

1960

Music enrichment for the gifted children in the regular sixth grade classroom.

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1960

BOSTON UNIVERSITY
SCHOOL OF EDUCATION

Service Paper

MUSIC ENRICHMENT FOR THE GIFTED CHILDREN
IN THE REGULAR SIXTH GRADE CLASSROOM

Submitted by
Janet Rita Carney
(A.B. Boston College Intown, 1949)

In Partial Fulfillment of the Requirements
for the Degree Master of Education

1960

Boston University
School of Education
Library

First Reader: _____

Helen Blair Sullivan, Ed. D.
Professor of Education

Second Reader: _____

Albert T. Murphy, Ph. D.
Professor of Speech and Hearing Education

ACKNOWLEDGMENTS

The writer wishes to express her appreciation to Dr. Helen Sullivan for her helpful guidance in the preparation of this thesis.

The writer wishes to express her appreciation to Rita Cotter of the Everett, Massachusetts School Art Department for her illustrations.

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CHAPTER I
THE PROBLEM

Statement of the Problem. Since the regular classroom teacher often finds it difficult and time consuming to find materials in music for enrichment purposes and since the development of further experiences in the field of music as well as an appreciation of the beautiful in music are an important part of the education of the gifted child, the writer intends to develop a series of enrichment activities and a reference book on the Symphony Orchestra to be used as enrichment material for the gifted child in Grade VI.

Justification of the Study. In today's world, which stresses so emphatically the need for an intense and enriched program in mathematics and science for children of exceptional ability, the arts, music and poetry, and the other areas which bring the child so close to beauty and the wonder of things seem to have been forgotten.

One of the methods of caring for the instruction of the gifted is through an enrichment program in the regular classroom. However, Terman ^{1/} says "Unfortunately, the so-called enrichment often amounts to little more than a quantitative increase of work on the usual level. This may keep the gifted child out of mischief, but it is hardly educational."

1/ Lewis M. Terman and Melita H. Oden , The Gifted Child Grows Up
Vol. IV, Genetic Studies of Genius, Stamford University, Press Stamford
Connecticut, 1947.

The writer hopes that the activities and enrichment exercises contained in this thesis will help the regular classroom teacher in her efforts to provide enrichment for the gifted child in the area of music.

Scope and limitations of the study. The gifted child for whom these activities of enrichment have been compiled is one who will achieve a score of 120 on a standard intelligence test in grade six. The writer assumes that such a child will be identified by many of the other characteristics normally attributed to intellectually superior children. The exercises are compiled upon the assumption that those using them will also have had the other basic instruction in music usually attributed to a regular sixth grade curriculum in music. The activities listed are far too numerous to be used completely in one year. The writer intends that the teacher using them will choose from the list each year as many activities as she feels she can handle successfully.

Procedure. A review of the literature on the gifted child was made as well as a review of the studies which have been done on the various curriculums of music. Both showed a need for exercises of enrichment in the area of music for gifted children.

The plan of the study was to compile a reference book for gifted children in grade six to help them to understand and enjoy the symphony orchestra. A list of suggested recordings to be used with the reference book has been compiled. A list of various activities in musical experiences and a bibliography for children and teacher have been compiled, as well as a vocabulary of new terms.

CHAPTER II

REVIEW OF THE LITERATURE

ON THE GIFTED CHILD

CHAPTER II

REVIEW OF LITERATURE ON THE GIFTED CHILD

1. Identification of the Gifted Child

Giftedness in a child is a potential. It is a potential which makes this or that boy or girl capable of one day contributing to the progress of society and future generations in a way in which the normal child, even the bright child, can never contribute.

As one author describes it:^{1/} "Yet, like other human resources, it remains a potentiality until it has been discovered and developed."

The question "What is giftedness?" has been asked and answered by many authorities, many times. The best methods of how to identify the gifted child have likewise been debated. Cutts and Moseley will not draw a distinct line between the bright and gifted. They offer these suggestions:^{2/}

"When we speak of the gifted, we mean pupils whose potentialities may be greater than those of the bright, but we do not separate the bright from the gifted in any hard or fast manner. The talented, in our use of the phrase, are all pupils who show unusual ability along non-academic lines and are capable of profiting from advanced instructions and of making a career in their special field. The common denominator is the capacity for superior achievement and superior service."

1/ Paul Witty (ed.), The Gifted Child (American Association for Gifted Children), Boston: D. C. Heath Co., 1951, p. 10.

2/ Norma Cutts and Nicholas Moseley, Teaching the Bright and Gifted, Englewood Cliffs: N. J. Prentice Hall Inc., 1957, p. 3.

Paul Witty says that ^{1/} "A child be referred to as gifted when his performance in a worthwhile type of human endeavor is consistently remarkable."

Identification of a gifted child is not the simple, clear cut matter it may appear to be. There are a number of considerations as to where to draw the I.Q. line. Some authorities stop at 120 while others go to 140 before considering a child gifted.

De Haan and Hollingworth consider gifted children those who fall within the ^{2/} highest 1% in intelligence among the youth. De Haan goes on to classify again. He considers as "second-order" gifted children those whose given ability falls within the upper 10 percent of the juvenile population.

A gifted child is one who has either a superior ability or talent which with training and instruction will enable the child to contribute in some outstanding way to society or the progress of the world in his adult years. The writer agrees fully with the opinion of most that a distinction should be made between the child who is talented in some special way, such as music or art, and the child who is academically talented or gifted.

The five methods currently used in the identification of gifted children are: intelligence tests, teacher's opinion, parents' opinion, school marks, and an analysis of the physical, emotional and mental characteristics of the child.

^{1/} Paul Witty, How to Identify the Gifted Child, Childhood Ed., Vol. 29, No. 7, March, 1953, pp. 312-316.

^{2/} Leta S. Hollingworth, Gifted Children Their Nature and Nurture, N. Y.: The MacMillan Co., 1926, p. 43; and Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, Chicago: The University of Chicago Press, 1957, p. 1.

The basic value of intelligence tests as a method of identifying gifted children is not to be disputed.^{1/} Its usefulness has been demonstrated during the past 40 years.

One authority recommends the use of intelligence tests on this basis:^{1/}

"We recommend the use of intelligence tests in identifying gifted children and youth, not because they have been demonstrated to measure accurately the inner structure of capacities of human personality, but because they have been found to provide data from which the subsequent behavior of the individual can be roughly predicted. The accuracy of such predictions is far from perfect, but it is accurate enough to justify use of intelligence test scores, along with other criteria in such practical operations as identifying gifted students, in making special provisions for their education and in counseling them."

Many teachers feel that once the I.Q. of the child is known they have the necessary knowledge to make a judgement on giftedness or the lack of it. This is an erroneous idea. I.Q. is one scientific method of discovering the giftedness of a child, but it is by no means the only or the complete way to secure such information.^{2/} I.Q. alone should not be considered the only significant factor in the identification of the gifted child.^{3/} Witty says:

"In determining whether a child is or is not gifted, many factors must be taken into consideration besides his performance in tests of intelligence and achievement. These factors include his physical and social characteristics and his pattern of behavior as observed day by day in many different situations."

^{1/} Educational Policies Commission, "Education of the Gifted," National Education Association of the U.S., Washington, D.C., 1958, p. 39.

^{2/} Marian Scheifele, The Gifted Child in the Regular Classroom, Bureau of Publications, Teachers College, Columbia University, N.Y., 1953, p. 20.

^{3/} Paul Witty (ed.), The Gifted Child, The American Association for Gifted Children, Boston: D. C. Heath and Co., 1951, p. 12.

Teachers' judgement has its benefits and disadvantages. The greatest disadvantage perhaps being the possibility of human error.^{1/} Many times a teacher will mistake a pleasant personality and academic achievement for superior ability.

Terman and Oden state:^{2/}

"If you are allowed only one method of locating the highest IQ in a classroom your chance of getting the right child is better if you merely look in the class register and take the youngest rather than trust the teacher's judgement."

The causes of errors in teachers' judgements in identifying gifted children are:^{3/}

1. Intrusion of personal equation
2. Lack of standards -- a basic for comparison
3. Failure to consider the important factor of chronological age differences.

The scale used to determine intellectual classification by Terman in 1916 was:^{4/}

	<u>I.Q.</u>
Genius or near genius	Above 140
Very superior	120-140
Superior	110-120
Average	90-110
Dull - Normal	80-90
Dull	70-80
Feeble minded	Below 70

^{1/} Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, Chicago: The University of Chicago Press, 1957, pp. 38-39.

^{2/} Ibid., p. 17.

^{3/} Herbert A. Carroll, Genius in the Making, New York: McGraw Hill Book Co. Inc., 1940, p. 9.

^{4/} Leta S. Hollingworth, Gifted Children Their Nature and Nurture, New York: The MacMillan Co., 1926.

The scale was classified in 1937 as follows:^{1/}

		<u>% of Persons</u>
Genius or near genius	140 or above	1
Very superior	130 - 139	2.5
Superior	120 - 129	8
Above Average	110 - 119	16
Normal or average	90 - 109	45
Below Average	80 - 89	16
Dull or borderline	70 - 79	8
Feeble minded - moron	60 - 69	2.5
Imbecile - idiot	59 or below	1

Public school teachers are the best subjective judges of the gifted available, Hollingworth says.^{2/} However, she concludes also that because of the possibility of human error, reliance on their opinion entirely would be unscientific. Some teachers tend not to take into consideration the age factor, and others do not distinguish between the true meaning of intelligence and special talents.

The writer agrees with authorities who say that some criteria should be established whereby the teacher can judge the giftedness or lack of it in a child. Such a "handbook" of suggestions is made available to teachers in Quincy, Illinois. Teachers need objective criteria so that they may make their judgements and observations according to a pattern established by experienced persons.

School marks are another means of judgement of the giftedness in a child. Although marks do give an indication as to the ability of the child, they can also be misleading. Divergence in grading papers as well as the difficulty of questions asked make a standard difficult to

^{1/} Harry A. Greene, et al., Measurement and Evaluation in Elementary School, New York: Longmans, Green and Co., 1953, p. 265.

^{2/} Leta S. Hollingworth, Gifted Children Their Nature and Nurture, New York: The MacMillan Co., 1926, pp. 47-49.

obtain in the area of achievement. School marks, however, are merely ^{1/}
 "a symptom of giftedness," rather than an indication of superior ability.

The following screening program for giftedness is offered by De Haan: ^{2/}

- a. Inclusive: A good screening program will include every child and will attempt to discover a number of different kinds of talent.
- b. Systematic: It will use a wide variety of carefully chosen tests and instruments. It will record test results and observations regularly and accurately throughout a child's school career.
- c. Efficient: The screening program will identify gifted children with the minimal expenditure of effort by teachers and administrators. The testing and observing will be distributed among all the teachers.
- d. Flexible: It will be flexible in order to fit the particular objectives of the local educational program for gifted children.

Parents' observations are not to be discounted, but are to be reviewed with reservations as a worthwhile means of identifying the gifted child. Although parents may exaggerate to a degree, the relationship of parent to child is such an intimate one that they can see in the behavior of the child early tendencies toward giftedness. Allowances should be made, however, for such exaggeration.

Carroll states ^{3/} that the errors of judgements by parents are based on three things: (a) bias, (b) inaccurate observation, and (c) failure to keep in mind the total child population.

^{1/} Leta S. Hollingworth, Gifted Children Their Nature and Nurture, New York: The MacMillan Co., 1926, pp. 47-49.

^{2/} Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, Chicago: The University of Chicago Press, 1957, p. 57.

^{3/} Herbert A. Carroll, Genius in the Making, New York: McGraw-Hill Book Co., Inc., 1940, p. 6.

All authorities agree that a gifted child is composed of mental, emotional, and physical characteristics which must also be taken into consideration. In summary, the characteristics of the gifted child may be set down as follows:^{1/}

I. Mental:

1. Greater ability to make logical associations
2. Longer attention span
3. Greater originality in self-expression
4. More initiative
5. The power to generalize to a high degree
6. Deeper and more varied interest
7. Vocabulary in excess of age level
8. Greater degree of inquiring curiosity
9. Greater ability to follow relatively complex directions
10. More reading in more areas for informational purposes
11. Persistence
12. Memory
13. Foresight
14. Keeness
15. Creative ability
16. Humor and wit

II. Emotional:

1. Greater degree of social adjustment
2. Superior mental health
3. Greater maturity in character
4. More self reliance
5. Preference for older companions
6. Giving way to boredom when confronted with repetition
7. More critical viewpoint of self and others.
8. Great value of adult approval

III. Physical:

1. Taller
2. Stronger
3. Healthier
4. More mature physically
5. Better coordinated physically

^{1/} Diane H. Green, Jean F. Nathan, Elise I. Weisbach, "Music Enrichment for Gifted Children in the First Grade," unpublished Master's Thesis, Boston University, School of Education, 1959.

Summary: A review of the literature on identification of gifted children showed that giftedness is only a potential in a child until it has been discovered and developed. The best means of discovering such giftedness lies in:

- a. intelligence tests
- b. parents' judgements
- c. teachers' judgements
- d. an analysis of the physical, emotional and mental characteristics of the child.
- e. school marks

None of these methods are sufficient by themselves. Although the observations of teachers and parents are subject to error, they can be considered with reservations. Intelligence tests have proved their value for the past 40 years. The emotional, physical and mental characteristics of the candidates should also be analyzed. All authorities agree that a child's potential requires a far deeper consideration than merely intelligence quotient and achievement scores.

2. Programs for Educating the Gifted Child

It will be denied by no one that, once the identification of giftedness has been made, a responsibility is placed upon the community to provide for the education of such children beyond the regular classroom curriculum.

Carroll states, ^{1/} "No democratic society can afford to ignore the development of its greatest single possession -- its intellectual

^{1/} Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 209.

resources." To identify a child as gifted and then subject him to the regular routine of an ordinary classroom, void of enrichment of any kind, is to do the child an injustice.^{1/} Educators cannot increase intellectual ability in youngsters, but a neglect of the education of the brilliant mind can many times result in a loss to society of a unique contribution by such youngsters in later years.

All authorities agree that some supplementary and purposeful education should be provided for the gifted, although they differ in opinion on the program to use. One thing is certain, a gifted child in an ordinary classroom given too much drill and boring assignments or being required to relearn what he already knows can cause him to develop into a bored student, an under achiever, a discipline problem, and possibly in later years may even cause him to leave school before high school is completed, out of lack of interest and sheer boredom.

Johnson emphasizes^{2/} the greatest mistake of educators has been in assuming that gifted children will naturally take care of themselves and develop into excellent students. Nothing could be further from the truth. Gifted children need an education which will challenge their keen minds, guide them on the correct road to the proper vocation, give wide scope to their creativeness, and do many other things which the ordinary curriculum does not provide.

^{1/} Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 219.

^{2/} Bertha A. Johnson, "A Study of the Research Done on the Gifted Child from 1952 to the Present Day," Boston University, Unpublished M. Ed., 1957 (p. 29).

Worcester expresses it in the following way: ^{1/} "Individual differences in abilities require differences in educational treatment in order that highest values may be realized by the individual and society."

Differences of opinion regarding the proper selection of a program for the gifted has given rise to much controversy in educational circles. Of course the program must be a practical one and workable for the administrators of the school system. ^{2/} Otto and Havighurst suggest the following as a criteria upon which the workable plan depends:

- a. the setup of the local situation, size, complexity, etc.
- b. the facilities of the school buildings
- c. the wealth of the community, funds accessible, etc.
- d. the attitude of the community and the support it would or would not give any program
- e. the availability of satisfactory teachers

A review of the research showed the following to be the aims and provisions for a good program for gifted children.

- A. Aims to develop a variety of talents ^{3/}
- B. Has a systematic program for the discovery of a wide variety of talents ^{3/}

^{1/} D. A. Worcester, The Education of Children of Above-Average Mentality Lincoln, University of Nebraska Press, 1956, p. 11.

^{2/} Robert J. Havighurst, Eugene Stivers, and Robert De Haan, "A Survey of Education of Gifted Children, Chicago: University of Chicago Press Supplementary Educational Monographs No. 83, November, 1955, p. 29; and Henry J. Otto (ed.), Curriculum Enrichment for Gifted Elementary School Children in Regular Classroom, Austin: University of Texas, 1957, by a University of Texas Workshop Group Bureau of Laboratory Schools, Pub. #6, p. 120.

^{3/} Robert J. Havighurst, Eugene Stivers, and Robert F. De Haan, A Survey of the Education of Gifted Children, University of Chicago Press Supplementary Educational Monographs No. 83, November, 1955, p. 3.

- C. Seeks to motivate gifted children and make use of and to develop their talent ^{1/}
- D. Makes use of a variety of community resources in the development of talent, in addition to the schools ^{1/}
- E. Uses effective methods of teaching, curriculum materials, and administrative procedures in the schools ^{1/}
- F. Helps the gifted child to learn about his role as an enlightened and active world citizen. ^{2/}
- G. Develops the gifted child's initiative and originality ^{2/}
- H. Provides many new and stimulating experiences ^{2/}
- I. Develops within the gifted child habits of thoroughness in research and a scientific approach to problem solving ^{2/}
- J. Develops within the gifted child the ability to be a good follower as well as a good leader ^{2/}
- K. Increases the range of knowledge and the skills of the gifted child ^{2/}
- L. Gives the gifted child an opportunity to develop his full intellectual capacity ^{2/}
- M. Develops within the child the ability to get along with others less gifted than himself ^{2/}
- N. Encourages the child to move toward the goal of emotional maturity. ^{3/}

^{1/} Robert J. Havighurst, Eugene Stivers, and Robert F. De Haan, A Survey of the Education of Gifted Children, University of Chicago Press Supplementary Educational Monographs No. 83, November, 1955, p. 3.

^{2/} Frank H. Mitchell and Hugh M. Russell, Unpublished Master's Thesis, Boston University, 1956, "A Survey of Eight Successful Enrichment Programs," (p. 125-126).

^{3/} Bertha W. Johnson, "A Study of the Research Done on the Gifted Child from 1952 to the Present Day," Boston University Master's Thesis, Unpublished, 1957, (pp. 23-24).

- O. Helps each child to develop a concept of his most acceptable self and his responsibility to society for his gifts^{1/}
- P. Makes sure that there is no sacrifice of any other child for the gifted^{1/}

The current trend in programs for the gifted seems to be along the following:

- a. Enrichment in the regular classroom
- b. Special grouping
- c. Acceleration

Enrichment in the Regular Classroom:^{2/} There is nothing which can be more conducive to creating an atmosphere of laziness and frittering away of time for the gifted child than to be in a regular classroom and be forced to sit around waiting for others to finally master what he has accomplished in the first presentation. The enrichment program for teaching gifted children in the regular classroom is based principally upon the theory of providing for individual differences and attempts to offer a solution for such a problem.

It has already been established in Chapter I that the gifted child is different from the other children in a regular classroom. This provision for such a difference in the gifted then means^{3/} meeting their

^{1/} Bertha W. Johnson, "A Study of the Research Done on the Gifted Child from 1952 to the Present Day," Boston University Masters Thesis, Unpublished, 1957, (pp. 23-24).

^{2/} D. A. Worcester, The Education of Children of Above-Average Mentality, University of Nebraska Press, Lincoln, Nebraska, 1956, p. 30.

^{3/} Robert F. DeHaan and Robert J. Havighurst, Educating Gifted Children, University of Chicago Press, 1957, pp. 96-97.

needs, stretching their abilities, deepening and expanding the curriculum for their benefit, providing new and interesting experiences which will make school a pleasurable and desirable place to be.

The purpose of such a program is expressed by one authority as follows: ^{1/} "The real purpose of the classroom is meeting the needs of each individual child. The purpose is not to replace the regular classroom curriculum, but rather to add to it so as to provide experiences of greater variety."

Such a deepening of the curriculum can be done in almost every area of the regular classroom curriculum -- Arithmetic, Science, Social Studies, Music, Language, Creative Writing, etc. It can also be built around the natural interests of the gifted child to explore and investigate so many new things.

"The enriched program for gifted children," says Scheifele, ^{2/} "emphasizes social adjustment and a sense of responsibility, creative effort, intellectual initiative, critical thinking, and unselfish qualities of leadership."

A successful program of enrichment, however, depends upon many things. ^{3/} The size of the class must be reasonably small so that the slow children

^{1/} The Gifted Child Quarterly, The National Association for Gifted Children, Cincinnati, Ohio, November, 1959, Vol. III, No. 3 (p. 50).

^{2/} Marian Scheifele, The Gifted Child in the Regular Classroom, Bureau of Publications, Columbia University Teachers College, New York, 1953, (p. 48).

^{3/} Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, University of Chicago Press, 1957, p. 102.

will not be neglected. There must be adequate materials and facilities available for such a program.^{1/} There must be well trained (academically and pedagogically) imaginative, enthusiastic teachers as well as special teachers to work with students and teachers. There must be a wealth of auxiliary resources and a flexible program and daily curriculum. If the above conditions are fulfilled, the enrichment program should meet with success. How can such success be judged? De Haan says that,^{2/} if the gifted children become less like each other and other children, the enrichment program is a success.

Unfortunately enrichment is not always a reality in many classrooms in our educational systems. Terman^{3/} says that it amounts mostly to an increase in quantity of work on the usual level. He continues to say that "This may keep the gifted child out of mischief, but it is hardly educational."

A review of the literature resulted in the following list of advantages and disadvantages suggested by those authorities who are concerned with enrichment in the regular classroom.

Advantages:

- a. is suitable to every school and community regardless of wealth or size.

^{1/} Committee on Exceptional Children and Reporters of Exchange Magazine "How to Educate the Gifted Child," Metropolitan School Study Council, 1956, p. 9.

^{2/} Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, University of Chicago Press, 1957, p. 96-97.

^{3/} Lewis M. Terman and Melita H. Oden, The Gifted Child Grows Up, Vol. IV, Genetic Studies of Genius, Stamford University Press, Stamford, Connecticut, 1947, p. 264.

- b. Allows gifted children to remain with children of their own age level and so become more secure socially and emotionally.
- c. Provides profitable experiences for the other children by the contributions and creative achievements made by the gifted children.
- d. Is the least controversial of all programs suggested.
- e. Is less expensive for school budget and easier for principals to administer.
- f. Doesn't single out any talented child for special consideration.
- g. Provides opportunity for gifted children to associate with those of lesser ability, thereby learning tolerance and understanding.

Disadvantages:

- a. Is difficult because the curriculum and methods of teaching in the regular classroom are not easy to modify.
- b. Does not provide competition.
- c. Requires a special type of teacher.
- d. Puts a great burden on the regular classroom teacher and it is not easy for her to manage.
- e. Is generally not conducted as a regular daily program but in most cases may be carried on occasionally even when the program is in progress.

1/ "The enrichment program in the regular classroom offers the greatest opportunity for the achievement of goals of all the various procedures that are particularly adaptable to the education of the gifted pupil. Enrichment combines experiences that are the same as those of average students but differ in scope, depth, and level."

1/ Elizabeth Hope Barker, "Providing for the Gifted Child in Elementary Social Studies, Boston University Master's Thesis, Unpublished, 1959, p. 21.

Special Grouping: Homogeneous Grouping for gifted children or Special Grouping, as it is sometimes called, is based upon the principle that if gifted children are placed in a class with their intellectual equals they will find more of a challenge to use their gifts.^{1/} The Educational Policies Commission took a definite stand in favor of special classes for gifted children in 1956. Carroll states:^{2/} "The segregation of intellectually gifted children into a special class makes it possible to meet their specific educational needs more adequately than in a heterogeneous class."

There is little challenge to the gifted child who has always been the "smartest boy in the room." In the regular classroom, he finds little competition, and unless some special enrichment program is in effect there, he can easily become an underachiever or develop poor study habits. In the special grouping situation, the gifted child is exposed to a situation wherein he will meet those who are intellectually his equal and some who are even superior and thereby find the necessary competition to motivate his full use of all his gifts.^{3/} "There is nothing so unequal," says Scheifele, "as the equal treatment of unequals. The enriched program of the special class equalizes the gifted child's opportunities by recognizing and encouraging his particular abilities in the same way that the

^{1/} Robert F. De Haan and Robert J. Havighurst, Educating Gifted Children, University of Chicago Press, 1957, p. 11-12.

^{2/} Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 253.

^{3/} Marian Scheifele, The Gifted Child in the Regular Classroom, Bureau of Publications, Columbia University Teachers College, New York, 1953,

physically or mentally handicapped child is enabled, through special education to make the maximum use of his capacities. Special provision for the gifted child, then, is democratic in that it affords opportunity for the development of his distinctive capacities equal to that which is now afforded children of average and low ability."

^{1/}
Havighurst reports that the areas most likely to use the program of special grouping are the average type American city. Upper middle class suburbs and private schools tend to avoid special grouping and count on small classes, well-trained teachers, well equipped schools, and special interest projects and activities to supply the enrichment for gifted children. The small average community does not use special grouping because of the small number of children who would qualify and the expense involved.

As in the case of all programs for the gifted, the program must be considered in light of economics, size of community, attitude of the public, and number of children qualified, as well as the other special conditions prevalent in whatever community is under consideration.

Behind the philosophy and aims of the program of special grouping, there are a number of firm principles and arguments. Two of the arguments against the program are that the gifted child will tend to become conceited and that he will not have compassion for and understanding of the children of lesser intellectual ability, most of with whom he will be associating during the course of his life. Opposite to these arguments are many of the principles which the special grouping program hopes to offer to the gifted child.

^{1/} Robert J. Havighurst, Eugene Stivers, and Robert De Haan, "A Survey of Education of Gifted Children," Monographs No. 83, p. 25-27.

- A. Conserving our greatest human resources 1/
- B. Providing opportunities for the development of abilities of individual pupils 1/
- C. Training for leadership in a democracy 1/
- D. Developing individual potentialities for service to society 1/
- E. Providing a curriculum content based on the needs and interests of the children themselves 2/
- F. Providing an enriched associative background 2/
- G. Establishing high standards of achievement and insisting that they should be maintained 2/
- H. Encouraging independent thinking 2/
- I. Instructing in scientific methods of attacking problems 2/
- J. Providing for opportunities in creative work 2/
- K. Requiring participation in play and athletic activities 2/
- L. Providing a program for character training 2/
- M. Training for coming social responsibilities 2/
- N. Providing for opportunities for exploration 2/
- O. Arranging for increased use of libraries, museums, etc. 2/
- P. Requiring the extra curricular activities of unselected children 2/
- Q. Reducing but not eliminating drill 2/

1/ Bertha W. Johnson, "A Study of the Research Done on the Gifted Child from 1952 to the Present Day," Boston University Master's Thesis Unpublished, 1957, p. 13.

2/ Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 262.

- R. Including in the program of studies such subjects as French,
 biography, argumentation, etc. ^{1/}
- S. Providing for a program of emotional education ^{1/}

Acceleration: The acceleration program for educating the gifted child can take any number of forms from early admission to grade one, skipping an entire grade, and the "rapid progress" method whereby the child works at his own rate of speed to complete two years' work in one many times. The latter is becoming common in some colleges which are enabling the youngsters to be admitted to college early and allowing them to complete the 4 years course in three if they are able to do so.

Grade skipping is not a new method. It was practiced as early as the 19th century, and is still a common practice in many schools today. The usefulness of the method is under criticism from many directions. Worcester expresses the opinion ^{2/} that much important subject matter may be entirely missed in this form of acceleration. Carroll ^{3/} feels that it is almost unnecessary when he says:

"When it is remembered that a child with an I.Q. of 150 is capable of doing high school work at the age of ten and one with an I.Q. of 175 at an even earlier age, it can be seen that the skipping of a single grade goes only a little way toward adapting the difficulty of the curriculum content to the mental ability of the gifted child."

^{1/} Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 262

^{2/} D. A. Worcester, The Education of Children of Above Average Mentality, Lincoln: University of Nebraska Press, 1958, p. 33.

^{3/} Herbert A. Carroll, Genius in the Making, McGraw-Hill Book Co., Inc. New York, 1940, p. 219.

Then again, Havighurst notes that when the gifted child is put into the higher level he continues to work at the pace of the new group, which is set by the average students of that group.^{1/}

Undoubtedly the greatest advantage to grade skipping seems to be an administrative one, since it is the easiest to administer. It requires no change in curriculum and does not require any additional expense for teachers or supplies.

The "rapid progress" form of acceleration seems to be one of the most suggested forms. It must be remembered that acceleration is a highly personal procedure and that the child must be studied from all situations before he is accelerated. Terman states that^{2/} "the important factors are the child's social experience and his natural aptitude for social adjustment."

If the wrong child is accelerated, it can be just as disastrous as if nothing at all were done for him. Worcester^{3/} and Scheifele both agree that the individual case must be studied fully before any decision on acceleration can be made.

The primary argument for acceleration is that it will enable those youngsters who expect to go into professions such as medicine, law, etc.,

^{1/}Robert J. Havighurst, Eugene Stivers and Robert De Haan, "A Survey of Education of Gifted Children," University of Chicago Press Supplementary Educational Monographs No. 83, November, 1955, p. 30.

^{2/} Lewis M. Terman and Melita H. Oden, The Gifted Child Grows Up, Vol. IV, Genetic Studies of Genius, Stanford University Press, Stanford, California, 1947, p. 281.

^{3/} D. A. Worcester, The Education of Children of Above Average Mentality, Lincoln: University of Nebraska Press, 1956, p. 36; and Marian Scheifele, The Gifted Child in the Regular Classroom, Bureau of Publications, Teachers College, New York, 1953, (Columbia University), p. 38.

which require an unusually long time in preparation to begin to practice their profession at an early age. Hollingworth writes:^{1/}

"For the very gifted, who are those best fitted by nature for learned profession, it would be entirely feasible to bring the period of preparation within reasonable bounds by means of rapid progress in the elementary and secondary schools."

A review of the literature has shown the following to be the advantages and disadvantages held by most authorities on the program of acceleration.

Advantages:

- a. It is the easiest and most economical method of providing an education for the gifted.
- b. It motivates the gifted child to think critically and to work harder in order to keep up with his peers.
- c. It enables the gifted child to shorten the time for preparation for a profession and thus he can begin to follow his career at an earlier age.
- d. It prevents the gifted child from becoming bored and building up poor work and study habits.

Disadvantages:

- a. Danger of missing some subject matter which will not be picked up in future grades.
- b. Mental age alone is limited. Physical age and maturity must also be considered.
- c. Children may become socially and emotionally maladjusted.
- d. Unless the child is completely studied and tested in every way, the child may suffer considerably by being placed in a situation where he will be pressured or unhappy with older children.

^{1/} Leta Hollingworth, Gifted Children -- Their Nature and Nurture, New York: The MacMillan Co., 1926, p. 299.

^{1/}
 Terman suggests that the social maladjustment would be taken care of if enough gifted children were accelerated to provide for the under-age child feeling conspicuous. He further suggests that children of 135 I.Q. or higher should, in his opinion, "be promoted sufficiently to permit college entrance by the age of seventeen at latest and that a majority in this group would be better off to enter at sixteen."

^{2/}
 Many authors suggest a combination of acceleration and enrichment in the regular classroom as the most ideal situation for educating the gifted child. ^{3/} Others recommend segregation with rapid progress, the one point on which most authorities agree is that the total child, his personality, mental age, physical age, social adjustment, mental and emotional adjustment and other personal characteristics must be considered before any decision on acceleration can be made.

Summary: A review of the literature has shown that all of the programs for educating the gifted child have advantages and disadvantages. The community considering any program should do so in the light of their size, socio-economic standing, number of qualified children to be considered, attitudes of the citizens to support the program and whatever other personal conditions with which they find their community confronted.

^{1/} Lewis M. Terman and Melita H. Oden, The Gifted Child Grows Up, Vol. IV, Genetic Studies of Genius, Stanford University Press, Stanford, California, 1947, p. 281.

^{2/} Bertha W. Johnson, "A Study of the Research Done on the Gifted Child from 1952 to the Present Day," Boston University Master's Thesis, Unpublished, 1957, p. 15.

^{3/} Marian Scheifele, The Gifted Child in the Regular Classroom, Bureau of Publications, Columbia University Teachers College, New York, 1953, p. 46.

It is not to be argued that the gifted child, once having been identified, is entitled to some form of enrichment whether in the regular classroom, special grouping or in the accelerated program. The child should be examined, tested and completely studied before any acceleration is decided upon. The welfare of the gifted child is of utmost importance so that in his adult years he may make a contribution to society and the world in which he lives by using the special gifts he has received.

3. Music Curriculum for the Gifted Child in Grade Six

Music is an important part of the curriculum for all children. Through it they can find the freedom, response, and activity which is so characteristic of childhood. It is even more important, then, that the music curriculum for gifted children should be broadened and deepened since they need an outlet to express their creative powers even more than the average or slow child.

Then too, ^{1/} even though gifted children are no more or less gifted in music than a group of unselected children might be, they will be an important part of the patronage of the arts. The satisfaction they obtain from training in aesthetic appreciation will be great in scope.

It is hoped that the gifted child will discover through the correct music curriculum a basis for disciplining the will, as well as a chance to use the intellect and find an emotional release. That the music curriculum needs to be changed is attested to by a number of authorities.

1/ Leta Stetter Hollingworth, *Gifted Children Their Nature and Nurture*, New York, The MacMillan Co., 1926, p. 326.

Pitt says:^{1/} "So, whether viewed from within or without, it is evident that the elementary school music curriculum needs both a re-interpretation of function and a re-definition of scope."

^{2/} The lack of imaginative and intellectual realization which can be found in the expressions and appreciations of both children and adults is due to a need for further development in the participative experiences.

A variety of work, interests, and activities is important to the intellectually gifted child in any area. Music can be an area filled with pleasurable activities and interests.

Mursell states that:^{3/} "The proof of this man's superior musical responsiveness lies in his persistence in the face of difficulties and his quick response to opportunities."

The music curriculum should offer such opportunities to the academically gifted child in the appreciation and enjoyment of good music. Appreciation and enjoyment is the result towards which all musical curriculum should strive.

Gifted children^{4/} should have more of a background of music expression if their physical and emotional development is going to keep up

^{1/} Lilla Belle Pitts, The Music Curriculum in a Changing World, Silver Burdett Co., New York, 1944, p. 22.

^{2/} Ibid., p. 58.

^{3/} James L. Mursell, Education for Musical Growth, New York, Ginn and Co., 1948, p. 260.

^{4/} Beatrice Landeck, Children and Music, An Informal Guide for Parents and Teachers, New York: William Sloane Associates, Inc., 1952, p. 72.

with their active minds. Yet these experiences should be ones of enjoyment, not merely of technique and skills which should come later in life. Opening possibilities to the creativeness of the gifted child is the best solution to this problem.

^{1/} Kraus and ^{2/} Mursell agree that developing the ability to create is one of the primary functions of music for children. Music is part of the culture of men. Perhaps culture has been too long forgotten in our modern schools. ^{3/} The purpose of the school is to provide in the music curriculum an opportunity for a child to express his feelings about the life he is living. For this reason music enrichment should be given an important place in the music curriculum of the gifted child.

The writer believes this enrichment can be developed in the following areas:

1. Listening
2. Singing
3. Rhythmic activities
4. Creative activities

1. Listening: The music curriculum for the gifted child should endeavor to present such musical experiences in listening that the inevitable goal of the enjoyment and appreciation of good music will be

^{1/} International Conference on the Role and Place of Music in the Education of Youth and Adults -- Music in Education, UNESCO, 1955, Brussels, January 29 - July 9, 1953, p. 112.

^{2/} Mursell, op. cit., p. 275

^{3/} International Conference, op. cit., p. 110.

attained. Gifted children are ^{1/} those who will make up the majority of those who attend and sponsor concerts, symphonies and other worthwhile musical activities in later years. Therefore, the musical curriculum should present at an early age a basis for such pleasures in such opportunities later in the life of the gifted child. "Listening," ^{2/} says Prescott, "as well as appreciation, is a basic need in all musical experiences." Kwalwasser agrees with her. ^{3/} "The ultimate purpose of general music education is the development of music appreciation." Another author expresses it this way: ^{4/}

"By thus rendering our children sensitive to music in all its aspects, we shall help them to appreciate to the full the great works they will have the opportunity of enjoying in the senior classes of our secondary schools and in our colleges."

^{5/} The appreciation and enjoyment of music which should be developed in the gifted child can also be a creative experience.

Most authorities agree that the listening experiences should be concerned with the following:

- a. acquaintance with the terms of music such as "suite, crescendo, finale" and the like ^{6/}

1/ Leta Hollingworth, Gifted Children -- Their Nature and Nurture, New York: The MacMillan Co., 1926, p. 326

2/ Marjorie Prescott, "The Present Status and Trends of Music Education in the Public Elementary Schools of Massachusetts," Unpublished Thesis, 1952, Boston University, p. 34.

3/ Jacob Kwalwasser, "Problems in Public School Music", New York: M. Witmark and Sons, Revised Edition, 1932.

4/ International Conference on the Role and Place of Music in the Education of Youth and Adults -- Music in Education, UNESCO, 1955 (Brussels, January 29 - July 9, 1953), p. 173.

5/ James L. Mursell, Music in American Schools, New York: Silver Burdett Co., 1943, p. 276.

6/ Louise Kife Myers, Teaching Children Music in the Elementary School, Second Edition, Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1956, p. 15.

- b. an early familiarity with the great composers such as Bach and Schubert with their masterpieces 1/
- c. a recognition of different voices in duets and trios 2/
- d. a recognition and knowledge of the instruments of the symphony orchestra and the purpose of each 2/
- e. an introduction to the top artists of each period and their compositions 3/
- f. material for quiet listening and rhythmic expression and dramatization 2/

It is not to be supposed that such a curriculum will pretend to make an artist out of the gifted child, if no talent along such lines is evident. It is hoped, however, that an understanding and enjoyment in the appreciation of music will be the final result for the gifted child in such listening experiences.

To facilitate such a program, recorded music is paramount.

4/ "Although recorded music cannot take the place of "live" music," says Myers, "recordings can make a great contribution toward developing children's awareness of and appreciation for music."

5/ Fellman says, "Listening to artistic performances of great music, while it cannot and should not take the place of performance in music, serves to heighten the child's appreciation."

1/ Charlotte Fellman, The Development of Evaluative Criteria for the Area of Music in the Elementary School, Unpublished Masters Thesis, 1952, p. 7.

2/ Peter W. Dykema and Hannah Cundeff, "School Music Handbook," A Guide for Music Educators, Boston: C. C. Birchard and Co., p. 332.

3/ Beatrice Landeck, Children and Music, New York: Wm. Sloane Associates Inc., 1952, p. 226.

4/ Myers, op. cit., p. 175.

5/ Fellman, op. cit., p. 19.

Perhaps Mursell sums it up best when he says:^{1/}

"We need plenty of intelligently directed but non-technical listening. We need opportunities for free performance, both instrumental and vocal with a minimum of technique and a maximum of musical and human interest. We need the encouragement of creative musical undertakings. Surely this can be regarded as an almost ideal approach to the art of music."

2. Singing: Singing is so much a natural part of a child's life that it does not need to be really taught, but rather encouraged and improved. One writer says,^{2/} "Singing is one of the most natural means of self-expression. Most children sing as naturally as they speak or play."

Authorities agree that singing is the most important of all phases of the elementary school program, but to the gifted child it becomes a means of bringing into reality a release for the creative energy and enthusiasms so characteristic of them.

The gifted child can perhaps find such release and reproduction through the glee club or choral group. Fellman states:^{3/} "The glee club or chorus creates an excellent opportunity for the development of a desire on the child's part to contribute individual skill as a modest part of a greater whole."

This is particularly true of the gifted child whose need to be a part of a whole and not just an isolated person of superior ability

^{1/} James L. Mursell, Music in American Schools, New York: Silver Burdett Co., 1943, p. 261.

^{2/} Alice M. Snyder, Creating Music With Children, New York: Mills Music Inc., 1957, pp. 11-15.

^{3/} Charlotte Fellman, "The Development of Evaluative Criteria for the Area of Music in the Elementary School," Unpublished Theses, 1952, p. 10.

among his classmates. The choral group can easily become part of an enrichment program.^{1/} The rehearsals might be held before school, after school, or at special times during school. Such an organized chorus could be under the direction of a regular classroom teacher.

The audience situation often provides motivation for such an organized program. Gifted children seek the approval of others -- adults as well as their peers. Assemblies, special programs, P.T.A. meetings, meetings of community organizations, etc. can provide such situations.

"Love of singing," says Prescott,^{2/} "is of first importance in building a music program."

The gifted child can contribute many talents of leadership and spontaneity to the singing activities of his room. It is not the intention of the writer to go into such activities here, since a list of such can be found in the appendix. It is sufficient to say that leadership, creativity and the many other qualities of a gifted child can be used fully and profitably in the singing situation.

Singing should bring to children beauty, pleasure and new experiences in creative art. This can be best done for the gifted child by an introduction to all forms and kinds of music. Folk songs of various countries, sacred music, descants, festival songs, three and four part music, music with children's accompaniment, all have an important place in the music curriculum of the gifted child.

^{1/} Alice M. Snyder, Creating Music with Children, New York: Mills Music Inc., 1957, pp. 11 - 15.

^{2/} Marjorie Prescott, "The Present Status and Trends of Music Education In the Public Elementary Schools of Massachusetts," Unpublished Masters Thesis, 1952, Boston University.

3. Rhythmic Activities: Rhythmic Activities provide an excellent means for the gifted child to ^{1/} respond to music through movement of the body. A keen feeling of rhythm and strong sensitivity for motion is required. ^{2/} Emotional release and the feelings of satisfaction and pleasure as well as the medium for communicating ideas are the final purpose of rhythmic activities.

Such activities could include folk dances and songs learned together, creating dances in the same style as folk dances, the playing of instruments for accompaniment, experimenting with the production of sound as well as an introduction to the waltz, and interpretive dancing and musical games.

^{3/} Gifted children enjoy interpreting songs by means of the dance. Imitating movements in nature, such as the swaying of trees, rhythm of waves and wind through the branches. Coleman states: ^{4/} "To reach a complete understanding of music, one should have personal experience with dance rhythm and forms."

Another writer says, ^{5/} "Rhythm is the very principle of life; it governs most natural phenomena."

^{1/} Henry J. Otto (ed.), "Curriculum Enrichment for Gifted Elementary School Children In The Regular Classroom," By a University of Texas Workshop Group, Bureau of Laboratory Schools, Publication #6, Austin: University of Texas, 1957, p. 114.

^{2/} Snyder, op. cit., p. 18.

^{3/} Ibid.

^{4/} Satis N. Coleman, Creative Music for Children, New York and London, G. P. Putnam Sons, The Knickerbocker Press, 1922, p. 171.

^{5/} International Conference on the Role and Place of Music in the Education of Youth and Adults -- Music in Education, UNESCO, 1955, Brussels, January 29 - July 9, 1953, p. 26.

The gifted child can respond to this expression of rhythm and indeed must be allowed to in order to bring out in him the true concept of music to his life. ^{1/} He may perform for a group, interpreting the music he has heard through movements of the body; he may function with the group, while always almost unconsciously supplying the leadership necessary to successfully complete this activity; he may learn the steps and formations of a dance and help the other children by demonstration and assistance; he may invent his own styles in dancing in the folk dance fashion; he may learn to play the autoharp, flutophone or tambourine to accompany the other children in their choral work; with little instruction, he may do surprisingly well in picking chords on the piano to be used as accompaniment. Through these connections he may be led to an interest in physics and an awareness in the principles of sound. In short, the gifted child can enrich his own musical life and those of his classmates in many and various ways through the medium of rhythmic activities. "Rhythm is a part of our living," says Snyder, ^{2/} "a part of our play, a part of our working together. Rhythm is something we feel; it comes from 'inside'." Rhythm is in all nature, the fall of the water, the movement of grain in the field, the roll of the waves in the ocean, the swirl of the clouds, the slow and quick movements of animals. There is rhythm in growing things."

^{1/} Otto, op. cit., pp. 114-118.

^{2/} Snyder, op. cit., p. 18.

4. Creative Activities: ^{1/} Creative activities for the gifted child should be an integral part of the listening, singing and rhythmic activities and experiences. It is through these creative expressions that the gifted child may offer contributions of a unique quality. Creativeness in the gifted child needs only to be drawn out. It remains always inside of him, active or dormant. It is always there.

"No program of music education," states Mursell,^{2/} "can be considered adequate which does not give a large place to and lay a consistent emphasis upon creative expression." Gehrkins recommends, "For the highly gifted child all sorts of special opportunities should be provided."

Such opportunities can be forthcoming in all other areas in which the gifted child is academically talented. For example music can be correlated with social studies, research technique, reading, art, and science.

^{3/} The construction of musical instruments is one area in which music may be correlated with the physics of sound and the manual arts. Likewise it can touch the geography and history of the world by calling attention to the practice of early people in instrument making. "The thrill of successful accomplishment in instrument making," writes Coleman,^{4/} "stimulates other creative work to a remarkable degree."

^{1/} Henry J. Otto (ed.), "Curriculum Enrichment for Gifted Elementary School Children in Regular Classes" by a University of Texas Workshop Group, Austin: The University of Texas, 1957, Bureau of Laboratory Schools Publication #6, p. 111.

^{2/} James L. Mursell, Music in American Schools, New York: Silver Burdett Co., 1943, p. 275; and Karl Wilson Gehrkins, Music in the Grade Schools, Boston C. C. Birchard and Co., 1934, p. 207.

^{3/} Satis N. Coleman, Creative Music for Children, New York and London, G. P. Putnam Sons, The Knickerbocker Press, 1922, p. 149.

^{4/} Ibid., p. 145.

Pitts recommends that ^{1/} children should be aware of how scientific apparatus and instruments have affected the reproduction of music. Other authorities, including Sombeth at the International Conference on the Role and Place of Music in the Education of Youth and Adults, state ^{2/} that the making of musical instruments is a powerful aid in musical education.

The writing of original music, whether motivated by poems or from imagination is an activity to which gifted children should be introduced. ^{3/} This is a natural means of self expression, and to the gifted child it can know no bounds in exercising the imagination. Using the imagination to do something of an original nature, the gifted child will almost immediately become critical of his work and each song will become better than the last.

The use of reading and research in the creative activities in Music is not to be disputed. ^{4/} Gifted children have a natural curiosity. To motivate the gifted child to use this curiosity and high reading ability to investigation and research is to channel the efforts of the child into the line of vast intellectual growth. Coleman states ^{5/}

^{1/} Lilla Belle Pitts, The Music Curriculum in a Changing World, Silver Burdett Co., New York, 1944, p. 105.

^{2/} International Conference on the Role and Place of Music in the Education of Youth and Adults, op. cit., p. 247.

^{3/} Myers, op. cit., p. 156.

^{4/} Ibid., pp. 12-13.

^{5/} Coleman, op. cit., p. 184.

that creative music should contribute the following to the education and development of the child. It should contribute to:

1. His creative power
2. His power to think for himself
3. His general knowledge
4. His power to act for himself
5. His skill in controlling his action
6. His wholesome employment of emotional force
7. His appreciation of beauty
8. His adjustment to society

^{1/}
Mursell sums up the whole activity curriculum in music in these

words:

"First of all, the pupils should gain from it (foundational program) an extensive repertoire of music which they know by performing it, chiefly through the medium of singing, and also of music which they know through listening. In the second place, they should gain a knowledge of musical history, personalities, organizations, institutions and traditions. In the third place, they should gain a knowledge of musical instruments, what they are, how they sound, and in general how they are played."

A review of the literature led the writer to conclude that a good music curriculum for the academically gifted child in grade six will provide:

- a. Opportunities to gain knowledge of other people through folk songs, and folk dances.^{2/}
- b. An acquaintance with the lives of composers and their principal works.^{2/}

^{1/} Mursell, op. cit.

^{2/} Snyder, op. cit., pp. 9-10.

- c. Opportunities to learn of the religious feelings of people through spirituals and other sacred songs.^{1/}
- d. Opportunities to learn of the nationalistic and patriotic feelings of people through patriotic songs.^{1/}
- e. Opportunities to see musical creation through literature and poetry.^{1/}
- f. Opportunities to enjoy rhythmic activities such as games, folk dances, creative rhythms, and dramatizations.^{1/}
- g. Opportunities to know music as a science as well as an art by understanding how sounds and tones are produced.^{2/}
- h. Opportunities to understand the most important instruments of the orchestra and their significance.^{1/}
- i. Opportunities to design, construct and decorate musical instruments.^{1/}
- j. Opportunities to use numbers in the notations in melodies, chords, time signatures, and rest value.^{1/}
- k. Opportunities to integrate music with other classroom activities.^{1/}

Training in:

- a. Appreciating the beauties of music and the skills of listening.^{3/}
- b. Expressing one's self and communicating with others through music.^{2/}

^{1/} Snyder, op. cit., pp. 9-10.

^{2/} Myers, op. cit., p. 18.

^{3/} International Conference, op. cit., p. 170.

- c. Developing responses in musical awareness, musical initiative, musical discrimination, musical insight and musical skill.
- d. Developing an understanding of the musical expression of others.
- e. Gaining mastery under their own powers.^{1/}
- f. Controlling creative energies by introducing them to varied lines of musical activity.^{1/}
- g. Appreciating the value of sharing experiences with others.^{1/}
- h. Appreciating the inspiration and beauties of the minds and spirits of others.^{1/}

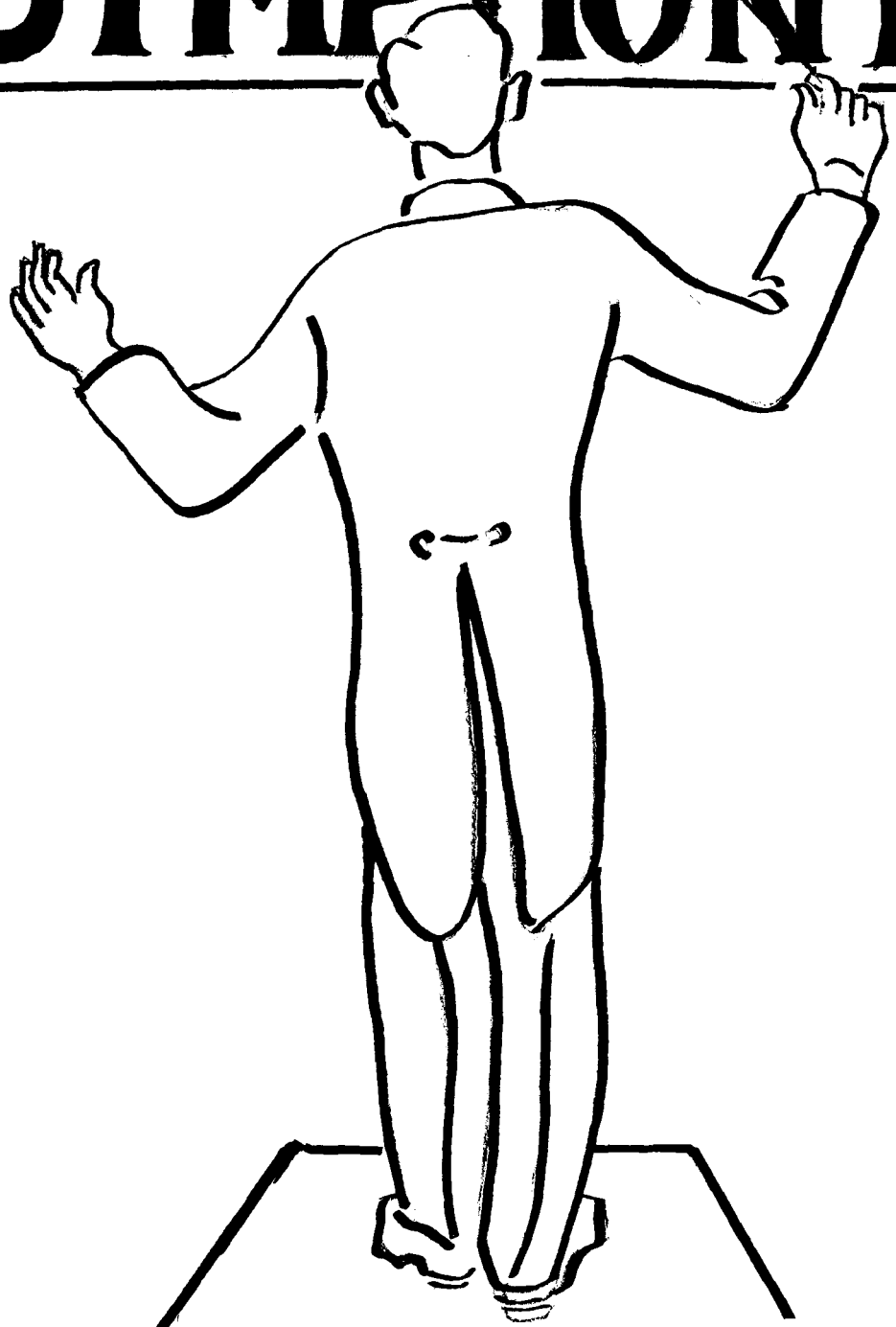
^{1/} Pitts, op. cit., p. 147.

LET'S

ENJOY

THE

SYMPHONY



LET'S ENJOY THE SYMPHONY

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TO THE TEACHER

This booklet on the instruments of the symphony orchestra has been designed to assist you in helping the gifted boys and girls in your regular classroom to listen to and enjoy "good" music. It is not the intention of the writer to make music critics out of these children, nor to change their personal taste in music, for this is the right of everyone. Neither is it intended to make them experts of musical style or expression. These things may or may not develop in them in later years.

It is rather the writer's hope and intention to motivate the gifted child to want to listen to and enjoy a symphony or some other kind of classical music; to appreciate its beauty; to become progressively interested in live concerts and worthwhile recordings; to create a taste for the beautiful in children who have already been endowed by nature with a great abundance of creativity. This can be done only with a knowledge of the symphony orchestra, its individual instruments, and an appreciation of the part which each of these instruments plays in the interpretation of a musical composition.

The following suggestions are listed to assist you to begin your enrichment program in music.

1. Motivation

Motivate the children in the beginning by a discussion of the occasions on which they might have heard musical compositions which they did not enjoy or which meant nothing to them. Tell them the reason for this was that they did not understand them. Ask them to mention the names of composers, orchestras or musical compositions they may have heard of in passing. Use to

the fullest their intense curiosity for the unknown. Tell the children you are going to help them to learn of the symphony orchestra and its instruments so that they will be able to enjoy those compositions which up to now they could not understand.

2. Procedure

Discuss first the orchestra as a whole. For example, the physical positions of each section and the conductor. Ask the children to think of reasons why each section might be situated so. Encourage them to explain why "team work" is important in every organized activity (such as sports). Develop this in reference to the "team work" necessary in an orchestra. Investigate with the children each section of the orchestra separately. (i.e. the strings, percussion, etc.) Discuss a few of the more famous violin makers such as Stradivarius and the vast amount of work attached to the making of any fine instrument. If possible through your music department, borrow some of the instruments to show to the children. Allow them to handle them and try them out if they like, in order to become familiar with the sounds.

When you have finished discussing one section of the orchestra, play a recording which features that particular section. Choose from the list in the appendix of this paper. Play the recording through once and ask the children just to listen. They play it through again, commenting on the different instruments of that section. The third time ask the children to identify each instrument as it is played. Continue along with each section in the same manner, but, before each new instrument is discussed, play one recording from the previous day's instruction to keep the continuity of the orchestra always before the children.

During the time between each enrichment lesson, keep many recordings and a record player in the "music corner" of your room. Allow the children to investigate the records and listen to them by themselves.

3. Listening

At the end of the final instruction of the orchestral sections, play one or two recordings on each of the sections -- in part perhaps -- and ask the children to identify the instruments. Then play a simple classical selection which you might choose from the recommended list in the appendix, and ask the children to identify each of the instruments which they hear. Continue for two or three days along this pattern.

Encourage children to bring in any recordings they may have which exemplify the instruments they have studied, and allow them to play them for the other boys and girls.

4. Appreciation

Once you are satisfied that their knowledge is sufficient in relation to the instruments, you begin your appreciation program. This can be done by allowing the children to listen to recordings of simple classical music, preceded by the story which the composition intended to tell. For example, with "Waltz of the Flowers," ask the children, "What does this music make you think of?" "How do you feel when you hear this piece?" "What do you suppose the composer wanted to convey by this violin solo?" "What might the drums mean in this section of the composition?" and similar questions.

Once you have introduced simple stories and musical compositions you can proceed to more difficult ones without stories and only the titles to guide them. When the children have reached the point where they enjoy listening to recordings of symphonies and you feel they are ready, arrange

an experience at a "live" symphony. Before you do so, look over the program to be sure it is not too heavy. At a music store, secure a copy of the score, which can be purchased most inexpensively. Go over the different parts with the children, pointing out where each section begins to play. Allow them to listen to part of a recording of the selection.

At the concert or symphony, discuss with the children the seating arrangement of the orchestra and invite questions. Impress upon the children the need for silence once the symphony orchestra begins to play. At the end of the symphony, allow the children to discuss what they enjoyed most, ask for questions they might have and whatever else is pertinent to the enjoyment of the symphony.

INTRODUCTION TO THE ORCHESTRA

The Symphony Orchestra may be composed of any number of instrument players from 60 to 100. These may be either men or women. The front of the orchestra is occupied by the string section. The woodwinds are in the center of the stage behind the strings and behind them the brass and percussion sections. The seating arrangement of the orchestra is more fully depicted in Figure 1. Of course the conductor may change the seating to make room for more instruments or because some have been removed. But, generally, the seating play remains the same. Not every orchestra has the same instruments or the same number of players. In an orchestra of 85 players, you will usually find 16 first violins, 14 second violins, 10 viola, 10 cellos, 8 double basses, and the remaining woodwind, brass and percussion instruments.

The most important part of the orchestra is the spirit of cooperation or team work which must exist among the players in order to render an excellent performance. If one section of the orchestra is off pitch, or if even one player loses his place on the musical sheet, or forgets to come in on time, or plays too loudly, the whole composition can be ruined.

In order to maintain this team spirit, the orchestra must have a director, or a leader, just as a baseball team must have a coach. The leader of the orchestra then is the conductor.

THE CONDUCTOR

The conductor's place in the orchestra is a very important one. He is responsible for the performance of the orchestra in directing each section so that the correct interpretation of the musical composition will be rendered. He is able to do this because he has before him on his platform a copy of the musical score which shows each person's part. The woodwinds part comes at the top of the score, next comes the brass, followed by the percussion instruments, with the strings last on the score. By looking at this orchestral score, he can direct each section as to when to play and when to cease playing. He can also control the loudness and softness of the playing. The players of the orchestra watch their own sheet music and the conductor, and are not concerned with any other section of the orchestra.

The conductor must be very familiar with every instrument of the orchestra and how they will sound when played together. Orchestras rehearse



before their performances so that the conductor may have the opportunity to correct any mistakes he finds are being made. His job is to interpret through the instruments the feelings and ideas which the composer intended when he wrote the piece. He does this by the movement of his baton (See Figure 2), which tells the players when to come in, when to slow down, speed up, and do all the other things the conductor feels will best help to interpret the musical composition.

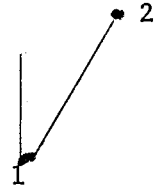
You can see then how important the conductor of a symphony orchestra is to his players. He must be a source of inspiration to them, and in this way enable the musical team to represent the composer's intentions accurately.

CONDUCTOR'S BEAT

All conductors use the following basic patterns of arm and hand movements, although some vary them. Some conductors use one hand, others both hands, and still others, the baton. The most important of all beats is (Beat 1) the down beat. It is always the same. The dots are pausing or directional points for the hands even though motion is continuous.

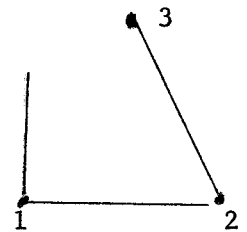
1. For music that has 2 pulses or beats in a measure $\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{2}$ the pattern for the right hand is

Beat	Down	Up	Down	Up
Count	1	2	1	2



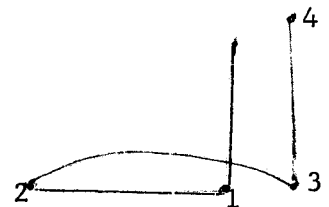
2. Three pulses or beats in a measure $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ right hand

Beat	Down	Out	Up	Down	Out	Up
Count	1	2	3	1	2	3



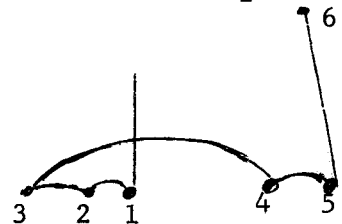
3. Four pulses or beats to a measure $\frac{4}{8}$ $\frac{4}{4}$ $\frac{4}{2}$ right hand

Beat	Down	Across	Out	Up
Count	1	2	3	4



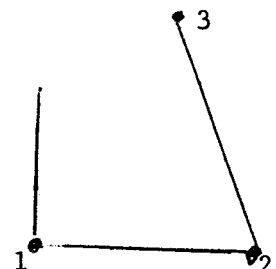
4. Six pulses or beats to a measure $\frac{6}{8}$ $\frac{6}{4}$ right hand

Beat	Down	Across	Across	Out	Out	Up
Count	1	2	3	4	5	6



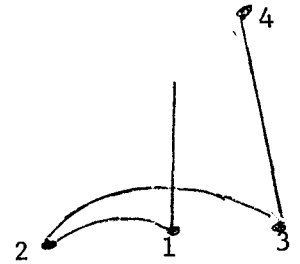
5. Nine pulses or beats $\frac{9}{8}$ $\frac{9}{4}$ right hand

Beat	Down	Out	Up
Count	1-2-3 (1)	4-5-6 (2)	7-8-9 (3)



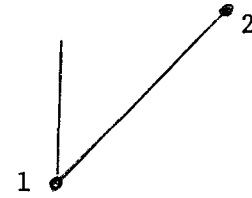
6. Twelve pulses or beats to a measure right hand $\frac{12}{8}$ $\frac{12}{4}$

Beat	Down	Across	Out	Up
Count	1-2-3 (1)	4-5-6 (2)	7-8-9 (3)	10-11-12 (4)



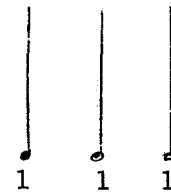
7. For a fast $\frac{6}{8}$ measure

Beat	Down	Up
Count	1-2-3 (1)	4-5-6 (2)



8. Quick 3 pulse measure

Beat	Down	Down	Down
Count	1-2-3 (1)	1-2-3 (1)	1-2-3 (1)



1/ Myers, Louise Kifer, Teaching Children Music in the Elementary School, Second Edition, Englewood, New Jersey, Prentice-Hall, Inc., 1956, pp. 67-69.

THE STRINGED INSTRUMENTS

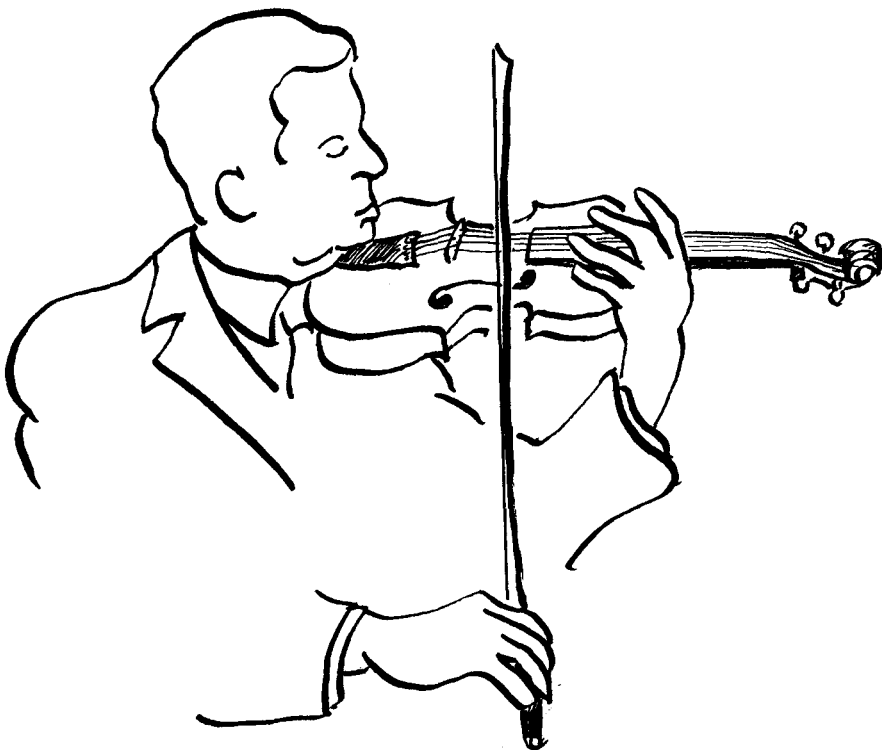
The stringed instrument section of the orchestra is so called because all of the instruments are played with bows and on strings. The individual instruments are the violin, viola, violoncello or 'cello' as it is sometimes called, the double bass or bass viol as it is often called, and the harp. The piano and organ are included as part of this section, although they are not technically string instruments.

The string instruments are known in antiquity and have changed much through the centuries. They are of various sizes and create many tones, and they have a quality which permits them to carry the chief melody of the musical composition together or in solo. The string instruments are placed in the forefront of the stage in the orchestra.

VIOLINS

The violins are situated to the left of the conductor's platform in the orchestra. They are usually divided into two sections -- the first violin and the second violin section. There is actually no difference in the instruments, only in the parts they play in the composition. The first violin section carries the main melody, and the second usually fill in on the harmonic parts or reinforce them by playing the same melody an octave lower.

There are 16 first violins and 14 second violins in a full symphony orchestra. The forefather of the violin was the bow and arrow and was followed by the lyre. The first violin had one string and it now has four. The bow is made of horsehair and is drawn back and forth across the strings. The fingers move up and down the strings to produce different tones. Four pegs at the top of the violin are used to tune the strings.



The violin is composed of 70 pieces of wood, which are glued together and then varnished. The main parts of the violin are the strings, bridge, tail piece, and pegs. The bow is usually made of the hair from the tail of a horse and is kept from sliding by being rubbed with resin. The finest bows are made of Brazilian wood.

Violins can render sounds of happiness or sounds of sadness. They are important and useful instruments in the symphony orchestra because they can play any passage from the slowest to the most lively. The most famous of violin makers was an Italian craftsman called Stradivarius. More than 400 of his instruments are still being played by great violinists all over the world today.

VIOLA

The violas are located directly in front of the conductor's platform. There are about 12 violas in a full symphony orchestra. The viola may be called the alto of the string section, where the violin is the soprano.

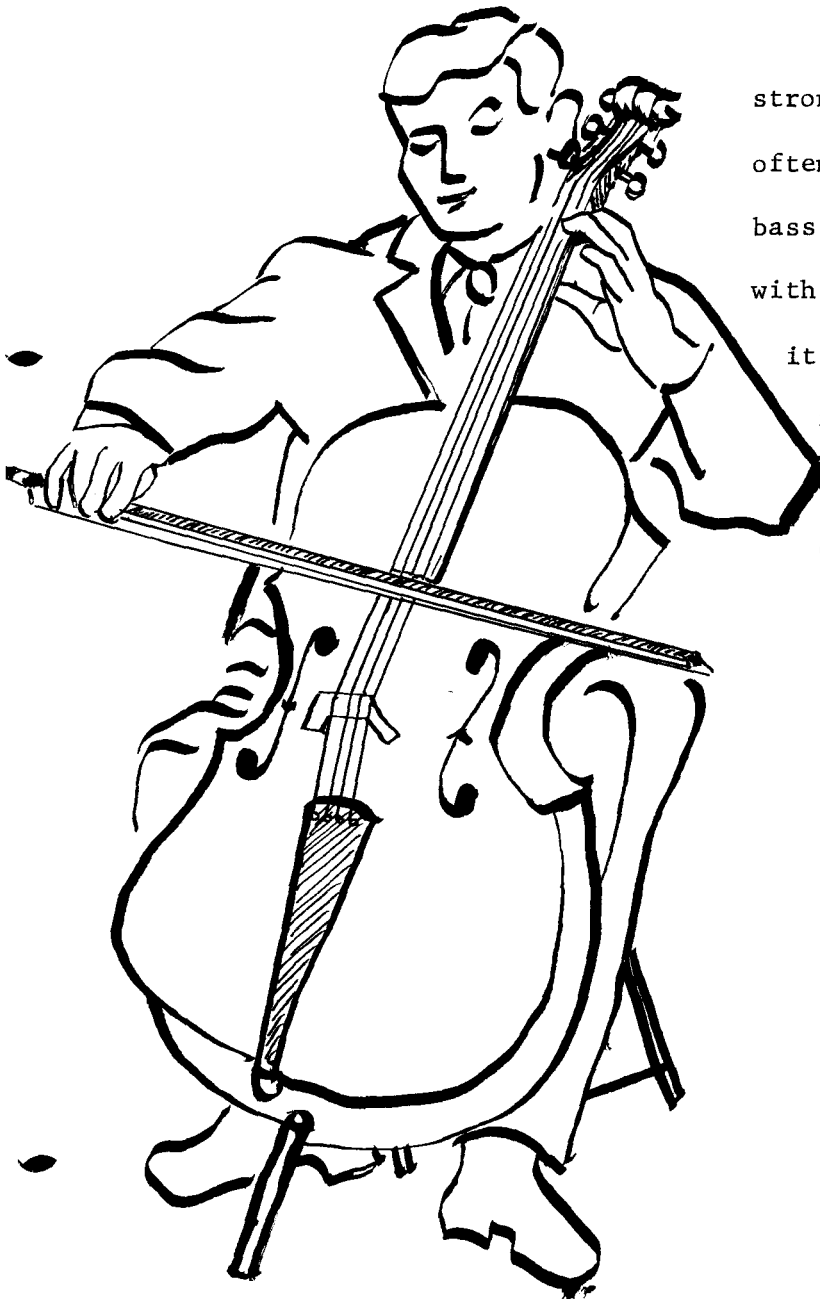
This instrument is tuned about one-fifth lower than the violin and is about one-fifth larger in size. It is also heavier and longer than the violin. Its bow is shorter and heavier too. The violas can produce mysterious, gloomy and melancholy sounds and are seldom used as solo instruments. It most often will double the first or second violin in the melody or take one of the lower harmonies.

Historically speaking, violas were used centuries ago by troubadours. They were different in shape and size than our present instrument and often were plucked like a guitar. The viola also had a prominent place in the "Chamber Music" of the 17th and 18th centuries.

VIOLONCELLO

The violoncellos or 'cellos, as they are most often called, are found in the orchestra to the right of the conductor's platform. The name of the instrument comes from the Italian word "cello" which means "small," and the word "violone" which means "double bass." This instrument rests on a spike on the floor while it is held between the knees. It has 4 strings, which are much longer than those of the viola and are tuned an octave lower.

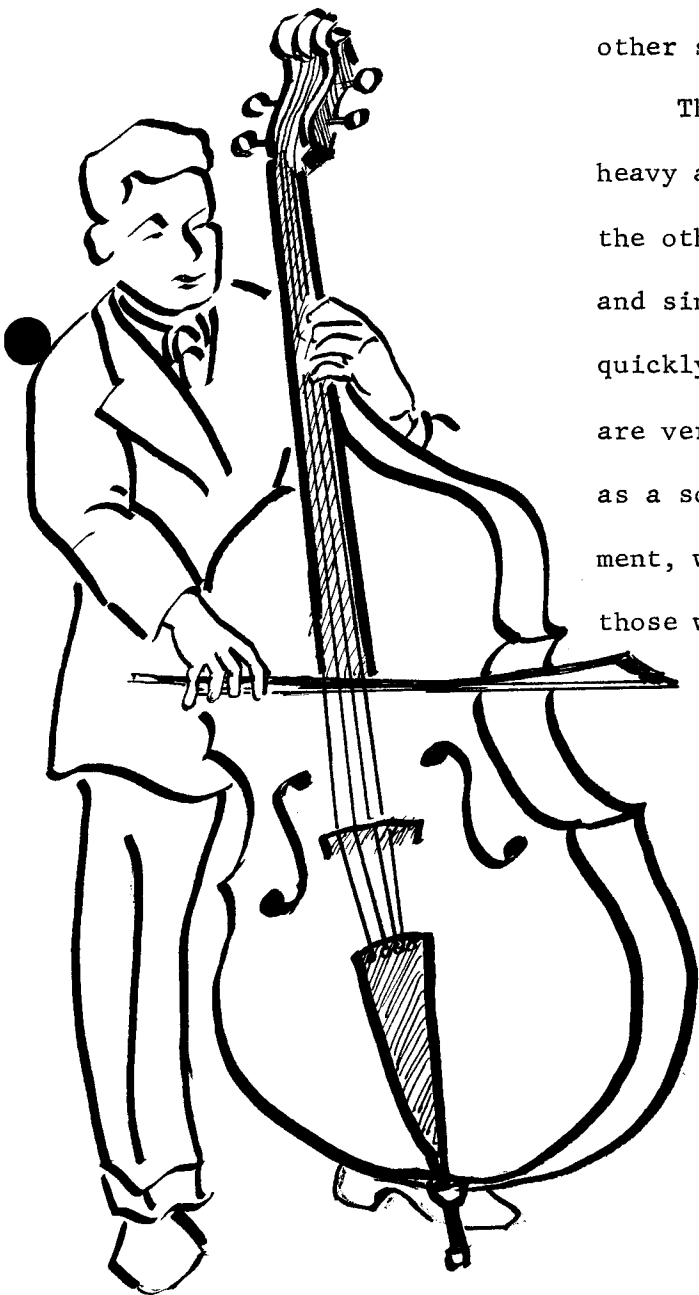
The tones of the cello are deep and strong and very beautiful. It is used often in solo and also to supplement the bass. The cello can also be plucked with the fingers. When this is done, it is called "pizzicato." Music calling for richness, warmth, and a full quality is best expressed by the cello.



DOUBLE BASS

The double bass or bass viol section of the orchestra is located behind the cellos. In a full symphony orchestra there are usually 8 basses. The double bass has also been affectionately called the "bull fiddle." This may be because it is the largest of the stringed instruments. The player must sit on a tall stool or stand up while he plays it. The strings are heavy and long, while the bow is shorter and thicker than any of the other stringed instruments.

The tones of the bass viol are very low, heavy and gruff. It is used as a background for the other instruments and also to express gloomy and sinister emotions and moods. When it is played quickly, it can express comedy, but its highest tones are very thin. The bass viol is almost never used as a solo instrument. It is a transposing instrument, which means it plays tones different from those written on the score.

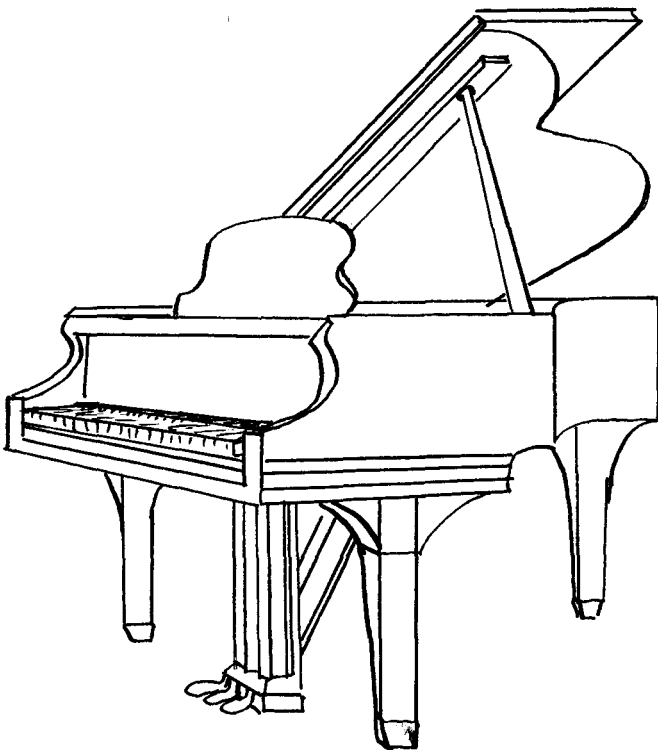


PIANO

The piano can be called a member of the string section because it has strings which are laid flat beneath the covering of the piano. However, because the keys strike the strings by means of hammers, it can also be considered a percussion instrument.

This instrument can interpret all kinds of music -- happy, gay, sad, sympathetic, mournful. Eighty-eight notes can be played on it, and its tone is wider in variety than that of any other instrument.

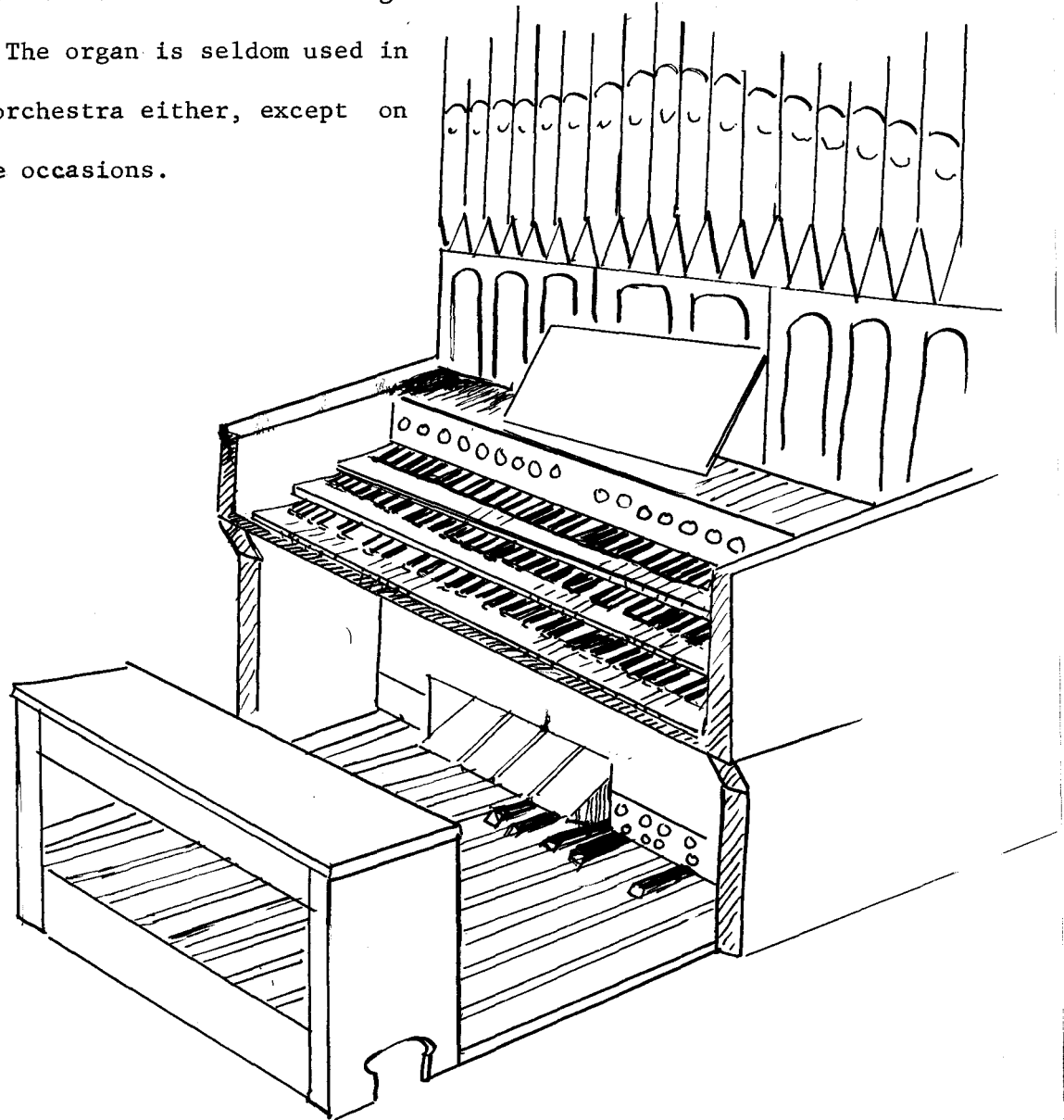
This instrument, like the harp, is not a regular member of the symphony orchestra, but appears when a composition requiring a piano solo is being played.



ORGAN

The organ can be called a string instrument only because of its relationship to the piano. It is more likely a member of the wind section because it operates by means of pipes into which air is blown by an electric bellows. In a large organ there are many thousands of pipes which are made of metal.

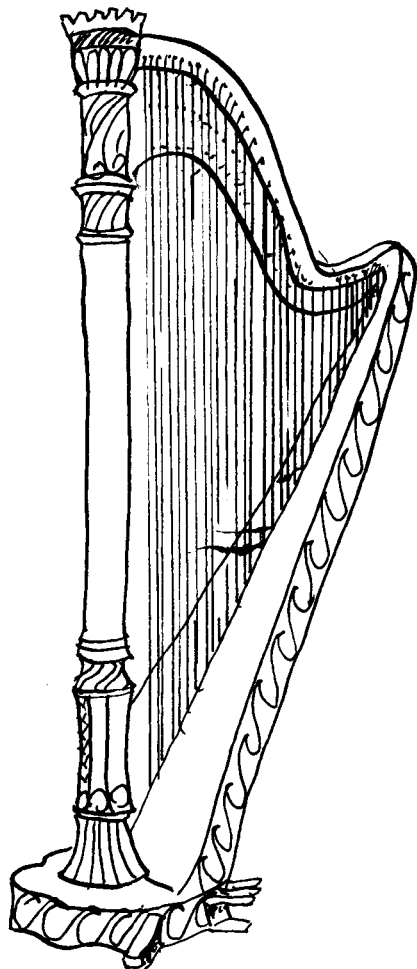
The organist can create many sounds on this instrument, like flutes, oboes, violins and even a drum. The organ is similar to an entire orchestra in this way. The organ is seldom used in the symphony orchestra either, except on extremely rare occasions.



HARP

The harp is not a regular instrument of the symphony orchestra since some compositions do not call for its use. It is not considered a true member of the string section either because it is not played with a bow and is not constructed like the other instruments in that section. When it is used in the orchestra, it can be found to the far right of the conductor's platform.

Perhaps the first thing which would strike a person looking at the harp is its beauty. It stands tall and stately when played and is covered with gold.



The Bible refers to this instrument many times. David played it for King Saul, although it was a different type of instrument than we would find today. Greece shows evidence of having used the harp in very early days also. So this instrument can claim a place in history equal to, or possibly better than, many others.

The harp has 47 strings made of different colors and 7 pedals which control the tones of the strings. The pedals are moved by the player's feet, but he used both hands when he plays. The little finger, however, is not used.

The tones of the harp are liquid and airy. The harp best expresses music which relates to nature and fairy like tales.

THE WOODWINDS

The woodwind instruments probably originated when man first learned he could produce a sound by blowing through shells, or horns, and then later on through reeds or more specifically hollow grass stalk. Legends are told about the god, Pan, who amused himself by blowing tunes upon reeds. A woodwind instrument is one that is blown through. All woodwinds were once made of wood, but more recently parts of some are made of metal.

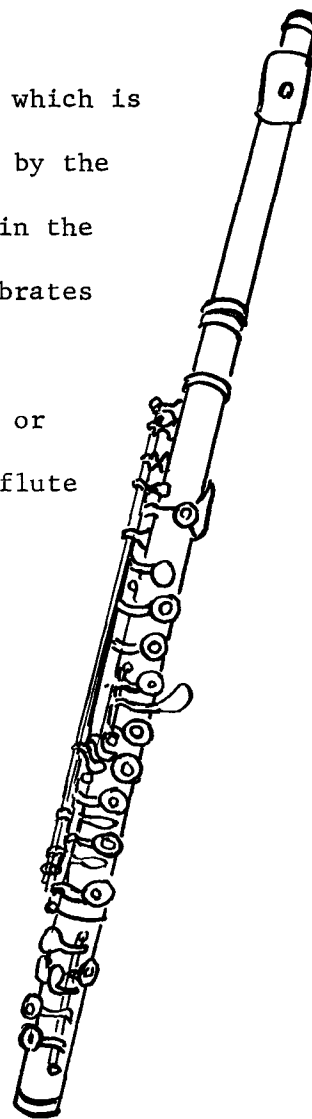
The most prominent of the woodwinds are the flute, oboes, clarinets, and bassoons. They rank second in importance to the violins in the orchestra. In all of these instruments the tones are produced by vibrating columns of air. There are four types of these instruments, but usually only two of each type is found in the symphony orchestra. The woodwinds which are transposing instruments are the English horn, clarinet, trumpet and tuba.

FLUTES

In the symphony orchestra the flute players sit behind the viola section. Although the flute is an old instrument, dating back to the Greeks and Romans, and can claim among its players such famous men as Frederick the Great, the instrument as we know it today was designed by a German flutist called Theobald Boehm. He concerned himself with developing a flute which could play all the notes in the chromatic scale. By the year 1852, he had perfected the flute into a finer instrument with a greater range.

The flute is a straight instrument, two feet long, which is made of wood or metal and blown across rather than into by the player. As the player lifts his fingers off the holes in the instrument, he is shortening the column of air which vibrates in the tubes. This produces higher pitch.

The tones of the flute can be brilliant, sad, soft or penetrating. When played in the higher registers, the flute gives a brighter and shrilling tone. Yet in the bottom registers, the flute gives a hollow and mellow sound. There are usually two flutes in the complete symphony orchestra, although some compositions are written for three. It is very often used as a solo instrument for passages which are light and delicate.



PICCOLO

The name piccolo comes from the same Italian word meaning "little," and it can be called a little flute. Most flute players have at some time played the piccolo. This instrument is half the size of the flute and tuned an octave higher. It is played in the same way as the flute, by blowing across the mouthpiece.

The piccolo is used in the orchestra mostly to add some brightness to the woodwind section. Its tones are bright and gay and at some times even piercing like a scream. The piccolo is the smallest musical instrument in the orchestra and has the highest voice.

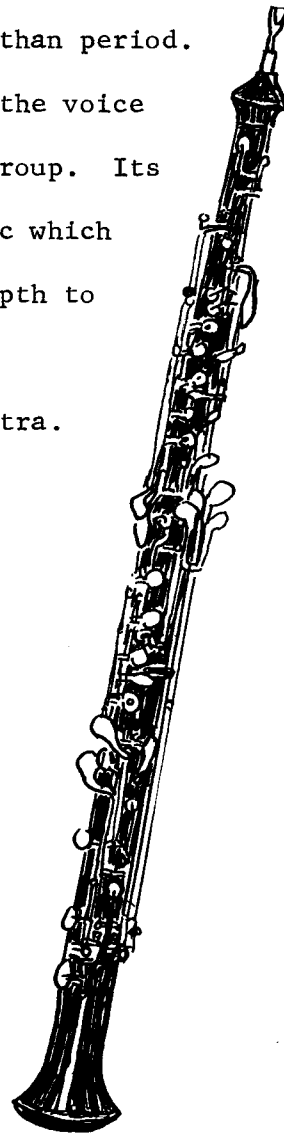


OBOE

The players of the oboe sit in the same row as the flute players on the stage. The word oboe comes from the French word "hautbois" which means "high wood." The instrument itself is made of wood and has a high pitch. It is a two reed instrument, and the player of the oboe must have great breath control. It is also very tiring to play.

All double reed instruments claim the shawm as their forefather. The shawm was brought from the Orient by the Crusaders, and there is mention of it in the literature written during the Elizabethan period. It was considered a loud and coarse instrument then. Now the voice of the oboe is the highest of the double reed mouthpiece group. Its tones are sad and sound nasal. It is used to express music which is mysterious and melancholy, and it gives richness and depth to some strands of harmony.

The oboe has another important position in the orchestra. It is the instrument which sounds the "A" to which all the instruments of the orchestra begin to tune.

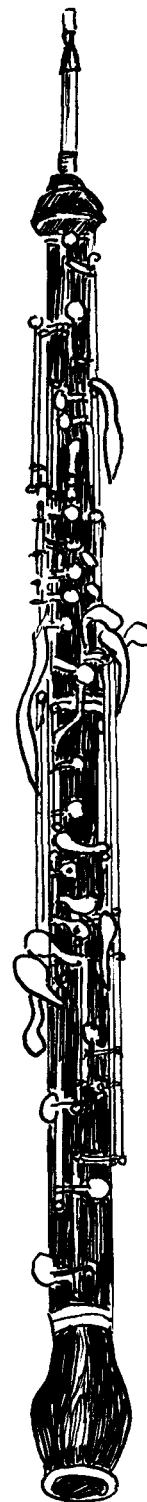


THE ENGLISH HORN

The English horn is very similar to the oboe. The only difference lies in the fact that its bell is more bulb shaped than the oboe's and it has a deeper tone. It has been mis-named for it is neither a horn nor of English origin. No one is sure where the name came from, but it is thought by some that its tone is like that of the old English hornpipe, and it was thus named.

The English horn is also a double reed instrument and a transposing one. Music for it is written one-fifth higher than it sounds. But its pitch is one-fifth lower than the oboe. South African wood is used in its construction, and its double reed mouthpiece is fastened to a curved tube, and the open end is rounded instead of flaring.

The tones of the English horn are penetrating and sombre. It is played usually in mournful passages and gives a feeling of loneliness. One of the oboe players in the average orchestra usually fills in on the English horn. However, in a very large orchestra, a full time player is employed.

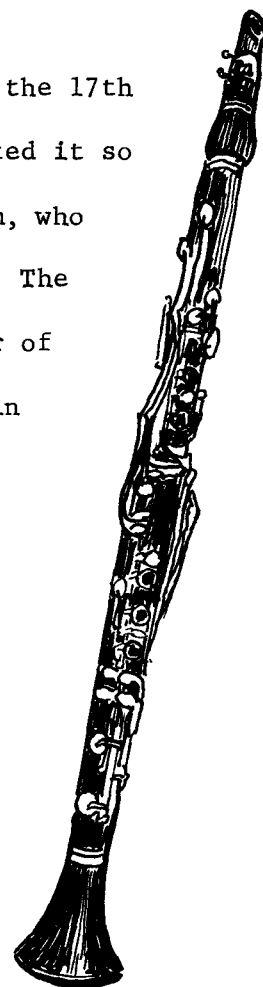


CLARINET

The clarinet is the singer of the woodwinds. Its range is higher and lower than most of the instruments in that section. When it is played in the lower range, its tones are mellow, in the middle range they are clear, and in the upper range its tones are brilliant. The clarinet is a transposing instrument and very agile. It has great variations and speed and can be played as a solo instrument.

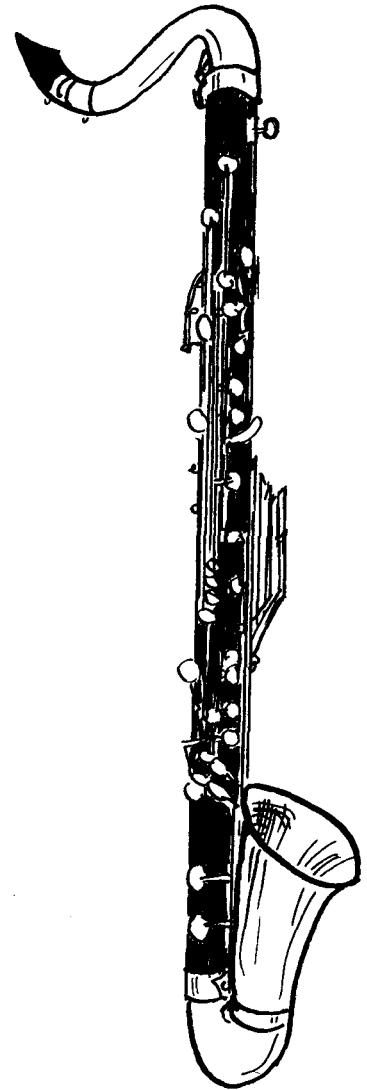
The clarinet is played by a single reed pressed against the player's lower lip. It is faced downwards and is similar to the oboe except it has a cylindrical shape and wider bore.

The Greeks used its forefather, but it wasn't until the 17th century that a man called Johann Christoph Denner perfected it so that we could recognize it as our modern clarinet. Boehm, who perfected the flute, also did some work on the clarinet. The clarinet, although popular, was not made a regular member of the orchestra until Mozart began to use it in his music in the 18th century.



THE BASS CLARINET

The bass clarinet looks like a wooden saxophone. Its body is of wood, and its mouthpiece and bell are metal. It is twice as long as the regular clarinet and sounds an octave lower in pitch. The tone of this instrument is deep, rich and mellow. It is used to interpret melancholy and solemn music. Usually if three clarinets are used in the orchestra, the third player will double on the bass clarinet.



SAXOPHONE

The saxophone is not a regular member of the symphony orchestra, but when a composer, usually modern, has written it into a score, it is used. This instrument was invented about 1840 in Belgium and was introduced to the French Army. Since that time, it has become a member of the band.

The saxophone is a cross between a brass and a woodwind instrument and has a single reed mouthpiece. The tone of this instrument is loud and brassy. It is brighter than the woodwinds but not as brilliant as the brasses. It has become popular because it is not difficult to play. It is mentioned here since it occasionally finds its way into the symphony orchestra.



THE BRASS SECTION

The brass section of the orchestra is composed of the horns, trumpets, trombones, and tubas. These instruments are ancient in origin, going back to early Biblical days.

American history also received the services of members of this family during the Civil War. However, the brass instrument of those times was different in appearance than those of modern brasses. Like many other instruments of the orchestra, time saw changes in appearance in the brasses too. Often the bell was pointed over the shoulder, whereas today the bells point forward. Battlefields, royal courts, and similar places listened often during the centuries to the clear tones of the brasses even before the symphony orchestra was ever organized.

The brass section is sometimes referred to as the brass wind because, like the woodwinds, the player must use his lips and breath to play the instrument. The brass section is found behind the violas on the orchestral stage.

FRENCH HORN

The "hunt" of the French kings prompted the development of the French horn, although its ancestors also go back to Biblical days. The first horns used by the hunters were constructed so that they were worn around the neck and the hands were left free. The horn is made of brass, and it contains crooks and valves which open to produce the notes. The French horn of today still coils around in a circular shape, but the player uses his left hand to operate the valves.

The range of this instrument is approximately four octaves, and it can be muted by stuffing its bell with a cardboard stopper. The horn is one of the most important members of the symphony orchestra. It blends well with the woodwind, strings and brass sections, and is often used for solo passages. According to how loudly or softly the instrument is played, its tones are round, soft, mellow or brilliant and powerful. In solo, it is usually soft and a little sad. Sustaining the harmony is an important job of the French horn as well as forming a quartet with other instruments.

Composers write for the French horn in almost any key. There are usually four players in the average symphony orchestra.

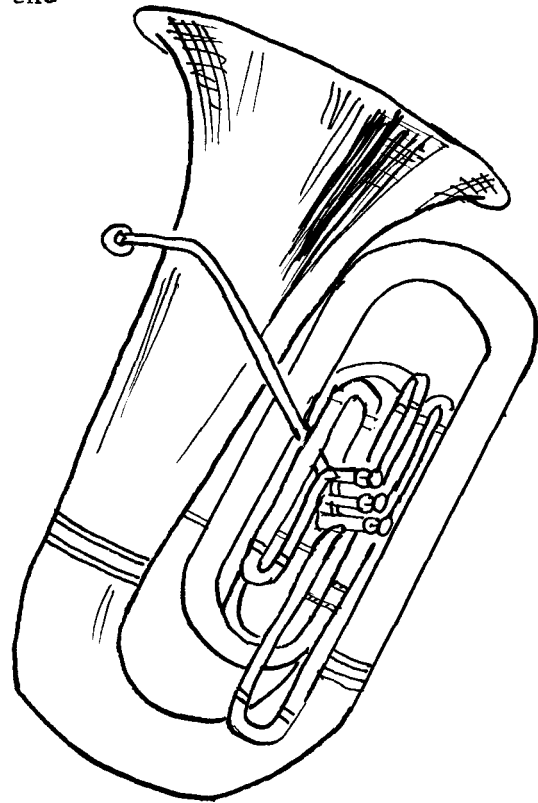


THE TUBA

Perhaps the most outstanding physical characteristic of the tuba is its enormous bell. It is also fitted with valves and belongs to the horn family. The tuba can always be located next to the trombones in the orchestral setting. It is not often heard as a solo instrument, but its most important function is to act as the deep bass of the brass section.

The tuba owes its prominence to the composer, Richard Wagner, who wrote for it in his operas. It was he also who made the tuba a permanent member of the symphony orchestra. Shakespear wrote plays too in which his musicians would be playing the tuba.

The tuba's tone is low and gruff. It is used in the orchestra to express fearful or dominating moods in the musical score.

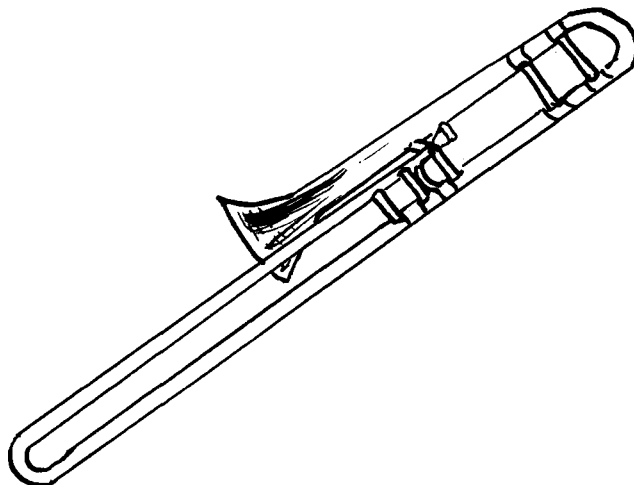


THE TROMBONE

The trombone is perhaps the noblest of all instruments. It too has an ancient heritage dating back to Biblical times. The name it bears now, however, comes from the Italian word which means "great trumpet." It is different from the trumpet in size and shape, and it is the only member of the brass section without valves or keys.

The trombone has a straight tube, and its tones are made by lengthening or shortening the brass tube. This is done by drawing the tube in and out with the arm. The slide mechanism can produce seven positions for tones. The trombone is not a transposing instrument, and it is best in four part harmony in simple chords. The general range of this instrument is about two octaves, and it is excellent in extremely fast passages. Its tone is full and deep and can be muted. The muting is often done to produce a mysterious effect.

There are two other members of the trombone family -- the bass trombone and the tenor trombone. The bass trombone is slightly larger and has different intervals in the sliding positions. The tenor trombone in B flat is higher in range.



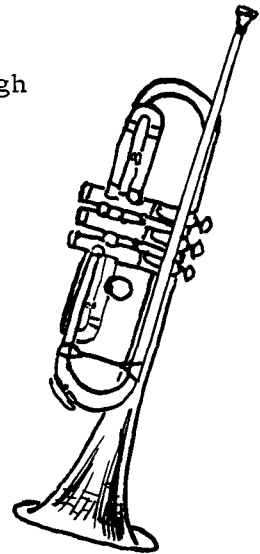
TRUMPET

Somehow whenever we think of the trumpet, we think of royalty, courts, and commands. This is not unusual for the trumpet was used first in olden times to summon the people to listen to an edict of a king. The battlefields too often heard the clear tones of the trumpet. It also can trace its ancestry to back to biblical days. The early trumpets were long, straight instruments, quite unlike the modern instrument.

The trumpet of today is made of brass and is about one-half as long as the French Horn. There is about four feet of brass tubing in this instrument, which ends in a curved out bell. The trumpet also has three valves which are played by the right hand, and a cup shaped mouthpiece.

The average Symphony Orchestra has three trumpets, although some compositions require more. It takes the upper part of the brass, and it sounds an octave lower than the French Horns. The tone of the trumpet can be brilliant and brassy, or soft and agile, depending on how the valves are controlled. The trumpet can be muted by using a pear shaped article containing small pieces of cork or leather.

The most commonly used trumpet is in B flat, although there is a bass trumpet which is deeper in tone.



THE BASSOON

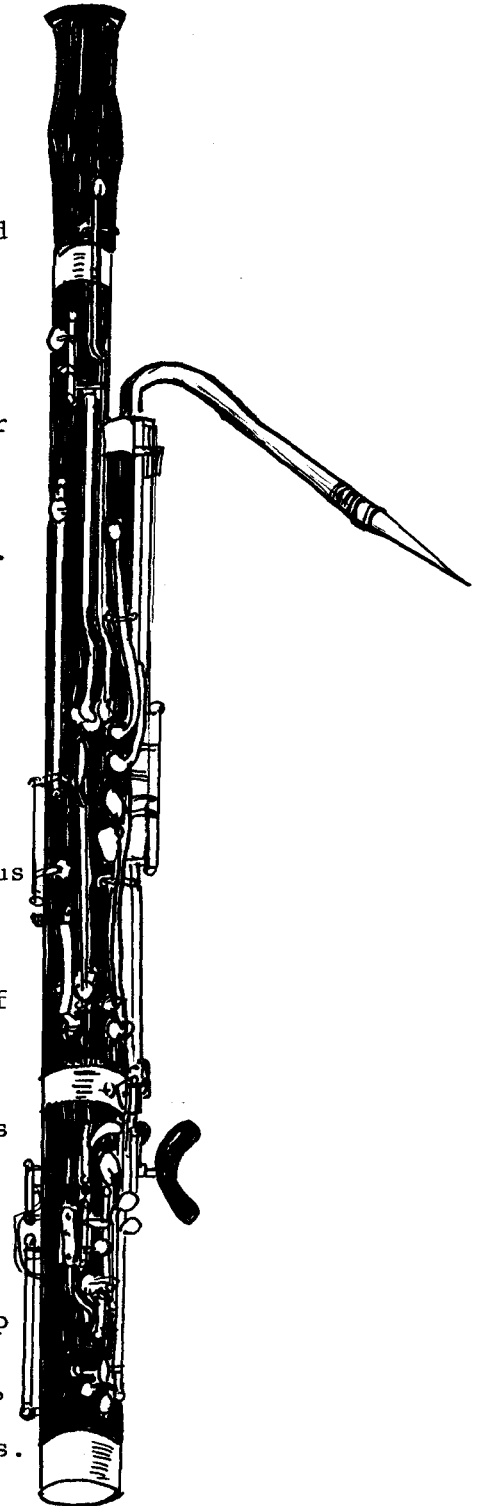
The bassoon looks like two big sticks tied together, and for that reason the Italians named the instrument "fagotto" which means "bundle of sticks" in that language. The tube is about eight feet long, and it has been folded together for ease of handling.

The bassoon is a member of the oboe family. Its mouthpiece is a double reed, although it is shorter and wider than that of the oboe. Its voice is much deeper than the oboe's also.

The comedian of the orchestra in so many compositions, the bassoon can also have a serious quality. Its tone is rather irritable and complaining and descends a whole tone below that of the cello. Yet, the bassoon is capable of very warm, sympathetic qualities as well as frivolous ones.

The use of the bassoon in the orchestra is principally to reinforce the bass and to fill up the harmony. It can carry the melody alone too, so you can see what a versatile instrument it is.

The double bassoon is an octave lower than the bassoon with a heavy rough tone. Its tube is nearly sixteen feet long and is doubled back to look like four sticks of wood instead of two. Most symphony orchestras have two bassoons and one double bassoon which is often played by a regular bassoon player in small orchestras.



THE PERCUSSION SECTION

The percussion instrument originated in the primitive days when man first began to strike a drum. Today in Africa some tribes still use this method of sending messages to other tribes. The drums are used in other ways too -- for festivities and religious ceremonies and to raise morale during a war with another tribe. Modern man uses the drum in parades because of its exciting and stimulating sounds.

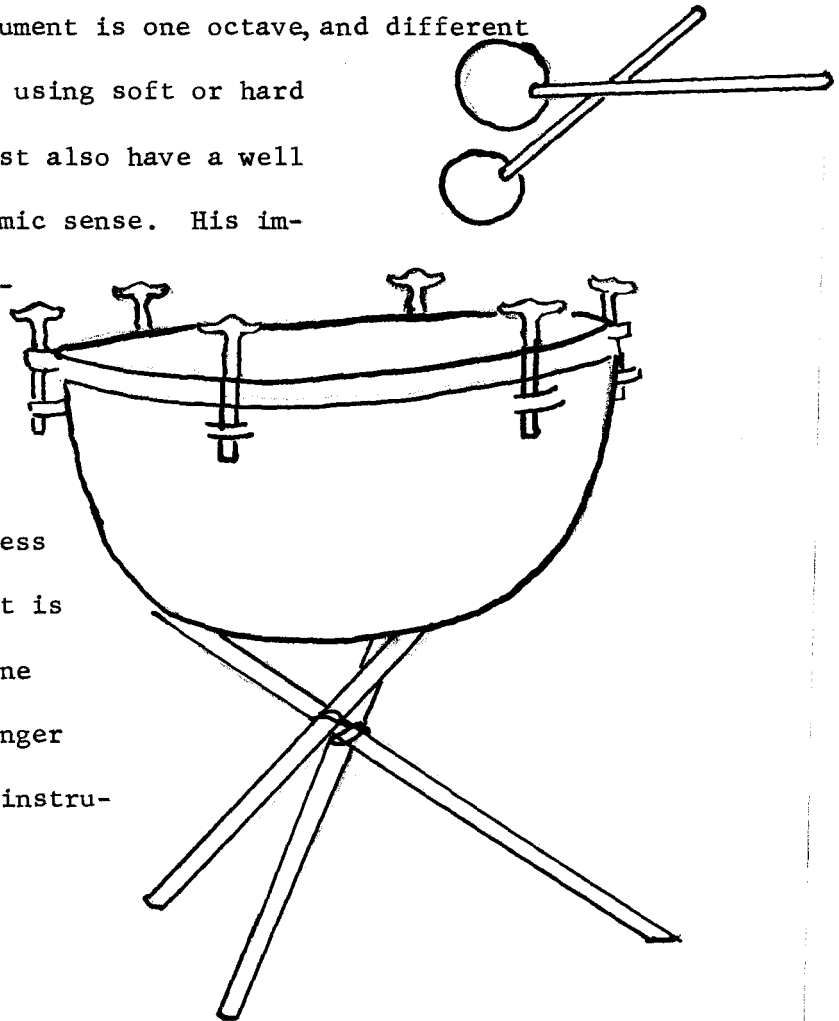
The percussion instruments in the orchestra are many. They have no definite tone or pitch and their main use is in keeping rhythm and for harmony. Of all the numerous instruments in this section, the permanent members and most important in the orchestra are the kettledrum, bass drum, and cymbals. The others are used when the musical score calls for their use. There are from two to five players in the percussion section, the leader of whom is the timpanist or the kettle drummer. This part of the orchestra is often called the "battery."

THE TIMPANI
(KETTLE DRUM)

The kettle drums came to Europe in the 13th century when the Crusaders returned from the Orient. These were the forefathers of the timpani which we find in the symphony orchestra. This instrument is the most important of the percussion section. It is made of brass with a calfskin head which is loosened or tightened by screws to raise or lower the tone.

The timpanist must have a keen sense of pitch for he is often called upon to change the pitch of his timpani during the playing of a musical program. The range of his instrument is one octave, and different qualities of tone are secured by using soft or hard headed sticks. The timpanist must also have a well tuned ear and an excellent rhythmic sense. His importance in his section is recognized by the fact that he is placed higher than everyone else in the center of the row.

The timpani is used to express comical and mysterious music. It is used too whenever a "roll" is done quickly. Excitement, fear, or anger are sometimes expressed by this instrument.

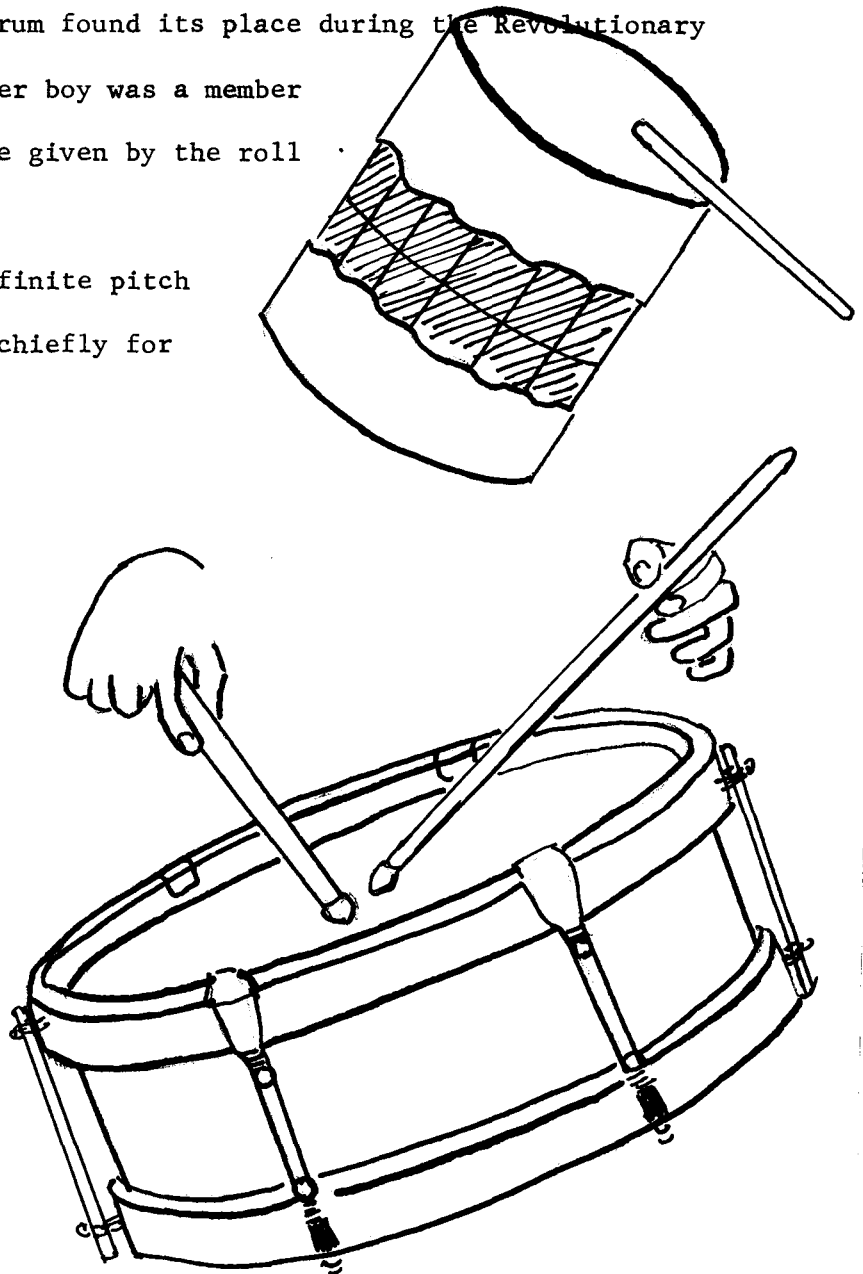


THE SNARE DRUM

The snare drum is similar to a toy drum or one we might see in a street parade. It is small and flat, and it is played with two wooden sticks. Skin is stretched across both ends, and it has two heads. The snares are strings of catgut which go tightly across the drum head.

Historically the snare drum found its place during the Revolutionary and Civil Wars when the drummer boy was a member of the military. Signals were given by the roll of his drum.

The snare drum has no definite pitch and is used in the orchestra chiefly for rhythm.

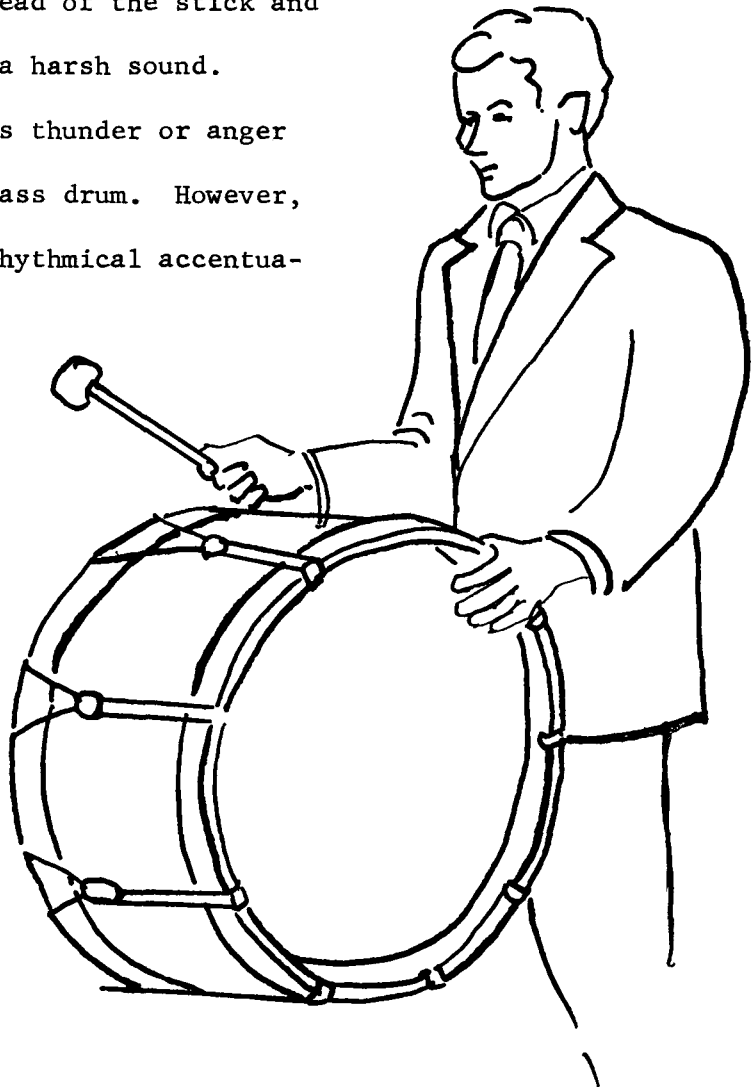


THE BASS DRUM

Perhaps we can best remember the bass drum by recalling its place in the Salvation Army parades. It is an instrument which is often used in other parades too, to keep people in a marching step.

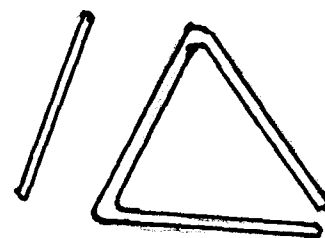
The bass drum is four times larger than the snare drum and is played with one stick. Often it is played with cymbals. Orchestras use this instrument mostly for marking rhythm and for certain effects of tone because it has no definite pitch or tone. To produce a dull booming thud, felt is used on the head of the stick and leather is used to produce a harsh sound.

Special effects such as thunder or anger are best expressed by the bass drum. However, its chief function is for rhythmical accentuation.



TAMBOURINE

There is no instrument which can express merriment quite like the tambourine. It is really a drum with one head of small parchment which is hung with tiny metal plates which jingle as the head is struck or shaken.

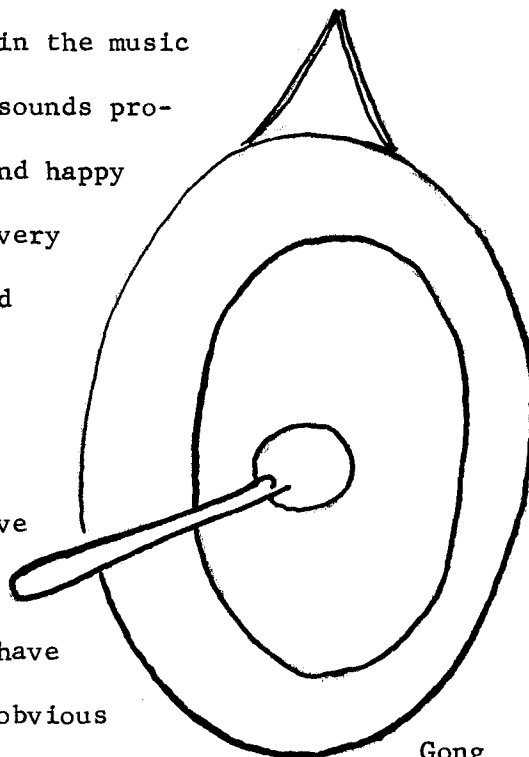


Triangle

This is an old instrument and prominent in the music of Southern Europe, particularly Spain. The sounds produced by the tambourine are light, delicate and happy ones. However, this instrument is not used every time the symphony orchestra plays. It is used only when the score calls for it.

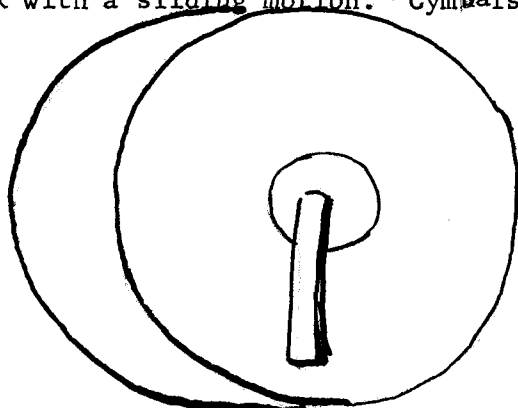
CYMBALS

Although the cymbal player appears to have rather an easy part in the orchestra, his position there is an important one. He must have exact timing for his mistake would be a very obvious one.

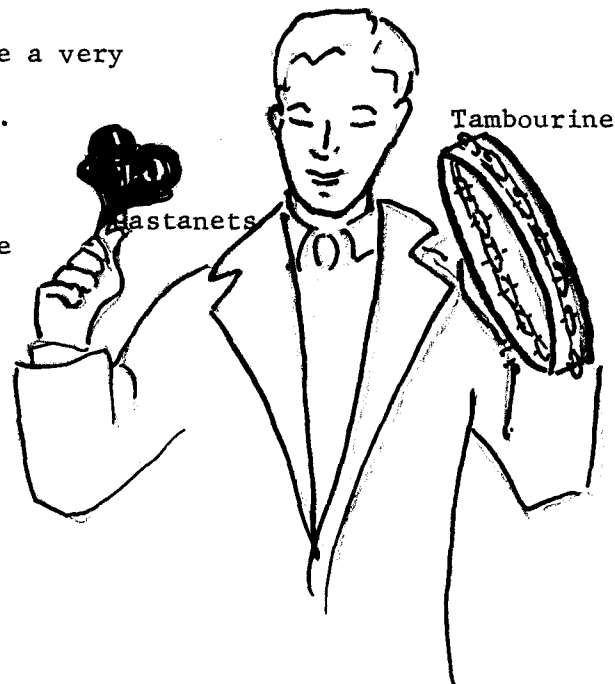


Gong

Cymbals are two metal discs which produce a very noisy but exciting clang when struck together. Leather straps are used for handles, and they are struck with a sliding motion. Cymbals are



Cymbals



Tambourine

Castanets

used usually with the bass drum or piano and express a mysterious passage, or to end a piece of music.

CASTANETS

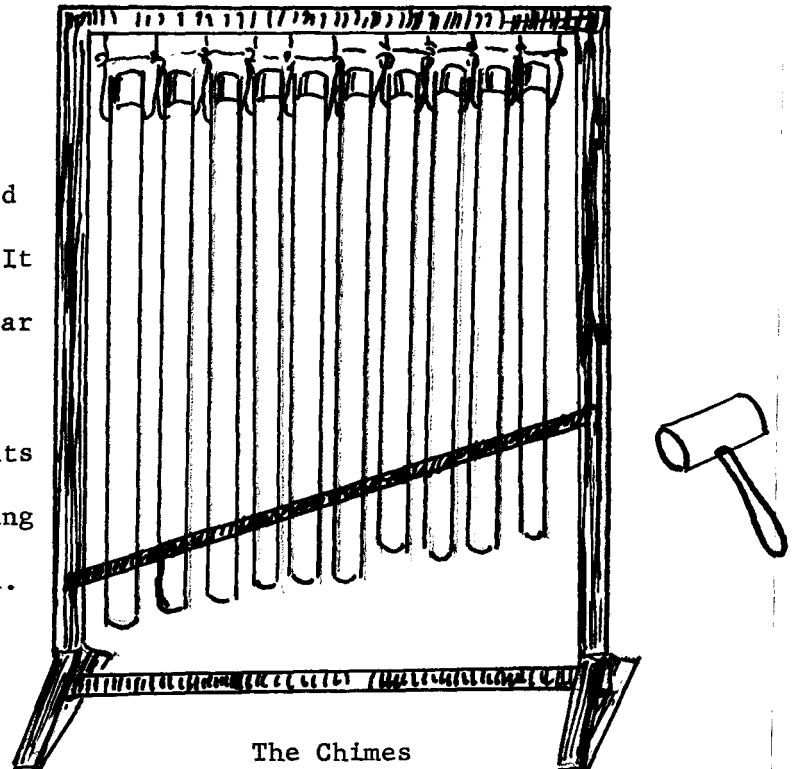
The castanets speak of Spain and North Africa where dancers hold them in their fingers and click them as they perform. The dancers have their castanets tied to the thumb of each hand. They are made from two pieces of wood and fastened to sticks. When the stick is shaken, then the movable part strikes the part which is fixed to the stick. Castanets, like tambourines, are used in the orchestra on occasion only.

TRIANGLE

The triangle is made of one steel rod which is bent into an incomplete triangular shape. It is hung up and struck with a special steel beater which strikes three sides. The tone of the triangle is silvery or twinkling, and it is used in compositions which require this special type of effect.

GONG

The gong, which was first used in the Orient, is made of brass. It is struck with a soft beater similar to a drum stick. The gong is the most sinister of all the instruments and is used in scores when a feeling of high drama needs to be conveyed. Suspended for vibration, the gong gives extremely clear and echoing tones.



The Chimes

THE CHIMES

Chimes are used in the orchestra when a bell effect is needed. They are made of eighteen brass tubes which are nickel plated and are struck with a wooden hammer. The pipes of the chimes are different lengths and are strung up on a bar.

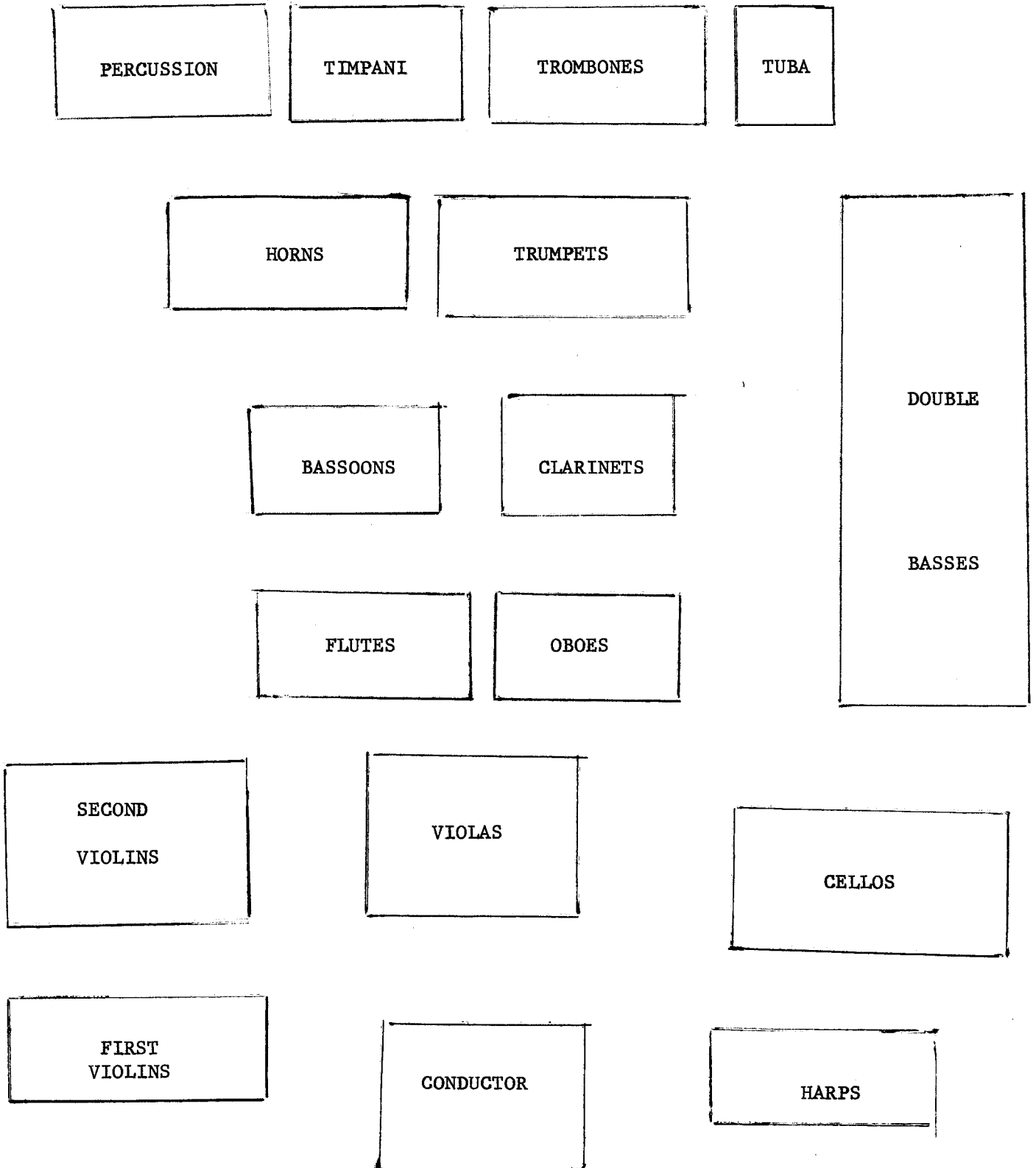
XYLOPHONE

The brittle sound heard in a musical composition when it is played probably comes from the xylophone. This is an instrument made of wooden bars which are resting on felt and are different in length to give different notes. The xylophone is struck by two small wooden mallets by a standing player. The wood used in the xylophone's construction comes from South America.

INSTRUMENTAL VOICES

Soprano	Alto	Tenor	Baritone	Bass
First Violin	Second Violin	Viola	Violoncello	Double Bass Bass Viol
Piccolo Flute Oboe Clarinet	English Horn	Clarinet	Bassoon	Bass Clarinet
Trumpet (First) First Cornet	Trumpet (Second) Second Cornet	French Horn	Trombone	Tuba

SEATING OF THE SYMPHONY ORCHESTRA



VOCABULARY OF MUSICAL TERMS

Battery	Pizzicato
Bell	Range
Bow	Reed
Catgut	Registers
Chamber Music	Rhythm
Chord	"Roll"
Chromatic Scale	Shawn
Drum Head	Skin
Harmony	Snare
Head	Sound Waves
Key	Sounding Board
Melody	Strings
Mouthpiece	Tailpiece
Musical Composition	Tone
Musical Passage	Transpose
Mute	Tube
Nasal	Tuned
Octave	Valve
Peg	Vibration
Percussion	Violin Bridge
Pitch	

SUGGESTED COMPOSITIONS
TO BE USED WITH REFERENCE BOOK

THE STRINGS

1. Bach: Concerto for Two Violins and Orchestra in D Minor
2. Beethoven: Ninth Symphony (recitatives) (double bass)
Concerto No. 5 in E Flat Major for Piano and Orchestra
3. Brahms: Quintet in B Minor for Clarinet and Strings, Op. 115
Violin Concerto
4. Martini: Three Madrigals for Violin and Viola
5. Mendelssohn: Octet in E Flat for Strings, Op. 20
6. Mozart: Quartet in F Flat for Oboe and Strings
7. Phillips: Concert Piece for Bassoon and String Orchestra
8. Prakofieff: Concerto No. 2 in G Minor for Violin, Op. 63
9. Ravel: Concerto in G Major for Piano and Orchestra
10. Schubert: Quintet in C Major, Op. 163 (String Quartet)
Quintet in A Major for Piano and Strings, Op. 114
11. Schuman: Piano Quartet
Piano Concerto
12. Shostakovitch: Serenade for Cello
13. Tchaikovsky: Concerto in D Major for Violin and Orchestra, Op. 35
14. Williams, Vaughn: Concerto for Oboe and Strings

WOODWINDS

1. Beethoven: Octet in E Flat for Wind Instruments, Op. 3
 Pastoral Symphony (Oboe)
 Choral Symphony (Double Bassoon)
2. Brahms: Violin Concerto (Oboe)
 C Major Symphony (Oboe)
 Clarinet Quintet
3. Handel: Concerto No. 1 in B Flat Major for Oboe and Orchestra
4. Marcello: Sonata in F for Flute and Bass
5. Mendelssohn: Midsummer's Night Dream (2 Bassoons)
6. Mozart: Quartet in F for Oboe and Strings
 Quintet in E Flat for French Horn and Strings
 Concerto in B Flat for Bassoon and Orchestra
7. Rossini: Overture (The Silken Ladder) (Oboe)
8. Ravel: Mother Goose Suite (Beauty and the Beast (Double Bassoon)
9. Tchaikovsky: Nutcracker Suite (Dance of the Flutes)
 Nutcracker Suite (Dance of the Sugar Plum Fairy) (Bass Clarinets)
 Fourth Symphony (Piccolo)
 Fifth Symphony (Beginning) (Clarinet)
 Pathetique Symphony (Bassoon)
10. Williams, Vaughn: Concerto for Oboe and Strings
11. Weber: Concertino for Clarinet and Orchestra

PERCUSSION

1. Beethoven: Ninth Symphony (Timpani)
2. Berlioz: Requiem Mass (12 Timpanists playing Chords)
 Fantastic Symphony (2 Harps)
3. Haydn: Symphony No. 103 in E Flat Major (Drum Roll)
4. Liszt: First Piano Concerto (Triangle Solo)
5. The Pipes and Drums of the 48th Highlanders of Canada --
 Pipe Major A. Dewar and Drum Major W. Elms
6. Rimsky-Korsakov: Spanish Caprice (Harp)
7. Tchaikovsky: Nutcracker Suite (Flower Waltz) (Harp)
8. Wagner: Tannhauser Overture (Cymbol)

BRASS

1. Beethoven: Eroica Symphony (3-4 French Horns)
Fifth Symphony (Last Movement) (Trombones)
2. Berlioz: Hungarian March (Trumpet)
3. Brahms: First Symphony (Last Movement) (Trombones)
Academic Overture (3 Trumpets)
4. Haydn: Concerto in E Flat Major for Trumpet and Orchestra (Trumpet)
5. Humperdinck: Hansel and Gretel (Beginning Overture) (4 French Horns)
6. Mendelssohn: Midsummer Night's Dream (Nocturne) (French Horn)
Wedding March (Trumpet)
7. Purcell: Trumpet Voluntary in D Major (Trumpet)
8. Schubert: C Major Symphony (Solo 2 French Horns)
9. Strauss: Till Eulenspiegel (French Horns)
10. Strovinisky: Petrouchka (Tuba)
11. Wagner: Siegfried Idyll (French Horn)
Mastersingers Overture (Tuba)

CHILDREN'S RECORDS TO BE USED

AS AUDIO AIDS WITH

REFERENCE BOOK

- | | | |
|--|------------------|------------------------------------|
| 1. Wonderful Violin | Y.P.R. 311 | (Violins) <u>1/</u> |
| 2. Licorice Stick | Y.P.R. 420 | (Clarinet) <u>1/</u> |
| 3. Hunter's Horn | Y.P.R. 421 | (Horns) <u>1/</u> |
| 4. Round and Round | Y.P.R. 431 | (Orchestral Instruments) <u>1/</u> |
| 5. Toy Symphony | Y.P.R. 1001 | (Composers' Works) <u>1/</u> |
| 6. Children's Concert
Series - 10" | Y.P.R. 9011-9018 | (Music Appreciation) <u>1/</u> |
| 7. The Instruments of
The Orchestra | Vol. 1 | (Golden Record Library) <u>2/</u> |
| 8. Great Classical Music | Vol. 3 | (Golden Record Library) <u>2/</u> |
| 9. Music of the Great
Composers | Vol. 10 | (Golden Record Library) <u>2/</u> |

1/ Teachers' Annotated Catalog of the Children's Record Guild and Young People's Records, New York, The Greystone Corporation.

2/ Distributed by Affiliated Publishers, New York, N. Y., The Golden Library, 1959, Bell Records, Inc.

SUGGESTED RECORDS TO BE USED

IN MUSIC APPRECIATION

1. Bach: Brandenburg Concerti No. 1-6
Music of Jubilee (Organ)
French Suite No. 6
2. Beethoven: Romance No. 2 in F Major for Violin and Orchestra, Op. 50
Fifth Symphony
Concerto No. 5 in E Flat Major ("Emperor")
String Quartet No. 7 in F, Op. 59, No. 1
Symphony No. 5 in G Minor
Symphony No. 6 in F Major ("Pastoral")
3. Britten: The Young Person's Guide to the Orchestra, Op. 34
4. Bizet: Carmen Suite
Children's Games Suite
5. Brahms: Cradle Song (Lullaby)
Hungarian Dance No. 5
Symphony No. 1 in G Minor
Academic Festival Overture
Intermezzi
6. Debussy: The Children's Corner Suite
Clair De Lune
Prelude to the Afternoon of a Faun
7. Dvorak: Symphony No. 5 in E Minor (The New World Symphony)
Slavonic Dance No. 10

8. Gershwin: An American In Paris (L. Bernstein)
9. Greig: Peer Gynt Suite
10. Handel: Water Music
The Royal Fireworks Music
The Faithful Shepherd Suite
Messiah
11. Haydn: The Toy Symphony
Symphony No. 94 in G Major (Surprise)
12. Mozart: In the Gardens of Mirabell
Symphony No. 41 in G Major (Jupiter)
Sinfonia Concertante in E Flat Major
13. Prokofiev: Peter and the Wolf, Op. 67
14. Rachmaninoff: Concerto No. 2 in G Minor for Piano and Orchestra
Rhapsody on a Theme of Paganini, Op. 43
15. Ravel: Daphnis and Chloe
Mother Goose Suite
16. Rimsky-Korsakov: Flight of the Bumble Bee
Dance of the Tumblers
17. Rossini: Overtures - Barber of Seville
William Tell Overture
18. Saint-Saens: Carnival of the Animals
19. Scarlatti: Sonata in E Major
20. Schubert: Symphony No. 8 in B Minor (Unfinished)
21. Schumann: Concerto in A Minor for Piano and Orchestra, Op. 54
Scenes of Childhood
Album - Leaves
Album for the Young

22. Shostakovitch: Concerto No. 2 for Piano and Orchestra, Op. 102
23. Strauss: The Blue Danube Waltz
 - Tales from the Vienna Woods
 - One Night in Venice - Overture
 - Acceleration Waltz, Op. 234
24. Stravinski: The Fairy's Kiss (Complete Ballet)
 - Firebird Suite
25. Tchaikovsky: Nutcracker Suite, Op. 71a
 - The Sleeping Beauty - Ballet Music Op, 66
 - Andante Cantabile
 - Swan Lake Ballet
26. Wagner: Orchestral Music from Operas

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COMPOSERS SUGGESTED FOR STUDY

Seventeenth Century

Bach, Johann Sebastian	(1685 - 1750)	Germany
Handel, George Frederick	(1685 - 1759)	Germany

Eighteenth Century

Gluck, Christoph	(1714 - 1787)	Austria
Haydn, Franz Joseph	(1732 - 1809)	Austria
Mozart, Wolfgang Amadeus	(1756 - 1791)	Austria
Schubert, Franz	(1797 - 1828)	Austria
Beethoven, Ludwig Van	(1770 - 1827)	Austria
Rossini, Gioacchino	(1792 - 1828)	Italy

Nineteenth Century

Mendelssohn, Felix	(1809 - 1847)	Germany
Chopin, Frederic	(1810 - 1849)	Poland
Schumann, Robert	(1810 - 1856)	Germany
Liszt, Franz	(1811 - 1886)	Hungary
Wagner, Richard	(1813 - 1883)	Germany
Verdi, Guiseppe	(1813 - 1901)	Italy
Gounod, Charles	(1818 - 1893)	France
Strauss, Johann	(1825 - 1899)	Austria
Brahms, Johannes	(1833 - 1897)	Austria
Tchaikovsky, Peter	(1840 - 1893)	Russia
Rimsky-Korsakov	(1844 - 1908)	Russia
Debussy, Claude Achille	(1862 - 1918)	France
Rachmaninov, Sergei	(1873 - 1943)	Russia

CHAPTER IV

ACTIVITIES IN MUSICAL EXPERIENCES

FOR GIFTED CHILDREN

ACTIVITIES

"The implication of 'activities' to music is that children have the opportunity to learn by experiencing and actually doing rather than by being passive consumers."^{1/}

Research Activities

- A. Helping the teacher locate material:
 - 1. In connection with a unit of study
 - 2. In connection with a particular music experience^{2/}
- B. Reading for needed information, i.e. interesting facts about composers and performers of music heard on records, radio and television.^{2/}
- C. Contacting performers about school visits.^{2/}
- D. Planning a personal record library.^{2/}
- E. Correlating music with Social Studies.^{3/}
- F. Discovering what relation music has to other school subjects.^{4/}
- G. Finding out why the folk music of Russia is so different from that of Italy. (Other countries may be compared.)^{4/}
- H. Learning the need for key signatures and to show how being able to interpret signatures quickly and accurately aids music study.

^{1/} Myers, *op. cit.*, p. 291

^{2/} Otto, *op. cit.*,

^{3/} Mursell, *op. cit.*,

^{4/} Dykema, *op. cit.*

- I. Learning to translate staff notation into playing the piano and some other instrument. 1/
- J. Making a collection of the various uses of chromatics found in class song books. 1/
- K. Explaining meanings of words and expressions to class. 2/
- L. Experimenting with the production of sounds. 2/
- M. Compiling an annotated bibliography on cards about music books for children.

Listening Activities

- A. A listening hour in the music room for music appreciation. 3/
- B. Helping a lower grade enjoy the music of some beautiful instrumental by telling them some things to listen for. 1/
- C. Listening discriminatingly to radio and television programs and sharing findings with class as well as observations. 2/
- D. Listening to music in nature for:
 - 1. Pitch in whistling of wind
 - 2. Rhythm of thunder
 - 3. Rhythmic and melodic patterns of bird calls
 - 4. Reproduce these sounds with his own voice or instruments 2/
- E. Listening critically to his own voice:
 - 1. Records of speaking and singing voice
 - 2. Make adjustments through awareness of quality of his voice 2/

1/ Dykema, op. cit.

2/ Otto, op. cit.

3/ Mursell, op. cit.

- F. Listening to compositions of the great composers of different centuries.
- G. Listening to famous artists perform on their particular instrument on recordings.
- H. Attending live concerts, operettas, and choral group performances.
- I. Attending the symphony.
- J. Caring for a music corner in the classroom, equipped with record player, records, musical instruments for experimental purposes and books about composers, compositions, terms, etc.^{1/}

Singing Activities

- A. Staging operettas such as Hansel and Gretel and the Mikado.^{2/}
- B. Staging a Song Festival featuring folk songs from different countries, or from sections of America.^{2/}
- C. Seeing how much reading music in songs can be improved by singing songs at home.^{3/}
- D. Teaching new singing games to other children.^{4/}
- E. Leading classroom singing.^{4/}
- F. Singing harmony with other parts.^{4/}
- G. Helping presentation of a new song to other children by reading music and explaining words.^{4/}
- H. Joining a school choral group to entertain at P.T.A. meetings, civic organizations, and clubs, etc.

^{1/} Myers, op. cit.

^{2/} Mursell, op. cit.

^{3/} Dykema, op. cit.

^{4/} Otto, op. cit.

Rhythmic Activities

- A. Participating in free rhythmic activities, interpretation of music, etc. 1/
- B. Teaching new folk dances to other children. 2/
- C. Playing rhythmic instruments such as autoharp, tambourine. 2/
- D. Playing regular musical and melodic instruments. 2/
- E. Performing folk dances. 1/
- F. Staging a dance festival showing American folk dances as well as those of other countries. 1/
- G. Appreciating music through free interpretation of music through the dance. 1/
- H. Accompanying classroom singing with home made instruments. 1/
- I. Leading in action songs, movement of hands, feet, fingers, head. 2/

Creative Activities

- A. Describing what certain music means to the child (tempo and dynamics). 2/
- B. Writing original songs:
 - 1. Writing melody for a poem
 - 2. Writing words for a given melody 2/
 - 3. Writing both words and music
- C. Composing a class song and one that will illustrate some important history or literature topic. 2/
- D. Creating original songs or chants about things we feel, like, think, or know. 3/

1/ Mursell, op. cit.

2/Otto, op. cit.

3/ Snyder, op. cit.

- E. Creating tunes or descants to go along with songs we sing. ^{1/}
- F. Creating other words or stanzas to favorite songs. ^{1/}
- G. Creating dances in the folk dance style. ^{2/}
- H. Creating a display or exhibit for Music Week. ^{3/}
- I. Creating expressive rhythmic movements with our bodies to tell a story or something we feel. ^{1/}
- J. Creating rhythmic accompaniments to our songs. ^{1/}
- K. Creating sounds to accompany our songs, our rhythmic movements, our stories or our dramatic play. ^{1/}
- L. Creating introductions, interludes, endings and accompaniments to our song. ^{1/}
- M. Interpreting our songs with artistic singing. ^{1/}
- N. Making and decorating simple musical instruments. ^{1/}
- O. Creating our own stories and dramatizations to music we hear. ^{1/}
- P. Creating and telling stories in sound only. ^{1/}
- Q. Creating paintings or other expressions in art to music we hear. ^{1/}
- R. Creating songs to fit a story. ^{1/}
- S. Creating a dance to fit a story. ^{1/}
- T. Relating expression in the other arts, drama, dance art, to music. ^{1/}
- U. Serving as a connecting link between Music Teacher to gain information in connection with music reading, interpretation, arranging, harmonizing, directing, terminology, and playing of instruments. ^{2/}

1/ Snyder, op. cit.

2/ Otto, op. cit.

3/ Mursell, op. cit.

CHAPTER V

SUGGESTIONS FOR FURTHER STUDY

1. A Service Paper should be done telling the stories of some of the more familiar musical compositions to be used for music enrichment.
2. A study should be made to determine if students with an intelligence quotient of 110-120 are able to carry out enrichment activities as varied as children with intelligence quotients of 120 plus.
3. A test should be constructed to determine the success attained in enriching the musical experiences of gifted children by use of the recommendations in this paper.

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