interest they try to deceive children that imagined or remembered scenes and episodes evoked by a piece of music is its meaning. Nothing is further from the truth. Children should be allowed to listen to a

¹Marion B. Brooks and Brown, Harry A. Music Education in the Elementary School. Boston: American Book Company, 1946. p. 193.

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great variety of music through as many mediums as possible, including that of their own participation. No effort should be made to try and interpret the music for him. This is his own prerogative. No one should force his thoughts, feelings, reactions on another. The feeling of joy, of satisfaction, of compelling interest is coupled with his understanding. This final result is appreciation.

Myers¹ suggests:

The background of an individual and his accumulated knowledge of relative facts give point to an experience that results in appreciation. Interest leads to ascertaining information. Interest must be there, or there can be no receptiveness that will make possible understanding with enjoyment. Appreciation is enjoyment with understanding; appreciation is understanding with enjoyment.

In order to gain an acquaintance with music there must be both an emotional response and an intellectual response. The emotional response gives evidence that the music has reached the inner self. The intellectual response implies ability to evaluate the music, to ascertain the aim and objective of the composer, to recognize the skill and technique of the performer, and implies an understanding of the medium of music - tone.

Morrison² has this to say concerning the development of

¹Myers, op. cit., p. 21.

²Henry C. Morrison. The Practice of Teaching in the Secondary School. Chicago: University of Chicago Press, 1931. p. 339.

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this type of appreciation: "Appreciation is a recognition of worth and an acceptance of value...the two chief elements are discrimination and preference".

This is possible only after a great deal of activity on the part of the child. Activity in every possible area of music education. Appreciation comes not only from listening; it may arise more readily from the child's own efforts in either voice or instrument, as it does in his own silent or oral reading. In such reading, the child may sense beauty and experience the inner glow which comes from recognition of worth, which is another form of appreciation. There are many sources of music appreciation, to name a few:

- a. Playing and singing experiences.
- b. Rhythmic experiences.
- c. Listening experiences.
- d. Creative experiences.
- e. Reading and study experiences.

Sincere learning arises out of experience, but there is a need for apperceptive background, there is no possibility of teaching appreciation where no background exists. But, we say to ourselves, how may we know when our children are appreciating. There is no exact measure of appreciation, but when we find our children selecting the better types of music for their own pupil-initiated activities, even according to the teacher's standard of what is good music for a particular activity, growth in appreciation is beginning to show itself as the result of the influence of the school. This evaluation

step affords the teacher the opportunity to observe the growth in discrimination and preference. This is where the teacher's background in music and her general education will become a valuable asset to her teaching of this complicated facet of music education.

CHAPTER III

SELECTION OF MATERIALS FOR THE HANDBOOK

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In selecting the materials to be included as basic Fundamentals of Theory for the Classroom Teacher, a survey was made of ninety nationally prominent music educators. These music educators, representing thirty-one states from coast to coast, were polled by means of a questionnaire. The questionnaire made three requests:

- (1) To check "Yes" or "No" beside each item suggested as a minimum requirement necessary of the Fundamentals of Theory basic for teaching music in the Elementary Grades.
- (2) To indicate the grade placement of each item.
- (3) To add at the end of each section, any materials which were considered vital for the teacher to know, but which had not been included in the questionnaire.

Of the ninety questionnaires sent out, fifty-seven were returned. This seemed a sufficient number to give the desired information for the format of the handbook.

The following tables indicate the results of the questionnaire.

TABLE I
KNOWLEDGE OF THE STAFF

Items	No. Quest. Sent	% of Agreement.
1. The staff.....	57	100%
2. The Treble Clef.....	57	100%
3. Single bar line.....	57	100%
4. Double bar line.....	57	100%
5. A measure.....	57	100%
6. Letter names of the musical alphabet.....	57	100%
7. Letter names of lines..... (Treble staff)	55	96%
8. Letter names of spaces..... (Treble staff)	55	96%
9. Leger lines (Treble staff).....	54	94%
10. Leger spaces (Treble staff).....	54	94%
11. Pitch names of the scale..... (do-re-mi-fa-sol-la-ti-do)	54	94%

Table I deals with those items of the questionnaire which were directed to information on the staff. An examination of the percentages indicates that on six items there was one hundred per cent agreement as to the information being necessary for the classroom teacher. In no instance was there less than ninety-four per cent agreement. The writer, therefore, felt justified in retaining all of the above items in the handbook.

TABLE II
NOTATION

Items	No. Quest. Sent	% of Agreement.
1. Whole note - rest.....	57	100%
2. Half note - rest.....	57	100%
3. Dotted-half note.....	57	100%
4. Quarter note - rest.....	57	100%
5. Dotted-quarter note.....	57	100%
6. Eighth note - rest.....	57	100%
7. Sixteenth note - rest.....	57	100%
8. Dot after a note or rest....	57	100%

Table II deals with the subject of notation. An examination of the percentages shows one hundred per cent agreement that this material also should be included in required material for the classroom teacher. These items were also included in the handbook.

TABLE III
KEY SIGNATURES

Items	No. Quest. Sent	% of Agreement.
1. Explanation of sharp sign...	57	100%
2. Explanation of flat sign....	57	100%
3. Rule for finding "do"..... (Sharp keys)	57	100%
4. Rule for finding "do"..... (Flat keys)	57	100%
5. Rule for finding "do"..... (no sharps - flats)	56	98%
6. Sequence of sharps in the signature.....	54	94%
7. Sequence of flats in the signature.....	54	94%

Table III deals with those items of the questionnaire which were directed to information concerning the key signature. An examination of the percentages indicates that of the seven items indicated, on four items there was one hundred per cent agreement that this information also was necessary for the classroom teacher. In no case was there less than ninety-four per cent agreement. The writer, therefore, once again felt justified in retaining these items for use in the handbook.

TABLE IV
TIME PROBLEMS

Items	No. Quest. Sent	% of Agreemt.
1. Explanation of time signature	57	100%
2. 2/4 time.....	57	100%
3. 3/4 time.....	57	100%
4. 4/4 time.....	57	100%
5. 6/8 time.....	57	100%
6. 9/8 time.....	57	100%
7. 12/8 time.....	57	100%
8. Simple time.....	55	96%
9. Compound time.....	55	96%
10. 2/2 time.....	55	96%
11. 3/2 time.....	55	96%
12. 4/2 time.....	55	96%

Table IV deals with those items of the questionnaire which were directed to information relating to time problems. Again an examination of the percentages indicates that on seven items there was one hundred per cent agreement concerning the need for this information. In no instance was there less than ninety-six per cent agreement. The writer, therefore, felt justified to retain these items for the handbook.

TABLE V
MUSICAL TERMINOLOGY

Items	No. Quest. Sent	% of Agreement.
Speed in music -		
1. Largo (slow and broad).....	56	98%
2. Moderato (moderately).....	56	98%
3. Allegretto (slower than		
Allegro).....	56	98%
4. Adagio (slow).....	55	96%
5. Lento (slow).....	55	96%
6. Andante (slightly faster		
than Moderato).....	55	96%
7. Allegro (lively).....	55	96%
8. Vivace (fast).....	55	96%
9. Larghetto (rather slow).....	53	92%

Table V deals with those items of the questionnaire which have to do with "speed in music". An examination of the percentages again indicated a high agreement. Although there is a tendency amongst some publishers of elementary grade music texts to show these items in their English translation, it will be considerable time before this practice is sufficiently prevalent to consider any change in presenting these facts to children. For this reason, the writer feels justified in including these items in the handbook.

TABLE VI
SIGNS IN MUSIC

Items	No. Quest. Sent	% of Agreement.
1. The Tie.....	57	100%
2. The Slur.....	57	100%
3. D.C. (Da Capo).....	57	100%
4. D.S. (Dal Segno).....	57	100%
5. Repeat marks (:).....	57	100%
6. Endings: a. /1. b. /2.	57	100%
7. Chromatic signs:		
a. Cancel (natural).....	57	100%
b. Sharp.....	56	98%
c. Flat.....	56	98%
8. Fine (the end).....	56	98%
9. The Hold (Fermata).....	56	98%
10. Con moto (with motion).....	54	94%
11. Dolce (sweetly).....	54	94%
12. Maestoso (with dignity, majestically).....	54	94%
13. Sostenuuto (sustained).....	54	94%
14. Chromatic signs:		
a. Double-sharp.....	53	92%
b. Double-flat.....	53	92%

Table VI deals with those items of the questionnaire which concern "signs in music". Once again an examination of the percentages indicates a high degree of acceptance of this material as necessary. Seven items receiving one hundred per cent; the remaining seven being close to it. In no instance was there less than ninety-two per cent agreement. Again the writer feels fully justified in including these items in the handbook.

TABLE VII
TEMPO MARKINGS

Items	No. Quest. Sent	% of Agreemt.
1. A tempo (to time).....	55	96%
2. Accelerando (to speed up).....	55	96%
3. Ritardando (to slow down).....	55	96%

Table VII deals with those items of the questionnaire which have to do with "Tempo markings". Again the percentage of agreement is sufficiently high to warrant these items to be included.

TABLE VIII
DYNAMIC (VOLUME) SIGNS

Items	No. Quest. Sent	% of Agreemt.
1. pp-p-mp-mf-f-ff.....	57	100%
2. Crescendo (to increase volume)	57	100%
3. Diminuendo (to soften volume).	57	100%

Table VIII deals with those items of the questionnaire which have to do with "Dynamic signs" in music. Since all were unanimous in agreement concerning these items, the writer retained these items also.

TABLE IX
SUGGESTED ITEMS FOR ADDITION

Items	No. Quest. Sent	% of Agreement.
1. Piano keyboard.....	7	12%
2. Use of the pitch-pipe.....	2	3%
3. F (Bass) Clef.....	1	1%
4. Scale structure.....	1	1%
5. Triplets.....	1	1%
6. Tonic triad (1-3-5-8).....	1	1%
7. Double notation (S-A).....	1	1%
8. Finding minor mode.....	1	1%
9. Phrasing.....	2	3%
10. Metronome marks.....	1	1%
11. Staccato (detached).....	1	1%
12. Poco meno (a little less)....	1	1%

Table IX deals with the suggested items which persons answering the questionnaire felt should be added to the list. Only two items, 1 and 2, seemed to have sufficient importance to the work of the classroom teacher to be included even though the percentages as indicated show little agreement with the writer's feelings in this matter. These two items will be referred to later.

In answer to Question No. 2, (Grade Placement), all but three persons declined to answer this question, saying that much depended upon the individual class as to what materials might be included in their theoretical study. All were agreed this material should not be taught just for the sake of teaching "theory", but that there should be a need for the material when it is presented.

In answer to Question No. 3, twelve additional items were suggested for inclusion. Table IX of Appendix II shows these items. Only two of these items, namely the Piano Keyboard and the Use of the Pitch-pipe seemed to the writer to have sufficient value to be included. The Piano Keyboard is found in Chapter IV, Item 7. The Use of the Pitch-pipe is included in another part of the handbook, see Chapter IV, Part 4, No. 1.

As a result of this survey the writer wrote the handbook which is found in Chapter IV. Each item included can be justified on the basis of the previous analysis.

CHAPTER IV

HANDBOOK OF TEACHER-TRAINING IN MUSIC EDUCATION

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HANDBOOK OF TEACHER-TRAINING IN MUSIC EDUCATION

Aims and Objectives:

For a great many years music educators have been conscious of the fact that children have not been making the progress in music reading that they should. Research in this area has focused attention on the fact that any true success which a class has in singing, note reading, and the like, stems from the ability of the classroom teacher. While it is true that in many instances teachers are doing a fine piece of work and their teaching of the subject is of high calibre, yet this is true only because the teacher has spent an unusual amount of time and effort in bringing the class up to this standard.

A great many supervisors of music are spreading their time very thinly over the school population due to the fact that they concern themselves with immediate results of the classroom activity and do not take a long-range vision of the work being attempted. That is to say, they are merely singing teachers who do a fine job for the short period that they are with the group.

The classroom teacher diligently tries to observe all the "tricks of the trade" and to carry on from that point when the supervisor leaves. With high endeavor, she attempts

the next music lesson in the same manner she observed the last, only to find, like the Sorcerer's apprentice, that she has forgotten the "charmed words" which bring the results. Confusion enters her mind as well as the minds of her pupils. She closes the lesson with a feeling of defeat and frustration and with a budding sense of inferiority proceeds to the next job at hand. Certainly these are not the results to be desired of a music period. The aims, so lofty and stimulating, as spoken by music specialists, tuen to cold ashes. What is the reason for this strange turn of events?

Forward-looking music educators are interested primarily, not only with the lack of success the classroom teacher experiences, but also with her undesirable emotional response to the subject before, during, and after the music lesson. With these facts clearly in mind, this handbook is prepared and offered as a means of assisting the busy classroom teacher to be a natural, stimulating leader, to whom the teaching of music is but the weaving of another pattern in the educational fabric.

We in the music education field recognize that a great many of our classroom teachers are doing a highly successful job in teaching music and we are grateful for the contribution that they are making to the subject. There are, however, many other teachers to whom the teaching of music is almost a nightmare. They are successful classroom teachers but they

lack the ability to teach music. This is due to no fault of their own but rather to the limited background in this area. Many graduates of teachers' colleges, as well as persons with great experience in the field of education, come to the classroom unprepared to cope with this seemingly highly specialized subject. Most college curricula are so crowded with courses which must be taken to graduate that they allow little or no time for experience in the fields of the fine arts. Most teacher-training programs offer at best a general chorus period or a music appreciation course which gives little more than an introduction to the subject. This is a pity, for the teacher's daily life and her emotional feelings would be richer and better balanced if she could experience more from the area of the fine arts.

Realizing the crowded life of the classroom teacher in trying to keep abreast of modern education, may we start by breaking down an age-old fallacy that music teaching is a highly skilled subject, and that one needs to have a rich background to be successful in teaching music. Nothing is further from the truth. A normal, successful, classroom teacher can become a successful instructor of music if she will develop the following requisites:

1. a good ear, and most people have
2. an interest in the subject,
3. an average amount of patience, which the field of teaching in any subject requires, and -

4. the ability to break down the feeling that one has no natural music ability.

We supervisors accept the responsibility of helping classroom teachers to become good music teachers. If they will accept this challenge and help evaluate their knowledge of the subject as they now stand, by means of the self-evaluation check-list included in this handbook, we feel that in a short time they will become successful teachers of music. Moreover, we are firmly convinced that the results will be reflected in the teaching of their other subjects as well. One cannot come in contact with good music without being a better person for the experience.

Finally, we hope that this handbook will prove a means of making the teaching of music easier and a more successful and stimulating subject in the curriculum.

Part Two The Check-list - a self-evaluation meter

To the Classroom Teacher:

This check-list is offered that you may evaluate your knowledge of the materials needed by the successful classroom teacher to conduct a music lesson. If you have not become acquainted with some of this material, we have made it available here in concise form that you may have it at your fingertips to assist you in conducting your music lesson.

The material is listed as required by grades that you may tell at a glance just what material is vital to your particular grade level. The more of this material you can acquire, the more interesting music will become to you.

Music Check-List - How much of this material do you know?

Check		Grade	Page
<input type="checkbox"/>	1. The Staff consists of -	II	64
<input type="checkbox"/>	2. A single bar line is used -	II	65
<input type="checkbox"/>	3. A double bar line is used -	II	65
<input type="checkbox"/>	4. A Treble or G Clef is found -	II	66
<input type="checkbox"/>	5. The musical alphabet consists of -	III	66
<input type="checkbox"/>	6. The Great Staff (for Piano study) - *		67
<input type="checkbox"/>	a. The lines of the treble staff are -	III	68
<input type="checkbox"/>	b. The spaces of the treble staff are-	III	68
<input type="checkbox"/>	c. The lines of the bass staff are - *		68
<input type="checkbox"/>	d. The spaces of the bass staff are- *		68

Check

- k. Rule for finding "do" in flat keys
- l. Finding "do" in Flat Keys -
- m. Sequence of Flat Keys - *

Grade	Page
IV	87
IV	87
	87

11. Time (Measure) Signature:

- a. Explain time signature -
- b. Explain 2/4 time.
- c. Explain 2/2 time.
- d. Explain 3/4 time.
- e. Explain 3/2 time.
- f. Explain 4/4 time.
- g. Explain 4/2 time.
- h. Explain 6/8 time.
- i. Explain 9/8 time.
- j. Explain 12/8 time.

IV	88
IV	88
IV	88
IV	88
IV	88
IV	88
IV	88
V	89
V	89
V	89

12. Signs in Music:

- a. What is a "tie"?
- b. What is a "slur"?
- c. What is the use of the Fermata?
- d. Explain the use of repeat marks.
- e. D.C. (da capo) means -
- f. D.S. (dal segno) means -
- g. Fine means -

III	89
III	89
IV	89
IV	89
IV	89
IV	90
	90

Check		Grade	Page
<input type="checkbox"/>	13. Tempo Markings:		
<input type="checkbox"/>	a. A tempo means -	IV	90
<input type="checkbox"/>	b. Rit. (ritard) means -	IV	90
<input type="checkbox"/>	c. Accel. (accelerando) means -	IV	90

	14. Dynamics:		
	a. Explain the following:		
<input type="checkbox"/>	1. pp means -	IV	90
<input type="checkbox"/>	2. p means -	IV	90
<input type="checkbox"/>	3. mp means -	IV	90
<input type="checkbox"/>	4. mf means -	IV	90
<input type="checkbox"/>	5. f means -	IV	90
<input type="checkbox"/>	6. ff means -	IV	90
<input type="checkbox"/>	b. Cresc. (crescendo) means -	IV	90
<input type="checkbox"/>	c. Dim. (diminuendo) means -	IV	90

Note: (*) The items marked with the asterisk are for the information of the teacher, and are not to be taught to the class.

Procedure to be Used in the Teaching of Theory

Theory comprises the vital facts for the proper understanding of music. If this material is properly integrated, i.e. built into a meaningful body of facts during the singing experience, the child will have a natural understanding of music and will not feel the difficulty and confusion so many adults experience in learning to sing.

There is nothing difficult about this procedure, but there is a great necessity for a true understanding of each part of the work before proceeding to the next item. This can be achieved by anyone with a small amount of reflective thinking; or better still a thinking through of the reason for presenting that particular item of theory material at that time.


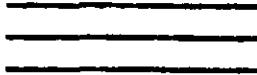
The presentation of the teaching of the Staff, as an example, is a cause for great confusion on the part of many children. First, because it is usually taught as an isolated item and never tied up with the child's need for the presentation, which should only come when the staff is going to be put to useful purpose. Too seldom when presenting the staff to a class of children does the teacher realize when she names the first line (at the bottom of the staff) that this is contrary to the child's experience, for always before his experience has been that the first line is at the top, not at the bottom of his paper. Unless this matter is brought to his

attention and it is explained that in using a music staff we number the lines for bottom to top instead of top to bottom as he does with his composition paper, he will begin to become confused and continue so throughout the lesson. This is just a sample of how easy it is to lose a group of children in the presentation of simple facts of theory work. Teachers just take for granted that children understand, never bothering to check and make sure they understand what has, as the teacher thinks, been so carefully taught.

If we are careful to have frequent evaluation periods for the whole class to make sure the facts are fully understood, and understood by application, not just repetition of statements learned by rote, we will find there is tremendous interest and skill developed with a minimum amount of effort on the part of the teacher. There should be no teaching of "theory facts" just for the sake of teaching something. No new item should be introduced until there is a definite need and for which a clear application of the teaching can be shown.

If teachers will present this type of teaching experience there will no longer be dull periods of syllable singing, and of attempted learning of isolated facts of theirs; instead the music period will blossom into a vital and interesting activity that will so enthuse the children and the teacher also, sending them into the next experience: reading, arithmetic, science, etc. in a better and happier frame of mind.


T H E O R Y

1. The Staff¹ (small is a group of FIVE LINES 
and FOUR SPACES 

T e a c h i n g :


Note: Frequently in giving visual representation of the staff to children we use the fingers of the hand to represent the lines of the staff, and the spaces between the fingers to represent the spaces of the staff.

"Boys and girls, when we write notes to represent the sounds of music, we use a staff to place the notes according to their sound - high or low. The staff is a group of five lines and four spaces. The lines and spaces are numbered from the bottom to the top of the staff. I am going to draw a staff. Repeat after me - (The teacher draws a horizontal line on the board, saying:)

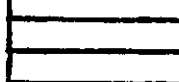
Teacher: First line - E (draws line)  E

Boys and girls: First line - E

(Teacher continues:)

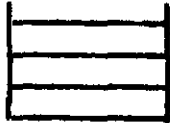
Teacher: Second line - G (draws line)  G
E

Boys and girls: Second line - G


Teacher: Third line - B (draws line)  B
G
E

Boys and girls: Third line - B

¹Also called Stave.


Teacher: Fourth line - D (draws line) 

Boys and girls: Fourth line - D

Teacher: Fifth line - F (draws line) 

Boys and girls: Fifth line - F


Continuing in like manner, the Teacher points to and names the spaces from bottom to top of staff.

Teacher: (pointing to first space) First space - F 

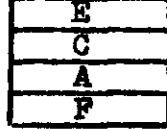
Boys and girls: First space - F

Teacher: Second space - A 

Boys and girls: Second space - A

Teacher: Third space - C 

Boys and girls: Third space - C

Teacher: Fourth space - E 

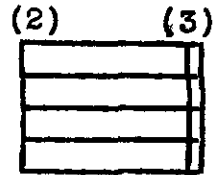
Boys and girls: Fourth space - E

2. Single Bar Line is a vertical line placed at the beginning of every staff; and it is also used to separate the song into measures.
3. Double Bar Line is used at the end of a section or at the end of a song.

T e a c h i n g:

Single Bar Line:

"Boys and girls, a single bar line is placed at the beginning of every staff; and is also used to separate the staff into measures."



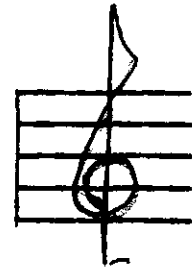
(See #2)

Double Bar Line:

"A double bar line is placed at the end of a song." (See #3)

4. The Treble or G. Clef

"Boys and girls, at the beginning of every staff we find a sing which looks like this. (Draw a clef, see Ex.) It is used to name the second line as G; so it is called the G Clef."



"It is called the Treble Clef because the music for the higher voices is written on this staff."

* * * * *

5. The Musical Alphabet - consists of the first seven letters of the regular alphabet.

(1) A - (2) B - (3) C - (4) D - (5) E - (6) F - (7) G

67

T e a c h i n g :

The Musical Alphabet

"Boys and girls, in music we have an alphabet just like the regular alphabet, except that it is much shorter. It consists of the first seven letters of the alphabet - A, B, C, D, E, F, and G."

6. The Great Staff is used in the study of the piano. Because of the many, many more tones on this instrument it is necessary to use more than one staff to prevent the difficult reading of additional lines above and below the Treble Staff.

Another staff, called the Bass or F Staff is shown below for teachers interested in understanding the complete staff used in the study of the piano.

Continuing down from the Treble staff, we can continue to add many, many more tones requiring additional lines and spaces, for this reason another staff with its own clef sign called the Bass or F Clef is used to designate that F is found on the fourth line of that staff, and that the low tones are found on this staff.

Continuing downward, and using our musical alphabet in reverse we find the following:

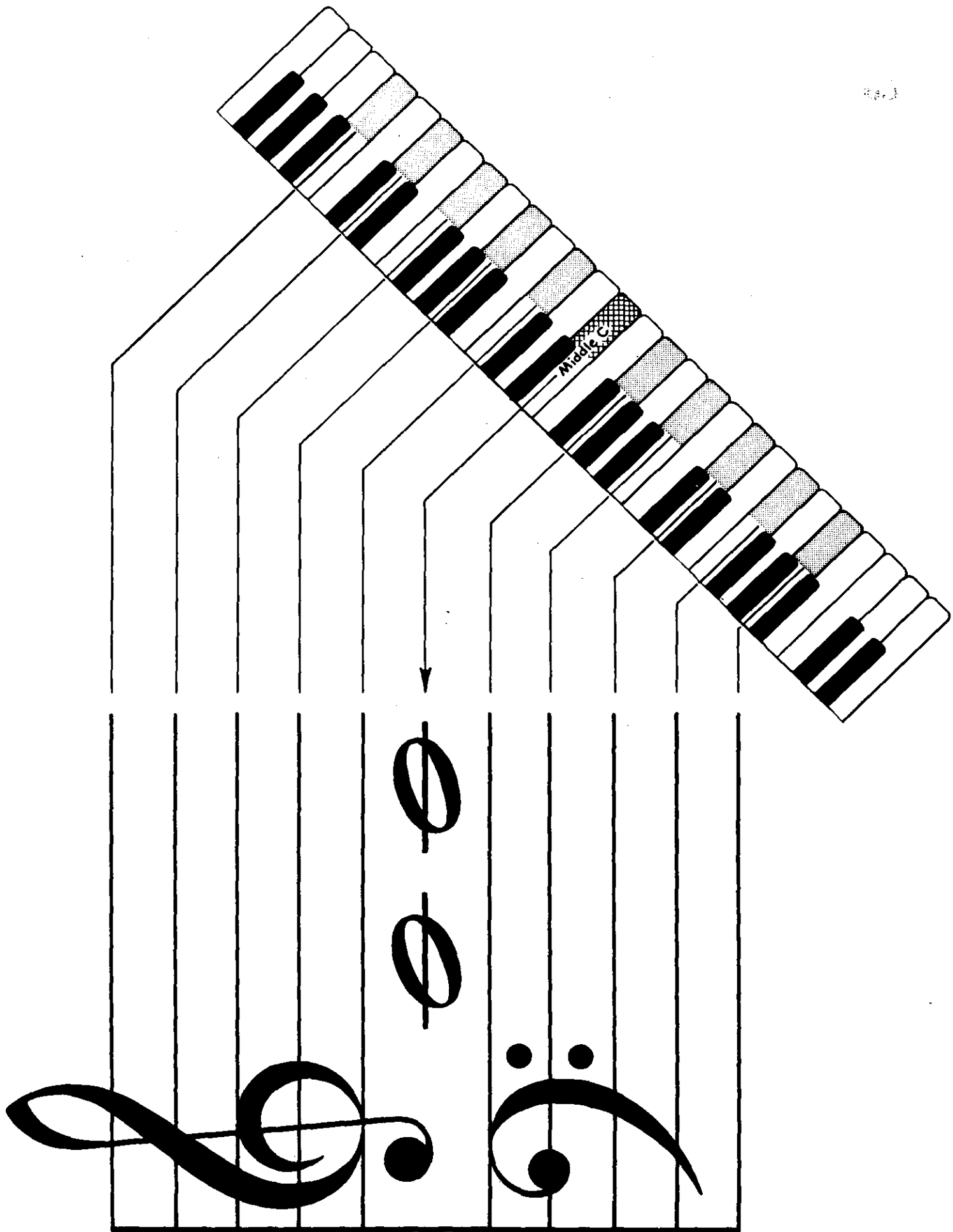
Treble Staff:

Bass Staff:

The diagram shows two musical staves. The top staff has a treble clef and contains notes on the lines and spaces labeled 'e', 'c', 'a', and 'f'. The bottom staff has a bass clef and contains notes on the lines and spaces labeled 'g', 'e', 'c', and 'a'. To the right of the staves are vertical labels: 'F', 'D', 'B', 'G', 'E', 'C', 'A', 'F', 'D', 'B', 'G'. A horizontal line is drawn between the two staves, labeled 'C' on the right. Below this line, the letters 'd' and 'b' are written on the left side of the diagram.

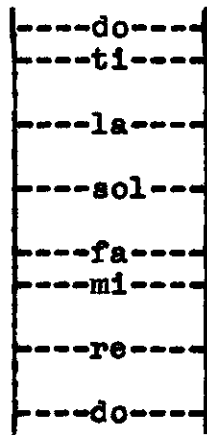
Note: None of this material should be presented to children until such time as there is a need for it in the study of an instrument, such as piano, accordian, etc.

7. Piano Keyboard



From "Key To Piano Pleasure" by Frank Frederick (Special Permission N.Y., Clavton F. Summy Co., 1948.)

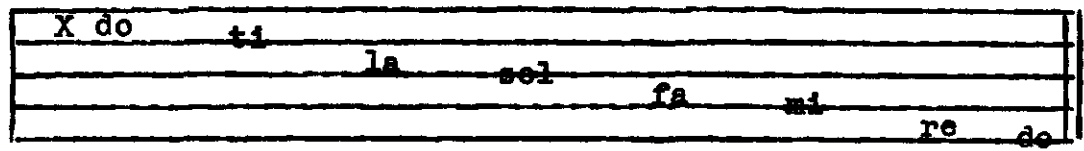
8. The Scale - The word scale means ladder. For this reason many teachers like to show the scale in this form. (see below) The scale is a succession of eight tones arranged in a pattern of half and whole steps.



T e a c h i n g :

The Scale:

- I. a. The Scale is taught first as a rote song.
(Auditory perception)
- b. The Scale is next shown in ladder form.
(Visual perception)
- II. The Scale is next shown on the staff. (See below)



Daily practice should be given the pupils by groups, and individually in singing the tonal vocabulary (See 8a) from the board.

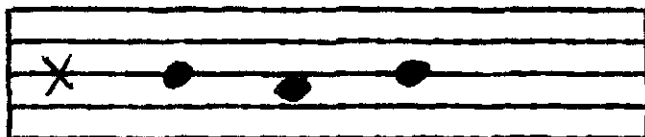
8a. Preparation for Teaching the Scale

Before attempting to present the entire scale to the class as a rote song, it is well to prepare the class by the presentation of parts of the scale in the form of tonal patterns, or to build a tonal vocabulary as you would present new words in their speaking vocabulary. This can be done by either of two methods: (1) by the presentation of a series of work songs¹ (indirect method), or (2) by the teaching of tonal patterns (direct method). The purpose of both methods is as follows:²

- a. To introduce a vocabulary of frequently found groups of tones in an interesting, musical manner; but, without having to cut up any real, lovely songs for mere technical drill purposes.
- b. To introduce the notation of pitch in a way that is meaningful (understandable) to the child.
- c. To get the child to understand what is meant by up and down in music and that musical tones may repeat or may progress upward or downward.

Work Songs: (Indirect method)

Tonal Vocabulary
(Direct method)



1. 8---7---8
do ti do

1. I see you.
2. Do ti do

¹Grant Parks. Music for Elementary Teachers. New York: Appleton-Century-Crofts, Inc., 1951. p. 39.

²Ibid., p. 41.

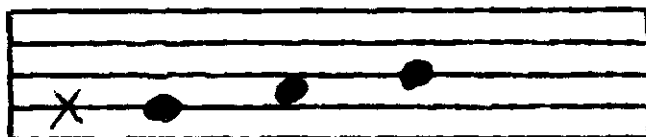
Work Songs:

Tonal Vocabulary¹



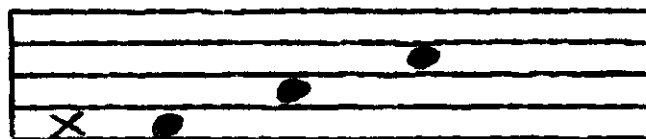
- 1. Let's sing this song.
- 2. Do ti la sol

- 2. 8---7---6---5
do ti la sol



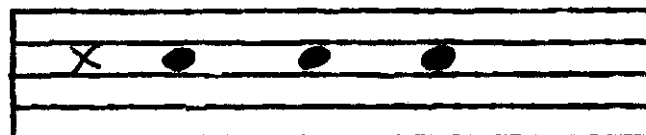
- 1. Come with me.
- 2. Do re mi

- 3. 1---2---3
do re mi



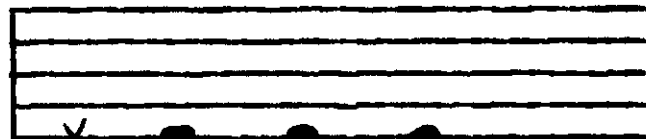
- 1. Hop, hop, hop
- 2. Do mi sol

- 4. 1---3---5
do mi sol



- 1. Toot, toot, toot!
- 2. Do do do

- 5. 8---8---8
do do do



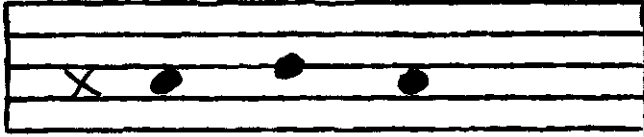
- 1. Bong, bong, bong!
- 2. Do do do

- 6. 1---1---1
do do do

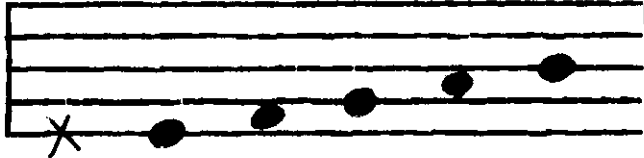
¹B. Alice Crossley. Primary Grade Outline. Public Schools, Medford, Massachusetts.

Work Songs:

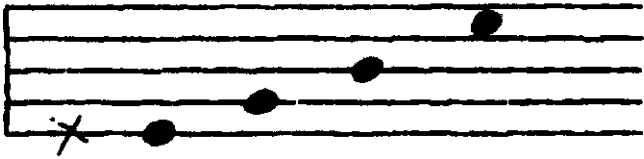
Tonal Vocabulary



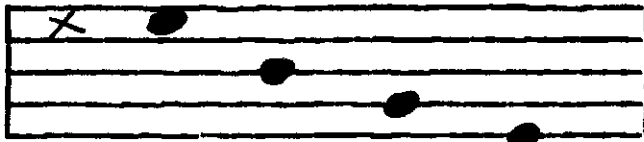
1. La, la, la!
2. Do re do



1. Come and play with me.
2. Do re mi fa sol



1. I can sing high.
2. Do mi sol do



1. I can sing low.
2. Do sol mi do



1. Bro - ther Joe.
2. Sol la sol

7. 1---2---1
do re do

8. 1---2---3---4---5
do re mi fa sol

9. 1---3---5---8
do mi sol do

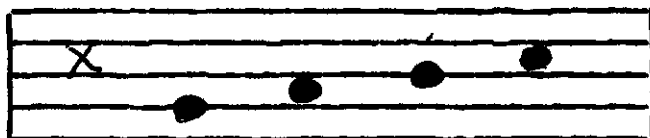
10. 8---5---3---1
do sol mi do

11. 5---6---5
sol la sol

Work Songs:Tonal Vocabulary

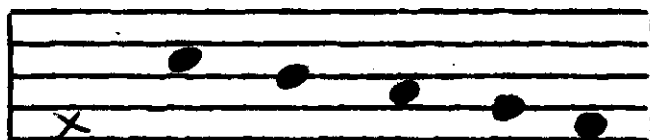
1. Hop - a - long.
2. Sol fa sol

12. 5---4---5
sol fa sol



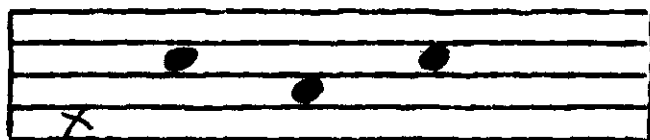
1. Come play with me.
2. Sol la ti do

13. 5---6---7---8
sol la ti do



1. Sing a pret - ty song.
2. Sol fa mi re do

14. 5---4---3---2---1
sol fa mi re do



1. Sing to me.
2. Sol mi sol

15. 5---3---5
sol mi sol

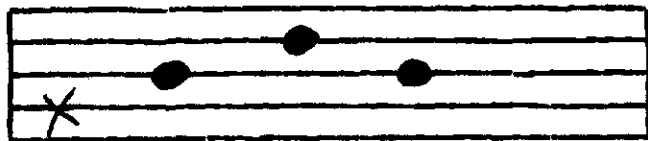


1. I can sing.
2. Do mi do

16. 1---3---1
do mi do

Work Songs:

Tonal Vocabulary



17. 3---5---3
mi sol mi

1. Ma - ry Lou!
2. Mi sol mi



18. 5---8---5
sol do sol

1. Sep - tem - ber.
2. Sol do sol



19. 3---2---1
mi re do

1. Rub - ber boots.
2. Mi re do



20. 5---5---5
sol sol sol

1. Roll, roll, roll.
2. Sol sol sol

T e a c h i n g :

Whether one elects to use the indirect or direct approach in developing a tonal vocabulary, the teacher needs to make sure, by careful presentation to each group in her class as well as by individual drill, that every child is sufficiently prepared to sing the complete scale.

The writer feels that any but the presentation of the direct approach is apt to lead the child away from the objective of learning to concentrate upon the problem at hand, i.e. that of developing an auditory and visual perception which he can soon transfer directly to his reading problem.

Too often teachers feel they must sugar-coat technical studies like this to hold the interest of the child. Just the opposite is true, children become confused with short phrases and words which have no relation to the problem at hand.

When first presenting this tonal vocabulary, children need to be told that the "odd little words used are called syllables". That in many instances we use them several times in repetition. Other than this explanation none is necessary and if the teacher does not drill these exercises "to death" and upon presentation of syllable singing from the music book, allow the children

to repeat to infinity, children will not become bored or dislike the syllable medium. Some schools make use of "numbers" instead of the syllables, but they have no musical concept, and although children react more quickly mentally to numbers, the result fails to have musical value.

The judicious use of syllable singing has proven itself to be tremendously helpful in directing the inexperienced reader to gain for himself the desired melody. If the interested teacher will use care in her approach to this subject, her class will soon be reading fluently both syllables (which are only a means to an end) as well as words.

9. Notation:

Examples

- a. Quarter note (or a one beat tone) is a filled in note with a stem. Ex.
- b. Quarter rest (or a one beat rest) is like a letter "Z" backwards. Ex.
- c. Half note (or a two beat tone) is an open note with a stem. Ex.
- d. Half rest (or a two beat rest) is a block resting on the third line. Ex.
- e. Dotted half note (or a three beat tone) is an open note with a stem and a dot. Ex.
- f. Whole note (or a four beat tone) is an open note. Ex.
- g. Whole rest (or a four beat rest) is a block falling from the third line. Ex.



h. Eighth note (one-half beat tone) is a filled-in note with a stem and one flag. Ex.



i. Eighth rest (one-half beat rest) is made like a small seven. Ex.



j. Sixteenth note (or a quarter-beat tone) is a filled-in note with a stem and two flags. Ex.



k. Sixteenth rest (or a quarter-beat rest) is made like a small seven with an extra flag. Ex.



Teaching:

Note: After the children have developed the ability to sing rote songs it is time to give them the visual representation they will later see when they begin reading from books. The manner in which this work is presented will in no small way affect their future reaction to reading.

In the presentation of this material, there is no need to deal in many of the fanciful attempts to sugar-coat this presentation. A realistic and practical method is to strike at the core of the problem, which is to get the child to feel physically what the visual representation means. The fanciful names attached by some well-meaning music educators may be all right, but they are apt to cause more confusion than benefit the child in his understanding.

In the previous development of the tonal vocabulary, the child has learned to differentiate between high and low. Now we will attempt to make him feel the difference in rhythm. This should first be done by a rote presentation in which the child has a physical reaction.

All children have heard the chiming of a church bell. If the teacher will briefly sing the following pattern, presenting it as follows, the children will soon feel the strong pulse of the beat as illustrated here.

a. Quarter note: or a One beat tone -

Teacher: Boys and girls, you have all heard the chimes of the church bells. Today we are going to try to feel the way they sound. Listen carefully and see if you can tell me how these tones make you feel. (Teacher sings)



Let's all stand beside our chairs and sing this song. See if you can tell me how the song makes you feel.

Johnny: It makes me feel like I am swinging.

Teacher: Yes, Johnny, it makes me feel that way, too. Let's all swing our arms and sing this song again.

Ask the children to swing their arms back and forth like the clapper in the bell. Next, ask the children to step to the sound of the bell as they sing it. They will soon get the feeling for the slow, strong beat.

Teacher: Boys and girls, if we wanted to write down on the board how this song sounds to use we would do it this way.

(Teacher draws four quarter notes on the board without a staff.)

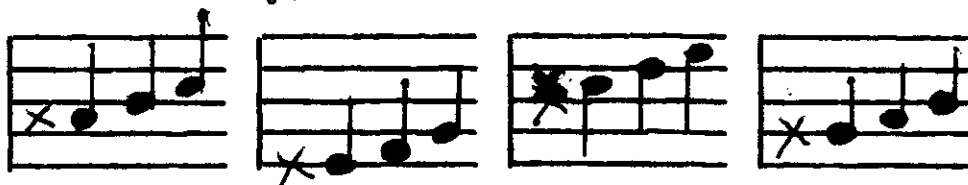


These are called notes. People who write music use notes to show us how the song should sound. This kind of a note is called a quarter note or a one beat tone.

Further application of the one beat tone should be made by the presentation of:

a. Rhythmic patterns:

b. Tonal patterns from their own tonal vocabulary:



Be sure that these tonal patterns are offered in a variety of positions on the staff so that the children do not obtain a set position in any one key, either from visual or auditory relationship.

Teacher: Boys and girls, see if you can say after me - "a quarter note or a one beat tone is a filled in note with a stem."

Let them have the experience of making quarter notes on the board. Draw a series of short staves on the board with the staff lines, and let many children come to the board and make quarter notes in various positions on the staff.

b. Quarter rest or a One beat rest -

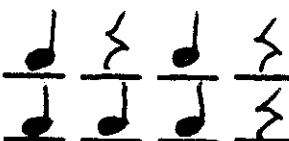
Teacher: Boys and girls, sometimes we want to stop the tone and rest for a beat during our song. We have a sign to show us that this is going to happen. This sign looks like a small "z" backwards and is called a quarter rest or a one beat rest. It looks like this -

Example: 

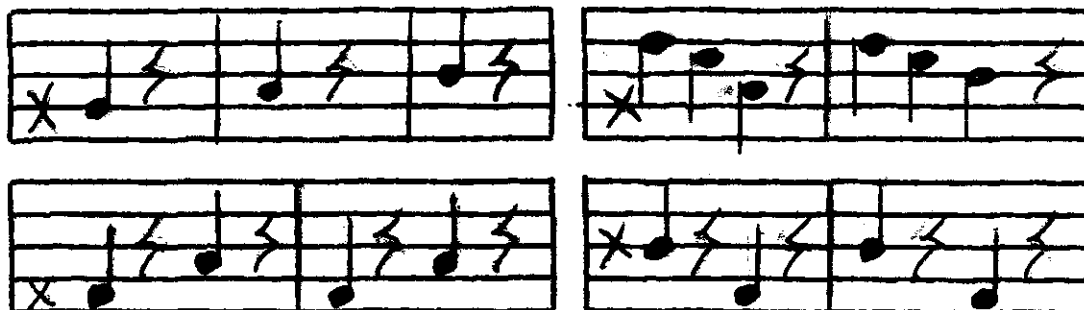
Let's walk through our song again, making a rest between each tone, to see how it feels. The music looks like this -

Example: 

Further application should be made in combination with their tonal patterns as follows:

a. Rhythmic patterns: 

b. Tonal patterns:

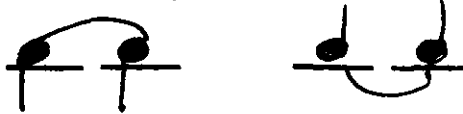


c. Half note - two beat tone:

Teacher: Sometimes, boys and girls, we want to hold a tone longer than one beat. Perhaps two beats -

(Teacher shows two quarter notes tied together)

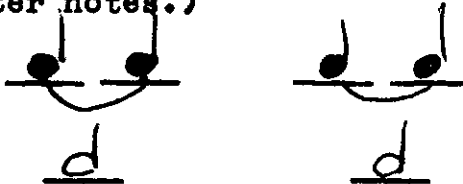
Example:



If we hold a tone for two beats, we would use another kind of note to represent a two beat tone, this would be called a half note or a two beat tone.

(Teacher shows a half note beneath each of the tied quarter notes.)

Example:



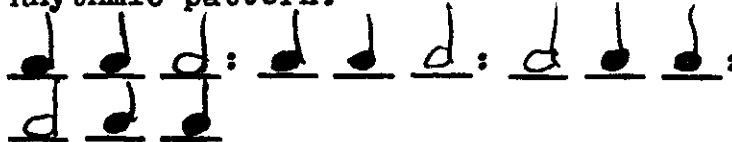
See if you can say after me -

"a half note or a two beat tone is an open note with a stem."

Let us sing these half notes. (Give pitch of "A", second space). Let's stand and see how two beat tones feel.

Ask the children to use their hands as if they were using a hammer to strike their other palm. This small amount of rhythmic activity will create more definite feeling than other more elaborate ideas which may cause confusion because of the thought required for the action. After they have achieved this goal, combine the one and two beat tones as follows:

a. Rhythmic pattern:




b. Tonal patterns from vocabulary:



d. Half rest or a two beat rest:

Teacher: Boys and girls, sometimes we want to stop longer than one beat between tones. Let us say for two beats - we have a sign which shows us we are to rest two beats; it is called a half rest or a two beat rest. It looks like this -

Example: 

It is found resting on the third line of the staff. Let's sing this exercise using the half rest.



e. Dotted half note or a three beat tone:

Teacher: Boys and girls, in the same way that we tied two quarter notes together and made a two beat tone, we can also tie three quarter notes together. We show this by another kind of a note called a dotted half note or a three beat tone.

Example: 

We already know that a half note gets two beats; the third beat is represented by the dot after the note.

See if you can say after me -
"a dotted half note or a three beat tone is an open note with a stem followed by a dot."

Let's sing some three beat tones.

Examples: d. d. d. d.

(Make use of a variety of exercises using different kinds of notes and rests, until the class is entirely familiar with the various kinds of notes and rests.)

f. Whole note or a four beat tone:

Teacher: Boys and girls, the largest single kind of note we have is made by tying four quarter notes together; this is represented by still another kind of note called a whole note or a four beat tone.

Example: 

See if you can say after me -
"a whole note or a four beat tone is a round open note."

(Make use of exercises showing all kinds of notes and rests.)

g. Whole rest or a four beat rest:

Teacher: The longest single kind of rest we have is a whole rest or a four beat rest. It is a small block which falls from the third line of the staff. It looks like this -

Example: 

h. Eighth note or a half beat tone:

Teacher: Boys and girls, besides the different notes we have already learned which are formed by adding beats, we have some shorter notes formed by cutting the notes in halves. The first of these is formed by cutting the quarter note or one beat tone in half, forming two eighth notes or half beat tones.

See if you can say after me -
"an eighth note is a filled in note with a stem and a flag."

Eighth notes usually come in pairs to make a complete beat. One tone is sung on the down beat, the other on the up beat, making one complete beat.


Example: 

Let us sing this exercise.
(Make additional exercises combining other kinds of notes and rests with this kind.)

02

i. Eighth rest or a half beat rest:

Teacher: An eighth rest looks like a small seven.


Example: 

j. Sixteenth note or a quarter beat tone:

Teacher: If we cut an eighth note into halves we get a sixteenth note. It takes four sixteenth notes to equal one beat or a quarter note.

See if you can say after me -


"a sixteenth note is a filled in note with a stem and two flags."

Example: 

(Combine first with eighth notes and then quarter notes. Have children sing exercises varying position of notes.)

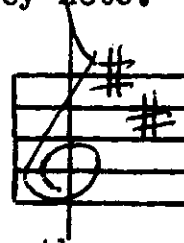
k. Sixteenth rest or quarter beat rest:

Teacher: A sixteenth rest looks like a small seven with an added flag.

Example: 

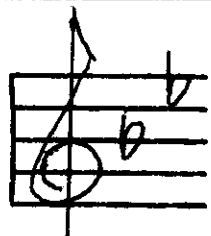
10. Key Signature - consists of sharps or flats placed after the clef sign to designate the position of "do" on the staff, or the key note.

a. A Sharp - consists of two horizontal lines crossed by two vertical lines. If the sharp is on a line, one of the horizontal lines must be placed in the space above the line designated; the other in the space below. If the sharp is in a space, both horizontal lines must be placed within the space designated.



b. A Sharp - signifies a tone one half step above the tone before which the sharp is placed; or of the tone designated by the line or space on which the sharp is placed in the key signature.

c. A Flat - is made like a half a heart with a stem. If the flat is on a line, the line must pass through the center of the flat. If it is in a space, the flat must be placed within the designated space.



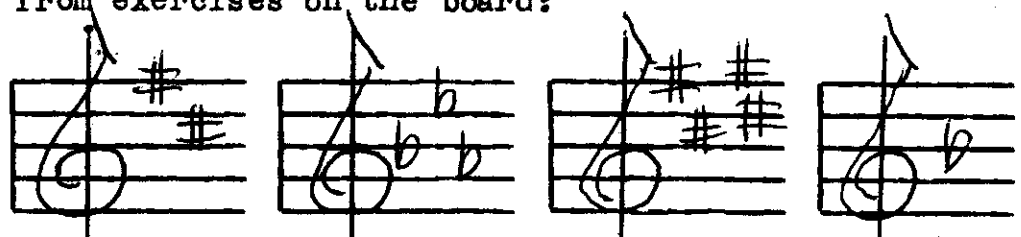
d. A Flat - signifies a tone a half step below the tone before which the flat is placed, or of the tone designated by the line or space on which it is placed in the key signature.

Most of the above material is for the information of the classroom teacher and does not need to be taught to the pupils. There is, however, a small amount of needed information relative to the key signature which will not be presented.

T e a c h i n g :

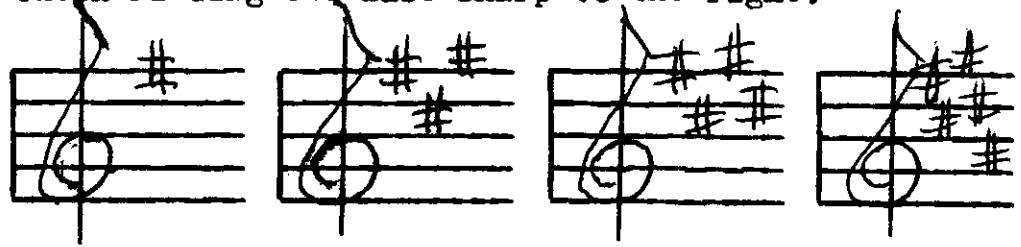
Teacher: Boys and girls, following the key signature in our music we find a group of sharps or flats. This group of sharps or flats is called the key signature.

e. Check finding the key signature in various songs or from exercises on the board:



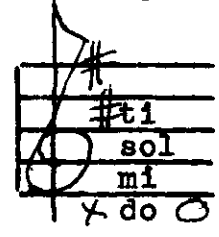
The key signature is used to tell us where to find "do" or the key note.

f. Check finding the last sharp to the right:

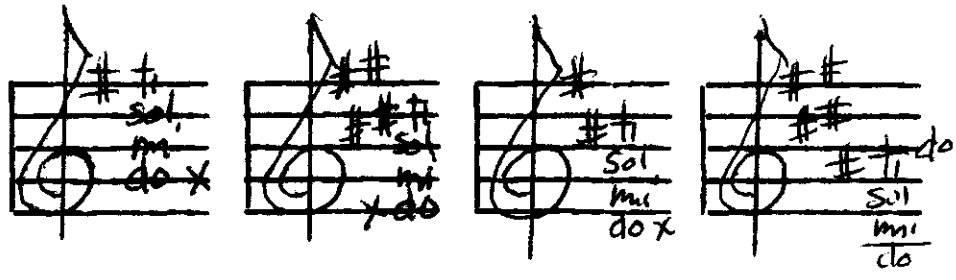


g. Rule for finding "do" in Sharp Keys:

1. There are two sharps in the key signature.
2. The last sharp to the right is in the third space.
3. It is called "ti".
4. "Ti" is in the third space.
5. "Sol" is in the second space.
6. "Mi" is in the first space.
7. "Do" is in the space below the staff.
8. The first note of the song is "do".



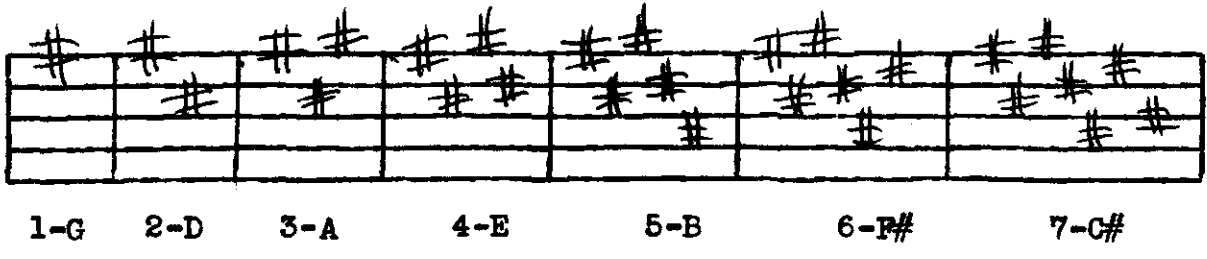
h. Practice finding "do" from a variety of key signatures from the board:



The following information is for the teacher's benefit and should not be taught to the class.

1. Sequence of Sharp Keys:

Sharp	Key	Position on the staff. (Treble staff)
1st	G	F - the fifth line.
2nd	D	F - C - the third space.
3rd	A	F - C - G - the space above the staff.
4th	E	F - C - G - D - the fourth line.
5th	B	F - C - G - D - A - the second space.
6th	F#	F - C - G - D - A - E - the fourth space.
7th	C#	F - C - G - D - A - E - B - the third line.

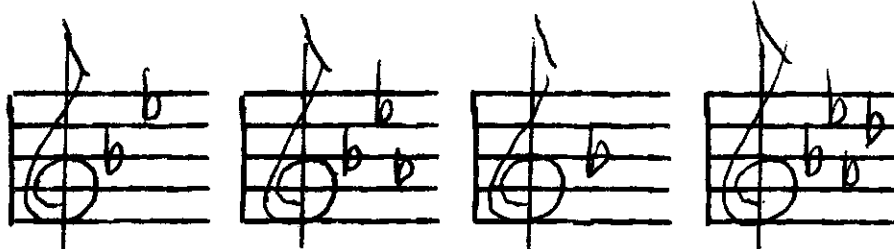


1-G 2-D 3-A 4-E 5-B 6-F# 7-C#

Teaching:

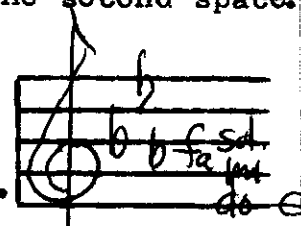
Teacher: Boys and girls, in finding "do" from flats in the key signature, we must first find the last flat to the right.

j. Check finding the last flat to the right:

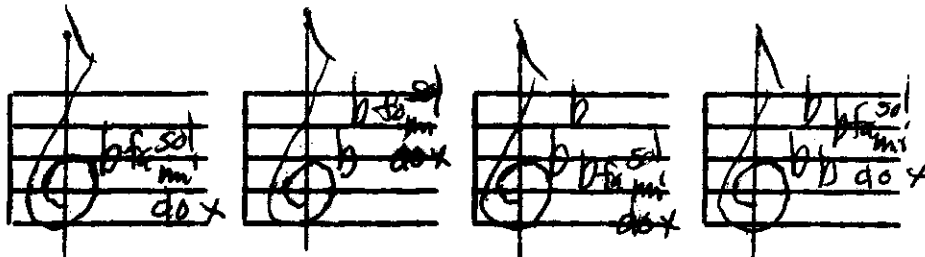


k. Rule for finding "do" in Flat Keys:

1. There are three flats in the key signature.
2. The last flat to the right is in the second space.
3. It is called "fa".
4. "Fa" is in the second space.
5. "Sol" is on the third line.
6. "Mi" is on the second line.
7. "Do" is on the first line.
8. The first note of the song is "do".



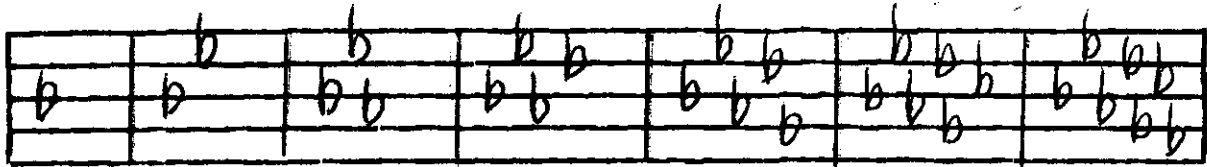
l. Practice finding "do" from a variety of key signatures from the board:



The following information is for the teacher's benefit and should not be taught to the class.

m. Sequence of Flat Keys:

Flat	Key	Position on the staff.	(Treble staff)
1st	F	B -	the third line.
2nd	Bb	B - E -	the fourth space.
3rd	Eb	B - E - A -	the second space.
4th	Ab	B - E - A - D -	the fourth line.
5th	Db	B - E - A - D - G -	the second line.
6th	Gb	B - E - A - D - G - C -	the third space.
7th	Cb	B - E - A - D - G - C - F -	the first space.



1-F 2-Bb 3-Eb 4-Ab 5-Db 6-Gb 7-Cb

11. Time (Measure) Signature - consists of two figures placed after the Key Signature to designate whether the song is written in simple or compound time.

- a. When the figure is 2 - 3 - or 4 - the time is simple.
- b. When the figure is 6 - 9 - or 12 - the time is compound.

a. Explanation of Time Signature:

The upper figure tells how many beats in a measure.
The lower figure tells the kind of a note which receives one beat.

- b. $\frac{2}{4}$ - there are two beats in a measure.
 $\frac{4}{4}$ - a quarter note gets one beat.
- c. $\frac{2}{2}$ - there are two beats in a measure.
 $\frac{2}{2}$ - a half note gets one beat.
- d. $\frac{3}{4}$ - there are three beats in a measure.
 $\frac{4}{4}$ - a quarter note gets one beat.
- e. $\frac{3}{2}$ - there are three beats in a measure.
 $\frac{2}{2}$ - a half note gets one beat.
- f. $\frac{4}{4}$ - there are four beats in a measure.
 $\frac{4}{4}$ - a quarter note gets one beat.
- g. $\frac{4}{2}$ - there are four beats in a measure.
 $\frac{2}{2}$ - a half note gets one beat.

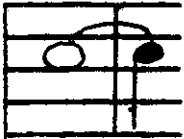


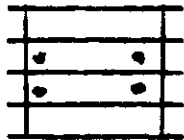
Teaching:

The above is sufficiently clear that it may be readily understood by young children who have sufficient maturity to enable them to begin the reading process. Careful illustrations should accompany each different Time Signature so that the children may get the visual as well as auditory concept.

- h. $\frac{6}{8}$ - there are two beats in a measure.
 $\frac{8}{8}$ - a dotted-quarter note gets one beat.
- i. $\frac{9}{8}$ - there are three beats in a measure.
 $\frac{8}{8}$ - a dotted-quarter note gets one beat.
- j. $\frac{12}{8}$ - there are four beats in a measure.
 $\frac{8}{8}$ - a dotted-quarter note gets one beat.

Teaching: See explanation above.

12. Signs in Music:

- a. Tie - A tie is a curved line connecting two or more notes of the same tone. It denotes a lengthening of time to include the value of all the notes included in the tie. (Full explanation given under Notation - 2-3-4 beat tones). 
- b. Slur - A slur is a curved line connecting two or more notes of different pitch. It indicates a smooth sliding from one tone to the next. 
- c. Fermata (Hold) - A hold sign indicates a lengthening of the value of the tone over or under which the sign is placed; but it does not give any additional measured beat, as from a "two beat to a three beat tone", but merely a lengthening of the tone to the discretion of the leader. 
- d. Repeat marks - consist of two dots placed within the staff, one above and one below the third line, and is placed at the end of the section to be repeated. If the section to be repeated is in the middle of a piece, two sets of repeat marks are needed to show where the repeat section starts. 
- e. D.C. (da capo) - are letters which represent the Italian words "da capo" which mean to "return to the beginning" of the music, or section.

f. D.S. (dal segno) - are letters which represent the Italian words "dal segno" which mean "return to the sign" previously shown in the music.

g. Fine (finish) - means the finish or end of the piece.

T e a c h i n g:

This material is sufficiently clear that when the pupils have reached the state of maturity where these signs are found, the above explanations will suffice for a full understanding.

13. Tempo Markings:

- a. A tempo - means "to time" or a return to the original time.
- b. Rit. (ritard) - means to ritard or slow the speed of the music; "poco rit" means a little ritard.
- c. Accel. (accelerando) - means to increase the speed of the music.

T e a c h i n g:

See under Section #12.

14. Dynamics:

- a. Volume signs from "very soft" to "very loud".
 - 1. pp (pianissimo) - means very soft.
 - 2. p (piano) - means soft.
 - 3. mp (mezzo-piano) - means medium soft.
 - 4. mf (mezzo-forte) - means medium loud.
 - 5. f (forte) - means loud.
 - 6. ff (fortissimo) - means very loud.
- b. Cresc. (crescendo) - means to increase the volume of tone. Also shown by this sign:

Ex.



- c. Dim. (diminuendo) - means to decrease the volume of tone. Also shown by this sign:

Ex.



Teaching:

See under Section #12.

52

Procedure Used in Teaching Songs

I. The Proper Use of the Pitch-pipe:

Note: It is important that each teacher own her own pitch-pipe, and that she use it constantly during the singing activity to help the children develop pitch consciousness. After the teacher is sure the class can sing well in tune, she can eliminate part of the checking; but no class should ever sing unless the teacher makes use of the pitch-pipe to give the correct tone to start the song, and to check frequently during the singing period.

1. Types of Pitch-pipes:

- a. The Harmonica style - In using this style pitch-pipe, tones are produced by blowing into the openings on the side of the pipe, while other tones are produced by drawing the breath in through other openings. The various tones are clearly marked on the sides of the pitch-pipe.
- b. The Master-Key Chromatic style - In using this style pitch-pipe, first find the desired key marked on the face of the pitch-pipe; blow gently into one hole, the opening beside it will give a tone a half tone above or below the first tone. This type is preferable as it

offers the full chromatic scale and the tones are arranged in proper order and so marked on both sides of the instrument. The elimination of drawing the breath in prevents inhaling dust and dirt.

II. Testing for the Organization of Class Groups¹

Note: One of the most important steps in organizing the class singing activity is the revision of the class into groups according to singing ability. This not only makes for greater progress within the group, but allows the teacher to use her time to the greatest advantage in helping those who need help.

Aims:

1. To make the children feel at home in singing.
2. To find the children who can use their voices correctly, and those who will require help.
3. To form groups according to abilities in order to facilitate future teaching.

Materials for Testing:

1. Use a variety of "calls" for tone matching.
2. "Calls" have more appeal than mere matching of tones.

¹B. Alice Crossley. Primary Grade Outline. Public Schools, Medford Massachusetts, 1946.

3. These "calls" can be used in games and words can be substituted to fit individual cases or groups.

4. Examples:

Calls: 1. The Bee (tone of B) Zum - Zum

2. The Dove (tone of D) Coo - Coo

See: OUR FIRST MUSIC - "A Singing School Series"
C. C. Birchard Co., Boston, Massachusetts

Testing Procedure:

1. In the beginning, request only those who volunteer to sing back to you.
2. Encourage all responses until all the children are willing to take part.
3. Change pitch of "calls" to meet individual needs.
4. As children become less timid, require exact reproductions of the "calls".

Forming the Groups:

During the testing period, make notes of the responses given. Gradually form three groups. Do not designate or assign names to these groups - "bluebirds", "sparrows", "crows", etc.

1. Group One - those who need no help.
2. Group Two - those who need some help.
3. Group Three - those who need a great deal of help to find their singing voices.

In Groups One and Two teach the more difficult "calls" as little songs. Make many, many opportunities

for singing, beginning of school, rest periods, before going home; make these happy and delightful experiences for the children so that singing becomes as natural to them as speaking.

In Group Three do all individual work. (See section on Monotones.)

Matching Tones: (Auditory Perception)

1. Teacher sings - child imitates.
2. Gradually change from a single tone to a short phrase.
3. Praise every effort.
4. Stress at all times -
 - Good posture -
 - Correct breathing -
 - Light, sweet head tones.
5. After short phrases are mastered, try a song, using the part-whole method.

III. Procedure for Teaching Rote Songs¹

A song that is learned by ear through constant repetition is called a rote song. The reason for beginning the child's singing experience in school by the rote song method is because this type of song is thought to be too difficult in melodic and rhythmic pattern to be

¹Louise Kifer Myers. Teaching Children Music in the Elementary School. New York: Prentice-Hall, Inc., 1950. p. 46-47.

learned by the reading method. That this is the best way to begin a child's singing experience is proven by the facility with which the average child learns the popular song of the day without seeing either words or music via radio.

In a couple of hearings the child of today is able to not only memorize the tune, but complicated word patterns as well. Though music educators have for years been in agreement that this is the way the child's singing experience should start, they have been at odds in the method to be used. Some have been exponents of the "phrase method", others equally enthusiastic in the use of the "whole method". Below is a brief description of the two methods.

1. The Phrase Method:

- a. The teacher sings the complete song.
- b. The teacher sings the first phrase several times.
- c. The children repeat the phrase, usually repeating it for emphasis of learning.
- d. The teacher sings the second phrase.
- e. The children repeat this phrase.
- f. The teacher combines the two phrases.
- g. The children sing the two phrases.
- h. Continue the process until the whole song is presented.

2. The Whole Method:

- a. The teacher discusses the song with the class.
- b. The teacher sings the whole song to the class, repeating it several times. (Usually this is done before the time for the actual learning period of the song.)
- c. The children sing the song after the teacher as a whole.

Although the writer has for many years been a user of the phrase method with considerable success he has proven as suggested by Myers¹ that:

Many wrong tonal combinations result when children are taught by the phrase method. The mistakes occur most often at the beginning of phrases. Often just the first tone is wrong, sometimes the entire phrase is in another key. These mistakes are heard in the simplest songs.

The reason for these mistakes seems to be the carry-over which the child makes from the several repetitions, from the last word to the first word of the same phrase in its repetition. So that when another phrase is added, he becomes confused and is apt to make mistakes in trying to sing the newly learned phrase. This seems to present much more of a problem than trying to get the child to remember a lengthy song containing in many instances complicated rhythmic structure as well as unusual word combinations. The ease with which the child can remember such popular tunes and words as "shrimp boats is a-comin'" gives substantial proof to the ease with which children learn from the whole method.

We of the music teaching profession can learn a valuable lesson from this observation. It can be of great value not only from the time saving element, but because of the lessening of the chance for the child developing wrong tones. To make a change from the "phrase method" to the "whole method" will take patience, but with a small amount of experimenting

¹Myers, op. cit., p. 47.

on the part of the classroom teacher, she will soon become convinced of the great saving of time and energy to herself, and the benefit to the class as a whole.

IV. Note Reading from Books

It is an accepted fact that the teaching of reading is a complex situation and that for a teacher to be successful in teaching her class to read well, she must observe and conduct a well-organized program. There is a multitude of research available to guide the teacher in this area, but little has been done in the field of music.

If children find the reading of their native tongue difficult, it is not unnatural that note reading, which to many children is not only boring, but downright distasteful. There is a great need for music educators to do research in this area if we are to have any measure of success to make the conduct of this activity worthwhile. The writer believes music reading need not be as distasteful as most children feel it is. Our teaching in this field has been mostly a matter of the "blind leading the blind".

The writer has been able to make application of much of the research already done in the field of reading to note reading. Many of the problems found in note reading seem to mitigate when one understands the solutions offered in word reading.

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Reading words consists of the following elements:

1. Word recognition - words recognized at sight.
2. Phrasing - facility in phrasing.
3. Analysis - ability to sound out new words.
4. Comprehension - ability to understand what is read.

All of these elements may be applied to note reading.

Myers¹ recognizes that "reading vocal music is the result of three automatic responses."

1. Recognition of symbols.
2. Memory recall of their sound.
3. Vocal interpretation.

Collyer² in her diagnostic work in reading difficulties finds "that a high level of concentration is necessary in increasing the ability to read with understanding".

In learning to read music it requires the same type of concentration. Crossley³ in her discussion of note reading suggests that we:

Think of note reading as you do about word reading, and prepare the lesson in the same way. Do not go back over the same song until it becomes a rote song. Sing the song once; note any errors; drill these errors at the board; go on to the next song. Look ahead, compare new skips to new words in your reading vocabulary. Anticipate the skips three or four days ahead. Provide for them in board drill. Isolate the skip, show in many different keys.

¹Myers, op. cit., p. 176.

²M. Arlene Collyer. "Improving Reading in the Ninth Grade." English Journal Vol. XXIX; January 1940.

³Crossley, op. cit.

Myers¹ says:

In learning to read, eye recognition of symbols should be the only point of concentration. After the symbols are recognized, the memory should automatically interpret this sound. However, automatic and simultaneous response to a group of notes on the staff results only when the reader has certain prerequisite skills. These skills are designated as music readiness.

Research has proven that many of the component parts used in both reading of words and notes are the same. In considering visual perception, Frederick² states

They (the researchers) have proven conclusively that the eyes work the same in reading music as in reading words; that a group of notes having the same pictorial unity is seen as a unit, that beginners learn best by recognizing the geometric patterns of the notes; that good sight-readers are able to grasp three, four, or more notes at one glance;....

For this reason there is need to develop a readiness for the music reading activity, as in word reading. Several years of singing experience in school is desirable before teaching a child to read music. This experience is comparable to, and serves the same purpose as the child's experience between the time he learns to talk and the time he begins to read words or sentences. During these years he has been acquiring a vocabulary.

¹Myers, op. cit., p. 176.

²Frank Frederick. "Are Piano Teachers Teachable." Music Journal : 21; February 1951.

Engaging in an extensive singing program has a far-reaching consequence since it is by this means that the child acquires his vocabulary of tonal combinations. For as Myers¹ suggests:

A vocabulary of tonal combinations is a requisite for successful growth in reading music. ...At least three years of singing experience after kindergarten are necessary; four are desirable.

Myers² explains the reason for delaying the reading process by saying:

Maturation brings about a decrease in the problems arising from immature visual and auditory perception.... Unfortunately, because of the limited amount of time given to the music period, music reading is a group project. (Children with difficulty in reading, reversal tendencies, etc. may continue for days to try to read incorrectly before the teacher discovers his difficulty.) For this reason it is best to wait for maturation of visual and auditory perception before attempting music reading.

During this period of delay, and in addition to the extensive singing experience given the class, the classroom teacher should work with her class in small groups in an effort to eliminate any of the handicaps the children may have in pitch placement. Many children who may be reading casualties may be good music readers because they have a ready ear and keen sense of rhythm, and a vital interest.

By working in small groups as the teacher does in her reading period, the teacher is better able to meet the various problems by placing the children in the group where the drill

¹ and ² Myers, op. cit., p. 150.

work will be of greatest benefit to them.

A definite readiness program should be established.

Myers¹ describes it thus:

This readiness for music reading is characterized by the ability to sing and to sing many combinations of tones, by the maturation of auditory and perceptive powers, by a feeling for note values, by the command of the medium used in reading (syllable, number, or letter names of notes), by the ability to recognize tonal combinations aurally, by a familiarity with the printed page of music, and by the desire to learn to read. It is only when the individual is ready to read that music reading involves one new activity - eye recognition of symbols. ...Music reading is taught as language is taught - by using a combination of symbols rather than by individual symbols.

Crossley² describes the training for reading as follows:

Training in three areas underlies the ability to sing from notation. First, one must be able to give the syllable name to the notes represented on the staff; second, one must be able to name the syllables regardless of the position of "do", which may stand for any one of twelve tones; third, given the name of the syllable, it must be placed on the correct pitch.

For this reason a definitely organized training program is needed in vocabulary building. Short exercises from the board, using step-wise progressions, and then developing the tonic skips will do much to prepare a readiness for the printed page. The movable "do" system is recommended by the writer because of its natural relationship to the change in

¹Myers, op. cit., p. 176-7.

²B. Alice Crossley. "The Construction and Evaluation of a Survey Test in Music for the Primary Grades." Unpublished Master's Thesis, Boston University School of Education, 1946. p. 20.

pitch of the speaking voice when a phrase is repeated for emphasis. Crossley¹ gives strength to this belief when she states:

The movable "do" system emphasizes abstract tonal relationships rather than specific keys. It does, however, establish fixed relationships within the scale irrespective of pitch.

Hence, the belief that the readiness program should consist of a basic vocabulary built of scalar patterns and tonic skips in a great variety of keys.

Actual names of notes can be learned in a relatively short space of time, but the feeling for values is only gained by a sense of feeling within and by bodily motion; hence, the value of early rhythmic training suggested for the early grades.

If the child gains this feeling for values and it becomes a part of him he will not need concentrated drill when he attempts to apply this knowledge to interpreting the printed notation in his reading experience. The reading process as stated earlier by Myers involves only eye recognition, memory recall, and vocal response; with a proper readiness training the process will become automatic and instantaneous.

To many classroom teachers this will seem like a most difficult task undoubtedly due to her inexperience in the realm of music, but Myers² attempts to alleviate this fear as follows:

¹Crossley, *ibid.*
²Myers, *op. cit.*, p. 188.

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If the class makes the same mistake several times, the good teacher will wonder why - analyze the problem and apply remedial measures. ...The teacher who becomes impatient with her group because so much repetition is necessary for children to learn a simple-scale-wise passage in a song, should visit the class of a neighbor who is teaching beginning reading and note the time and drill necessary to teach simple words and combinations of words. Reading music is even more complicated.

With patience, understanding, and proper guidance of the music activity, the classroom teacher will soon be rewarded by having the majority of her group read in a fluent manner with ease.

Having developed a readiness program, the next step is the proper approach to reading from the textbook. Great care should be used in the selection of the material to be used, as well as the approach to it.

The children should have a period of acquaintanceship with the book, its print, following well-known rote songs with the finger while singing and finally attempting to sing simple scale-wise passages that are new. No attempt should be made to learn the songs, but merely to make use of the materials as reading exercises. This should only be done after the teacher has given the class considerable experience in reading board exercises in a great variety of keys.

If the teacher is careful of the materials used and makes sure that the class is properly prepared from the board for any new tonal skips, etc. the class will soon find their reading experience not only interesting, but a truly exciting

experience.

As soon as the class can read many simple songs with the notes, they should try the next step of application of words as soon as the notes have been sung. The singing of notes having little or no value in themselves, and the child should learn that they merely act as a blueprint for the building of a more thrilling experience of word reading, which will bring them much joy, not only now, but for years to come.

First Steps in Book Reading:¹

Step One: Spend time at the beginning of every period in the careful instruction as to the proper position of the body, the book, and the hand in beating time.

- a. Develop the beat -

Without doing any reading, practice beating under each note. Be sure the whole class is together in time beating. Watch two, three, and four beat tones. Say very quietly, beat, beat, beat, etc., to instill the feeling of Rhythm One.

Step Two: Go through the song beating time and naming the notes: do, re, mi, do, etc.

- a. In a speaking voice.
- b. Go back and sing the song continuing to beat time as before.

¹B. Alice Crossley. Primary Grade Outline. Public Schools, Medford, Massachusetts, 1946.

Note: Part (a) of Step Two serves as a study period and it eliminates the thinking of the name of the note and the pitch at the same time. As soon as the children are familiar with the books, the type, and have established a good beat, drop this Part (a) of Step Two.

Phrasing:

- a. Read the words to obtain the thought content.
- b. Scan the phrase for the melodic feeling of the phrase.
- c. Read the notes in a speaking voice; keep in mind both the thought and rhythmic pattern.
- d. Sing the phrase, making full use of the above steps.

Note Reading Procedure:

- a. Anticipate and isolate skips; compare to new words in the reading vocabulary.
- b. Provide for them in board drill.
- c. Show them in a great variety of keys.
- d. Sing the song once.
- e. Note any errors.
- f. Drill errors at the board.
- g. Go on to the next song.

Daily Reading Experience: should consist of -

Daily reading of three or four pages	5-10 minutes
a. Drill on scales	2 minutes
b. Anticipate skips (board drill)	2 minutes

- c. Hand staff drill to fix "tonic-triad" 2 minutes
i.e., (do-mi-sol).

V. The Treatment of Monotones

Definition:

A monotone is a term given to a person who does not sing on pitch. There are many causes, some of which are as follows:

1. Faulty use of the vocal organs.
2. Deafness.
3. Lack of acute listening or concentration.
4. In the early grades - nervousness and fright.
5. In the later grades - change of voice.
6. Defective vocal organs.

Treatment for Cure:

The following suggestions should move all but the most stubborn cases. When you are able to get a child to sing more than one tone he is no longer a monotone. Success is assured if you will use patience and try to gain the confidence of the child, unless there is a defective vocal organ, in which case it is well to delay any attempt to treat the problem until the parents have consulted a throat specialist.

Remedial Procedures:

1. Feel as if you were about to yawn.
2. Necessity for proper breathing and proper breath control.

3. Place the index finger lightly on the child's forehead and ask him to make the tone touch your finger.
4. Have the child use an easy syllable for tone production such as: oo or oh.
5. Give the child a good tone to imitate, either one produced by yourself or another child.
6. Obtain the child's confidence and make him feel at ease.

Talk with the child, make him forget himself. Give the pitch to the whole class at about "B", the third line of the treble staff. Enlist their aid in helping their fellow-pupil to sing by sustaining that tone to the syllable "do" or "oh". Ask them to continue to hold the tone until you ask them to stop, taking as many breaths as they need. Explain to them their responsibility to give a nice light tone for him to try to match. This method furnishes a sustained pattern for the child to imitate. While the tone is being sung, tell the child to listen carefully. Ask him to sing it. Sing it with him.

If he sings too low, say, "sing higher". Place your finger on his forehead. Make his lips round to form the sound of "oo". In his effort do not let him become tense or force his tone or this will defeat the effort.

In most cases this treatment will result in the child's being able to produce the tone correctly. Proceed to the next lower tone. Gradually add tones until it is possible for him to sing down the scale as far as "sol". To attempt to sing further down the scale until the child has developed full confidence in his ability to sing is apt to cause confusion, as the child has not developed his ear sufficiently to hear a greater span of tone. Be sure to give him many opportunities to sing these tones several times a day, day after day, until he has developed confidence in his new ability. Make a real happy experience for him. Let the class share in his joy.

7. Individual work is absolutely necessary.

Because of the complexity of this problem it is vital that this work be done individually, although a teacher may work with a group of several monotones at one time, requiring each one to match the tone given. This is a great saving of time. Because of the need for individual help, this is largely the job of the primary grade teacher. If monotones are found in the upper grades, the classroom teacher should accept the responsibility to work with these children in the above manner. There is no need for any child to remain a monotone unless there is a serious physical defect. Never tell a child he cannot sing.

It is possible that the child may have defective organs or deafness, in which case, if the treatment fails after repeated attempts the teacher should delay treatment until she is certain of her ground. Try to get the parents to consult a specialist; they are as anxious for their child to sing as you. The development of a well modulated speaking voice which can only be developed through singing is a vital asset in one's future life.

Some children have chronic hoarseness due to abuse of the voice, or sometimes due to the removal of the tonsils. These children should be instructed to sing very lightly.

Never separate the class into "singers" and "non-singers", or in any way attach a name to their group so as to bring about a feeling of inferiority on the part of those people who are named in a manner not so creditable as the first group.

The possession of a well modulated speaking voice which is improved greatly by singing is the right of every child. Education has the responsibility to see that every child has the opportunity to develop this as early as possible.

VI. Seat-Work for the Music Period

Aim: To keep the children worthily occupied during the music period in music activity while the teacher is working with separate groups.

A. Instructive Materials:

Interesting games can easily be constructed by the classroom teacher from colored construction paper that will not only hold the attention of the children, but will stimulate their interest in the subject of music. A file of this material should be kept available for the use of the children and it should be added to as the ability and interest of the children grows.

1. Using the Materials:

While the teacher is working with Group One, Two, or Three, the remainder of the pupils should be allowed to go to the file containing this material and select the material that interests them. A chart showing the order in the materials should be used and will help them to progress as they should; not that they must always follow this order, as some may need additional help on certain phases of the materials. Many of the children can work individually; others in small groups under the leadership of a child who has already done the work.

2. Samples of the materials follow:

Game of Matching Music Symbols

(Visual Discrimination)

Music Symbols - Matching - Sharp - Flat - Cancel (natural)

Purpose:

To develop visual discrimination in the recognition of the following music symbols - sharp, flat, and cancel.

The game may be used as a simple matching device for use with an individual child or with a group in the style of a "lotto game".

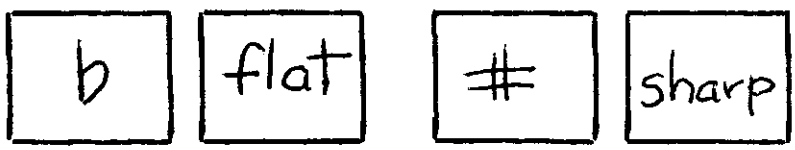
Materials Needed:

1. A Player's card for each pupil playing - showing the following signs: sharp (#), flat (b), and cancel (); each sign shown four times on each card. See Fig. I.
2. A set of sixteen small cards ($1\frac{1}{2}$ ") for each Player's card used, on which are written the words of the signs to be matched, plus three extras. The extra symbols do not have to be taught as they are not to be matched. See Fig. II.
3. Teacher's check card - showing proper matching so that game or individual's card may be checked by a pupil leader as well as the Teacher. See Fig. III.

Directions for Playing the Game:

1. Each player is given a Player's card and a small envelope including a set of small cards.
2. Take the small cards from the envelope.
3. Match the signs on the Player's card with the proper names written on the small cards:

Ex.



or -

4. This may be used as a "lotto game" by having the leader deal only twelve of the small cards from each small envelope and then proceed as in "lotto" by having the leader call the symbol to be matched. The pupil to complete a card first wins the game.

Fig. I. - Player's card:

#	sharp	♮	cancel
b	flat	#	sharp
#	sharp	b	flat
♮	cancel	#	sharp
b	flat	♮	cancel
♮	cancel	b	flat

Fig. II - Matching cards:

sharp	quarter rest	flat	cancel
-------	-----------------	------	--------

eighth rest	cancel	sharp	flat
----------------	--------	-------	------

cancel	sharp	quarter rest	cancel
--------	-------	-----------------	--------

quarter rest	flat	sharp	flat
-----------------	------	-------	------

Note: Cut each strip into small squares for use in matching. One set needed for each Player's card used.

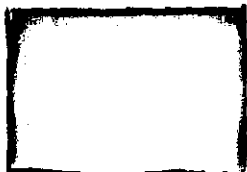
Another game may be made by using this in its reverse form; i.e., placing the names of the symbols to be identified in the squares on the Player's card and having the small cards marked with the symbols for matching.

Fig. III - Teacher's check-card: (correction mask)

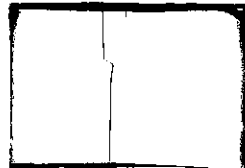
Pupil's answer Teacher's card Pupil's answer Teacher's card

Column #1

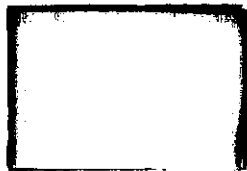
Column #2



sharp



cancel



flat



sharp



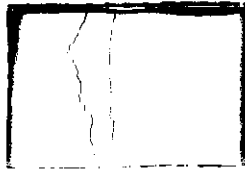
sharp



flat



cancel



sharp



flat



cancel



cancel



flat

KEY SIGNATURE - Finding "Ti"

Purpose:

The object of this game is to develop visual discrimination in finding the "last sharp to the right" in a series of key signatures.

This game may be used with individuals or groups and a Teacher's check-card is supplied so that a pupil leader may correct the cards when a child has completed his work, making it possible for the teacher to give her attention to other groups during the singing period.

Materials Needed:

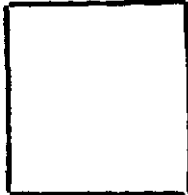
- 1. Player's cards - according to the number of children to play the game. See Fig. I.
- 2. An envelope containing small cards to be used in playing the game; these cards show various key signatures to be used in "finding Ti". See Fig. II.
- 3. Teacher's check-card. See Fig. III.

Directions for Playing the Game:

- 1. Pass out player's cards to each pupil playing the game.
- 2. Pass out an envelope containing Key Signature cards.
- 3. The player takes a small card from the envelope and tries to match it with one of the statements on his card. He continues until all statements have been matched.
- 4. The teacher or pupil leader should check each card completed with the "Teacher's check-card".
- 5. The pupil completing a correct card first wins the game.
- 6. Be sure pupils make constant use of the statement: "The last sharp to the right is Ti", while playing this game.

Fig. I - Player's card:

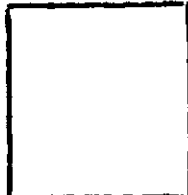
REMEMBER THE RULE - "The last sharp to the right
is called "Ti".



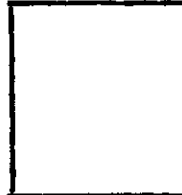
Ti is in a space.



Ti is on a line.



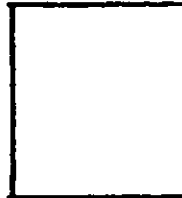
Ti is on a line.



Ti is in a space.



Ti is in a space.



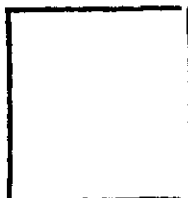
Ti is in a space.



Ti is in a space.



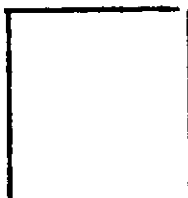
Ti is on a line.



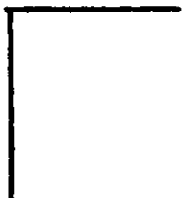
Ti is on a line.



Ti is in a space.



Ti is in a space.



Ti is on a line.

Fig. II - Staff cards for matching statements on player's cards:

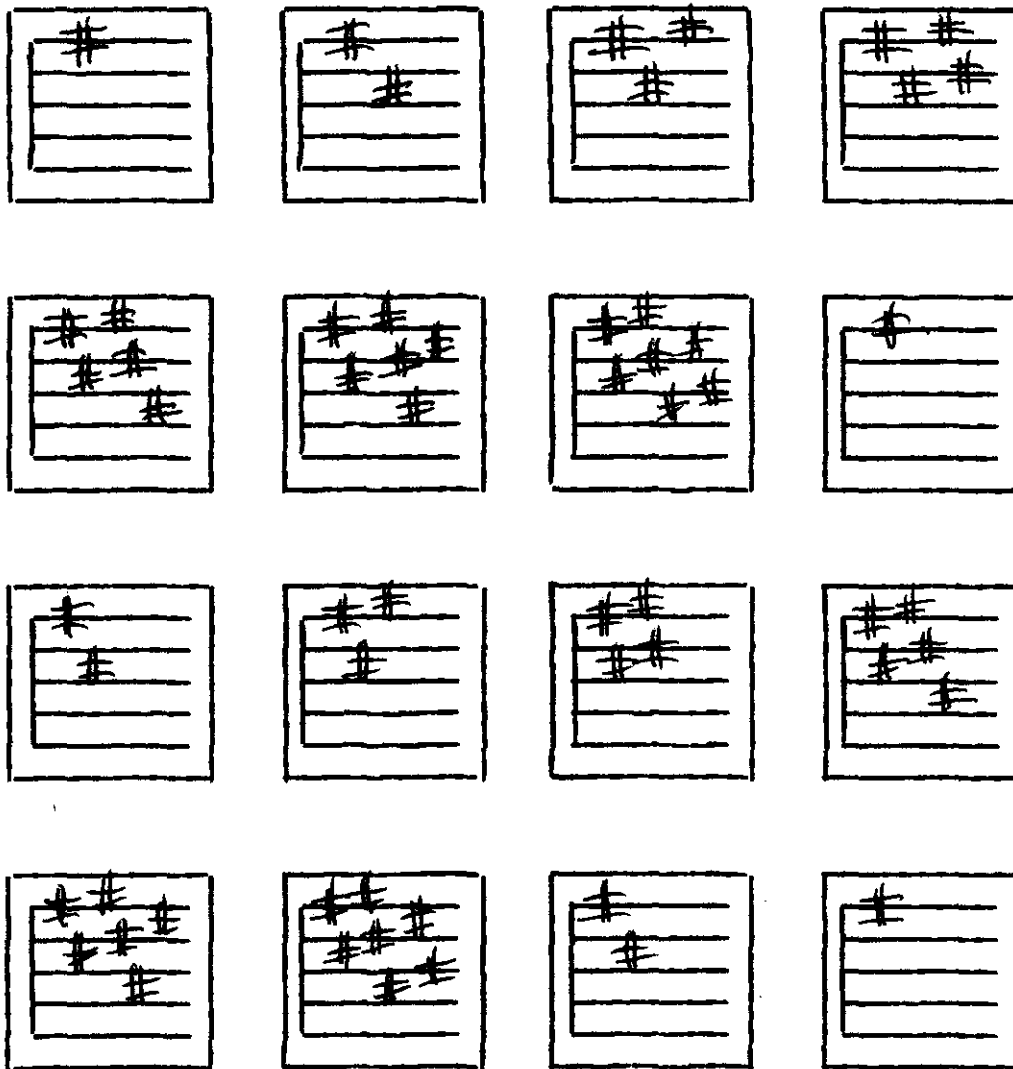


Fig. III - Teacher's Check-Card:

Ti on a line:

Ti in a space:

1 #

2 #

4 #

3 #

7 #

5 #

6 #

Directions for using this correction card:

Find the number of sharps on the card selected by the pupil. Find the same number shown above at the left of the staff. The cross after the sharps shows the position of Ti on the staff.

All positions of Ti on a line are found in the left hand column; those with Ti in a space are found in the right hand column.

Note: A like game may be made for flat signatures in "finding Fa from the last flat to the right".

Game of Scale Building

Purpose:


The object of this game is to keep individual children or groups of children busy while the teacher is working with other children on materials already achieved by this group.

The game may be used with an individual child or with a group of children. A teacher's check card is supplied so that one child acting as the "teacher" may be able to correct the games as soon as one child has finished. So they may proceed to a new scale.

Materials Needed:

1. Scale cards - several cards for each scale to be used at the particular grade level.
2. Small envelope to keep the small cards used in playing the game.
3. Small cards - as follows:
 - a. Clef signs
 - b. Key signatures
 - c. Time signatures
 - d. Scale steps
 - e. Syllable cards
 - f. Letter name cards
 - g. Teacher's check-card

B U I L D I N G T H E S C A L E

Clef	KS	TS	1	2	3	4	5	6	7	8
	Ab	4/4	Ab	Bb	C	Db	Eb	F	G	Ab
	<i>b b</i>	<i>4</i>	<i>b</i>	<i>(b)</i>	<i>•</i>	<i>(b)</i>	<i>(b)</i>	<i>•</i>	<i>•</i>	<i>(b)</i>
	<i>b b</i>	<i>4</i>	<i>b</i>	<i>(b)</i>	<i>•</i>	<i>•</i>	<i>•</i>	<i>•</i>	<i>•</i>	<i>(b)</i>
			do	re	mi	fa	sol	la	ti	do

Directions for Playing the Game:

1. Sort out the materials listed above (found in the envelope according to type: i.e. Clef, Key signature, Time signature, notation, Syllables, and Letter names.)
2. Place the proper kind of a clef in its proper place.
3. Place the correct key signature in place for the scale to be built.
4. Place the correct time signature in place.
5. Place each tone of the scale in its proper place, checking carefully with the key signature to make sure that tone is found in that scale.
6. Place the proper syllable name beneath each scale tone.
7. Place the correct letter name over each scale tone; again checking each step with the key signature.
8. Check each scale with the "teacher's check-card" before going to the next scale. (This step is suggested only for students doing instrumental study; i.e. piano, orchestra or band instruments,) as it is not required in vocal music.

Making the Needed Materials:

Scale Cards: A strip of light-weight cardboard $8\frac{1}{2}$ " long by $2\frac{1}{2}$ " wide. Draw facing as shown in Fig. I.

Clef Cards: Several cards $2\frac{1}{2}$ " x 1". Draw facing as shown in Fig. II. Use both Treble and Bass Clefs.

Key Signature Cards: Several cards $2\frac{1}{2}$ " x $\frac{5}{4}$ ". Draw facings as shown in Fig. IV. Use several key signatures although only one time signature is used in the game throughout. This helps the child to become familiar with them. Ex. $2/4$, $3/4$, and $4/4$.

Scale Notation Cards: Score a complete scale as shown in Fig. V; before cutting into separate cards $2\frac{1}{2}$ " x $\frac{5}{4}$ " each tone. Supply several extra cards.

Syllable Name Cards: Score a complete scale with several extras before cutting into separate cards $2\frac{1}{2}'' \times \frac{5}{8}''$ for each syllable. Supply several extras. See Fig. VI.

Letter Name Cards: Score a complete scale with several extras before cutting into separate cards $2\frac{1}{2}'' \times \frac{5}{8}''$. See Fig. VII.

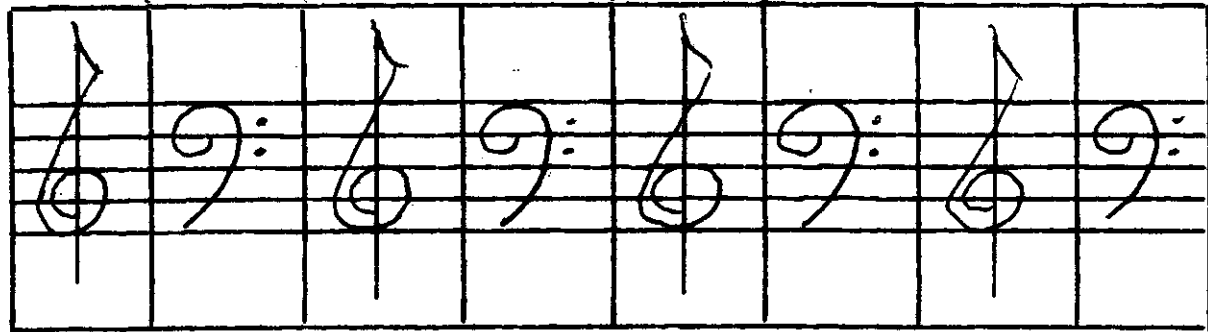
Teacher's Check-Card: See Fig. VIII.

Patterns for Scale Building Game Materials:

Fig. I - Scale Cards:

Clef	KS	TS	1	2	3	4	5	6	7	8

Fig. II - Clef Cards:



Scale of D

D			D	E	F#	G	A	B	C#	D

Note: Make as many of these slips as scales are taught in the particular grade.

<u>Syllables--</u>	do	re	mi	fa	sol	la	ti	do
--------------------	----	----	----	----	-----	----	----	----

Notation: Scale of Ab

Scale of C

Scale of D

Note: Make as many of these slips as scales that are taught in the particular grade.

B. Evaluative Materials:

Two test forms are offered here to guide the teacher in evaluating the achievement of her pupils. They are both simple paper and pencil tests and will show the teacher the areas in which remedial work is needed to bring the class up to the standard desired.

1. Lines and spaces.
2. Position of "ti" and "fa" in the key signature.

Many more tests of this type may be devised according to this plan to make it possible for the teacher to make certain from time to time that every child is understanding the theoretical material presented.

Game of Identifying

LINES AND SPACES OF THE STAFF

Purpose:

This is a game to enable children to readily read the names of the lines and spaces of the Treble staff. The medium of multiple-choice has been used, and a separate answer sheet is used for each player to preserve the original Player's card.

The game may be played by individuals or groups of children as an activity for group work, while the teacher is working with another group of children. The correction mask makes it possible for a pupil leader to take the place of the teacher in conducting this game.

Materials Needed:

1. Player's cards according to the number of persons to play the game at one time. See Fig. I.
2. Test blanks for each pupil to play the game. See Fig. II.
3. Correction mask - for quick correction of the test paper when completed. See Fig. III.
4. Colored pencil - for marking Test Blank.

Directions for Playing the Game:

1. Place the Test Blank on the right hand side of the Player's Card in place indicated.
2. Read each question carefully.
3. Place a cross through the letter you think is correct.
4. Group leader or Teacher places the Correction Mask over the Test Blank when it is completed and marks each item where there is an opening showing a cross with a circle with the colored pencil.
5. The pupil having the largest number of colored circles indicated after correction wins the game.

Fig. II - Test Blank

Name: _____

Date: _____

1.	F	E	D
2.	F	C	E
3.	G	A	F
4.	B	D	C
5.	C	A	E
6.	G	A	F
7.	G	F	A
8.	A	G	B
9.	D	B	E
10.	B	F	G

Fig. III - Correction Mask

1.	F		D
2.	F	C	
3.		A	F
4.	B		C
5.		A	E
6.	G	A	
7.	G		A
8.			B
9.	D		E
10.	B	F	

Game of Identifying

POSITION OF "TI" AND "FA" ON THE STAFF

Purpose:

This is a game to enable children to readily identify the position of "ti" and "fa" on the staff from the Key Signature. The medium of multiple-choice has been used, and a separate answer sheet is used for each player to preserve the original Player's card.

The game may be played by individuals or groups of children as an activity for group work while the teacher is working with other groups of children. The correction mask makes it possible for a pupil leader to take the place of the teacher in conducting the game.

Materials Needed:

1. Player's cards according to the number of persons to play the game at one time. See Fig. I.
2. Test blanks for each pupil to play the game. See Fig. II.
3. Correction mask - for quick correction of the test paper when completed. See Fig. III.
4. Colored pencil - for marking Test Blank.

Directions for Playing the Game:

1. Place the Test Blank on the right hand side of the Player's Card in place indicated.
2. In Section #1:
Make a cross through "in" or "on" as is correct for each item.

In Section #2:

Make a cross through the number that tells the position of "ti" or "fa" in each item.

In Section #3:

Make a cross through the word "space" or "line" as is correct for each item.

BE SURE TO MARK A CROSS ON ONLY ONE ITEM IN EACH SECTION.

3. Group Leader or Teacher places the Correction Mask over the Test Blank when it is completed and marks each item where a cross shows in an opening with the colored pencil.
4. The pupil having the largest number of colored marks wins the game.

Fig. I - Player's Card:

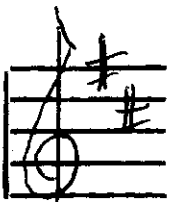
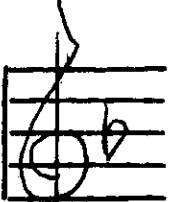
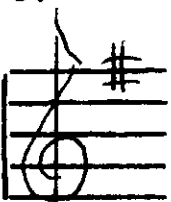
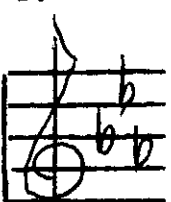
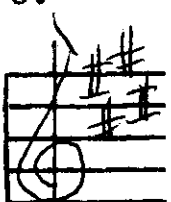
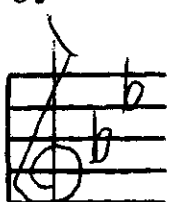
	Section #1	Section #2			Section #3	
1.  <p>in "Ti" is the on</p>	1	3	4	space	line	
2.  <p>in "Fa" is the on</p>	5	2	3	space	line	
3.  <p>in "Ti" is the on</p>	5	1	2	space	line	
4.  <p>in "Fa" is the on</p>	3	2	4	space	line	
5.  <p>in "Ti" is the on</p>	4	3	2	space	line	
6.  <p>in "Fa" is the on</p>	5	4	1	space	line	

Fig. II - Test Card:

Name: _____ Date: _____

in		1	3	4	space	line
on						
in		5	2	3	space	line
on						
in		5	1	2	space	line
on						
in		3	2	4	space	line
on						
in		4	3	2	space	line
on						
in		5	4	1	space	line
on						

VII. Rhythmic Expression

The development of the child's rhythmic instinct is one of the most important educational activities he can experience in his early years; and can have far reaching implications psychologically as well as physiologically.

In relation to his musical development, it is only through such whole-hearted, unselfconscious response that a child can sense the full beauty of music. Every phase of the child, his thoughts, his feelings, his physical body, all respond to the same moving force and are directed toward fulfilling that purpose.

Not only is this rhythm training valuable in the teaching of music, but it is based on the child's natural love of and need for motion which has been a strong part of him since birth. Rhythms are a refining and a controlling of one of the predominate and innate characteristics of children. Hence, a program built on the child's love for "doing things" is not an artificial program, but an activity based on child nature.

Rhythmic Response in Children:

Children have a natural rhythmic response which from earliest childhood continues and develops in their undirected play time when they jump, run, push, pull, and the thousand and one activities the very young children engage in throughout the day. It is important for

Rhythmic Training

the teacher to direct this natural instinct into a meaningful activity in which the child gains socially, culturally, as well as aesthetically.

This can be done by skillfully directing his interests into the following channels:

1. Free rhythmic play
2. Imitative play
3. Dramatic play
4. Formal rhythmic experience

Free Rhythmic play:

In free rhythmic play, the activity of rhythm in the classroom is allowed to have its full release and to be a free expression of the individual child's personality. No two children will, of course, react the same. This is well, for it allows the teacher full opportunity to observe each child as perhaps she would otherwise be unable to do. She can observe such characteristics as aggressiveness, shyness, cheerfulness, etc. These things are important to the teacher who is truly interested in her pupils.

Imitative play:

In imitative play, the child directs his thinking during the rhythmic activity toward channels wherein he imitates the things of his own personal experience such as animals, trees, fire engines, fairies, etc. Through

this medium the child is able to develop not only his physical reaction but his imaginative processes also. Educationally this is sound.

Dramatic play:

All children are born actors. From earliest childhood they have been close to the world of make-believe. It is only a step in the child's mind from the classroom to this land of fantasy. Children love to interpret any music which has a story to tell. Just a word of caution here, for only too often the adult tries to break into this child-world with their adult ideas. It cannot be done. Allow the children full force of their imaginative powers in this part of the activity. Their first attempts will appear quite crude; crude to the point that it may appear worthless. But, if they are allowed to continue uninhibited, as their listening powers become more attentive and a freer imaginative response is developed, the results of this practice become more satisfactory.

Formal rhythmic experience:

Later there is a place for a more formal type of rhythmic experience in the form of directed movements. Children frequently gain much pleasure in following the teacher or even a child-leader in rhythmical pointing, clapping, waving, swaying, pushing, rowing, sawing,

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beating, etc. This form of rhythmic response requires much more control and should be delayed until the child has gained much experience from his own free rhythmic play. This last type of activity brings the class together as a social unit and requires a higher type of concentration than the other types of activity. Some would say this is nearer the old type calisthenic gymnastic exercises which is still prevalent in the old world but which we in this country have too hastily cast aside. There is a need to return to the type of rhythmic activity which requires mental stimulus than we are apt to use in our present-day teaching.

The Teacher's role:

Through all this activity the teacher's job is mainly to direct the thinking, in the first forms to allow much freedom of thinking, then to gradually lead them into thinking not only of what they are doing but to coordinate this thinking with what the music is saying, or the requirements of the dramatic impulse.

Suggested Lesson Procedure:

1. Free Rhythmic Play: (Impromptu)

a. Time: varied; as a diversion from work periods, or at the suggestion of the children as an out-growth of some work activity.

b. Type of music: (simple)

Barcarolle - Rubinstein - V-45-5001
Etude Joyeuse - Kopylov - V-45-5001
Gigue - Corelli - V-45-5003
Scherzo - Schubert - V-45-5000

c. Actual procedure:

1. Play the music through while children listen.

2. Replay the music for children to react.

2. Imitative Play:

a. Time: varied; as an out-growth of Free Rhythmic Play.

b. Type of music:

1. Planned:

Swinging, swaying -
Valse Serenade - Poldini-V-45-5001
Skipping, jumping -
Hunting Song - Schumann -V-45-5003
Walking on tip-toe, clapping, etc.
Tip-Toe March - Anderson-V-45-5002

2. Special music brought in by pupils.

c. Actual procedure:

1. Play music for listening.

2. Replay music for children's reactions.

3. Dramatic Play:

a. Time: varied; an out-growth of Free Rhythmic Play.

b. Type of Music:

1. Planned:

Dwarf - Reinhold - V-45-5000
Imitating these little people at work, etc.

Ballet - Gluck - V-45-5003
Dance of the sunbeams, frost fairies, etc.

High Stepping Horses - Anderson
V-45-5002
Francing horses at a circus.

c. Actual procedure:

1. Play music for listening.

2. Play music for planned reactions.

4. Formal Rhythmic Experience:

a. Time: regular part of schedule.

b. Type of music:

1. Planned: varied - waltz, march, etc.; see list at end of section.

c. Actual procedure:

1. Play music for listening.

2. Replay music for planning reaction.

3. Play again for action with teacher or child-leader.

4. Opportunity for teacher to observe children and detect those who need help.

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Suggested List of Rhythm Records:

Walking:

March in F Major - Anderson
March "Alceste" - Gluck
March of the Toys - Herbert
Minuet "Don Giovanni" - Mozart

Running:

Sparks - Moszkowski
Running Horses - Anderson
Badinage - Herbert
Tarantelle - Saint-Saens

Tip-toeing:

Gnomes - Reinhold
Minuet - Paderewski
Pizzicato - Delibes
Amaryllis - Ghys

Hopping:

Barcarolle - Rubinstein
Entrance of the Little Fauns - Pierre
Johnny at the Fair - English Folk Dance
L'Arabesque - Burgmuller

Jumping:

Hunting Song - Schumann
Sicilienne - Gluck
Dance of the Clowns - Mendelssohn
Dance of the Tumblers - Rimski-Korsakov

Skipping:

Theme for Skipping - Anderson
Plain Skip - Anderson
Giga - Corelli
Elfin Dance - Jensen

Galloping:

Postillion - Godard
Galloping Horses - Anderson
Light Cavalry Overture - vonSuppe
The Little Hunters - Kullak

Sliding:

- Flying Birds - Anderson
- Skating - Kullak
- Czarina - Ganne
- Lott'ist Tod - Swedish Folk Dance

Stretching and Bending:

- Country Dance - Weber
- Lullaby - Brahms
- Waltz No. 2 - Brahms

Swinging and Swaying:

- Scherzo - Schubert
- Love's Dream After the Ball - Czibul
- Valsette - Borowski
- Valse Serenade - Poldini

Turning and Twisting:

- March of the Dwarfs - Grieg
- Spinning Song - Mendelssohn
- The Music Box - Liadov

Beating and Shaking:

- Butterfly Dance - Hopi Dance
- Shuffling Feet - Sioux Dance
- Dance Song - Omaha Dance

Rhythm Bands:

The aim of the rhythm band is to develop the children's feeling for the rhythmic swing of music and ability to make a muscular response to it. No one will dispute the fact that the rhythm band experience to children is a delightful one. So is the banging of a spoon on his cereal dish a delightful experience for the very young child. Children from their earliest childhood have shown great interest in their ability to create sounds. Sounds and rhythm in themselves are not music but they are the stuff music is made of. Children are sound conscious. For this reason many music educators rush children into groups, pass out complicated instruments, and organize so-called rhythm bands.

Observe the difficulty children have in walking together in step; skipping together, hopping together. Consider the difficulty men have upon entering the armed services in obtaining anything like rhythm in marching, the manual of arms, etc. Are we not presuming a great deal to expect very young children to be able to manipulate in unison and syncopated beats, instruments that are as complicated to them at that age as the real instruments are to their other brothers?

If we demand a period of readiness for reading, why not a period of readiness for rhythm band work. Some educators will say but we are not looking for perfection,

we just want them to enjoy themselves. Do we accept this kind of work in penmanship or arithmetic? Without understanding and readiness we develop confusion. Let's look at the matter from an intellectual point of view. Is the intermittent beating of a drum, the shaking of a tambourine, with an occasional off-beat on the cymbal, rhythm training? It is doubtful if this type of rhythmic experience has any value. Truly, no wonder music educators have been told not to expect any carry-over into the real instrumental experience.

This activity can be of great value. Let the interested teacher prepare herself as well to conduct this activity as the serious-minded instrumental teacher is to conduct an experience that is no more complicated to the fourth grade child than rhythm band work is to the primary grade child. Select children who have ability to develop this activity. Then from the incentive gained from hearing the outstanding work of this group you will inspire the less talented to work hard to achieve the same results.

Suggested Instruments for a Rhythm Band:

- | | |
|--------------|------------------|
| 1. Drums | 5. Tambourines |
| 2. Sticks | 6. Bells |
| 3. Cymbals | 7. Castanets |
| 4. Triangles | 8. Bird whistles |
| | 9. Xylophone |

Materials for Rhythm Band Work:

Handbook for Beginning and Advanced Rhythm Bands.
Elkhart, Ind.: Pan-American Band Instrument Co.,
1951.

Vandevere, Lillian J. The Toy Symphony Orchestra,
Its Organization and Training. Boston: C. C.
Birchard Co., 1927.

Suggested List of Recordings for Rhythmic Activity:¹

P H O N O G R A P H R E C O R D S

V-Victor D-Decca C-Columbia

Rhythmic:

- Amaryllis, Ghys (orchestra) V-21938
- Come, Let Us Be Joyful, Mozart; and Broom
Dance, Edward German (orchestra) V-20448
- Country Gardens and Shepherd's Hey, arr. by
Percy Grainger (orchestra) V-1666
- Country Dance, Weber; Country Dance, Beethoven;
Gavotte, Handel; and Giga, Corelli (orchestra) V-20451
- Gnomes, Reinhold; Dwarfs, Reinhold; Fairies,
Schubert; and Clowns, from Midsummer Night's
Dream, Mendelssohn (orchestra) V-19882
- Les Pifferari, Gounod; Happy and Light of Heart,
Balfe; Tarantelle, Mendelssohn; Theme from
Sonata in A, Mozart; Gavotte, Gossec; Nocturne,
from Midsummer Night's Dream, Mendelssohn;
and Caprice on ballet airs from Alceste,
Gluck (orchestra) V-22765
- March from Aida, Verdi; March of the Three
Kings, Old French; Soldier's Chorus from Il
Trovatore, Verdi; Toreador's Song from Carmen,
Bizet; and Street Boys' Parade from Carmen,
Bizet (orchestra) V-22764

¹Emma D. Sheehy. There's Music in Children. New York:
Henry Holt Company, 1946. p. 113-115.

March of the Gnomes from The Christmas Tree Suite, Rebikov; and Allegretto from the Ballet of Faust, Gounod; March of the Dwarfs from Lyric Suite, Grieg (orchestra) V-22177

Boating on the Lake and Skating, Kullak; Waltzes and March, Gurlitt; La Bergerette, Burgmuller; Waltz, Schubert; Scherzo, Gurlitt; L'Arabesque, Burgmuller; and Tarantelle, Saint-Saens; (orchestra) V-20401

Polly Put The Kettle On (folk); Lavender's Blue (folk); Waltz, Schubert; Come, Lassies and Lads (folk); John Peel, old hunting song; and Marche Militaire; Schubert (orchestra) V-22766

Pop Goes the Weasel and Norwegian Mountain March (orchestra) V-20151

Run, Run, Run, Concone; Jumping and Running Game, Gurlitt; Aid de Ballet, Jadassohn; and Waltzes Nos. 1, 2, and 9, Brahms (orchestra) V-20162

Shepherd's Dance and Children's Dance, Edward German; Norwegian Dance, Grieg; and Swiss May Dance, traditional (orchestra) V-22171

Soldier's March, Schumann; March, Hollaender; March from the Nutcracker Suite, Tschaikovsky; and March from Alceste, Gluck (orchestra) V-22168

Rataplan, Donizetti; Serenata, Moszowski; Waltz #5, Koschat; With Castanets, Reinecke; and Shadows, Schytte (orchestra) V-22169

Dramatic:

Capering Kittens and Monkey Shines, Ganz; and Cat and Mouse, Copland (orchestra) D-23106

Children's Corner Suite, Debussy (piano) V-7147

Dancing Clock, Elwing (orchestra) C-265-M

Entrance of the Little Fauns, Pierne; Dance of the Chinese Dolls, Rebikov; and Witch, Clown, and Villain, from Marionettes, MacDowell (orchestra) V-22163

- Five Miniatures: By the Lake, Caravan Song,
Waltz of a Teenie Doll, Hippopotamus Dance,
and the Mosquito Dance (orchestra) V-4429
- Hansel and Gretel, Humperdinck (orchestra) V-22176-6
- In a Bird Store, Lake (orchestra) D-23105
- Jumbo's Lullaby, Debussy; and The Little
White Donkey, Ibert (orchestra) D-23107
- March of the Little Lead Soldiers, Pierne
(orchestra) V-19730
- Memories of a Clock, Pirouetting, Music Box,
Behind the Barracks, Rocking Horse, On
Donkey Back, and Rain Drops, Carlos Salzedo
(harp) V-14871
- Mirror Dance, Gounod; Elfenspiel, Kjerulf;
The Witch, Tschaikowsky; March of the Tin
Soldiers, Tschaikowsky; Knight of the Hobby
Horse, Schumann; The Clock, Kullak;
Postillion, Godard; and Peasant's Dance,
Schytte (orchestra) V-20399
- Mosquito Dance (orchestra) V-4319
- Music Box, Laidow (woodwind ensemble); and
Oh, Vermeland, Thou Lovely (folk) (string
ensemble) V-19923
- Of a Tailor and a Bear, MacDowell; The Wild
Horseman, Schumann; and Spinning Song and
The Little Hunters, Kullak (orchestra) V-20153
- Orare, jungle rhythm (drums and voice) D-18131
- Sheep and Goats Walkin' to the Pasture,
Guion (orchestra) V-10-1092
- Toy Symphony, Haydn (orchestra) V-20215
- Turkey in the Straw, arr. Guion (orchestra) V-4390
- The Wild Horseman, The Rider's Story, and The
Knight of the Hobby Horse, from Scenes of
Childhood, Schumann; and Solitary Flowers
from Forest Scenes, Schumann (orchestra) V-22162

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A Library of RCA Victor Records for Elementary Schools:¹

- a. Basic Rhythm Program - Vol. I-VI
- b. Basic Listening Program - Vol. I-VI
- c. Basic Singing Program - Vol. I-VI
- d. Basic Singing Games (Primary Grades)
- e. Basic Christmas Album (Elementary Grades)
- f. Basic Indian Album (Elementary Grades)
- g. Rhythm Bands (Elementary Grades)
- h. Basic Patriotic Program (Elementary Grades)

VIII. Music Appreciation

Biographies for Children:

Objective: To make it possible for children to know better the people who wrote our beautiful musical literature.

Although great care should be exercised in the development of this area of music appreciation there is no need for the classroom teacher to approach this phase of a most fascinating subject with fear and timidity. She should approach it with eager anticipation of great pleasure to herself as well as her children. With the superb material available for the presentation of this work in both book form and recordings, there is no need to fear to tread what many teachers have considered here-to-fore "sacred ground".

No attempt should be made to require the children to remember too much of the factual material; but just to learn to listen with complete absorption the tremendously fascinating stories of these truly great people.

¹A Library of Records for Elementary Schools, with notes for teachers by Lilla Belle Pitts and Gladys Tipton. Camden, New Jersey: RCA-Victor, 1947.

It will take several listenings for the children to gain the full benefit of any one story. She should not hesitate to have them listen again and again to these fine recordings, perhaps during resting periods, etc.

It will be necessary for the teacher to prepare her class for this experience by the development of a vocabulary (list of words) which will be unfamiliar to them, in order that they may hope to gain the full benefit from their listening experience.

If the teacher will approach this task with interest and imagination she will be surprised how soon the class will have a full vocabulary to listen to these recordings. This will make the listening to the stories more meaningful. The words should be presented several days in advance of the anticipated hearing of the story. In this way, the children will have no trouble gaining the full meaning of these fine recordings which not only tell the story of the composer's life, but illustrates it with many of his finest musical compositions.

Building the Vocabulary:

Just as in reading it is necessary to develop a vocabulary for full understanding, so in listening it is necessary that children become familiar with words that are unfamiliar. If the teacher will make very effort to develop the child's imagination when presenting this

material she will be surprised how easily the children learn these new words. Following is a suggestion for approaching the listening to the Vox Recordings of the Life and Music of Wolfgang Amadeus Mozart.

T e a c h i n g :

Teacher: Boys and girls, some time soon we are going to listen to the story of a young boy who wrote some of the world's most beautiful music. His name is Mozart. The boy Mozart lived in Austria, a country very famous for its music. Let us prepare for our story by making an imaginary trip in our rocket ship and place a star (a small gold star glued to a pin) on the name of his home town, Salzburg, on our map.

In this brief statement the teacher has presented three new words to her class: MOZART, AUSTRIA and SALZBURG.

When presenting these words she should write them on the board, or better still have them written out in manuscript on colored sheets of construction paper so that they may be posted about the room for future reference. Soon the children will have learned a vocabulary of words sufficient for each recording. If the teacher will anticipate the new words for each record several days in advance, the children will have no trouble gaining a complete understanding from even a first listening. This, however, should not be considered enough. Opportunity should be given for frequent re-hearings.

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Vox Album MMS-1 - Wolfgang Amadeus Mozart, His Story
and His Music

Record One:

Side One -

Salzburg
Austria
harpsichord
tune
minuet
Wolfgang Amadeus Mozart
Marianne

Side Two -

Vienna
Empress
Maria Theresa
footman
allegro
courtiers
applause
staccato
orchestra
rondo
string quartet

Record Two:

Side One -

Brussels
Belgium
Paris
London
sonata
composer
Turkish rondo
tour
conquered

Side Two -

Constance Weber
lullaby
opera
Marriage of Figaro

Record Three

Side One -

Don Giovanni
overture
Haydn
hunting quartet
Revolution

Side Two -

Emperor
coronation
concerto
Magic Flute
Papageno
symphony

If these recordings are to be used in the Primary Grades, and they may well be used there; it might be well to divide the listening periods into single recordings and to use the records as a story that is to be continued

in order not to tire the children.

Following is a suggested procedure for presenting the records after the vocabulary has been taught.

Teacher: Boys and girls, today we are going to listen to a story about the most musical boy that ever lived. Fortunately for us he wrote a great deal of music and this we can hear today, even though we can never hear him play it. His music is always lovely and you will surely hear more of it as you grow up. I wonder if you can tell me the name of this boy?

(Due to the preparatory work done in building the vocabulary someone will know.)

Mary: Is it Mozart?

Teacher: Yes, Mary, it is Mozart. Can anyone tell me his full name?

John: His full name is Wolfgang Amadeus Mozart.

Teacher: That is right, John. Boys and girls, today we are going to listen to the story of this young boy who wrote such beautiful music that the whole world has learned to know and love, not only the music, but the boy who wrote it.

With this brief introduction the teacher should let the class listen to at least the first record (both sides). If they have learned the vocabulary for the next record she may or may not want to continue. It is not necessary to hear the complete album to understand the story.

Opportunity should be given the class to rehear the story many times. With each new hearing will come additional information and benefit. Opportunity should be

given for making use of rehearsings in the listening corner with the machine tuned down so as not to disturb the members of the class who may be engaged in other activities.

In addition to these recordings, opportunity should be given the children to correlate the new children's biographies by Opal Wheeler and Sybil Deucher¹ who have done pioneer work in developing biographies of many of the great composers on a level of understanding for the grade school child. The teacher will find these books valuable material to use in conjunction with the recordings as they offer much supplementary music material in easy piano form which will not only delight the children but give the teacher a fine cultural background to present these composer's lives to her class.

Recordings of Famous Composers Lives:

<u>Title</u>	<u>Number</u>
Wolfgang Amadeus Mozart, His Story and His Music	Vox-MMS-1
Franz Schubert, His Story and His Music	Vox-MMS-2
Peter Ilyitch Tschaikowsky, His Story and His Music	Vox-MMS-3
Ludwig van Beethoven, His Story and His Music	Vox-MMS-4

¹Opal Wheeler and Deucher, Sybil. Mozart, the Wonder Boy and Curtain Calls for Wolfgang Mozart. New York: E. P. Dutton Company, 1943.

Robert Schumann, His Story and His Music Vox-MMS-5

The Story and Music of Franz Schubert Vox-MMS-6

Biographies of Famous Composers Written for Children:

Deucher, Sybil. Edvard Grieg, Boy of the Northland.
(1946.)

Wheeler, Opal. Handel at the Court of Kings. (1943)

_____ . Ludwig van Beethoven and the Chiming
Bell Tower. (1944)

_____ . Stephen Foster and His Little Dog Tray.
(1945)

Wheeler, Opal and Sybil Deucher. Curtain Calls for
Franz Schubert. (1941)

_____ . Curtain Calls for
Joseph Haydn and Sebastian Bach. (1945)

_____ . Curtain Calls for
Wolfgang Mozart. (1941)

_____ . Edward MacDowell and
His Cabin in the Pines. (1943)

_____ . Franz Schubert and His
Merry Friends. (1943)

_____ . Mozart, the Wonder Boy
(1943)

_____ . Sebastian Bach, The
Boy from Thuringia. (1946)

_____ . Joseph Haydn, The
Merry Little Peasant Boy. (1946)

All of the above books published by E. P. Dutton Company,
New York.

Instruments of the Orchestra:

Objective: To become familiar with the instruments of the orchestra.

1. Visual perception:

The best medium for presenting the instruments of the orchestra is, of course, to have the actual instruments available during the discussions that the children may see, hear, and handle them. This opportunity might be afforded the pupils if the school system has an instrumental department of sufficient size and has the instruments available.

If this medium is available it would be of great value to both the listener and the performer if pupils of similar age could be used for these demonstrations. In the case of instruments such as violin, flute, clarinet, saxophone, trumpet, horn, drum, and piano, these are usually available with performers as low as the fourth grade where the instrumental program usually starts. The children of this age can usually perform acceptably so as not only explain the workings of the instrument but also play the simple pieces the class has learned to sing.

In the case of the lesser-known instruments such as oboe, English horn, bassoon, trombone, tuba, kettle drums, viola, cello, and double bass, the performers would undoubtedly have to be recruited from the upper grades if they could be made available at all.

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Granted this opportunity might be available in a minority of school systems; an equally valuable opportunity is offered with the following medium. There are available a large number of acceptable textbooks on instruments containing charts and pictures of the various instruments. In many instances these pictures are either too small or too involved to make them of much value in this work. There is, however, an outstanding book by Harriet E. Huntington entitled Tune Up¹ containing complete portrait pictures of the various instruments and their players. This book is priceless in its opportunity to allow children to become better acquainted with what the instruments look like at close view.

If possible, the pages of this book should be separated from the binding, laminated (sealed in isinglass), so as to protect the pictures from soiling as well as from wear and tear. Then the children can handle them freely without fear of damage to the pictures. The pictures could either be stood in the chalk trays about the room, or better, if a display corner is available the pictures should be hung so that they are constantly in full view of the class while they are discussing the various groups of instruments, i.e., Strings, Woodwind, Brass, or Percussion sections.

¹Harriet E. Huntington. Tune Up, The Instruments of the Orchestra and Their Players. New York: Doubleday and Co., 1942

Care must be exercised not to hurry from one section to another; but to stay with a section of the orchestra until the children are fully acquainted with this group of instruments.

2. Auditory perception:

To present this aspect of the instruments, and especially when the various instruments are not available for performance, the teacher should make use of the several excellent recordings offered. Perhaps the outstanding group being the albums offered by the Decca Record Company¹ who have prepared four noteworthy albums, one for each section of the orchestra: string, woodwind, brass, and percussion.

Not only are these recordings excellent examples of the performance of the individual instruments, but they offer an added value not offered by any other set of albums, in that each instrument performs a complete selection to illustrate the tonal characteristics of the instrument rather than just a brief phrase which is soon lost to the auditor. In addition, the various choirs perform in their individual ensemble, string, woodwind, brass, etc., as well as full orchestra.

Thus we see a tremendous advancement in the material offered through this medium. The one word of warning

¹Decca Record Company. Instruments of the Symphony Orchestra, 1940.

which must be given is that it should not be done to death; but better still if the material is made available to the children on their own, the material itself will do much to stimulate an interest in this phase of their music appreciation study. The writer has had the experience of watching small groups of children making use of this medium on their own in a special listening corner with the machine tuned down so as to cause no inconvenience to members of the class engaged in other activities. Yet the children engaged in listening were as deeply engrossed in their listening as pupils doing silent reading at a reading table.

T e a c h i n g:

Teacher: Boys and girls, today we are going to learn something about the instruments which make up the orchestra that play the music we are so fond of listening to.

People are grouped together into families. Some of the members of the family are large like father and mother, some medium-sized like big brother and sister, still others much smaller like the very young members of the family. Yes, there are even baby members of our instrument families.

The instrument families are grouped by the way they are played:

The Percussion instruments by beating, like the drums.

The Woodwind and Brasswind group by blowing into the instrument or over a mouthpiece.

The Stringed instruments by picking the strings or drawing a bow across them.

You remember the beautiful pictures we have been studying; let's see if we can remember some of their names.

In presenting the pictures, use only one family at a time and then let the children hear the records for that family. There is no set procedure as to which group to begin with. Some like to start with the percussion group, others prefer to start with the strings and follow with the wind instruments. There is no need for lengthy discussions concerning the instruments as the recordings will contribute more if they are allowed to listen several times to each section and more will be gained than by any amount of talk on the part of the teacher.

Following is a list of the better type recording for use in this activity. Not that all the recordings do not help, but some are more vague in their presentation than others.

Instruments of the Orchestra:

VISUAL PERCEPTION:¹

1. Percussion Instruments:

- a. Tomtom
- b. Snare Drum
- c. Bass Drum
- d. Kettle Drum

¹Huntington, op. cit.

- e. Gong
- f. Tambourine
- g. Cymbals
- h. Castanets
- i. Triangle
- j. Chimes
- k. Xylophone

2. Wood and Brass Instruments:

- a. Flute
- b. Piccolo
- c. Clarinet
- d. Bass Clarinet - Woodwind
- e. Oboe Group -
- f. English Horn
- g. Bassoon
- h. Contra Bassoon

- i. Trumpet
- j. Trombone
- k. French Horn - Brass Group -
- l. Tuba
- m. Saxophone

3. String Instruments:

- a. Violin
- b. Violin Bridge
- c. Violoncello
- d. Double Bass or Bass Viol
- e. Harp
- f. Piano
- g. Organ

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Instruments of the Orchestra:

AUDITORY PERCEPTION:¹

1. The String Family:

Played by the Decca Little Symphony Orchestra,
David Mendoza, Conductor.

Featuring the Violin: Soloist: John Corigliano

Song Without Words Tschaikovsky
(Chant sans Paroles) F Major, Op. 2, No. 3

Featuring the Viola: Soloist: Joseph Vieland

Caucasian Sketches, Op. 10 Ippolitov-Ivanov
No. 2: In the Village

Featuring the Violoncello:

Soloist: Joseph Emonts
The Swan (Le Cygne) Saint-Saens
(From the "Carnival of the Animals")

Featuring the Harp: Soloist: Theodore Cella

Kamenoi-Ostrow, Op. 10 Rubinstein

Featuring the Double Bass:

Soloist: T. Torello
Sarabande and Gavotte Corelli
(From Sonata No. 10, Op. 5)

Featuring the String Ensemble:

a. Serenade in C Major, Op. 48 Tschaikovsky
No. 2: Waltz

b. Molly on the Shore (Irish Reel) Grainger

c. Moto Perpetuo (Perpetual Motion) Paganini
(Allegro di Concerto) Op. 11

¹Decca Instruments of the Symphony Orchestra, in Four
Volumes: 1. Strings; 2. Woodwinds; 3. Brass; 4. Percussion.
New York: Decca Record Company, 1940.

Recordings:

The Instruments of the Symphony Orchestra.

New York: Decca Records Inc.

- Album 1 - The String Family
- Album 2 - The Woodwind Family
- Album 3 - The Brass Family
- Album 4 - The Percussion Family

Pan, The Piper, The Reed That Grew Into an Orchestra.

New York: RCA-Victor Company.

Tubby, The Tuba. New York: Cosmo Records, Inc.

Pee-Wee, The Piccolo. New York: RCA-Victor Company.

The Wonderful Violin. New York: Young People's Records Inc.

Lentil, and His Harmonica. New York: Young People's Records Inc.

The Story of Celeste. New York: Signature Records Inc.

The Little Brass Band. New York: Young People's Records Inc.

The Concertina That Crossed The Country. New York: Young People's Records Inc.

Instruments of the Orchestra. New York: Columbia Records.

Supplementary Albums:

Brahms - Sonata #2 in Eb Major for Piano and Clarinet.
Columbia Masterworks.

Debussy - Sonata #2 for Flute, Viola, and Harp.
Columbia Masterworks.

Mozart - Concerto for Bassoon and Orchestra.
RCA Victor

Mozart - Concerto #1 in G for Flute and Orchestra.
RCA Victor

Ibert - Concertino da Camera for Saxophone and
Orchestra. RCA Victor.

American Works for Solo Wind - Flute, Oboe, Clarinet
and Bassoon with Orchestra. RCA Victor.

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APPENDIX I

FUNDAMENTALS OF MUSIC THEORY

Listed below are the Fundamentals of Music Theory we feel a classroom teacher (not a music specialist) should have as a minimum required background in this area for successful music teaching in the Elementary Grades.

Will you kindly check this list as to whether or not you would include the various items; indicating the grade placement; and add in the spaces provided, any items you feel we have omitted.

This material is to be used as part of our in-service training program in Music Education. Thanking you for your cooperation, I am -

Sincerely yours,

Ralph I. Schoonmaker
Director of Music Education
Medford, Mass.

<u>Section One:</u>	<u>Reply</u>	<u>Grade Placement</u>
<u>Knowledge of the Staff:</u>		
1. The staff	Yes-No	_____
2. The Treble clef	Yes-No	_____
3. Single bar line	Yes-No	_____
4. Double bar line	Yes-No	_____
5. A Measure	Yes-No	_____
6. Letter names of the musical alphabet	Yes-No	_____
7. Letter names of the lines (Treble staff)	Yes-No	_____
8. Letter names of the spaces (Treble staff)	Yes-No	_____
9. Ledger lines (Treble staff)	Yes-No	_____
10. Ledger spaces (Treble staff)	Yes-No	_____
11. Pitch names of the scale (do-re-mi-fa-sol etc.)	Yes-No	_____
12. _____		_____
13. _____		_____
14. _____		_____
15. _____		_____

<u>Section Two:</u>		
<u>Notation:</u>		
1. Whole note - rest	Yes-No	_____
2. Half note - rest	Yes-No	_____
3. Dotted-half note	Yes-No	_____
4. Quarter note - rest	Yes-No	_____
5. Dotted-quarter note	Yes-No	_____
6. Eighth note - rest	Yes-No	_____
7. Sixteenth note - rest	Yes-No	_____
8. Dot after a note or rest	Yes-No	_____
9. _____		_____
10. _____		_____

Section Three

Reply

Grade 2.
Placement

Key Signature:

1. Explanation of the sharp sign
2. explanation of the flat sign
3. Rule for finding "do" (sharp keys)
4. Rule for finding "do" (flat keys)
5. Rule for finding "do" (no sharps or flats)
6. Sequence of sharps in the signature
7. Sequence of flats in the signature
8. _____
9. _____
10. _____

- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- _____
- _____
- _____

Section Four:

Time Problems:

1. Explanation of time signature
2. 2/4 time
3. 3/4 time
4. 4/4 time
5. 3/8 time
6. 2/8 time
7. 12/8 time
8. Simple time
9. Compound time
10. 2/3 time
11. 3/2 time
12. 4/2 time
13. _____
14. _____
15. _____

- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- _____
- _____
- _____

Section Five:

Musical Terminology

1. Largo (slow and broad)
2. Moderato (moderately)
3. Allegretto (slower than Allegro)
4. Adagio (slow)
5. Lento (slow)
6. Andante (slightly faster than Moderato)
7. Allegro (lively)
8. Vivace (fast)
9. Larghetto (rather slowly)
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- Yes-No _____
- _____
- _____
- _____
- _____
- _____
- _____

Section Six:

Reply

Grade
Placement

Signs in Music:

1.	The tie	Yes-No	_____
2.	The Slur	Yes-No	_____
3.	D.C. (da capo)	Yes-No	_____
4.	D.S. (dal segno)	Yes-No	_____
5.	Repeat marks (:)	Yes-No	_____
6.	Endings:		
	/1. _____ /2. _____	Yes-No	_____
7.	Chromatic signs:		
	a. Cancel (natural)	Yes-No	_____
	b. Sharp	Yes-No	_____
	c. Flat	Yes-No	_____
8.	Rit. (the end)	Yes-No	_____
9.	The hold (Ritornello)	Yes-No	_____
10.	Con moto (with motion)	Yes-No	_____
11.	Dolce (softly)	Yes-No	_____
12.	Marcato (with dignity, majestically)	Yes-No	_____
13.	Sostenuto (sustained)	Yes-No	_____
14.	Chromatic signs:		
	a. Double sharp	Yes-No	_____
	b. Double flat	Yes-No	_____
15.	_____		_____
16.	_____		_____

Section Seven:

Tempo Markings:

1.	All. tempo (to time)	Yes-No	_____
2.	Accelerando (to speed up)	Yes-No	_____
3.	Ritardando (to slow down)	Yes-No	_____
4.	_____		_____
5.	_____		_____
6.	_____		_____

Section Eight:

Dynamic (volume) Signs:

1.	pp-p-p-p-mp-f-f	Yes-No	_____
2.	Crescendo (to increase volume)	Yes-No	_____
3.	Diminuendo (to soften volume)	Yes-No	_____
4.	_____		_____
5.	_____		_____
6.	_____		_____
7.	_____		_____
8.	_____		_____

APPENDIX II

APPENDIX II

TABLE IX

SUGGESTED ITEMS FOR ADDITION TO HANDBOOK

1. Piano Keyboard
2. Use of the Pitch-pipe
3. F (Bass) Clef
4. Scale Structure
5. Triplets
6. Tonic triad (1-3-5-8)
7. Double notation (S-A)
8. Finding the minor mode
9. Phrasing
10. Metronome marks
11. Staccato (detached)
12. Poco meno (a little less)