

AN ANALYTICAL STUDY AND EVALUATION OF THE NECESSARY  
COMPETENCY NEEDED TO BE OBTAINED BY CLASSROOM  
TEACHERS IN THE INSTRUCTION OF STUDENTS  
IN ELEMENTARY MUSIC

BY

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

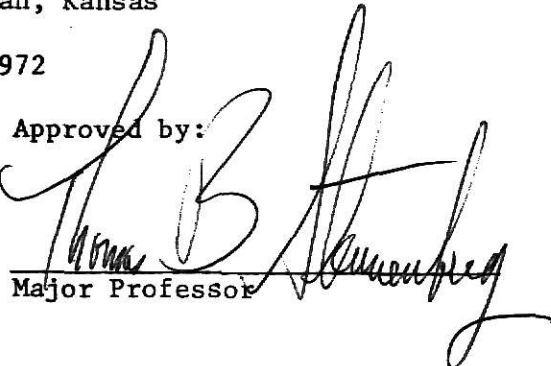
MASTER OF MUSIC

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## CHAPTER I

### INTRODUCTION

Music is a subject with which every classroom teacher should be well-acquainted and have confidence in teaching. It is a basic subject in the elementary school system of the present day and is included in the curriculum so that all children benefit from its instruction.

Music instruction in the elementary school should provide the child with the ability to use his voice in the natural activity of singing, the ability to participate in outside activities concerning the world of music, the ability to select and appreciate music of good quality, and the ability to read the printed page of music.

A wise and able teacher will set her sights to the improvement of self in order to furnish her pupils with the desired musical ability needed to see them through their lifetime with a feeling for, and understanding of, the music about them.

About 40% of school systems in the United States employ the prospective teacher for self-contained classrooms.<sup>1</sup> This means that the elementary teacher, who is generally not a music specialist, will be in charge of all of the various subjects delegated to her particular grade level, including music.

Robert Garretson, in his book Music in Childhood Education, makes the following statement:

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<sup>1</sup>Abraham A. Schwadron, "Music and the Classroom Teacher," (Music Journal, February, 1966), p.64.

Teachers who enjoy music and see its values, and who feel adequate in teaching it, will employ it whenever possible and appropriate. Those who feel inadequate about teaching music will shy away and sometimes totally ignore it. Under this arrangement, therefore, programs in music instruction may range from the adequate to the practically nonexistent.<sup>1</sup>

### Statement of the Problem

The purpose of this report was to investigate the problem of adequately preparing the classroom teacher to instruct students in elementary music.

"It is not important that they be highly trained in the intricacies of harmony and counterpoint. It is unimportant that they be good pianists or have outstanding voices,"<sup>2</sup> but it is important that they have enough of the musical facts necessary to lead children toward an understanding and enjoyment of music.

Pleasure and satisfaction are two important goals of music education, for we know that without those two elements further learning would be at a standstill. Our immediate aim, therefore, is to continually foster the joy and satisfaction which comes with participation in music; and through the wise guidance of the teacher, to see to it that the learning situations which bring about that joy and satisfaction will also constantly challenge children and teachers to go further into the realm of music, and to penetrate more deeply its meanings.<sup>3</sup>

"In too many states the classroom teacher is not required to have completed courses in music or music education for teacher certification."<sup>4</sup>

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<sup>1</sup>Robert L. Garretson, Music in Childhood Education (New York: Appleton-Century-Crofts, 1966), pp. 9-10.

<sup>2</sup>Mary Beckwith, So You Have to Teach Your Own Music (West Nyack, N.Y.: Parker Publishing Co., Inc., 1970), p. 210.

<sup>3</sup>Beatrice Perham, Music In the New School (Chicago: Neil A. Kjos Music Co., 1937), p. 3.

<sup>4</sup>Abraham A. Schwardon, Op. Cit., p. 64.

There are conflicting ideas on what should be included in such a course, which is a problem in itself, . . . but until teacher education institutions adequately prepare classroom teachers not only how to teach music (for there are unique techniques), but why music is so important in the lives of children, it will be but an idle administrative dream that a musically talented person specially trained in music education is unnecessary.<sup>1</sup>

Part of the problem can be solved by giving more attention to the musical training of students in teachers' colleges. They do get some courses in music and observe a class occasionally but, according to these young people, they feel no assurance in their ability to teach music when they graduate.<sup>2</sup>

The number of credit hours needed to obtain a musical education strong enough to allow the classroom teacher to teach her own music has always been a problem. Hazel Nohavec Morgan makes the following statement concerning this matter:

It is believed that the content of the music courses in teacher-training institutions should determine the number of credit hours adequate for administering the program. It is recognized that an increase in the number of credit hours required in music for the teacher in the elementary grades may be necessary. . . . It is believed that not less than eight semester hours should be allowed by the teacher-training institutions to attain the desired goals.<sup>3</sup>

Another problem that has been very prevalent is the selection of the teacher of the music methods course for elementary teachers. Paul Van Bodegraven sums the problem up very well when he says:

. . . . teachers of such courses are selected with little care and consideration of background. It is not at all uncommon

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<sup>1</sup>Russell Van Dyke Morgan and Hazel Nohavec Morgan, Music Education In Action (Chicago: N. A. Kjos Music C., 1954), p. 7.

<sup>2</sup>Mary Beckwith, Op. Cit., p. 212.

<sup>3</sup>Hazel Nohavec Morgan, ed., Music Education Source Book (Chicago: Music Educators National Conference, 1947), p. 38.

(continued)

also require her to teach a "methods" course as a part of her work, her preparation for such work consisting of one undergraduate course in music education and no teaching experience. Institutions which engage in these practices usually proceed on the theory that knowledge of the subject matter is all that is necessary for teaching success.<sup>1</sup>

One of the major problems confronting the classroom teacher is the seemingly limitless amount of material that needs to be learned in order to do an adequate job of teaching music. The college textbooks are packed from cover to cover with musical facts that the student is expected to know and be able to use after only one semester. After completing such a course, the prospective teacher is faced by the truth that she has not learned all the facts presented and avoids showing her inadequacies to her students by simply ignoring music as much as possible. It should be kept uppermost in mind, however, that ". . . if teachers and students alike understand what it is that is to be learned from the experiences with music, the benefits will be more appreciated and longer lasting."<sup>2</sup>

### Objectives

The objectives of this report were twofold. One objective was to study and report on the essential musical facts that are necessary in the teaching of classroom music. The second objective was to present some methods of teaching those musical facts to children in the elementary classroom. The basic facts have been pared down to a justifiable amount so that the pro-

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<sup>1</sup>Paul Van Bodegraven, Music Educators Journal (September - October, 1946), p. 29.

<sup>2</sup>Charles L. Gary ed., The Study of Music in the Elementary School (Washington, D. C.: Music Educators Nat. Conf., 1967), p. vii.

spective teacher will not be faced by what has been, in the past, an insurmountable list of items that has been impossible to digest in the amount of time allotted for such a task.

### Procedures

Several textbooks used in music methods classes were investigated, and eight were chosen for careful study. The eight books selected were as follows: (1) Music Fundamentals for the Classroom Teacher by Gene C. Wisler; (2) So You Have to Teach Your Own Music by Mary Beckwith; (3) Music for Elementary Teachers by Parks Grant; (4) Learning Fundamental Concepts of Music: An Activities Approach by Virginia Austin; (5) Basic Resources for Learning Music by Alice Snyder Knuth and William E. Knuth; (6) Teaching Music Creatively by Irving Cheyette and Herbert Cheyette; (7) Music Skills for Classroom Teachers by Robert W. Winslow and Leon Dallin; and (8) Keys to Teaching Elementary School Music by Carl O. Thompson and Harriet Nordholm. The music concepts considered by the authors of each of the eight books were listed, studied, and compared. A review of each book is included in Appendix I.

Six basic music series that are commonly used in classrooms across the country were carefully studied. The six music series selected for study are as follows: (1) Exploring Music, published by Holt, Rinehart, and Winston, Inc.; (2) New Dimensions in Music, published by American Book Company; (3) Discovering Music Together, published by Follett Publishing Company; (4) This is Music for Today, Published by Allyn and Bacon, Inc.; (5) The Magic of Music, published by Ginn and Company; (6) Making Music Your Own, published by Silver Burdett Company. A basic list of music concepts presented in each of the six different series was made. This listing is to be found in Appendix II of this report.

The list of music concepts found in each of the basic music series studied in this report were compiled into one master list and tabulated according to the number of series in which it appeared. The concepts were alphabetized for ease of tabulation. This tabulation is found in Appendix III of this report.

The final list of music concepts deemed necessary to be taught in the elementary music methods course was decided upon by using only the items discussed in four or more of the elementary music series. Those items appearing in only three, or less, of the various series were disregarded.

Each of the music concepts decided upon as necessary to be taught in the elementary music methods course was thoroughly discussed and explained. Methods of classroom presentation were given for most of the concepts involved. The methods presented are those that have actually been used in the classroom. They were collected through several year's study and also through classroom teaching experience.

### Limitations

One limiting factor in the carrying out of the objectives was the fact that each book encountered contained a varying listing of subject matter that the author felt imperative to be learned in the music methods course; therefore, several different lists had to be studied and compared before a suitable compilation was made.

A limit was set on the amount of basic elementary music texts used for compiling the final listing of musical facts necessary for the classroom teacher to know. Six well-known basic series were used. The omission of several basic texts was necessary because of the amount of time involved.

The books and magazine articles written on elementary music are

generally designed for the music specialist instead of the classroom teacher.

There are a great number of books and magazine articles written on the subject, but this study was limited to those found in the Kansas State University library. The collection of books in this particular library is quite adequate, however, since it contains the writings of many of the prominent authorities in the field of music education, as delineated in the Bibliography included at the conclusion of this report.

## CHAPTER II

### METHODS OF TEACHING MUSIC CONCEPTS FOR A PROPOSED ELEMENTARY MUSIC METHODS COURSE

Each of the musical concepts proposed for the course of study for the Elementary Music Methods class are discussed in this chapter, with helpful hints and methods of presentation given for each concept.

The proposed course of study for the elementary music methods course was a result of the tabulation shown in Appendix III of this report.

All of those concepts found to have a rating of four or higher were considered most necessary to be taught in such a course. Those concepts having a rating of one, two, or three were considered to be unnecessary items that are presented only in a few of the basic series, possibly as a selling point for the consumer.

The concept of opera was deleted since it is self-explanatory in all of the texts in which it is mentioned. Several concepts were discussed under one title heading. They are as follows: Measures and Bar Lines; Rounds, Descants, and Canons; D. C. al Fine and D. S. al Fine; and Homophonic and Polyphonic Music. The concept of the Tonal Center was discussed with Key Signatures.

This chapter was written in the hope that the college student coming into the methods class with only a small amount of musical background can emerge from the class with a workable amount of musical skills so she can go into a classroom and lead the students toward a better understanding and enjoyment of music.



### Accents

An accent mark is used to give stress or particular emphasis to a note. The accent mark is found above or below the note to be stressed, thus:

Example 1a.



(In Example 1a, the middle note of the group of three is to be emphasized, or made louder, than the other two and has the accent mark placed below the note.)

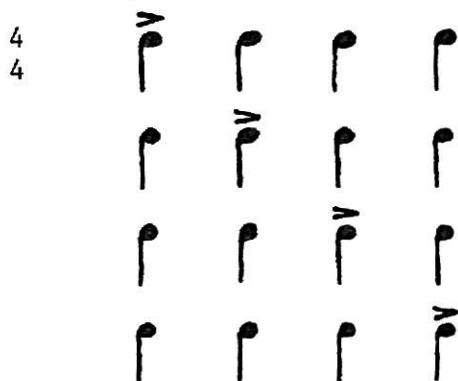
Example 1b.



(In Example 1b, the first note is shown to be accented by placing the accent mark above the note.)

A good way to portray the concept of the accent is to have the children work with the following pattern:

## Example 2a.

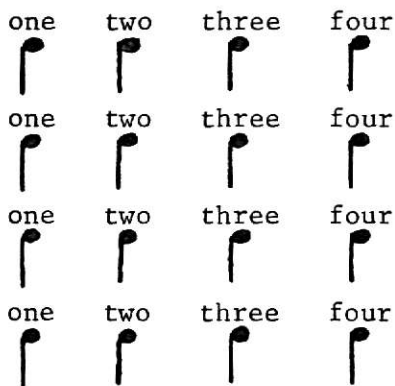
Procedure:

Place the notes on the chalkboard without the accents.

Lead the children to realize that there are four quarter notes on each line.

Count four quarter notes in each line, using the  $\frac{4}{4}$  meter signature, while the teacher points to each note in order.

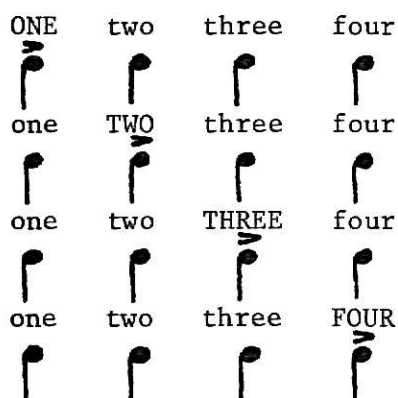
## Example 2b.



The teacher will then place the accent marks in the appropriate places and a discussion of accent marks will follow.

Ask the group to count the notes again, showing the stress of the accent mark by making their voices louder on the accented note.

Example 2c.



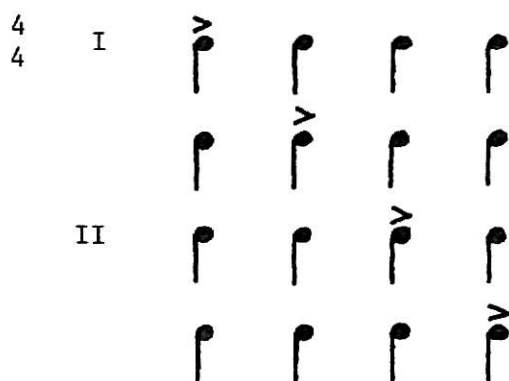
(This procedure is easier said than done and may take several practice sessions before it is accomplished correctly. It is also difficult to go from line four back to line one for a repeat of the pattern, so it would be a good idea to practice those two lines separately, in that order, and then proceed to go through the pattern twice.)

Next, ask the children to clap the accented pattern, but only think the count. The voice should not be used at all during this part of the procedure. Again, practice clapping line four followed by line one before proceeding to repetition of the pattern.

At another session, after a review of the pattern shows that the children understand the use of the accent mark, they could be asked to try doing

the pattern as a voice round and then as a clapping round. First divide the group into two equal sections and show the entrance of the second group by using Roman numerals common to round entrances.

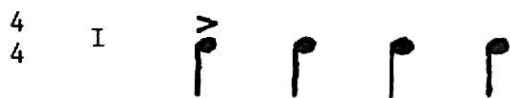
Example 2d.



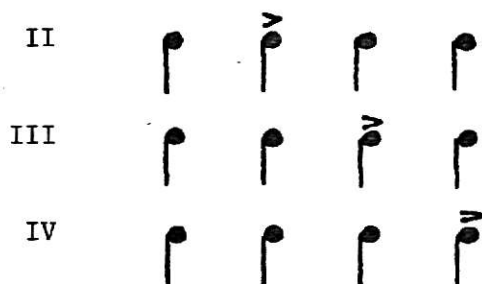
Give explicit instructions that each group is to proceed through the complete pattern twice before stopping.

After this procedure has been accomplished to the satisfaction of the teacher, the next step would be to divide the group into four equal sections and have each of the four groups go through the pattern four times, with starting places for the separate groups shown by Roman numerals, thus:

Example 2e.



(continued on next page)



As before, start with a voice round and then proceed to a clapping round.

At another time the singing voice could be incorporated on this pattern with the same step-by-step procedure as used previously. The following tonic chord pattern could be used to achieve a good harmonizing effect. Sing the tonic chord syllables of Do, Mi, and Sol.

Example 3a.



The tonic chord pattern would need to be read and learned before the singing round could take place.

Another method of interest to children would occur through the use of rhythm instruments instead of hand-clapping.

A creative approach would be used if the children added words to the musical pattern, preferably some kind of nonsense verse for enjoyment while learning. An example would be:

## Example 3b.



It would be advisable, after the children have thoroughly learned the concept of accents, to change the pattern and try placing the accents in various places.

Another interesting variation is to proceed through the given pattern forward and backward.

### Primary and Secondary Accents

There are two kinds of accents that are normally understood instead of written. These are called primary accents and secondary accents.

The primary accent is on the first note of each measure and is a strong accent used to feel the beat of the music. For instance, when a person sings a song in  $\frac{2}{4}$  meter he gives a strong beat to the first count, while the second count is lighter. If the accent were not merely understood, but written, the song would look like this.

## Example 4a.



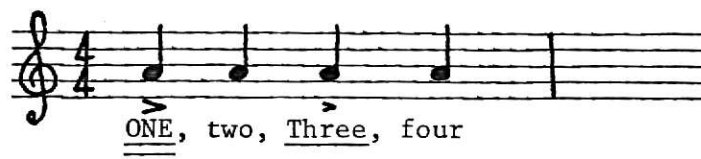
When  $\frac{3}{4}$  meter is used the accent is on the first beat and the second and third beat are lighter.

Example 5



Secondary accents are found in all meter signatures except for the two mentioned previously ( $\frac{2}{4}$  and  $\frac{3}{4}$ ). They are less emphasized than primary accents and are used to keep the beat in the mind of the singer and listener. Like the primary accent, they are also understood but not written. If written in the music they would appear as the smaller accent marks:

Example 6a.



Example 6b.

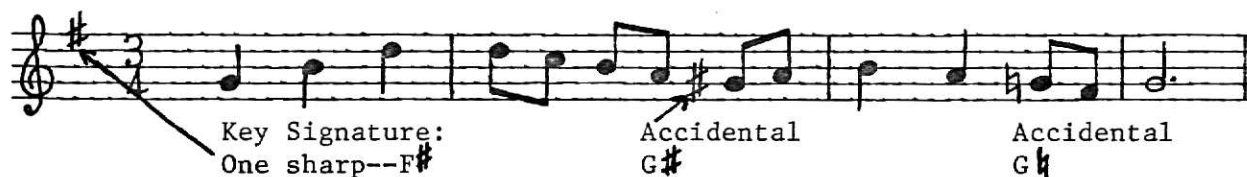


### Accidentals

Accidentals are the flats, sharps, and naturals occurring temporarily in the course of a piece, and not forming part of the key signature.

According to the foregoing statement the teacher of elementary age children must recognize that all flats and sharps are not called "accidentals." The sharps (#) and flats (b) that appear in the key signature are called simply that--sharps and flats. They are, however, also called accidentals when they appear at any other place in the course of a song.

Example 1.



When sharps are used, their purpose is to raise the pitch a half step. A sharp added to a melody, as in the second measure of Example 1, is called an accidental and causes the pitch to be raised from G to G#. Conversely, a flat serves the purpose of lowering the pitch one half step. When it is added to a melody, it is also called an accidental, but causes the pitch to be lowered a half step. Since a bar line appears before the natural sign shown in measure three of Example 1, it is an accidental used only to remind

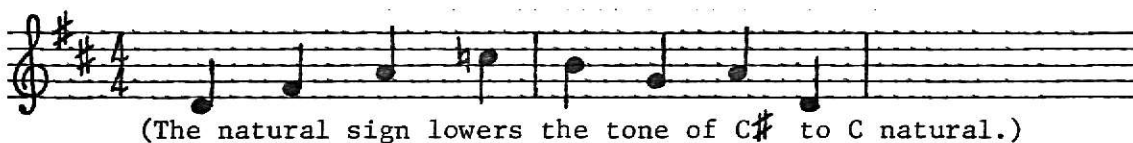


the singer that G is no longer sharpened, but should return to its natural pitch. All accidentals are cancelled with the appearance of a bar line.

The sign of the natural (**n**) is used to either raise or lower the pitch a half step depending on its function within the measure. The natural sign is used in four different capacities.

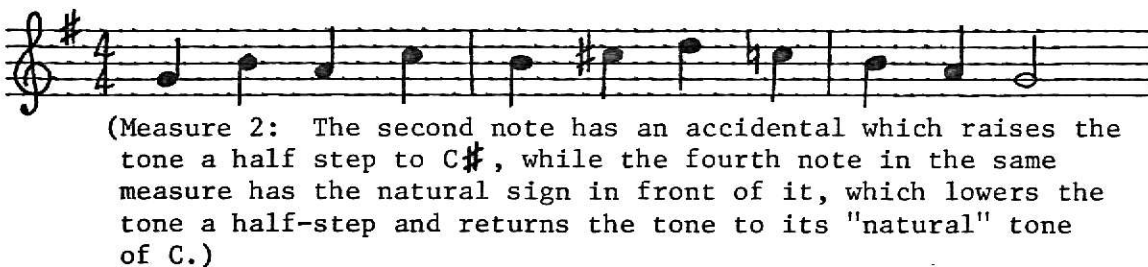
1. The natural sign is used to lower the tone a half-step when it has been shown as a sharp in the key signature.

Example 2a.



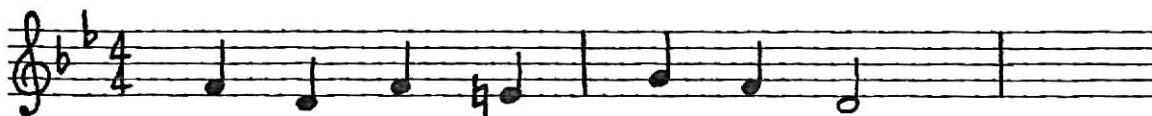
2. The natural sign is used to lower the tone a half-step when it has been sharpened previously in the same measure by the use of an accidental.

Example 2b.



3. The natural sign is used to raise the tone a half-step when it has been shown as a flat in the key signature.

Example 2c.



(E $\flat$  is shown in the key signature but is raised a half-step to E natural by the use of the natural sign on the fourth note of the first measure.)

4. The natural sign is used to raise the tone a half-step when it has been flattened previously in the same measure by the use of an accidental.

Example 2d.



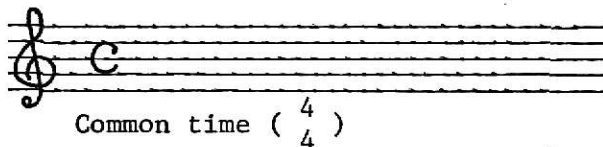
(Measure 1: The third note has an accidental which lowers the tone a half-step from B to B $\flat$ . The fourth note in the same measure has the natural sign in front of it which raises the B $\flat$  back to B natural, its originally desired tone.)

### Alla Breve

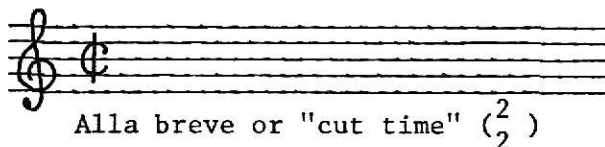
Alla breve is a tempo marking that is indicated by the meter signature  $\text{C}$ , which means quick, duple time; that is, the song should be sung with two beats in a measure instead of four. As a result, the half note gets one beat instead of the quarter note. A common definition of the meter signature  $\text{C}$  is "cut time", since the number of beats in a measure is cut in half.

Preceding the introduction of the alla breve marking, the children should already know that the meter signature C, shown in Example 1a, stands for "common time" and means the same as a  $\frac{4}{4}$  meter signature.

Example 1a.



Example 1b.



When a song is introduced that has an alla breve meter signature, such

as that shown in Example 1b, the teacher should make note of the fact that the meter signature is a new one and needs some explanation. She should review the common time meter signature by drawing a C on the chalkboard and placing its meaning beside it ( $\frac{4}{4}$ ). She should then place a vertical slash through the C ( $\text{C}$ ) and tell the children that, with the vertical line, she is cutting the common time marking in half. The meter signature  $\frac{4}{4}$  that has been drawn to explain the meaning of the C should also be used to demonstrate cut time. The teacher could put a vertical slash through the  $\frac{4}{4}$  meter signature ( $\frac{4}{4}$ ) and ask the children to help her determine what the new meter would be.

Through discussion with the children, the following points should be determined:

1. When the common time meter signature has a vertical slash marked through it, a new meter signature called alla breve is formed.
2. The common time meter signature stands for  $\frac{4}{4}$  meter, which means four beats to a measure and a quarter note gets one beat. However, when cut in half to show alla breve, or "cut time," each number of the understood meter signature  $\frac{4}{4}$  is cut in half and the new meter signature is  $\frac{2}{2}$ , which means two beats to a measure and a half note gets one beat.
3. The alla breve meter signature denotes a faster tempo marking than C.

The concept of the alla breve marking ( $\text{C}$ ) will have to be reviewed several times before the children remember the change that occurs in the meter signature numbers. Also, the teacher must be certain that the children realize that both the upper and lower numbers of the meter signature are

involved in this change.

### The Autoharp

The autoharp is a small flat harp-shaped instrument which is played on a table or in one's lap. Placed over the strings is a set of bars, each of which is marked with a chord name. To sound a chord, a bar is pressed down with the left hand, while the strings are strummed with a pick of felt, rubber, or plastic held in the right hand. Some autoharps have twelve bars while others have fifteen, but there is no difference in playing procedure.

The autoharp is probably the most widely used of the "casual" classroom instruments. It is useful in accompanying classroom singing and gives every child the feeling of accomplishment attained in holding the group together musically. It is quite simple to play and is usually introduced as early as first grade in an extremely simple manner.

After a first grade child has increased his ability to coordinate his muscles and he is able to feel and clap the steady beat of a song, he is ready to explore the strumming of the autoharp. While the teacher presses the chord bars, the child can derive great pleasure from strumming the strings to the beat of the music. At first he may need much guidance in the proper stroking methods but will improve each time he has a chance to work with it.

This type of casual acquaintance continues throughout second grade, but in third grade it is felt that the child is capable of coordinating the strumming with the pressing of the chord bars. Even at that, a very slow, carefully presented procedure for playing the autoharp is deemed necessary for future success.

Today's inquisitive child wants to know how an autoharp works, and the children greatly benefit from an explanation of the manipulation of the chord

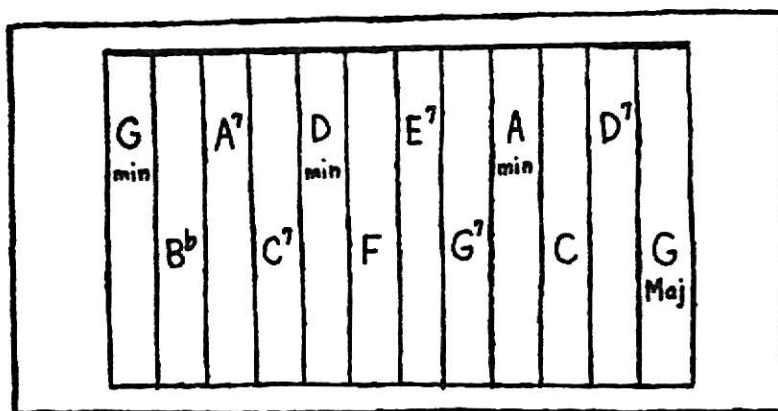
bars. The teacher should display the autoharp and ask the children to explain the difference between the sound achieved when all chord bars are left untouched and when one chord bar is pressed. The teacher should then strum the autoharp in both ways (bars open and one bar depressed). The children will be able to explain that the sound is muddled and unpleasant to the ear when the chord bars are left untouched, while the sound is pleasant when one chord bar is depressed. Likewise, the teacher should show the children that when two bars are depressed at the same time, the sound is stifled.

Most children are inquisitive enough to wonder why, when one chord bar is depressed, a pleasant chord is emitted from the autoharp. The teacher would be wise to hold the autoharp in such a way that the children can see the side view of the chord bars. She should then explain that each bar has sections cut out so that only certain strings are allowed to vibrate, while the other strings are pressed by the flat part of the bar to keep them from vibrating. If the C bar is pressed, for instance, all strings except those included in the C chord are kept from vibrating and, thus, only the strings of C, E, and G are making a sound. However, if two bars are depressed at the same time, for instance the C and G bar, the only sound heard is the G string. This happens because the C bar would allow C, E, and G to vibrate and the G bar would allow G, B, and D to vibrate, but if both are depressed together, the C bar cuts off the vibration of the B and D string contained in the G chord. In like manner, the G chord bar cuts off the C and E string of the C chord. Thus, G, being a common note of both chords, is the only string allowed to vibrate.

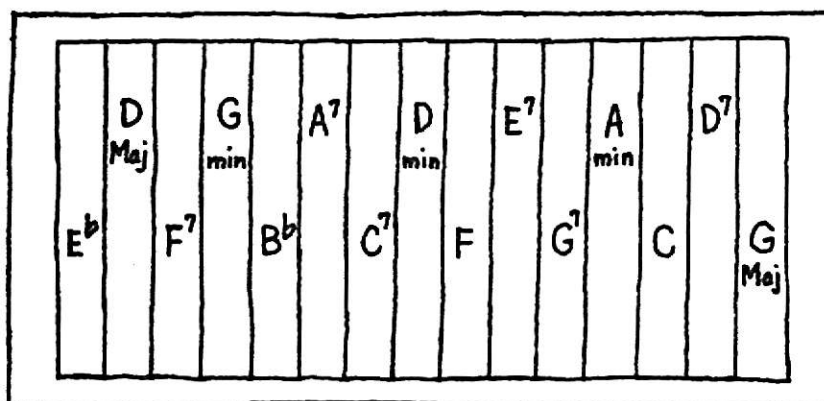
The teacher would be wise to have a chart of the likeness of the autoharp available so that, while a child is playing the autoharp, she can be demonstrating the correct procedure to him and the other children in the

classroom. Such a chart could be made on a large piece of tagboard, which could be hung at a level where all children could see it clearly. It would be made in the following manner:

Example 1a. (if a twelve-bar autoharp is to be used)



Example 1b. (if a fifteen-bar autoharp is to be used)



Before actually playing the autoharp, the children should be led carefully into the discovery of the proper use of each hand and also the proper fingering. To do this correctly, it is extremely helpful if each child has in his possession an autoharp chart which is a cardboard replica of the real instrument. These charts are smaller than the actual autoharp and fit easily on the surface of a book or desk. They can be purchased for a small sum through most music supply houses and are well worth the cost, since each child can be practicing at his own seat while another child is playing the real autoharp.

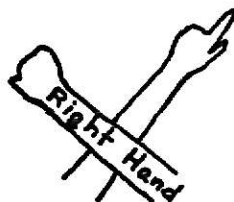
The procedure for demonstrating the proper use of hands and fingers would be as follows:

- Step 1. Have the children hold up their left hands, and then check to be sure each child has the correct hand in the air. Explain that the left hand is the one that is used to press the chord bars.
- Step 2. Have the children extend the index finger (pointer finger) of the left hand while it is still up in the air. Explain that the index finger is the most important one, because it is used on the main chord of the song.
- Step 3. Have the children slowly move the left hand downward toward the autoharp chart with the index finger still extended.  
(The teacher should use the large autoharp chart shown in either Example 1a or 1b and follow the same procedure she is explaining to the children.) Have the children place the index finger on the F chord bar and let it rest there.
- Step 4. Ask the children to keep the index finger on the F chord bar while they raise their right hands up in the air. Check to be



## Step 4. (continued)

sure everyone has done this. Ask the children to swing their right hands down and cross over the stationary left hand, making an X with their arms, Thus:



Step 5. Keeping the arms in the crossed position, ask the children to press the F button with the index finger and stroke with the right hand, being certain to stroke from the bottom to the top edge of the strings in the rhythm led by the teacher. (This rhythm should follow the beat for the song that is to be used as the culmination of this lesson, for instance, "Sandy Land" which is in  $\frac{2}{4}$  meter). Have the children stroke only on the strong beat and say ONE, two, ONE, two, ONE, two, ONE, two. Continue this procedure making certain that all children are stroking on ONE.

Step 6. Explain to the children that now they are ready to use another finger. Ask the children to again raise their left hands and extend the first two fingers (the index finger and the middle finger). The teacher does the same thing, points to her index finger and says, "This index finger is used for F and this middle finger (points) is used to play the chord of C<sup>7</sup>. Now, place

Step 6. (continued)

your left hand on the bars with the index finger on F and then your middle finger should be sitting right on top of C<sup>7</sup>." (The teacher should help those that are confused.) "Again, hold your right hand up in the air, cross your right hand over the left hand to make an X."

Step 7. At this point the children should be encouraged to think of the index finger and middle finger as a rocking chair. The teacher can show this with her body, as well as her fingers. Since only one bar should be depressed at one time, start by pushing on F and stroking the strings with the right hand. Then, let the F bar up and rock over to C<sup>7</sup>, push it down, and stroke the strings. Rock back to F, push, stroke, rock back to C<sup>7</sup>, push, stroke, rock, stroke, rock, stroke, rock, stroke, stroke, stroke. As this procedure progresses the teacher says less and less until the children are doing everything on their own. The children should be reminded to keep the two fingers on the bars at all times. Do not let the unused finger pop up into the air when it is not playing, as this is very important later when the child is reading chords from a book while playing. He must be encouraged to look up at the teacher, not down at his fingers.

Step 8. After the children have become proficient at rocking and stroking, they should again do the same thing, but should try stroking on the strong beat while the teacher counts ONE, two, ONE, two, etc.

Following this practice session, the children are ready to accompany their first song on the autoharp. Another chart should be ready to be hung

at a good visibility level (or the song could be put on the chalkboard, but the chart is preferable). The following chart would be made for "Sandy Land":

Example 2.



Using the chart, the teacher should follow the steps listed below.

Step 1. Discuss the chart with the children without playing the auto-

harp. The following concepts should be discussed: (1) the meter signature is  $\frac{2}{4}$ , (2) a half note gets two counts, (3) line one uses the F chord; line two uses the C<sup>7</sup> chord; line 3 uses the F chord again; and line 4 uses both C<sup>7</sup> and F.

Step 2. Practice strumming only, with the teacher pointing to each

note and counting ONE, two, ONE, two, etc. Make certain child-

Step 2. (continued)

ren are strumming with their right hands on the count of ONE.

Step 3. Practice using the chord bars without strumming. Repeat the procedure of placing two fingers on F and C<sup>7</sup> and using the rocking motion. The teacher then points to each chord in turn and says its name while the children practice pressing the correct bars. By this time they should not have to watch their fingers at all, but should have their heads up, with eyes on the chart, while the teacher points.

Step 4. Combine the playing of the bars with the strumming of the strings.

Step 5. Have one group sing the song "Sandy Land" while the other children practice their autoharp and charts. This song is excellent for the first try at accompaniment because it is simple, is well-known to most third graders, and has many verses so it does not become monotonous on repeated singing. Also, children can make up a multitude of additional verses. Another good song for this is "Skip to My Lou", as it has the same sequence of chords as "Sandy Land."

When the children understand the coordination of strumming and chording, they could be asked to follow the same song in their books (if it is in their music books). At this point it should be explained that the books do not necessarily print every chord. They do, however, print a chord at the beginning of every staff and also every chord change. This is done so that when the child becomes more proficient he can make up his own rhythm pattern instead of always having to follow someone else's plans.

It is wise to let third graders also become familiar with the playing of G and D<sup>7</sup> chords, as the placement of the bars is in a slightly different

position. This can be seen on the charts in Examples 1a and 1b. Generally, the same songs that are played with F and C<sup>7</sup> chords can be played with the G and D<sup>7</sup> chords and it gives the children variety and a feeling for transposition to use both sets of chords.

Fourth graders should begin the use of the third finger (ring finger) in the playing of their songs and the same step-by-step procedure previously shown should be used in the addition of this third finger.

Fifth and sixth graders should add to their proficiency in the playing of the autoharp and should be able to move the fingers away from the home position so that they can include more difficult songs in their autoharp repertoire.

#### Tuning the Autoharp

It is necessary to be able to keep the autoharp in tune for accompanying purposes. This is not a difficult process, but the teacher needs to accustom her ear to the proper pitches in order to have success in this venture. If she finds it too difficult a task at first, she should seek the help of a music supervisor or the local music store in order to increase her proficiency. She should not, however, totally rely on these two agencies, since it is inconvenient for all parties concerned. Changes in weather and frequency of use are factors that determine how often the autoharp needs to be tuned.

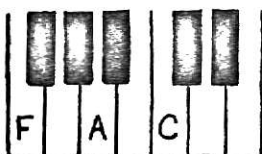
Since the autoharp is a chording instrument, it is best to tune it by the chordal method. A tuning bar comes with every autoharp and is used to tighten or loosen the peg around which the strings are wound. Each string should be plucked separately and then a finger should be slid up to the tuning peg to make certain the tuner is turning the correct peg.

The autoharp chords should be tuned in the following order for the most

efficient tuning procedure.

Step 1. Play the F chord on the piano. The notes of F, A, and C can be found by their position in relation to the groups of two and groups of three black keys as shown in Example 3a.

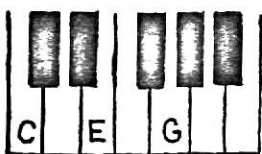
Example 3a.



All strings marked F, A, and C should be checked and compared with the piano chord of F until they sound well to the tuner. The string should be tightened (turned clockwise) to raise the pitch and loosened (turned counter-clockwise) to lower the pitch.

Step 2. Play the C chord on the piano (the notes of C, E, and G) as shown in Example 3b.

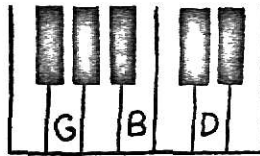
Example 3b.



If the F chord has been tuned carefully, all strings should already be in tune, but this will be a good check on the previous tuning.

Step 3. G chord (G - B - D)

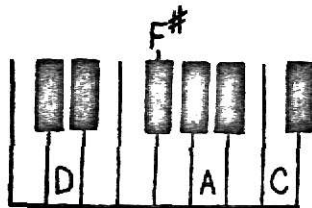
Example 3c.



(The G string has already been tuned with the C chord.)

Step 4. D<sup>7</sup> chord (D - F<sup>#</sup> - A - C)

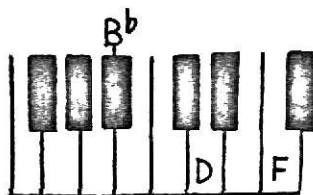
Example 3d.



(Only the F<sup>#</sup> needs to be tuned.)

Step 5. B<sup>b</sup> chord (B<sup>b</sup> - D - F, but probably marked A<sup>#</sup> - D - F, since B<sup>b</sup> and A<sup>#</sup> are the same tone.)

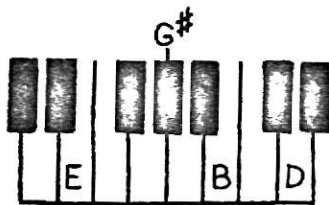
Example 3e.



(Only the B<sup>b</sup> (A<sup>#</sup>) needs to be tuned.)

Step 6.  $E^7$  chord (E -  $G^\sharp$  - B - D)

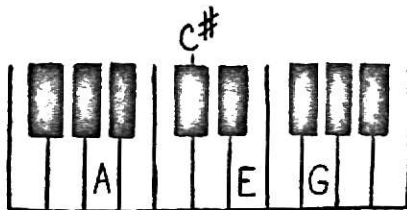
Example 3f.



(Only the  $G^\sharp$  needs to be tuned.)

Step 7.  $A^7$  chord (A -  $C^\sharp$  - E - G)

Example 3g.



(Only the  $C^\sharp$  needs to be tuned.)

All other chords have already been tuned by the foregoing process:

$C^7$  chord (C - E - G -  $B^\flat$ )

$G^7$  chord (G - B - D - F)

A minor (A - C - E)

D minor (D - F - A)

G minor (G -  $B^\flat$  - D)



### Bells

The tone bells are considered necessary for high-quality music teaching. They are very helpful in letting the children see the tonal relationships between high and low and are also helpful in leading the children toward better skills in note reading.

The tone bells are generally held in a compact carrying case, have ample mallets to allow more than one child to play at one time, and can be removed from the case singly, since they are separate blocks of tuned sound. They have an octave and a half range so are applicable to most songs. The individual bells are placed in the case so that the row nearest the player corresponds to the white keys of the piano and the row furthest from the player corresponds to the black keys of the piano. They are also placed in groups of two and three on the top row, which is the same as the black keys of the piano.

These bells are not to be confused with the small xylophone sometimes used in classrooms, as these xylophones are connected into one instrument and often have a poor quality of tone.

The tone bells (sometimes called the "tuned bells") are used at all grade levels and in many different ways. It is felt by some that the tone bells are easier for the children to use than the piano and are generally more available.

Some of the uses of the tone bells are:

1. Playing simple tonal patterns
2. Playing simple accompaniments

3. Ear-training exercises
4. Showing high-low differences
5. Playing scale patterns
6. Demonstrating whole steps and half steps
7. Creating songs
8. Understanding of the pentatonic scale
9. Tone-matching exercises
10. Chordal accompaniment
11. Sight-reading of new songs

### Changing Meter

Changing meters most often occur in songs that follow the modern composition. This is not to say, however, that modern music is the only type that has changing meters. The changing of meter signatures is used to enhance the interest of the listener. Changing meters are also found in some of the folk songs of various countries.

Children should be made aware of the fact that at times there is more than one meter signature in a single composition. This concept, however, is generally not introduced before sixth grade level.

A meter signature always appears at the beginning of a song immediately following the clef sign and the key signature. Once in awhile a new meter signature will cause the grouping of beats of the song to change and, therefore, the song is considered to have changing meter.

It is also possible to find two meter signatures side by side at the beginning of a song. This would indicate that some of the measures follow the beat of the first meter signature while others follow the beat of the second

meter signature. An example of this type of changing meter is shown below, followed by an analysis of the measures involved.

Example 1.

THE MILLER'S DAUGHTER  
Hungarian Folk Song

1. 2. 3.

Have you seen the mill-er's daugh-ter, Ha-ja-ha,

4. 5. 6.

Go-ing to the well for wa - ter? Ha - ja - ha.

7. 8. 9.

She has said no boy can woo her 'Til he brings an

10. 11. 12.

ap - ple to her, Ha - ja - ha. Now the boys with

13. 14. 15.

ap-ples lad-en Come to please the vil-lage maid-en,

16.

Ha - ja - ha.

## Analysis:

Staff One      -- Measure One -  $\frac{3}{4}$  meter - triple meter  
                          Measure Two -  $\frac{2}{4}$  meter - duple meter  
                          Measure Three -  $\frac{2}{4}$  meter - duple meter  
 Staff Two      -- Measure Four -  $\frac{3}{4}$  meter - triple meter  
                          Measure Five -  $\frac{2}{4}$  meter - duple meter  
                          Measure Six -  $\frac{2}{4}$  meter - duple meter  
 Staff Three    -- Measure Seven -  $\frac{3}{4}$  meter - triple meter  
                          Measure Eight -  $\frac{2}{4}$  meter - duple meter  
                          Measure Nine -  $\frac{3}{4}$  meter - triple meter  
 Staff Four     -- Measure Ten -  $\frac{2}{4}$  meter - duple meter  
                          Measure Eleven -  $\frac{2}{4}$  meter - duple meter  
                          Measure Twelve -  $\frac{3}{4}$  meter - triple meter  
 Staff Five     -- Measure Thirteen -  $\frac{2}{4}$  meter - duple meter  
                          Measure Fourteen -  $\frac{3}{4}$  meter - triple meter  
                          Measure Fifteen -  $\frac{2}{4}$  meter - duple meter  
 Staff Six      -- Measure Sixteen -  $\frac{2}{4}$  meter - duple meter

Chords

The study of chords does not generally begin until fifth grade level when the children have been previously exposed to the sounds of chords, have.

worked with chords on the autoharp, and have a broad background of musical knowledge.

To begin the understanding of chord numerals, (I, IV, V, and  $V^7$ ) the teacher could point out to the children that they have been working with chord families on the autoharp. For instance, the children know that the F,  $Bb$ , and  $C^7$  chords are generally used together, as are the G, C and  $D^7$  chords and the C, F, and  $G^7$  chords. The teacher could add that, in some songs, only the chord numerals are given so that the person using the chords can place the song in the key that suits him best. For an understanding of the Roman numerals used to designate chords, the following lesson should be developed with the children.

A chord is made up of three or more tones built upon a root note in intervals of thirds.

In the key of C Major, the I chord begins on C, the first note of the C scale, and the other tones of the I chord are built upon the root tone of C in third intervals.

The teacher should draw a staff on the chalkboard and place a note upon middle C, which is the leger line immediately below the treble staff. She would then, with the help of the children, place notes on E and G since E is a third above C and G is a third above E. The drawing in Example 1a shows the completed I chord in the key of C.

Example 1a.

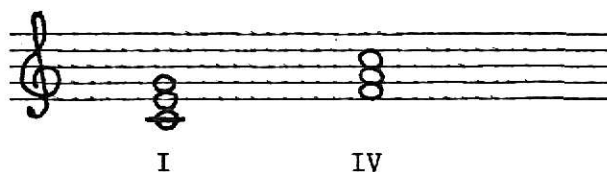


This drawing of the I chord should be kept on the chalkboard while the other chords are discussed.

The teacher should then proceed to the make-up of the IV chord by saying, "If the I chord is built on the first tone of the scale, on what tone do you suppose we start the IV chord?" Most children will be able to see that the IV chord is begun on the fourth tone of the scale; thus its Roman numeral IV for numeral designation. The IV chord should then be worked on by the teacher and children to decide what notes are involved.

The teacher should ask, "What is the fourth tone of the C Major scale?" When a child answers that the fourth tone is F, the teacher should begin the drawing of the IV chord on the chalkboard by placing a note on F. She should then proceed to build the F chord in intervals of thirds. The final IV chord would appear beside the I chord as in Example 1b.

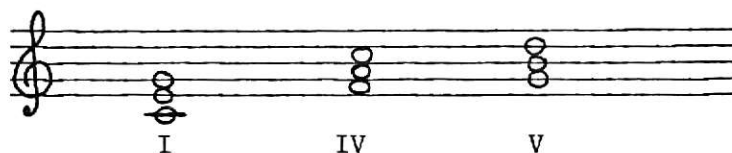
Example 1b.



The same procedure should be followed in finding the V chord so that it appears on the chalkboard as in Example 1c.

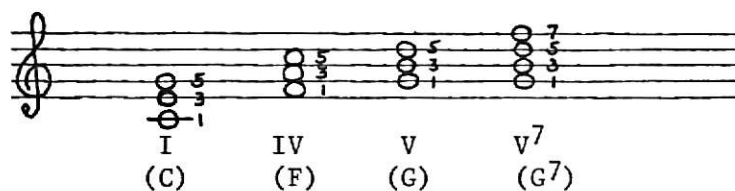
(continued on next page)

Example 1c.



The teacher should then point out that the V chord is used in music, but the children have been using the  $V^7$  chord on the autoharp. Using the chords previously drawn, the teacher could point out that each chord shown on the chalkboard has been using the first, third, and fifth steps of that chord to make the third intervals necessary. However, the  $V^7$  chord adds another third, which is the seventh tone from its root note of G, thus giving the  $V^7$  chord an additional tone. This  $V^7$  chord should be added to the three chords already shown, as in Example 1d.

Example 1d.

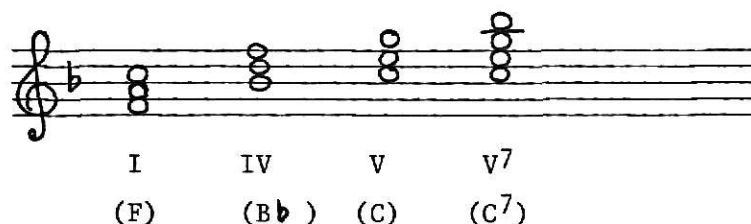


This study would give the teacher and children an excellent opportunity to hear on the autoharp the difference between the V chord and the  $V^7$  chord. A child could be asked to play the G chord, which is numeral V in the key of

C and then the  $G^7$  chord, which is numeral  $V^7$  in the same key. The children should be able to hear the added seventh tone in the  $G^7$  chord.

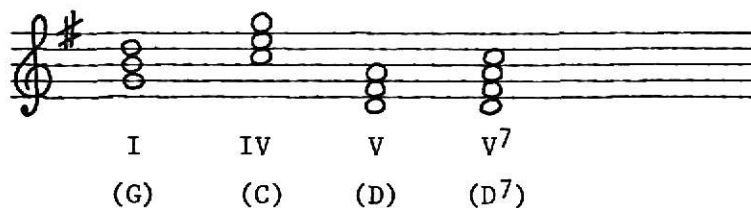
At another time the chords of C Major could be reviewed and another key's chords discussed. The chords in the key of F Major could be discussed and formed, with the final result being the same as that shown in Example 2.

Example 2.



Example 3 demonstrates the chords in the key of G Major.

Example 3.



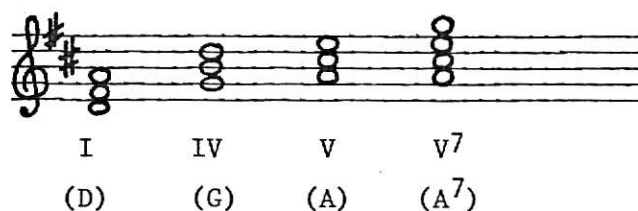
(The V and  $V^7$  chords have been lowered an octave in order to make the reading of the notes involved much simpler.)

D Major is a common key in elementary school music although it cannot



be produced on the autoharp. The chords of the key of D Major are shown in Example 4.

Example 4.



The knowledge of chord building is also a vital part of vocal chording. The children should understand the method of building chords before they attempt to sing them. This is discussed thoroughly in the section entitled Vocal Chording.

An excellent method of chord production is found in building chords on the tuned bells and then accompanying a well-known song. After the teacher and children have determined the notes involved in each chord of the key being used, several children could be given different bells to play on cue from the teacher. The notes of each chord should be discussed as the bells are being handed out, since an overlap of specific notes requires some children to play more than one chord.

For instance, in the key of C Major the three bells of the I chord (C, E, and G) would be dispersed to three different children. After handing out the bells of the I chord, the teacher and children, upon checking the notes of the IV chord, would discover that one of the three notes used in the IV chord (F, A, and C) has been used in the I chord. Therefore, only two bells

should be dispersed for the IV chord (F and A), and the child holding the C bell should be instructed to play his bell for both the I and IV chords. Upon checking the notes of the V<sup>7</sup> chord, the group would discover that only two new bells need to be handed out (B and D). The child holding the F bell should be instructed to play his bell for both the IV and V<sup>7</sup> chords, and the child holding the G bell should be instructed to play for both the I and V<sup>7</sup> chords.

Before actual accompaniment of the song, the children should be instructed to "roll" their mallets; that is, let the mallet bounce on the bell as rapidly as possible. The teacher should hold up one finger to indicate the I chord, four fingers to indicate the IV chord, and five fingers to indicate the V<sup>7</sup> chord. The bell players should be instructed to keep rolling their mallets until a new chord number is indicated by the teacher. After these instructions have been completed, the teacher and bell players should have a practice session using all three chords, while the teacher checks to determine if each child is playing his bell on the correct chord indication. Then the remaining children in the class could sing the song while the bell players accompany their singing. The bells provide a delightful accompaniment for childrens' voices, and the children themselves are usually very pleased with the end result.

### Clef Signs

The only clef signs that need to be recognized by the elementary teacher and her children are the treble clef and bass clef. The treble clef is the most important of the two, because it indicates the range of the child's voice. Because the lower loop of the clef indicates the note g, it is commonly called

the G clef. It is derived from the Gothic form of the letter.

The teacher should be able to draw simple, neat treble clef signs that are accurately made.

The treble clef sign shown in music books is printed by machine and is quite elaborate--perhaps too much so for use by children. A simple treble clef sign that could be used by both the teacher and children is made thus:

Example 1a.



The correct method for making this treble clef sign is shown below. Children should follow this procedure step by step. Note especially the lines of the staff on which the curved line crosses the vertical line.

Example 1b.

Step 1.



(This vertical line in Step I is drawn from above the staff to the open area below the staff.)

Step 2.



Step 3.

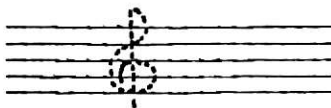


## Example 1b. (continued)

Step 4.



Step 5.



Older children may wish to add curves at the top and bottom of the vertical line, thus:

Example 2a.



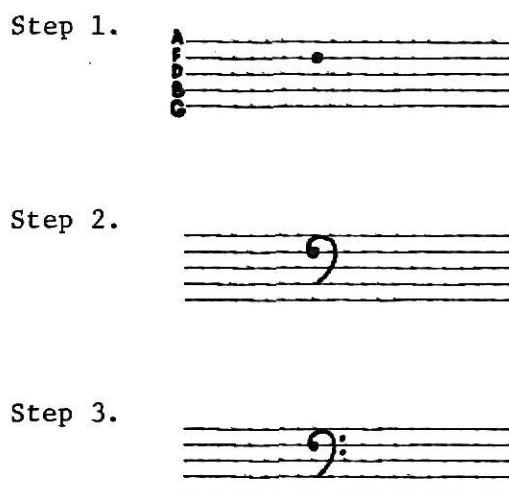
Follow the other steps (Step 2 through Step 5) in exactly the same order to make the finished treble clef sign:

Example 2b.



The bass clef does not need to be drawn by the children since it is not used by them. If a child wishes to learn how to draw the bass clef, then the need for it has arisen for that child, and he should be shown how to make it. Thus, the teacher should know the procedure.

Example 3.



The bass clef, locating the note F is derived from the Gothic form of that letter.

### Coda

A Coda is a section of music at the end of a piece which is placed there to give a feeling of finality. It is an Italian term that means "tail", and, fittingly, is placed at the "tail-end" of a composition.

Very rarely does one find a Coda in the length of song used in elementary music books. Most often, the Coda is brought to light in listening sessions when students are listening to music in the classical vein. The class-

ical composers included Codas at the end of most of their compositions. Therefore, when listening to a composition by a famous composer such as Beethoven, Mozart, or Haydn, the teacher would be wise to use a record that has a correlating study guide so that she can discover what the Coda sounds like and then aid the children in hearing it for themselves. An excellent source for this kind of guided assistance is the Adventures in Music record albums edited by Gladys Tipton and published by RCA Victor. Another excellent set is the Bowmar Orchestral Library published by Bowmar Records, Inc.

### Conducting Patterns

From the first through the third grade the children and their teachers work at "feeling" the beat, but in the fourth grade it is felt that the children have attained enough maturity to follow simple conducting patterns.

The first conducting pattern attempted is the simple  $\frac{2}{4}$  meter. The children should be asked to hold up their right hands and put the thumb and index finger loosely together as though holding a string. The children are then asked to let their fingers slide straight down the imaginary string until the bottom is reached at about chest level. The teacher should discuss with the children the fact that when something falls from a height it usually bounces when it hits the bottom. Then the teacher and children should try letting the fingers slide down the string once more and give a definite, short bounce when it reaches the end of the slide. The teacher should then say, "We have shown the first beat of  $\frac{2}{4}$  meter by moving down so it is called the downbeat. You will notice the downbeat is the first beat of the measure."

At this time, the teacher should turn her back to the group for demonstrating purposes in order to avoid the confusion of movement direction. If

the teacher is facing the group and shows the children the conducting patterns, many will move exactly the way they see the teacher doing it--just opposite the direction desired.

The teacher should let the children decide on the second movement by saying, "When we have  $\frac{2}{4}$  meter we move the arm downward on the down beat. How many beats are left in the measure?" The children will respond, "One." The teacher should then ask, "Which way should we move on the second beat so that we can move down again on the beat of one?" The children will very easily see that in  $\frac{2}{4}$  meter a conductor must move down on the first beat and back up on the second beat. This conducting pattern can be practiced while counting "ONE, two", until the teacher is sure everyone is conducting the pattern correctly. The correct conducting procedure for  $\frac{2}{4}$  meter is shown in Example 1.

Example 1.



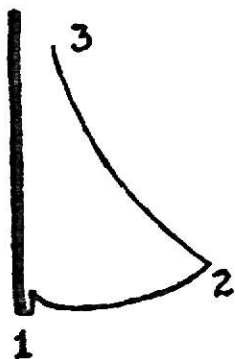
At this point, a record of a familiar song in  $\frac{2}{4}$  meter could be put on the record player and the children could conduct the music together under the careful supervision of the teacher. Another method for a different class period would be to have several children come to the front of the room and conduct

the song while the rest of the class sings.

The other conducting patterns should be taken up at separate times and developed just as carefully.

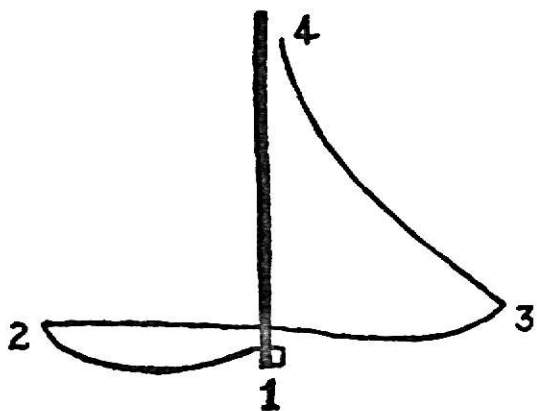
The conducting pattern for  $\frac{3}{4}$  meter is shown in Example 2.

Example 2.



The conducting pattern for  $\frac{4}{4}$  meter is shown in Example 3.

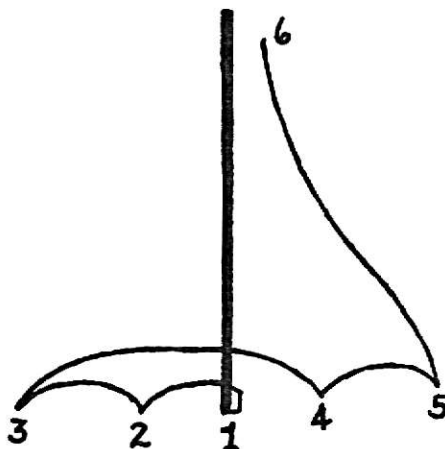
Example 3.





The conducting pattern for  $\frac{6}{8}$  meter is shown in Example 4.

Example 4.



### Creating Music

All children in the elementary school should be allowed time to experiment in creating their own music. Many times a child is completely appalled if it is suggested that he compose a song. His first reaction is, "I can't." However, if a child is led skillfully by the teacher into the creative processes he will feel at ease with his abilities and show an eagerness for creating his own music.

There are several methods of creating music, and all of these methods can be incorporated with a single group of children to enhance their creative skills.

### Question and Answer Melodies

The Question-Answer method is quite a simple one that does not require a great amount of skill, but in order to ensure success, the student must feel at ease and be responsive to the teacher. The teacher should make certain that the children are ready to sing. Then the teacher should set up a pleasant atmosphere by suggesting the playing of a musical game. The teacher asks a musical question of one child, such as, "What is your name?". Instead of speaking the question she sings it, and the child is urged to sing his answer, using any melody and any words he wishes. It can become a good fun game if the questions and answers tend to lean a little toward the ridiculous with musical questions such as, "Why did you name your dog See-Saw?". While trying to think up silly answers, the children will tend to forget any self-consciousness they might have.

### Creating a Melody Using a Pentatonic Scale

This method is an excellent one for the culmination of a study of the pentatonic scale.

A child could be asked to set up the tuned bells that are used to make up a pentatonic scale. They should already know that the pentatonic scale is a five-tone scale, with the active tones of four and seven missing from the normal scale pattern. When the bells are placed on the desk or table to the satisfaction of everyone concerned, the teacher should then say, "We have already discovered that this pentatonic scale comes to us from middle eastern countries. I think I'll see if I can play an oriental-sounding melody on these bells. It won't matter where I start or where I end. I'll just play any bells I want to and let's see if you like my song.". The teacher should then proceed to play some bells, and it is true that it doesn't matter what

bells are played. The beauty of the pentatonic scale comes from its free-flowing melody that is able to move in any direction, since the active tones are not there to pull the tones in any specific direction. When the teacher has finished her melody, she should ask how the children liked her composition? Then she should comment on the ease of making up such a melody and ask if anyone would like to try it. There will be several eager children who would like to try, and they should be allowed to take turns composing a melody. Anything the child does is acceptable and should be praised by the teacher. All children in the class should have a turn at composing in this fashion.

#### Creating a Melody From a Pre-Determined Rhythm

In order to use this method of creating music, the children should have already learned note values, be able to read rhythm patterns, and understand the pentatonic scale. Before the class begins, the teacher should play several different rhythm patterns that can be used with the children. They should be fairly simple patterns to begin with, since the children are going to be required to play the bells and read a rhythm pattern at the same time.

The first part of this classroom session should be given over to the reading of several rhythms which have been placed on the chalkboard by the teacher. Such rhythm patterns as those that appear in Example 1 might be placed on the chalkboard.

Example 1.



Example 1. (continued)



The teacher should go over each rhythm pattern very carefully with the children until they are adept at clapping the various rhythms.

The tone bells should then be arranged in the pentatonic scale pattern. A child could be asked to come forward, choose one of the three rhythm patterns and compose a melody that could be played with the rhythm. After the child has chosen the rhythm he wishes to play, the teacher should remind him that he can start on any note and also end on any note. It might be wise to suggest that wide intervallic skips would be difficult to play if eighth notes are involved. The child, left to his own creative powers, explores the musical world more on his own.

## Creating Music From a Poem

The teacher should start this lesson by reading a poem that is appropriate to the season or the classroom study. It should be a short and rhythmical one that will appeal to the students. The poem, either printed on a chart or in the childrens' books, should be available to each child.

The teacher could then ask an individual child to read the poem aloud, while the class listens for the accented words. After reading, the accented words should be pointed out in a class discussion. The class could then read the poem together, tapping the rhythm of the words, and making sure the accented

words, as decided on by the class, coincide with the taps. The class could then decide which syllables require a faster rhythm and which require a slower rhythm. (Steady syllables would be quarter notes, faster syllables would be eighth notes, and slower syllables would be half notes.)

At this point, the meter of the poem could be decided by the rhythm of the words. The final rhythm of the poem could then be put on the chalkboard so that everyone in the class could refer to it.

The tone bells could then be brought out for the composition of the melody. The pentatonic scale would be a good one to use on the first attempt, and either major or minor tonality could be used in future attempts.

The final composition could be worked out in either of the following ways:

Method 1: An individual child could be asked to sing the first line of the poem with the teacher attempting to repeat it on the bells. Each succeeding line could be handled in the same way until each line has been given a melody.

Method 2: An individual child could be asked to play a melody for the first line of the poem on the bells with the teacher writing the names of the notes used so that the entire song could be played later. Each succeeding line should be handled in the same manner.

When the composition is finished, the class as a whole should be given the opportunity to revise and correct any sections that are displeasing to them. At the culmination of the lesson the teacher should make a copy of the class composition on a chart to be hung somewhere in the room. Children are generally quite proud of their creative efforts and enjoy very much sharing them with a visitor or a group of peers.

D.C. al Fine and D.S. al Fine

The musical term D.C. al Fine is found over the last note at the end of some songs. It is an Italian term, the letters, D.C., being abbreviations of the words "da capo", which mean "the head," and would literally mean "go to the head of the song (the beginning) and sing until you come to the word 'Fine'."

There is one misconception that is very hard to overcome if not approached properly the first time this musical term is presented. That is the pronunciation of the Italian term "Fine." Before the children have a chance to mispronounce the Italian word, the teacher should intercede by stating the fact that this is an Italian direction written in the Italian language and even though it looks exactly like a familiar English word, it is not pronounced in the English manner, nor does it mean the same thing. She should then proceed to write the whole term on the chalkboard (D.C. al Fine). She should then point out that the D. sounds just like our English D; the C. sounds just like our English C; the al is pronounced like our English word "all;" but the word Fine (fee' - nay) might fool someone who is not being very careful, since in Italian the letter i is pronounced like an e, and the letter e is pronounced like an a. The teacher might then say, "Did anyone hear how I pronounced the Italian word that is spelled F - I - N - E?". If the child caught the pronunciation, he will share his information with the others, but at any rate the teacher should very carefully emphasize the correct pronunciation. It would also be helpful to the children to have the teacher write the phonetic pronunciation on the chalkboard (fee' - nay) so that everyone can see and

pronounce the new term correctly.

The meaning of the term should then be discussed. It is quite a simple idea to grasp. When the singer sees D.C. al Fine at the end of a song it tells him to go back to the beginning and sing until he comes to Fine, which means "the end." For awhile the teacher should be very careful about finding the stopping place at Fine, but soon it will become natural and the child will be able to find the finishing point for himself.

The term D.S. al Fine is similar to D.C. al Fine and often is confusing to children. The D.S. stands for the Italian words dal segno and literally means "go back to the sign," which is not especially at the beginning of the song. The sign that is used is shown in Example 1.

Example 1.



When the singer sees the term D.S. al Fine he must return to the place where the sign is found above the staff. It may be at the beginning of a song, but it can be located anywhere. He will then sing the designated section for the second time until he comes to the Italian word Fine (fee' - nay) where he will end his singing.

### Dotted Notes

The use of a dot placed immediately after a note should not be discussed with the children until they have been taught to recognize half notes, quarter notes, and eighth notes.

The first dotted note encountered by the student will be the dotted half note (**d.**). Instead of merely telling the students that the dotted half note receives three beats, the whole concept of the dotted note should be presented so that the child will know how to go about the procedure by himself when he encounters the dot after other kinds of notes.

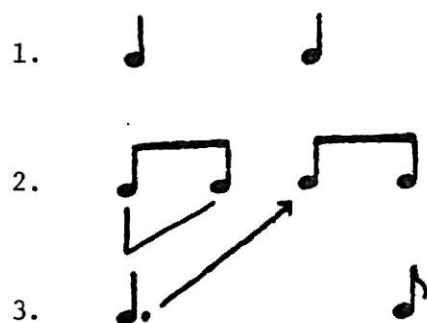
First of all, it should be made clear to the children that, in its most simple terms, a dot placed after a note means that note is to be held longer than ordinary. For instance, if we see a dot following a half note, we immediately know that the note is going to receive more than the usual two beats. The problem of how much more is solved by remembering the following formula: a dot placed after a note receives half of the amount of the note itself. In other words, if a dot is placed after a half note, the half note receives two beats and the dot receives half of two which is one. Upon adding the two beats for the half note and the one beat for the dot it is discovered that the dotted half note receives three beats.

When the dotted quarter note is discussed for the first time, the children should be reminded of the formula for the dotted note and then work out together how many beats the dotted quarter note receives. They will discover that the quarter note receives one beat; therefore, the dot will receive a half beat, since half of one is a half. When those numbers are added together



they will find that the dotted quarter note receives a total of one and a half beats. The following example could be worked out on the chalkboard and discussed.

Example 1.

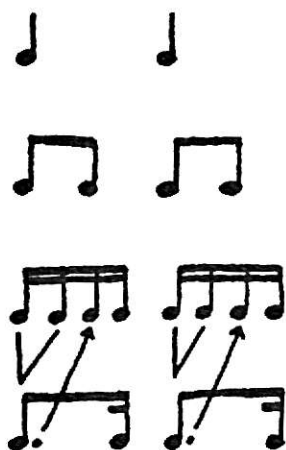


The teacher would begin by placing two quarter notes on the board as on Line 1 in Example 1. She should then ask the children if they remember how many eighth notes are needed to equal the value of a quarter note. After the children have told the teacher that there are two eighth notes needed to equal one quarter note, she should show Line Two of the example on the chalkboard. She should then lead the children back to the original problem: How many beats does a dotted quarter note receive? She should draw the dotted quarter note shown in Line Three of the example and, through discussion with the children, draw the lines showing that a quarter note is equal to two eighth notes. The dot should then be discussed, and through the previously learned formula, the children will discover that the dot is equal to a half beat (or one eighth note). The arrow from the dot to the third eighth note of the line above it should be drawn. Then the teacher could ask, "How many eighth notes are left on Line Two after the first three eighth notes are used






up by the dotted quarter note?". Only one eighth note is left--just half a beat. The teacher should then explain, "That is why a dotted quarter note is usually followed by an eighth note. There is only a half beat left, but it has to be used; therefore, a dotted quarter note is usually followed by an eighth note, giving a jerky, or uneven, rhythm.". The teacher could then point to the line of eighth notes and count as she points, "one, and, two, and.". Then, moving to the third line she would point out that the dotted quarter note would be counted, "One, and, two" and the final eighth note would receive the final "and," which is the second half of the second beat. The children should then join the teacher in clapping and counting the third line, starting slowly at first and gradually speeding up so that the uneven rhythm can be felt by the children.

Later on, when encountering the dotted eighth note followed by a sixteenth note, the same procedure could be used with the following example substituted:

Example 2.




### Duration of Notes

The notes most commonly used by the elementary-aged school children are the half note (  ), quarter note (  ), and eighth note (  ). Two other notes that should be incorporated in the child's musical vocabulary are the sixteenth note (  ) and the whole note (  ) since they are used in the upper elementary music books at the time when children are learning to read music.

Even at kindergarten levels, children, when asked to move around the room, are exposed to the duration of notes. They are asked to demonstrate quarter notes with a walking beat, half notes with a much slower walking beat, and eighth notes with a running beat. Since first grade children are still learning songs by rote, they continue working on the duration of notes in the same manner as Kindergarteners, but second graders, upon trying to read the musical page, should be able to recognize by sight the half note, quarter note, and eighth note.


One effective method of presenting the various kinds of notes to small children is to relate the drawing of the note to something they understand. For instance, the notes could be drawn on the chalkboard with the following explanation:


Example 1.


 -- This is Mr. Whole Note. He is empty-headed, thus, he has no brains. He also has nothing to move with so he just sits

## Example 1. (continued)


in one place and takes up the whole measure. (Clap several whole notes in succession while counting ONE, two, three, four, and then ask the children how many beats the whole note usually takes.)



 --Now here we have a half note. This fellow still is empty-headed, but he does have a stem to move with. Therefore, even though he is slow, he only takes up two beats before he can move on to the next note. (Clap several half notes and count ONE, two, THREE, four, clapping on the first and third beat.)

 --What does this note have that the half note and whole note haven't? (The children will readily see that this note has brains.) With his brains and his stem, he is able to move quite steadily across the staff. He gets only one beat and is called a quarter note. (Clap quarter notes, counting one, two, three, four, and clap on each number.)

 --Again we have added something to the quarter note to make a new one which is called an eighth note. He has brains, he has a stem with which to move, and he has a flag waving in the breeze to show just how fast he can move. He is a fast little fellow and it takes two of him to go the same speed as the quarter note. If we want to clap to show his speed we say, "One, and, two, and, three, and, four, and," while clapping

(continued)

--on each eighth note. We often see two eighth notes put together and connected by the two flags stretched so tight to meet each other they look like a straight line. ()

 --The sixteenth note is even faster than the eighth note. It has brains, it has a stem, and it has two flags instead of one to show how fast it is going. It moves so rapidly the clapping needs to be very, very light or we won't be able to move as rapidly as the note indicates. We can say, "Wun-da, an-da, two-ta, an-da, three-ta, an-da, four-ta, an-da," while clapping sixteenth notes. We often see sixteenth notes connected by their flags. They would look like this: 

After the introduction of all the notes the teacher should go back over them in a comparative manner as shown in Example 2.

Example 2.



This example could be put on the chalkboard or on a chart made beforehand by the teacher. The idea of a chart is the better plan since it could be left hanging in the room for easy reference each time notes are discussed.

The child's mind is generally not capable of remembering all of the facts presented in the introductory lesson previously shown. It would be wise, after the notes have been presented, to sing songs that have only two or three different kinds of notes included and discuss them thoroughly by naming them, telling how many beats they each receive, and clapping various rhythm patterns found in the songs being used.

If a teacher is fortunate enough to have the use of the Mary Helen Richards Rhythm Charts or the charts which are published along with the music series being used (such as the rhythm charts published by Silver Burdett Company to complement their music series, Making Music Your Own) the children will gradually be led into recognition of the notes and their durations with no problem whatsoever. These are excellent rhythm builders and are highly recommended for use in the elementary school.

### Dynamics

Dynamics are the degrees of loudness and softness in music that give music some of its expressive qualities. The most common dynamic markings are:

ff -- fortissimo -- very loud

f -- forte -- loud


mf -- mezzo forte -- medium loud


mp -- mezzo piano -- medium soft

p -- piano -- soft

(continued)

pp -- pianissimo -- very soft

 -- crescendo (cresc.) -- growing louder

 -- decrescendo (decresc.) -- growing softer

Once in awhile the songs being sung will include the extreme dynamic markings. These are fff which means very, very loud (as loud as possible) and ppp which means very, very soft (as soft as possible).

The first dynamics encountered by children are usually forte (f) and piano (p). By use of a simple echo game the children readily grasp the concept of loudness and softness connected to the sight symbols f and p. The class could be divided into a large group and a small group with the large group singing the forte section and the small group singing the piano section to show the contrast of the two markings. A good song to use for this demonstration would be the song "Are You Sleeping?", with the large group singing the first phrase and the small group acting as an echo.

To learn the meaning of the remaining dynamic markings, which are often denoted by the first letter of their Italian term, the teacher could place the following sample on the chalkboard.

Example 1.

pp



## Example 1. (continued)



The teacher would say, "We have learned that the musical dynamic marking for soft singing is the letter p which stands for the Italian term piano. How do you suppose you would sing a section that is marked with two p's?" The idea that the two p's stands for the Italian term pianissimo will evolve from this discussion and can be followed by the meaning of mp. The teacher would then follow the same procedure to discover the dynamic level of ff and mf. The teacher could then suggest that the children try to clap the rhythm written on the chalkboard to see if they can clap the rhythm at the proper dynamic levels. They must be warned to start clapping on the first line very softly or they will use up all of their dynamic power before they reach the last line which is marked ff, or very loud.

After this feat has been accomplished successfully, the children could be asked to go through the rhythm as it is written and then go backwards through the lines so that they both start and end the rhythm with very soft



clapping.

The crescendo and decrescendo markings are simple to learn. Since the crescendo mark opens up, it means to get louder. Conversely, since the decrescendo mark closes up, it means to get softer.

### Electronic Music

Electronic music is music made up of sounds created by electronic means. Many elementary classrooms are presently incorporating electronically produced sounds in their classroom study of music. Most of these classrooms, however, are handled by a music specialist who has had training in this field. The elementary teacher would be at a disadvantage here, since she has generally not had the training necessary to use the equipment involved.


She should, however, be aware of electronic music and be able to discuss it with the children. Much of the music being written in the Twentieth Century involves sound from electronic machines such as a synthesizer.

Some schools are very fortunate, indeed, to be able to provide the classroom with a synthesizer and other electronic equipment, such as tape recorders and amplifiers. Children using this equipment learn to record sound to make music and are fascinated by the multitude of sounds that can be made on a synthesizer.

Every teacher should have at her disposal at least one of the records demonstrating the use of electronic equipment. One that delights the children is Switched-On Bach which presents Walter Carlos performing some of the famous Bach compositions on the Moog Synthesizer. Modern children all over America have had a revived interest in Bach's music through the use of this record.

Children should also realize that many T. V. programs and movies use electronic machines to produce desired musical sounds. Most movies having to do with the conquest of space use synthesizers to produce spine-chilling sounds that add so much to the suspense of the story. Electronic sound is often heard without the listener being aware of it, but if children have listening experience involving electronic music, they will become more cognizant of its many uses.

### The Fermata

The sign of the fermata is shown as a half circle with a dot in its center (  ). It is an Italian term which is used to allow the singer to "hold" a note longer than the others, thus allowing for a break in the steady beat of the song.

The fermata is often mistakenly called a "bird's eye" by the teachers of small children because of the way in which it is constructed. However, that is not the name of the figure and the term "bird's eye" should not be used. It only leads to confusion when the teacher eventually tries to get the children to name it by its correct musical term, the fermata.

If, when it is introduced, it is correctly identified as a fermata, the children will think nothing of it and learn the term as a part of their musical vocabulary. They can, by following the teacher's example, also understand that the fermata allows the music to pause by holding of the note under the sign of the fermata. Its function is merely to hold the note in question a little longer than it would normally be held.

### First and Second Endings

The meaning of the first and second endings of a repeated section should be shown to the students very carefully the first time it occurs and then repeated as the need arises. The children should already be well informed on the workings of the repeat sign itself and know exactly what to do when they view a repeat sign.

When the first and second ending signs occur for the first time on the printed music page, the teacher should point out the fact that the repeat plan for that particular song is a little different than those previously encountered. The children should be asked if they see anything different in the way of markings for the repeated section in question as compared to some specific song previously learned that shows a single repetition. By observing the markings of the two different songs, the children should be able to see the additional markings shown above the staff.

The teacher should then sketch on the chalkboard a simple diagram, exactly as it is shown in the child's book, showing first and second endings. A sample sketch is shown in Example 1a.

Example 1a.



It is important to make the sketch in exact replica of the song being used since the bar lines used in the second ending are determined by the location in the song and change according to that position. If the first and second endings appear at the end of the song the heavy double bar line is used (as in Example 1a), but if they occur at the end of a section the light double bar line appears to show that the music continues thereafter. The second type of first and second ending is shown in Example 1b.

Example 1b.

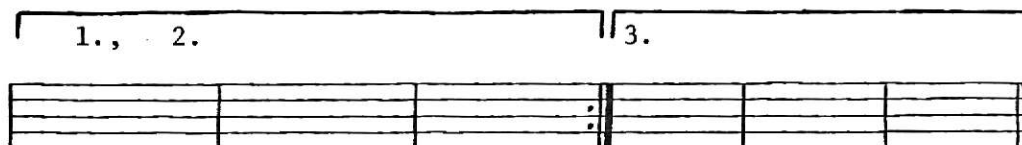


There is also a variance in the number of measures involved in the first and second endings, the exact number of which should be shown in the teacher's sketch.

Occasionally the class will confront a song that has more than one verse involved with the first ending. When this occurs, the repeating procedure should be carefully demonstrated so that the children will not become confused and lost. An example of this type of repetition is shown in Example 1c and tells the singer that the first ending is used with verse one and verse two, while verse three uses the second ending.

Example 1c. (on next page)

Example 1c.



In discussing the repeating procedure of first and second endings, the teacher should demonstrate with the example on the chalkboard exactly where the children's eyes should move when confronting such a situation. For instance, if Example 1a is under discussion, the teacher could say that the bracket warns of an approaching repetition and the dots of the repeat sign force them to return to the beginning of that particular section. However, when they come to the same place again they simply hop over the bracket, ignore the measures outlined by that bracket and move to the second bracket to end the song.

If Example 1b is under discussion, the teacher would point out that, as the song is being sung, the bracket gives a warning that a special repetition is desired. The repeat sign bounces the singer back to the beginning of the repeated section. Then, during the repetition, the measures included in the first bracket are skipped and the measures included in the second bracket are sung, after which the children continue singing the remainder of the song until the heavy double bar denoting the end of the song is reached.

Example 1c is still different. As the children are singing the song, the bracket warns of an approaching repetition, but it must be noted that there are two numbers in the first bracket, which tell the singer that the first ending is to be sung twice. Therefore, on the first singing of the section the repeat sign bounces them back to the beginning of the repeated

section, the bracketed measures are sung a second time, and the repeat sign again bounces them back to the beginning of the repeated section. During the third repetition the first bracket is skipped and the measures in the second bracket are sung until the heavy double bar is reached, at which time the song is finished.

Again, it should be pointed out to the teacher that these different types of first and second endings are not all discussed at the same time. In order to avoid confusion, they should be discussed as the need for the different approaches arises in the various songs used.

### Form

The term form, as it applies to music, is the design of music which involves general structural principles such as tempo, dynamics (contrast), variations of rhythm, melody, and harmony, and also specific types of music such as in rondo form, sonata-allegro, theme and variations, etc.

The form of music is an interesting and enticing subject in the music class. Many classroom teachers avoid discussing form with their students because they have not taken the time to listen for form in music themselves. Children readily grasp the concept of form and enjoy listening for it even in very simple pieces.

Kindergarteners are quite able to tell that one section is different from another. For instance, in listening to the record The Wild Horsemen, by Robert Schumann, the children are able to tell the teacher that there are three sections. The first section is high, the second one is lower, and the third one is high like the first one. This type of listening is probably the child's first real adventure in finding form in music, and the form they describe

in this particular piece is ABA. The first letter of the alphabet is quite naturally given to the first section, which is high. The second section is lower, therefore different from the first section and designated by the second letter of the alphabet, B. Since the third section is high like the first and sounds very similar, it must be the same and, therefore, is a repeat of A. Various actions can be used by the children to demonstrate the difference between these high and low sections. They can stand on the high sections and squat down low on the low section; they can hold their hands up above their heads on the high sections and put them down in their laps on the low one; they can sit up tall on the high sections and put their heads down on their desks on the low one; etc. Any number of good actions to show the difference between high and low could be thought up by the teacher and the children and used with this piece of music.

There are two types of simple song form that are most generally taught in the elementary school. They are the "binary" form which, as the name indicates, is a song with two sections and the "ternary" form, which is a song with three sections. Since The Wild Horsemen has three sections, it is considered to have the ternary form, ABA.

Children should be taught to watch for sections in music by simply noticing the musical signs that indicate various sections. This can be done only after the children have been taught to follow a musical score and read a page of music. Many songs are divided into two sections by the method of calling one a verse and the other a refrain. Quite often the song starts with a refrain (A) followed by the verse (B) which has D.C. al Fine written over the last note. This designates a return to the beginning of the song, which is the refrain, and therefore a repeat of section A. In summary the form for such a song would be ABA. It is a good example of the type of song

that musicians describe as having ternary form, that is, a three-section song. An example of this type of song is demonstrated in the Americal folk song "Hey, Betty Martin" and is shown in entirety in Example 1.

Example 1.

Hey, Betty Martin!

Refrain - Section A

Hey, Bet - ty Mar - tin, tip - py toe, tip - py toe,

Hey, Bet - ty Mar - tin, tip toe fine,

Hey, Bet - ty Mar - tin, tip - py toe, tip - py toe,

Fine

Hey, Bet - ty Mar - tin, please be mine.

The musical notation for the Refrain - Section A is written on four staves in G major (one sharp) and 2/4 time. The first staff contains the melody for 'Hey, Bet - ty Mar - tin, tip - py toe, tip - py toe,'. The second staff contains the melody for 'Hey, Bet - ty Mar - tin, tip toe fine,'. The third staff contains the melody for 'Hey, Bet - ty Mar - tin, tip - py toe, tip - py toe,'. The fourth staff contains the melody for 'Hey, Bet - ty Mar - tin, please be mine.' and ends with a double bar line. The lyrics are written below the notes.

Verse - Section B

Skip with me, I'll skip with you,

We'll go skip - ping the whole day through.

The musical notation for the Verse - Section B is written on two staves in G major (one sharp) and 2/4 time. The first staff contains the melody for 'Skip with me, I'll skip with you,'. The second staff contains the melody for 'We'll go skip - ping the whole day through.' The lyrics are written below the notes.



Example 1 (continued).



Bar lines are also used to designate the end of sections. In Example 1, the fourth staff ends with a heavy double bar line showing the end of section A. The singer should continue singing the remainder of the song, however, because the marking Fine gives him a clue that he will return to that point to finish the song. Staff eight is ended with the use of a light double bar line which tells the singer two important facts:

1. Section B is ended
2. The song is not finished at this point, since the requirement for the ending of a song is a heavy double bar line.

By following the instructions of the marking D. C. al Fine the singer returns to the refrain and finishes the song at the end of staff four, where he finds the heavy double bar line with the marking Fine written above it.

As children progress in listening for form they will become familiar with melodies that have various forms such as:

AABA -- The first section (A) is repeated (another A), a new section is heard (B) and then the song returns to the same melody as is heard in A.

AABB -- The first section (A) is repeated and then a different section is heard (B), which is also repeated.

ABABA -- The first section (A) is followed by the introduction of a second section (B), after which these same two sections are repeated by hearing first A again, then B for a second time, with a return to A once more for the conclusion of the song.

Some of these variations of simple form in music plus the longer instrumental and vocal forms such as the rondo, scherzo, theme and variations, fugue, sonata-allegro, opera, oratorio, art song, etc. are included in the various published music series, with no series covering the same forms. They are explained quite thoroughly as they are presented; therefore, it would be wise for the teacher to study her individually-used series in order to understand the particular types of music used in the study of form.

The only types of form that are presented in every basic music series are the binary (AB) and ternary (ABA). These two types of form are considered basic to the child's knowledge of music and are simple for the child to understand. Then, as the child develops his musical listening ability, he will gradually be introduced to other aspects of form which will enable him to enjoy and understand concert music in his later years.

### Homophonic and Polyphonic Music

Monophonic music is the most common type of music that is sung in the elementary classroom. It is simply a name used to imply music in which the same melody is sung by the entire class without accompaniment. The term literally means "one voice."

Homophonic music, on the other hand, is identified by one voice singing

the melody, which is supported by a chordal accompaniment. The term "one voice" does not necessarily imply a solo; it is used, also, to indicate several voices singing the same part. Therefore, an example of homophonic music that is used in the elementary school would be the class singing a melody in unison while accompanied by a few children harmonizing chords on the tuned bells. Also, vocal chording would be an example of homophonic music since one or several voices sing the melody while the remainder of the class sings chords that sound well with it.

Polyphonic music means, literally, "many voices." However, the term is a little misleading since polyphonic music need only involve two or three parts. It is a simultaneous sounding of two or three parts; therefore, any song in the elementary textbooks which involves two or three parts should be considered polyphonic music.

Polyphonic music, to an advanced music student, implies the use of counterpoint, which is defined as the simultaneous combination of two or more melodies to make musical sense. In this connotation, the child encounters polyphony when he sings a round or a descant, since the melodies used in these types of songs are intertwined to make good musical sense.

Children singing in an elementary choir are more likely to sing various types of polyphonic music, since they sing many kinds of part music as they prepare for a program. Many times the choir music combines two or three melodies which sound well together.

### Instruments of the Orchestra

Children enjoy studying about the instruments of the orchestra. They especially feel they are contributing to the classroom discussion when they

are correctly able to identify the instruments by their sound.

The instruments are introduced by families; that is, the stringed instruments are studied together, as are the brass, woodwind, and percussion instruments. The instruments studied in the string family are the violin, viola, cello, and double bass. In the brass family the children should be able to recognize the trumpet, trombone, french horn, and tuba. Those studied in the woodwind family are the clarinet, oboe, flute, piccolo, and bassoon. There are many percussion instruments, but the main idea for the children to understand is that a percussion instrument is one that is hit or struck by the player. This includes bells of all kinds, as well as drums, wood blocks, and noise-makers. Some of the percussion instruments are tuned to certain pitches such as the tympani and bells, and some are not pitched, such as the snare drums and wood blocks.

It is helpful to the students if the teacher has a set of large charts showing pictures of the instruments. Generally, 12 x 14 inch charts (or bigger) are best for classroom use since all parts of the instruments can be seen by everyone in the classroom. Charts of this type can be purchased through most music supply companies.

Most basic music series have excellent pictures of instruments included in their books, and many of the listening lessons point out certain instruments that are easily discerned in the composition being listened to.

The study of instruments of the orchestra is not accomplished in a single lesson. It is the type of study that continues over a period of time with many discussions and listening sessions involved.

One type of study that is exceptionally beneficial to the students is that of having the various instruments demonstrated by the students themselves. If there is no instrumental program in the elementary school in which the

teacher is involved, she could ask the high school band director to supply some of his more advanced students to demonstrate the various instruments.

An excellent reference for use in the study of the sound of instruments is the composition A Young Person's Guide to the Orchestra by Benjamin Britten. There is a recording of this composition which should be included in every record library. During the course of the composition, each instrument is played separately and then all the instruments are put together to show the students the sound of the full orchestra. Also of great benefit to the students is the Golden records album entitled Instruments of the Orchestra. This two-record album includes an excellent discussion of each instrument before it is played.

The teacher of elementary children should take the time to learn to recognize the instruments by both sight and sound or she will be insecure in aiding her pupils to recognize them.

### Intervals

An interval is the difference in pitch between two tones. Intervals are calculated by counting the letters of the musical alphabet which are involved, including the letters at both extreme ends. For instance, the interval from C to G is called a fifth because, starting with the number one on C and proceeding upward, D is two, E is three, F is four, and G is five. Five notes are involved in the measuring interval; thus it is called a fifth. The interval from C up to B is called a seventh because C is one, D is two, E is three, F is four, G is five, A is six, and B is seven. Since seven notes are involved, it is called a seventh. The interval from C downward to B is called a second because C is one and B is two.

The naming of intervals is generally started at fourth grade level, al-

though previous to this level the children have been made aware of the octave by sight and sound.

The teacher could begin the concept of intervals by giving a simple definition as to the meaning of the term. The simplest definition would be, "An interval is the distance between two tones." The word interval is a fairly new one to the child's vocabulary, and perhaps its meaning could be emphasized by relating it to an interval of time (amount) or by giving the dictionary meaning of the word--a distance between two points.

The teacher should go on to state, "Every time two tones are sung there is a specific interval involved, and each interval has its own name. For instance, if two tones are sung such as G and B (she would draw these on the chalkboard), we have sung an interval of a third. I wonder why we would call this interval a third?".

The teacher should then help the children to realize that G, the first tone, is sung; A, the second tone, is not sung; but B, the third tone, is also sung. Since the first and third tones are sung, the interval is called a third. She should make certain that the children realize that the name of the interval is derived from the largest number reached in the counting process.

The foregoing lesson could be expanded to include various intervallic distances in which the following points should be discussed.

1. The names of intervals are discovered by counting the first tone as one, counting the missing tones between the first tone and the last tone, and finally the last tone itself.
2. The interval is named by using the last number discovered in the counting process.
3. The singer can spot the interval of a third by noticing that

## 3. (continued)

the two tones involved are both either on adjoining lines of the staff or on adjoining spaces, with only one tone missing between.

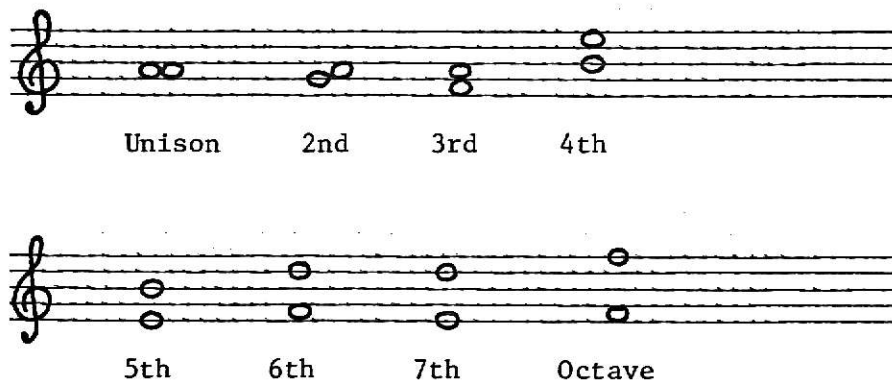
4. The interval of a fifth can be spotted easily, because if the first tone is on a space of the staff, the last tone is on a space with an empty space between. This makes a total of three tones missing between the two. Or, if the first tone is on a line, the last tone is on a line with an empty line between the two, which makes a total of three missing tones.
5. The numerical name for an octave is an eighth, but it is usually called an octave.
6. An octave must be counted very carefully since it is such a wide interval. However, a helpful hint in finding an octave would be the realization that if the interval is very wide, the first tone is on a line of the staff and the last tone is on a space, or vice versa, it might be supposed that the interval is an octave.

Most basic music series do not discuss intervals beyond the octave, but the teacher should be aware that one can find wider intervals such as the ninth, tenth, eleventh, etc.

Elementary school teachers should make certain that their pupils can tell the difference between a third, a fifth, and an octave at a glance. A good method of assuring sight recognition of the three intervals is to make a series of flash cards showing various thirds, fifths, and octaves that can be found on the staff. The teacher could flash these cards briefly in front of the students to see if they can recognize the intervals without counting.

Some examples of intervals are shown in Example 1.

Example 1.



### Italian Musical Terms

There are many Italian musical terms that are used to denote how a song is to be sung. These terms are most generally placed above the staff so that they can be seen clearly. The following is a list of terms and their meanings that are necessary to be known by the elementary teacher so that she can guide the children in the proper interpretation of songs. Some of these terms have been discussed in other sections of this paper.

Accelerando (accel.) -- gradually faster

Adagio -- slow

Allegro -- quick




Andante -- walking tempo

A tempo -- return to regular tempo

Coda -- close, ending


Crescendo (cresc.) -- getting louder



Decrescendo (decresc.) -- getting softer  
Diminuendo (dim.) -- gradual decrease in volume  
Da Capo (D.C.) -- repeat from the beginning  
Dal Segno (D.S.) -- repeat from the sign (  )  
Dolce -- sweetly  
Fermata -- hold, pause (  )  
Fine -- end, close  
Forte (f) -- loud  
Fortissimo (ff) -- very loud  
Largo -- slow, broad  
Legato -- smooth, connected  
Lento -- slow  
Maestoso -- majestic  
Marcato -- accent, marked (  )  
Meno -- less  
Mezzo forte (mf) -- medium loud  
Mezzo piano (mp) -- medium soft  
Moderato -- moderate  
Piano (p) -- soft  
Pianissimo (pp) -- very soft  
Piu -- more  
Poco -- a little  
Presto -- very fast  
Rallentando (rall.) -- slowing down  
Ritardando (rit.) -- slowing down  
Sforzando (sf or sfz) -- forced, loud  
Staccato -- detached

Vivace -- very fast, lively

### Jazz Styles

A unit on Jazz styles is included at the sixth grade level since a certain musical maturity is required before any understanding of Jazz can be accomplished. Previous to this time the children have been exposed to syncopated rhythm, especially the rhythm pattern which uses an eighth note, followed by a quarter note and another eighth note (  ), and the offbeat qualities of syncopation have been discussed.

Jazz was originated in America during the early part of the 20th Century. It grew out of the earlier styles of minstrel music, early brass bands, and early string bands. From this origin arose ragtime, boogie-woogie, blues, dixieland, bop, progressive jazz, and rock-and-roll. Children enjoy working with the various jazz styles because of the tricky rhythms involved. The teacher will find that her teacher's guide gives her all of the basic facts that are needed for a short unit on jazz. If she desires to pursue the topic further, she should consult a music specialist or use some of the resource material available on the topic of Jazz. An excellent resume' on the history of Jazz is given in the Harvard Dictionary of Music.

### Key Signatures

Children should become aware of the function of key signatures at about third or fourth grade level. Before this time, the children are involved in learning about the names of the lines and spaces, the syllables of the scale, the recognition of sharps and flats and how they are drawn to fit onto lines and spaces, all of which leads toward the study of key signatures.

There are two kinds of key signatures -- those which are composed of sharps and those which are composed of flats. The key signature is placed at the beginning of a song immediately following the clef sign in order that the key and tonal center may be established before the song is sung. It is then repeated at the beginning of every staff since it establishes the sharps or flats that are to be used on each staff.

The rule for finding the tonal center in a major key when sharps are involved is to call the last sharp Ti and move one scale degree up to Do. The rule for finding the tonal center in a major key when flats are involved is to call the last flat Fa and move up or down to Do. Though this may sound very simple to an adult, a child requires careful explanation and much drill of this to establish it correctly in his mind.

The teacher could begin the procedure by explaining to the children that, in order to progress in musical knowledge, they should be able to find the tonal center for themselves. The teacher could go on to explain that there are two procedures to follow. One is necessary when sharps are used in the key signature and the other when flats are used.

The teacher would then state, "Does the song we are singing today have sharps or flats in the key signature?".

After the children have responded, the teacher could go on to say, "Since this song has sharps in the key signature, let's learn how to find the tonal center with sharps, and then we will work with flats another time.". (Actually it does not matter which procedure is learned first, but the two varying methods should not be considered at the same time since it would be confusing to the children.)

The teacher should then draw on the chalkboard the key signature of the song under discussion. She could involve the children in the discussion by

asking a child to watch carefully while she copies the key signature and then draw a circle around the last sharp drawn, the sharp that is used to find the tonal center. When the child has done this successfully she should again emphasize that the last sharp of the series is very important since it is the one that is used to find the tonal center.

She should then go on to explain that the last sharp is always called Ti. The children should then be asked to sing the scale and find out how close Ti is to the tonal center, Do. Upon singing the scale, the children will discover that Ti is right next to Do. All one has to do to find Do is move up one scale degree from the last sharp. The children should then name the line or space upon which Do is found since that will give the name of the key. They should also be asked how many sharps are found in the key being used and the name of each of those sharps. This verifies the fact that every key has a certain number of sharps.

This procedure should be used many times with various songs having sharps in the key signature and should be very familiar to the children before the procedure for flats is introduced.

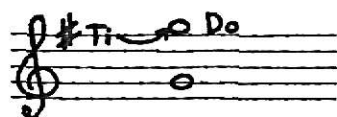
The same method of instruction can be used in the study of key signatures containing flats. However, when the children are told that the last flat is called Fa, the teacher should point out that Fa is almost in the middle of the scale. If the children are allowed to look at the scale syllables written in a vertical position on the chalkboard, they will discover that Fa is a little closer to low Do; therefore, they will be less likely to make a mistake if they take the shorter route and move downward from Fa to Do. The scale syllables, Fa, Mi, Re, Do, should be read by the class as a whole before the teacher uses the drawing on the chalkboard to work her way down from Fa to Do. Again, as with sharps, the key, and the flats used to make that key, should be named by

the children after Do is found. After the children have become familiar with the method of finding Do when flats are used in the key signature, it should be pointed out to the children that, if two or more flats appear in the key signature, the next to the last flat marks the major Do.

During fifth grade the children will discover that the same key signature may be used to denote a major key and a minor key. This can generally be determined by the last note of the song. If the song ends on Do it is in a major key and if the song ends on La, three steps below Do, it is in a minor key. In rare instances the teacher and children will discover that this rule does not hold true, but in those instances they will find that the ending note is a member of that key's tonic chord. In the major key, the final note must be either Do, Mi, or Sol, and in the minor key, it must be either La, Do, or Mi. In these unusual circumstances, the major or minor tonality can be determined more readily by listening to the song in its entirety and then deciding on its tonality.

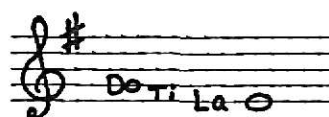
The major keys using up to four sharps and four flats and their related minors are shown in Example 1. In each instance the major tonal center (Do) must be determined before the minor tonal center (La) can be found. In some key signatures, Do is found outside the realm of the staff. In those cases it would be wise to also locate low Do which would be found within the staff.

Example 1.



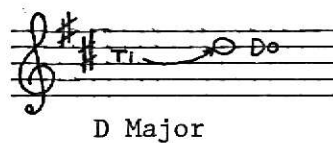
G Major

or

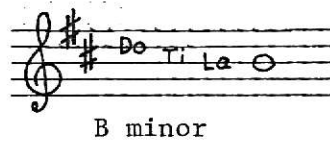


E minor

## Example 1. (continued)



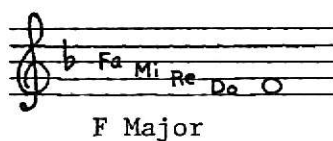
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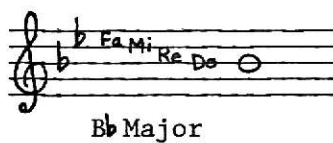
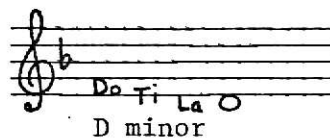
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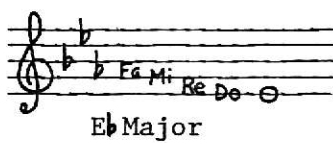
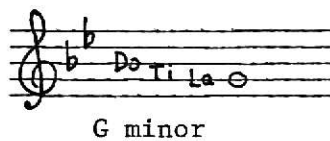
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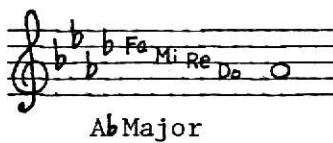
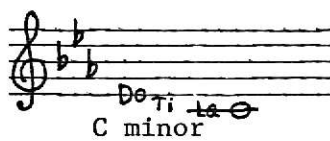
or



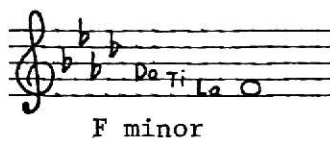
or



or



or



There is one key that has neither sharps nor flats for a key signature, and thus no method of finding Do. It is the key of C Major, and the fact that C Major has no sharps and no flats must simply be memorized. Its related minor is A minor. These related keys are shown in Example 2.

Example 2.

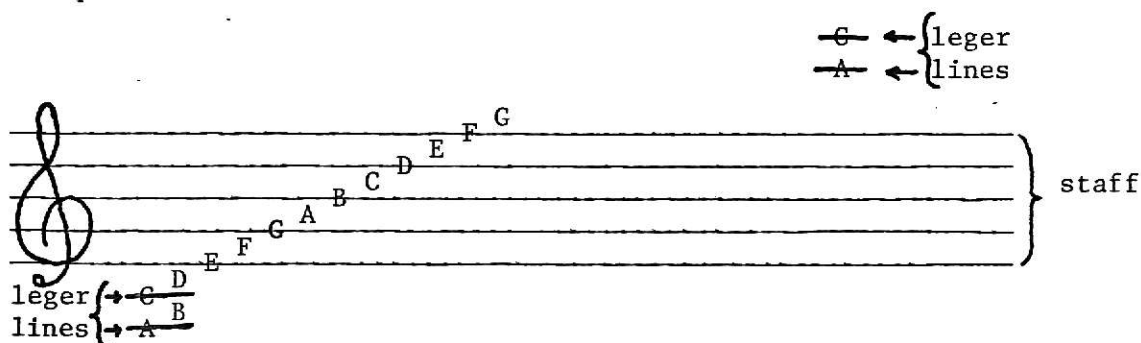


### Leger Lines

Leger lines are the short lines that are added above or below the staff when a note is needed that is not included on the staff itself. There is no limit to the number of leger lines that can be used; however, the elementary child works only with the treble clef and, therefore, the discussion will be limited to those leger lines which are added to that particular clef. The musical alphabet merely moves up from the top line of the staff (F) if the leger line is added above the staff or, if the leger line is added below the staff, the alphabet moves backwards.

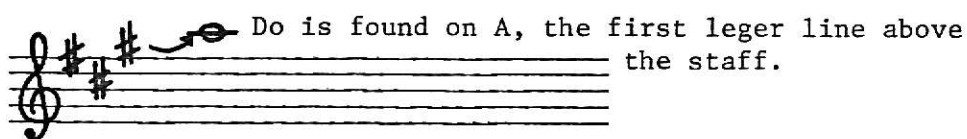
Example 1. (on next page)

Example 1.



When the teacher and children are trying to discover the tonal center of a key signature of three sharps it is imperative that the teacher be able to discuss and understand the use of leger lines above the staff. With a key signature of three sharps, the tonal center (Do) is found on the first leger line above the treble clef staff (A). This is shown in Example 2.

Example 2.

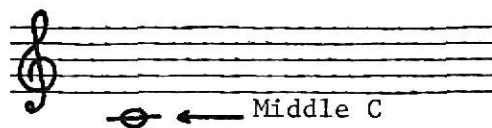


Many elementary songs include the first leger line below the treble clef staff since this leger line denotes middle C and is within the range of elementary age children. Therefore, it must be included in the vocabulary of the teacher so that she can relay this knowledge to the children.

Example 3. (on next page)



## Example 3.

Lines and Spaces of the Treble Clef

The musical alphabet consists of the first seven letters of the regular alphabet (A, B, C, D, E, F, and G). Children need to know this one simple fact before they commence learning the names of the lines and spaces of the treble clef.

Procedure:

The teacher asks the children to listen very carefully while she recites the musical alphabet. They are directed to listen for the likenesses and differences between the musical alphabet and the regular alphabet with which they are already familiar. The teacher then recites "A, B, C, D, E, F, G" several times so that the children can be sure of their answers.

A discussion follows concerning the likenesses (starts with A; has the same sequence of letters) and the differences (goes only to G, then starts over with A) discovered by the children.

The teacher then draws the attention of the children to the chalkboard where she makes a staff with her staff-liner. Starting with A (the second space of the staff) and proceeding up the staff, she points to each line and each space in turn while reciting the musical alphabet. She does this until the entire musical alphabet has been covered (G is on the space above the staff).

She then writes the letters from A to G on the staff, saying them as she writes. When she is through she points to the lines and spaces involved once more and asks the children to say them with her.

After this procedure is finished she asks the children if they can discover the names of the lines and spaces below A. Extra help may be needed. For example, the teacher could ask, "What is the last letter of the musical alphabet before you start with A again?". A repetition of the musical alphabet would be in order for the children to think the question through. "Then what would you call this line right below A?". The teacher would then go backwards from that point using the same process if necessary. The final discovery that the first line of the staff is called E is of utmost importance and should be dwelled upon so that it will be remembered.

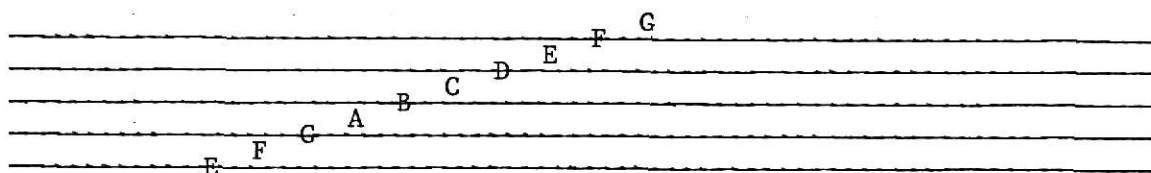
The teacher would then start on the first line of E and point to and say all of the lines and spaces from bottom to top taking care to emphasize G when it is reached so that the children will remember that the next space starts the musical alphabet all over again.

This study of the lines and spaces should be repeated for several class sessions until it is firmly instilled in each child's mind.

#### Spaces of the Staff:

Review the names of the lines and spaces in their natural order on the staff by placing them on the chalkboard in the manner given below:

Example 1.



The children would then be asked to look at the letters on the spaces only to see if they can discover a familiar four-letter word that is hiding there. The teacher should then point to the four spaces starting on the first space F and touching the other three in their natural order (A, C, and E). With great surprise the children will discover the word "FACE". The teacher should then repeat the procedure saying the letters as she goes to make certain that every child in the room is able to detect the hidden word. A separate staff should then be drawn and only the letters of the spaces filled in.

#### Game for Reviewing Spaces of the Staff:

Make words using the space letters and see if the children can figure them out individually and then as a group. Words such as ACE, CAFE, FEE, and even FACE can be used. They would be shown as follows by using whole notes on the appropriate spaces:

Example 2.



#### Lines of the Staff:

Review letters of the lines and spaces of the treble clef in the same manner as for the spaces only.

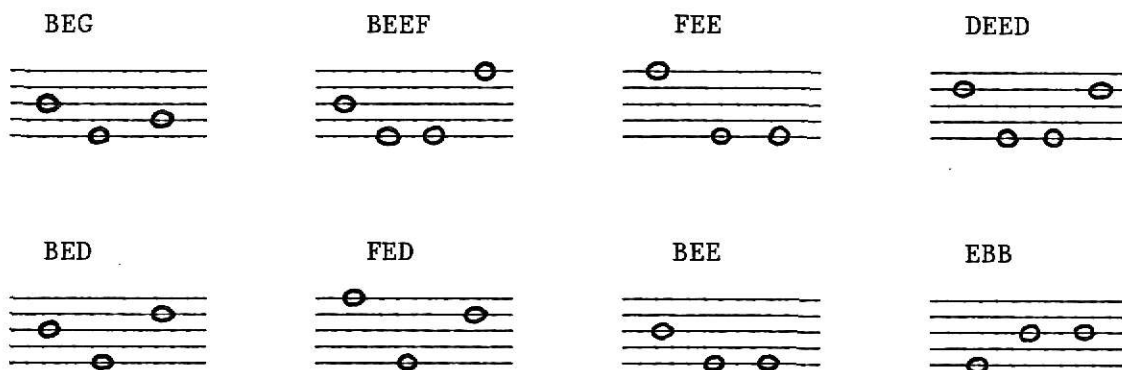
To start a discussion of the names of the lines only, the teacher might ask the children if anyone knows a simple saying to help the others remember the names of the lines. (There is usually a piano student in the group who

will be able to contribute.) Most common sayings are: Every Good Boy Does Fine and Every Good Boy Deserves Fudge. The first letter of each word in the saying gives the letter of each line. Let the class decide which they will use and then learn it. If only one of these sayings is volunteered, the teacher should not even mention the other one as it will only lend to confusion.

Game for Reviewing Lines of the Staff:

Make words using the letters of the lines. The teacher should put these on a treble staff drawn on the chalkboard and let the children figure them out individually and then as a group. The following words could be used for the line game:

Example 3.







Game for Reviewing Both Lines and Spaces of the Staff:

Draw a staff on the chalkboard and review the names of the lines and spaces. Then put a couple of words on the staff such as EGG and FAD. Hand each child a piece of staff-lined paper (purchased ditto sheets of staves are available in school supply catalogs or the teacher may make her own). Have the children work individually to see how many words they can make from all

the letters of the musical alphabet. Make certain that the children understand that all music is read from left to right just as the words in their reading books so that they will not write a hodge-podge of letters with no discernable order. This could be an overnight assignment except for the fact that the words brought back the next day are sometimes a family project instead of the child's own ideas.

Start with one child and let each child in turn put one of his words on the chalkboard. If possible, the children should be urged to show a new word instead of one that is already on the board.

This procedure can be combined with a review of notes if the children have previously learned how to write the various notes such as whole notes (  ), half notes (  ), quarter notes (  ), or eighth notes (  ). Merely ask each child to write his word using a specific kind of note. For instance the teacher might say, "Mary, will you use half notes on your word?". If the children have not yet learned to write the various kinds of notes it is best to use only whole notes since they will not have to concern themselves with directions of stems.

#### Worksheets Concerning Lines and Spaces of the Staff:

A worksheet of various words could be made out by the teacher. Words used could be as follows: DEAF, EGG, FAD, FEED, GAB, GAD, AGE, CAB, DEAD, FADE, BAG, BABE, CAGE, EDGE, DAD, BEAD, GAGE, BAGGAGE, CABBAGE, plus those previously listed. The worksheet could be made up in several different ways, but only one procedure should be used on each worksheet.

1. Notes written on the staff so that the child can put the letter names of the notes under the staff on short lines provided.

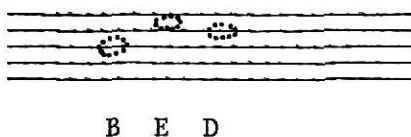
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Example 4.



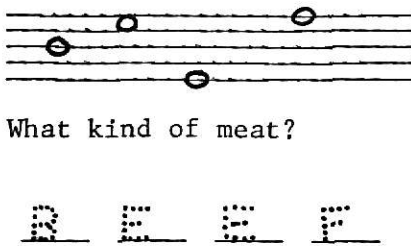
2. A word written below the staff so that the child can fill in the note that belongs on the specific line or space.

Example 5.



3. The riddle method: What is it?

Example 6.

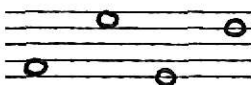


## 4. The story method:

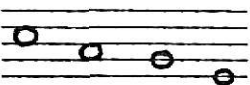

## Example 7.

A boy named  went to his  and


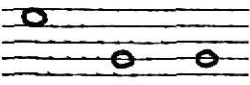
E D D A D

asked him for some money to  his pet chicken. When

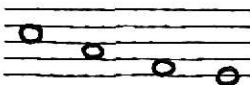

F E E D

he went to the  to  his chicken, he


C A G E F E E D

saw an  . He put the  in his pocket,

E G G E G G

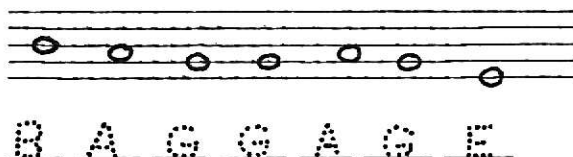
took it to a  and sold it for a .

C A F E F E E

He went to  that night feeling very happy that his

B E D

chicken was no longer excess



These worksheet ideas could also be used as a test at the end of a unit of study to test the child's knowledge of lines and spaces.

A chart of the lines and spaces could be made by the teacher to be used by the children when lines and spaces are being discussed. The chart should be taken down when all of the lines and spaces have been thoroughly discussed many times so that it will not become a crutch.

After the lines and spaces have been learned, they should be reviewed periodically.

### Listening Lessons

Methods of presentation of interesting listening lessons are numerous and varied. The basic rule to follow when presenting a record for listening is to always be certain that the children know the purpose of the listening lesson. Children must be interested in the music or it will wash over their heads like an unwanted bath. That is not to say that children should not be exposed to all types of music--they should! However, the teacher must be prepared to use all resourcefulness to present interesting and varied methods of listening so that the children's attention does not stray from the desired purpose of the presentation.

Too often a teacher, with little or no preparation, decides it is time for a listening lesson, places a record on the record player, and instructs



the students to "listen" to the music. She is upset when they are not as attentive as they should be. Even a well-educated adult could not function well under those conditions. A child must be prepared and then carefully led toward the desired purpose of the lesson, but even above that, the teacher must be well prepared, enthusiastic, and a willing participator in the listening procedure.

Any person who is familiar with the personalities of small children knows that they enjoy moving to music. They feel the rhythm and the mood of the music and their wonderful lack of inhibitions allows them to move as they feel, which sometimes is distracting to other children around these free-movers. The wise teacher utilizes this free movement and invents ways to keep it from being annoying to others.

If the children are tapping the beat of the music they can be shown by the teacher how to do it quietly. She could have each child double one fist to make an imaginary drum and tap the imaginary drum with the index finger of the other hand.

If the children are listening for mood in music, the teacher could have the children placed in a sitting position around the room so that the mood can reach them.

If the children are listening for dynamics in music they could spread their arms wide for the loud sections and bring their arms in close to the body during the soft sections.

If the children are listening for contrasting fast and slow sections they could move their fingers rapidly on fast sections and wave their arms slowly up and down on the slower sections.

If they are listening for contrasting high and low sections, the children could stand when they hear the high sections and sit on the floor when they hear

the low sections.

The foregoing are just a few examples of procedures that can be used to interest the child in the various aspects of listening lessons. Many more can be thought of by the imaginative, resourceful teacher.

### The Major Scale

The study of the major scale is usually begun on fifth grade level when the children have enough background knowledge. The study of scales must be preceded by a number of other musical concepts, for instance, the singing of the scale syllables, a knowledge of the musical alphabet, a knowledge of intervals, a knowledge of the piano keyboard and tuned bells, and a knowledge of whole steps and half steps.

A major scale is composed of a specific pattern of whole steps and half steps. The notes of a major scale are contained within the interval of an octave in which all eight notes are involved. For instance, if one begins the scale on C it will also end on C since there are only seven different letters for notes in the musical alphabet. The C Major Scale would start on C and include D, E, F, G, A, B and the C an octave above the first C used.

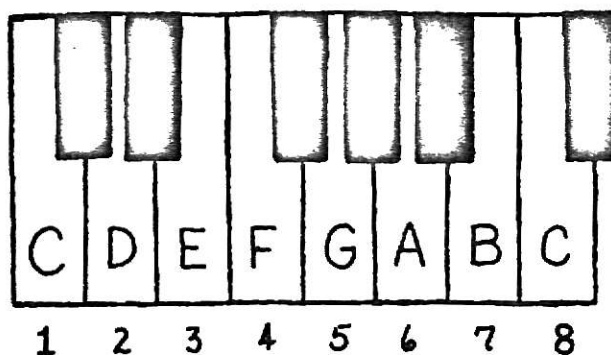
The C Major Scale is a good one to begin with since the major scale pattern allows all the notes to stay on the lower level of the piano keyboard (the white notes) or the lower level of tuned bells.

Following the thorough study and understanding of whole steps and half steps, the teacher could begin the study of the major scales by having the children sing the scale syllables which should already be familiar to them. She could then ask them to discuss what they had just sung by using the following questions:

1. How many degrees in the major scale? (eight)
2. Which scale syllable is repeated? (Do)
3. How many of the scale syllables are different? (seven)
4. If you start on Low Do, you end the scale on High Do. If you start the scale on the note of C, then what note will you end on? (C)
5. What do you call the interval from low C to high C? (Octave) --  
(This interval should be demonstrated on the chalkboard.)
6. If you sing the interval from low C to high C you are singing an octave, but if you sing all the tones included between low C and high C, what are you singing? (The scale of C.)

At this point a child could be asked to play the scale of C on the piano or tuned bells. The child will have success in this venture even though he does not yet know the scale pattern because the scale of C is played using all white keys on the piano or the lower row of the tuned bells. The teacher should then demonstrate to the rest of the class the keys the child used by showing the keys on her piano keyboard chart. The piano keyboard shown in Example 1 would be demonstrated and discussed.

Example 1.

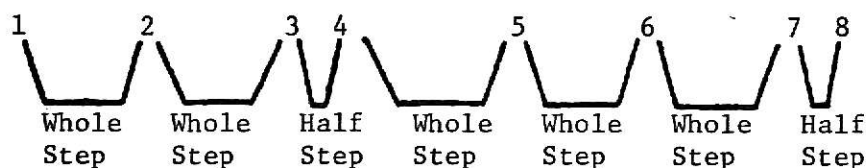


The teacher and children could then review the following facts:

1. The scale started on C and ended on C.
2. There were eight tones used in the scale.

The children would then be ready to discover why this scale works out correctly on the white keys of the piano. The teacher and children should sing the scale again using the numbers one through eight instead of the scale syllables while the teacher points to the keys on the keyboard chart. Following this singing of scale numbers, the teacher should ask if the children noticed any places in the scale where the keys are close together with no key in between, in other words, half steps. The children will shortly discover that between the third and fourth key and between the seventh and eighth key there are half steps, but between all the other keys there are whole steps. Therefore, the pattern of the major scale will emerge as that shown in Example 2.

Example 2.



This pattern should become quite familiar to the children both by numbers and by the kinds of steps involved. The pattern shown in Example 2 should be written on the chalkboard and the closeness of the numbers three and four and seven and eight discussed as demonstrating the fact that these close numbers show half steps and the widely-spaced numbers show whole steps. If the child then sees the pattern as two whole steps and a half step plus three whole steps

and a half step and reduces it to a sing-song division of whole, whole, half -- whole, whole, whole, half, he will have a pattern to follow when working out scales other than C Major.

Possibly the next scale to work with would be F Major. The teacher could have one child come to the front of the room and work on the bells while she holds the case up on its side so that the other children can observe the procedure. If she tips it slightly, the bells will not fall out of the case. She could ask the other children to help the child playing the bells by telling him whether to play a whole step or a half step. The teacher should review with the children the whole step and half step pattern of the major scale and then proceed to have the child demonstrating strike the F bell. She would then ask the other children to tell him whether he should play a whole step or a half step. They will respond that he should play a whole step so the teacher asks if he should stay on the lower row or move to the upper row in order to play a whole step. They will want him to stay on the lower row so that there will be a bell block between the two (F and G). The child will then strike G. Again the teacher asks if the child should play a whole step or a half step and if he should stay on the lower row or move to the upper row. The class will want him to stay on the lower row to make a whole step between G and A. It is now time for the half step to occur, and, in order to do this, the bell-player must move to the upper row to make a half step between A and B flat. The teacher should continue this same procedure throughout the remainder of the scale until the final F is reached. When finished, the teacher should ask how many times a bell was played on the top row. The children realize that only one bell was played on the top row and it is called B flat. A scale should then be drawn on the chalkboard which will prove that the key of F has one flat, B **b** . The B **b** should be colored to demonstrate

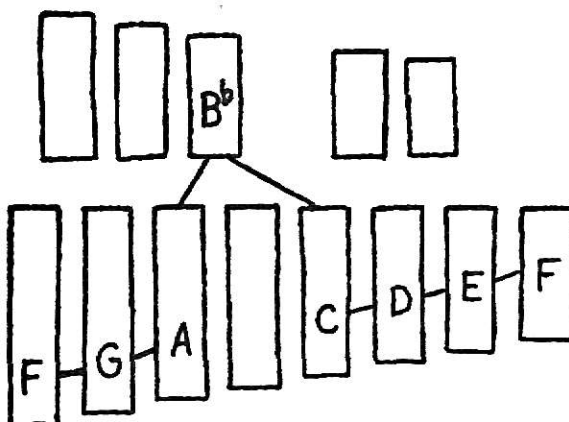
that B $\flat$  is played on the top row and the notes should be read together by the class -- F, G, A, B $\flat$ , C, D, E, F. The scale chart drawn on the chalkboard is shown in Example 3a.

Example 3a.



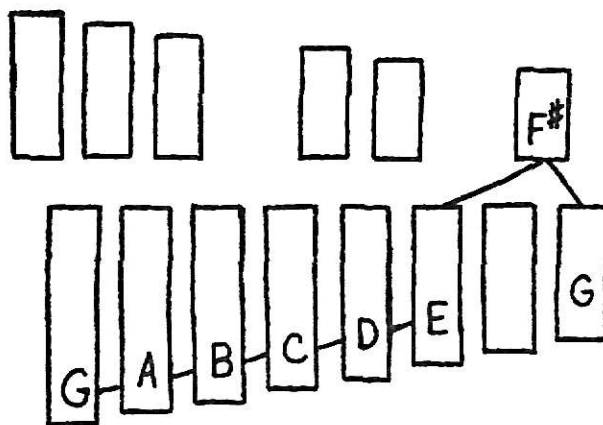
The bell player should then be asked to play the scale of F Major by himself, without the aid of the other class members. He will hopefully remember what the class has told him to do and play the F Major scale as shown in Example 3b.

Example 3b.



The class should then form other scales in the same manner. These are shown in the following examples.

Example 4a. -- G Major Scale

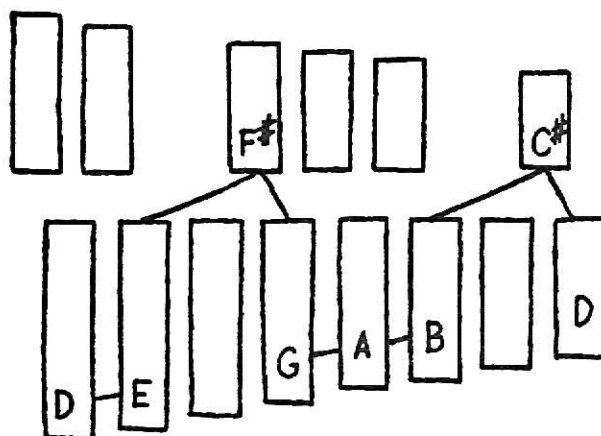


Example 4b. -- Chalkboard Drawing of the G Major Scale



Example 5a. -- (on next page)

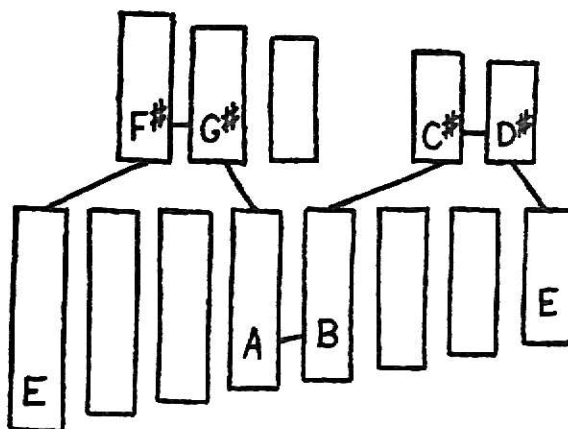
Example 5a. -- D Major Scale



Example 5b. -- Chalkboard Drawing of the D Major Scale



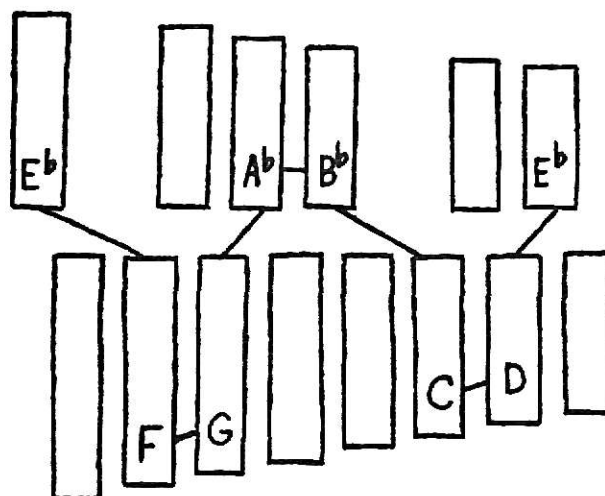
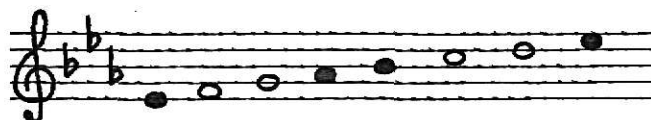
Example 6a. -- E Major Scale



Example 6b. -- Chalkboard Drawing of the E Major Scale





Example 7a. -- E $\flat$  Major ScaleExample 7b. -- Chalkboard Drawing of the E $\flat$  Major Scale

The foregoing examples are those scales recommended for use on the tuned bells. Not all scales can be played on the tuned bells since there is a limited number of bells that fit in the case, but if at various times the scales shown are discussed, drawn on the chalkboard, and played on the bells, the children will remember the major scale pattern and be able to apply it to any scale.

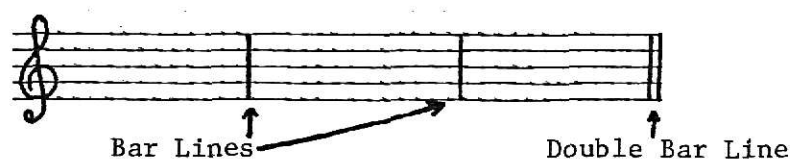
Naturally, all of the scales can be played on the piano. Therefore, if the teacher feels the need of working out the remainder of the major scales, she and the children can use the same procedure of whole steps and half steps

and determine the tones needed for every scale deemed necessary.

### Measure and Bar Lines

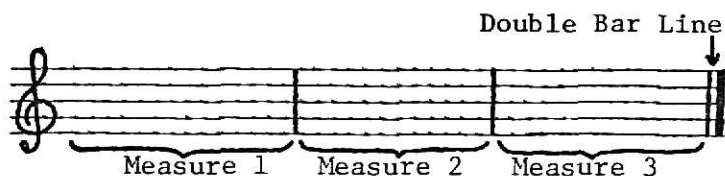
After the children have discovered the meaning of the word "staff," the next step is to draw their attention to the fact that a staff is divided into sections by straight vertical lines. These vertical lines drawn through the staff are called "bars" or "bar lines."

Example 1.



The area that is found between the bar lines is called a "measure." Within the measure are found a certain number of beats as denoted at the beginning of each song.

Example 2.



The two single bar lines placed close together at the end of Example 1 show that a section of the song is finished, but another section is about to begin.

The double bar lines placed at the end of Example 2 shows the student that the whole song is finished. It is much the same as a gate that is closed and locked, and indicates that the singer can go no further. Note that the double bar line used at the end of a song uses a thick, dark line on the second of the two bar lines while the double bar line used at the end of a section has only two light, thin lines.

To teach the concept of bar lines and measures the teacher should draw a staff on the chalkboard with her staff liner and review the fact that the five-lined drawing the children see before them is called a staff. The teacher could then place some notes on the staff without drawing any bar lines, such as those shown in Example 3a. (These notes should be pre-planned by the teacher to correspond with a familiar song in the childrens' books, such as "Clap Your Hands.")

Example 3a.



The teacher could then look confused, turn to the children and say, "I

find this music very difficult to read. Perhaps something is missing. Could you all turn to the song on page 20 and raise your hand if you can see anything I've left out?"

After the children have found the page designated, some of them will be able to discover that the teacher has left out the meter signature and the bar lines. They will not know what to call either of them so will probably call them numbers and lines. Then the teacher could casually correct the children by calling them the "meter signature" and "bar lines." The teacher could then ask the children where to place them on the music and proceed to follow their advice, making sure to place the light double bar line at the end of the second staff. (Since the concept of the meter signature is long and involved and is a lesson in itself, the teacher would be wise to not make a point of it at this time.) The finished product would appear as in Example 3b.

Example 3b.



After following the childrens' suggestions, the teacher would then say, "Yes, that looks much better! I wonder why the bar lines were important to the music?". The children should be able to gather that the bar lines made

the music "look better" or "easier to read."

The teacher should then explain that the bar lines are used to make the music easier to read by separating the music into "measures." She should point to the first staff, first measure, and say, "This is measure one and the bar line tells us when measure one is finished.". She should then point to the first bar line with one hand and to the second bar line with the other and say, "These two bar lines tell us that we have another measure. It must be measure two.". She should then frame the third measure and ask, "What measure is this?". The children should be able to answer readily. The teacher should then involve the children by asking, "Can someone come to the board and frame measure four for us?". After a child has done this the teacher should ask, "How many measures do we have on staff one?".

The teacher should then move on to the second staff and say, "This is the second staff. Can anyone tell us how many measures we have on this staff?". After the children have responded she could ask different children to come forward and frame the various measures (five, six, seven, and eight, but not in any special order). This procedure should allow the children to realize that the measures are numbered in sequence throughout the entire song.

The teacher should then call attention to the light double bar line at the end of staff two (if a child has not already done so). It should be explained that this is a special marking to show the end of something. If they check in their books the children will discover that it is not the end of the song. If the song is then sung with the children trying to decide what kind of ending the light double bar denotes, the children will probably realize that the music is different thereafter. (It is higher, it seems faster, the words are entirely different.) The complete song appears in Example 3c.

## Example 3c.

Clap, clap, clap your hands, Clap your hands to-gether,

Clap, clap, clap your hands, Clap your hands to-gether.

Refrain

La la la la la la la, La la la la la la,

La la la la la la la, La la la la la la.

The teacher should call the childrens' attention to the word "Refrain" written above the third staff and point out the fact that this section of the song is repeated exactly the same each time the song is sung even though the words in the first section are changed for additional verses, for instance, "Nod, nod, nod your head," or "Stamp, stamp, stamp your feet." The group should summarize what has been learned by deciding together that the light double bar line denotes the end of a section.

The teacher should then call attention to the heavy bar line at the end of the song and work out with the children the fact that the heavy double bar line denotes the end of the whole song.

When these concepts have been established, the teacher should refer to staff three and let the children decide how many measures are included in that staff. The children should then count the measures in staff four. They could also be asked to frame certain measures in their books, for instance, the second measure on the third staff, while the teacher moves around the room checking the individual efforts of each child.

A summary of the lesson should follow with the teacher asking how the music is divided so that it is easier to read (bar lines); what the distance from one bar line to the next is called (measure); what kind of bar line is used to show the end of the song (heavy double bar line); what kind of bar line is used to show the end of a section (light double bar line). This procedure in simplified form, should be reviewed many times in many songs.

### Meter Signatures

The meter signature is composed of two numbers, one sitting on top of the other, and is always found at the beginning of a song immediately following the clef sign and key signature.

Example 1.



The meter signature can be difficult for the child to comprehend unless it is approached slowly and carefully. A study of the kinds of notes in music

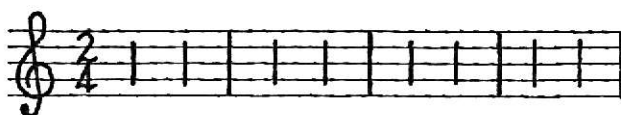
must precede the concept of the meter signature.

The first step in the discussion of a meter signature is to let the children become accustomed to the calling of the two numbers a "meter signature" and nothing else. This concept is developed during the early part of second grade when the children are becoming aware of the written page of music.

The top number of the meter signature should be discussed first. This number tells the person reading the music that there are a specified amount of beats allotted to each measure. (The concept of measures and bar lines should already have been discussed.)

A staff with three or four outlined measures should be drawn on the chalkboard, and the meter signature of the song being learned placed after the treble clef sign. It is best to begin with a song that has the meter signature  $\frac{2}{4}$  since that meter is quite simple to comprehend. The teacher should circle the number two and explain to the children that they are going to discover why that number is included in the meter signature. The teacher should then state that this top number of the meter signature can change with various songs because it tells how many beats there are in each measure. The teacher and children should then review the concept of measures. One child could be called to the chalkboard to frame the distance of a measure and the teacher could ask the rest of the class how many beats are in that measure as told by the top number of the meter signature. The children will respond with the number two and the teacher could show the two beats of that measure by placing two vertical lines in the measure and then proceed to do the same thing with the other measures.

Example 2.





The teacher should then point out the fact that the top number of the meter signature tells the musician that he can count two beats in each measure, but no more and no less. Therefore, the counting of this song would be ONE, two, ONE, two, ONE, two, ONE, two; that is, a strong beat and a light beat. The children should then count the beats in each measure while the teacher points to the beats. They could then clap the beats while they are counting.

The teacher would then be wise to work with some other meter signatures, for instance  $\frac{3}{4}$  which would be counted ONE, two, three or STRONG, light, light and also  $\frac{4}{4}$  which would be ONE, two, three, four or STRONG, light, Medium, light.

On another day the teacher could review the purpose of the top number in the meter signature and then proceed to discuss the meaning of the lower number. This is a more difficult concept and should only be discussed after children are able to recognize and name correctly the various kinds of notes (half note, quarter note, and eighth note). The lower number of four is most common and stands for a quarter note. This can be remembered more readily by the children if they are helped to see that the quarter is one-fourth of a dollar since it takes four quarters to make a whole dollar (fractions are not well-known to children at this early age); therefore, the lower number four means that a quarter note is going to get one beat. The number two placed on the lower part of the meter signature means that a half note gets one beat and the number eight placed on the lower part of the meter signature means that an eighth note gets one beat. The teacher would be wise to simply explain that the number four placed as the lower number of the meter signature means that a quarter note gets one beat. Then when the situation arises that one of the other numbers is used it should be discussed and explained that this number also changes and shows that a different kind of note gets one beat. The whole concept presented at one time is almost more than a second grade child can comprehend.

### The Minor Scale

Children are generally able to distinguish between major and minor modes at a very early age. A kindergarten child will be able to tell the teacher that the song sounds scary or sad, and this knowledge gives the teacher the opportunity to tell the children that the song sounds that way because it is in a minor key. The earlier a child hears some words in the musical vocabulary the sooner he becomes familiar with their usage. Later the child discovers that the minor key does not necessarily always express sadness or scariness, but merely has a different sound than the major key.

The study of minor scales follows the understanding of the major scale pattern. There are three different kinds of minor scales:

1. Natural Minor
2. Harmonic Minor
3. Melodic Minor

All three kinds of minor scales are discussed in every basic music series published for classroom use, but the natural minor scale is the one most commonly used in the understanding of the minor scale pattern.

Minor scales use a different tonal center than major scales. In all minor scales the tonal center is on La instead of Do. There are eight degrees involved in the minor scale (as there are in the major scale), but the order of the scale syllables used in the natural minor scale is La, Ti, Do, Re, Mi, Fa, Sol, La.

It is best to begin the study of the natural minor scale pattern with the use of the A minor scale. It is played only on the white keys of the piano or the lower row of the tuned bells.

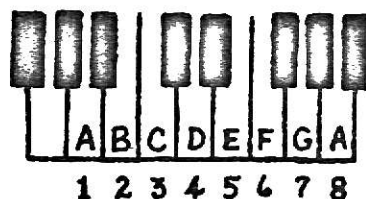
The teacher could begin the study of the natural minor scale pattern by saying, "We have studied the pattern for the major scale, and we all know that the pattern is determined by a certain placement of whole steps and half steps. Let's take a close look at the minor scale and see how the pattern is different."

She could then ask a child to come forward and play the A minor scale on the piano. Since he is unfamiliar with the minor scale pattern, the teacher should be certain to tell the child to start on A and play eight white keys in succession until he reaches the A one octave above the first. If this instruction is not given, the child might try to follow the established major scale pattern, which is the only one familiar to him.

If the child follows the instructions and plays the scale correctly, the teacher should ask him to play it again while she points out the keys being used on her piano keyboard chart. The class should be instructed to watch carefully while this is being done in order to observe the position of the half steps.

When the demonstration is completed, the teacher should ask the class if they discovered the location of the half steps. If they appear confused, the scale should be played again and the steps counted by number while the teacher again points to the keys on her piano keyboard chart. The keys used are shown in Example 1.

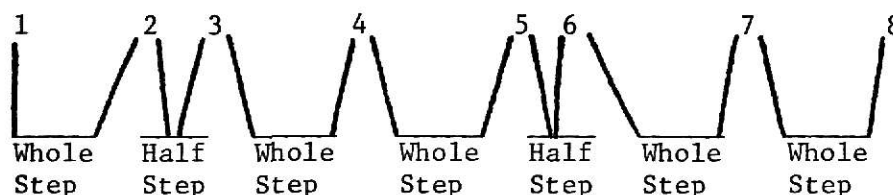
Example 1.



The children should be able to see that the half steps occur between the second and third keys and between the fifth and sixth keys, which are different locations than the half steps of the major scale. It should be pointed out that this difference in location of half steps is the determining factor for the difference of sound in the major and minor scale.

When the location of the half steps have been determined, the teacher should put the natural minor scale pattern on the chalkboard as it appears in Example 2.

Example 2.

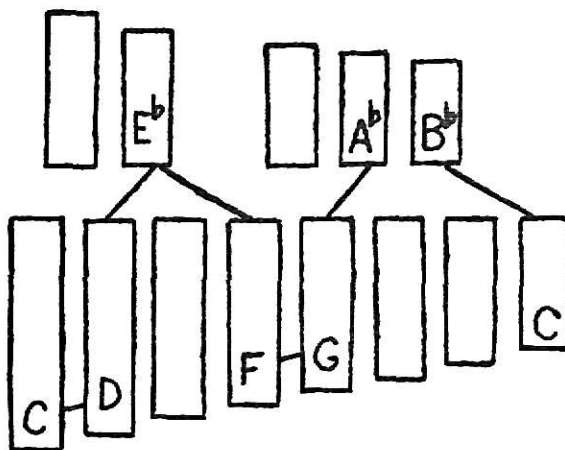


As in the study of the major scale, the numbers can be used to memorize the pattern of the minor scale, or the sing-song whole steps and half step pattern can be used -- whole, - half, - whole, whole, half, - whole, - whole. However, the numbers are probably easier to use in this case.

Several children should be asked to demonstrate various natural minor scale patterns on the tuned bells by using other starting points. (The A minor scale cannot be played on the tuned bells because of the limited number of bells.)

The following examples demonstrate a few of the natural minor scales that can be used on the tuned bells. The children should work out the scale together by use of the pattern, and then the teacher should draw the scale on the chalkboard pointing out the change of the tonal center to La in a minor scale.

Example 3a. -- C minor scale (natural pattern)

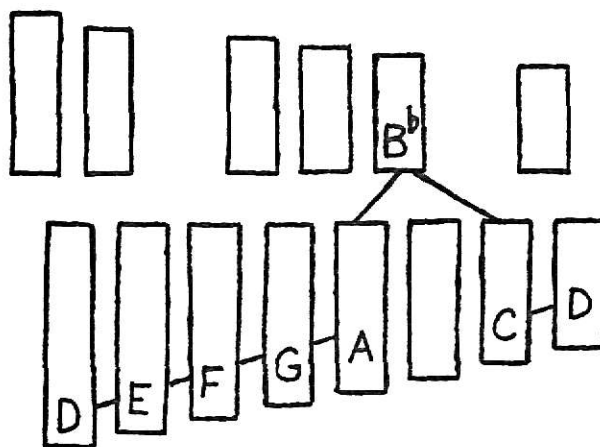


Example 3b. -- Chalkboard Drawing of the C minor Scale

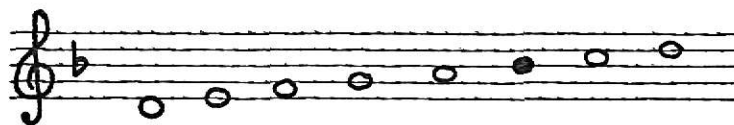


Example 4a. (on next page)

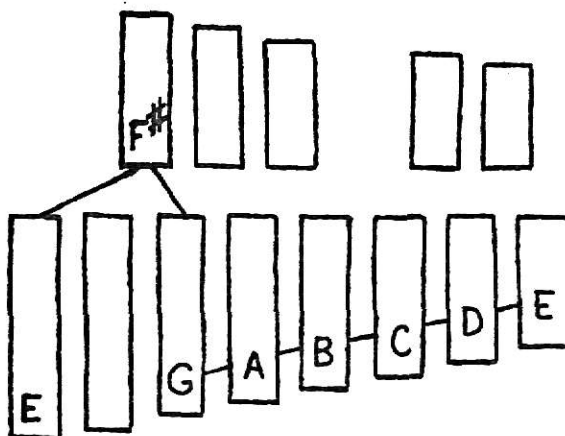
Example 4a. -- D minor Scale



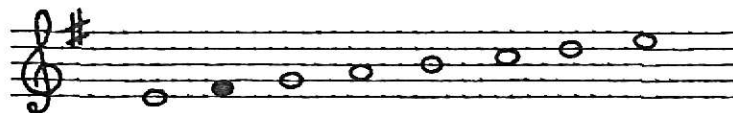
Example 4b. -- Chalkboard Drawing of the D Minor Scale



Example 5a. -- E minor Scale



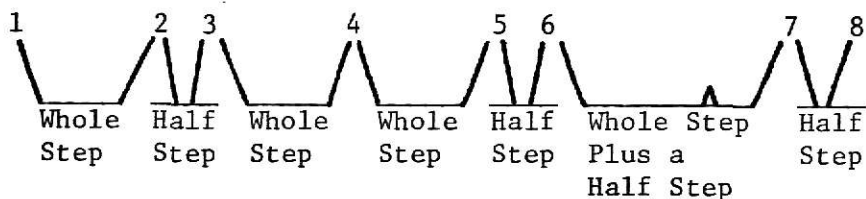
Example 5b. -- Chalkboard Drawing of the E minor Scale



The examples demonstrated are those having the easiest key signatures for use by children of fifth and sixth grade level.

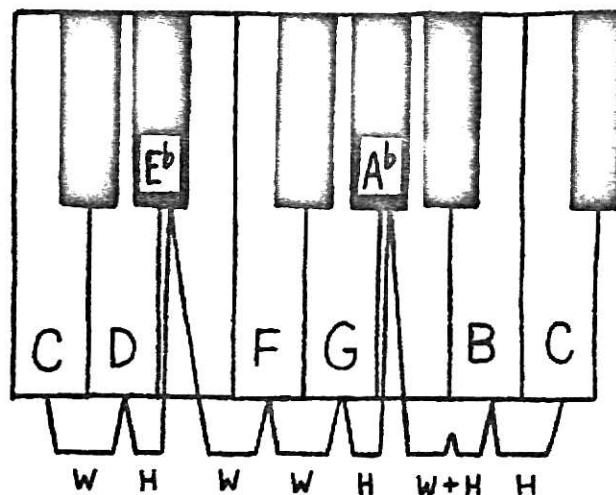
All of the music series published for classroom use mention the harmonic and melodic minor scales but do not require the children to memorize the pattern. Therefore, the teacher should be able to understand and produce the various minor patterns shown in Examples 6a and 7a, but she should realize that these patterns are only used for discussion with the children. The children should know of their existence but do not need to reproduce them.

Example 6a. -- Harmonic Minor (The harmonic minor is different from the natural minor in that it uses a whole step plus a half step between the sixth and seventh degrees which leaves only a half step between the seventh and eighth degrees.)



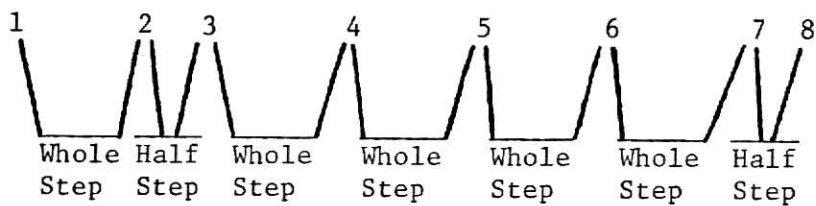
An example of the Harmonic Minor as shown on the piano keyboard would be as follows:

Example 6b. -- Harmonic Minor of C ( W = whole step, H = half step)



Example 7a. -- Melodic Minor (The Melodic Minor has two different patterns, one for the ascending scale and one for the descending scale.)

Ascending: (uses the minor pattern half step between the second and third degrees and the major pattern half step between the seventh and eighth degrees.)

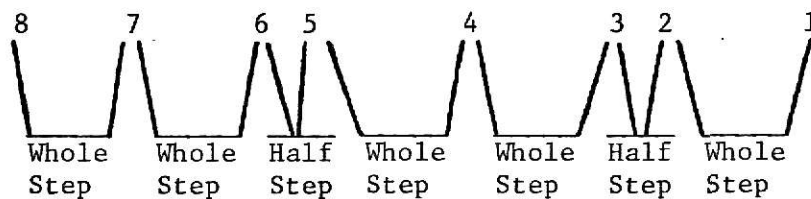


Descending: (same as natural minor pattern)

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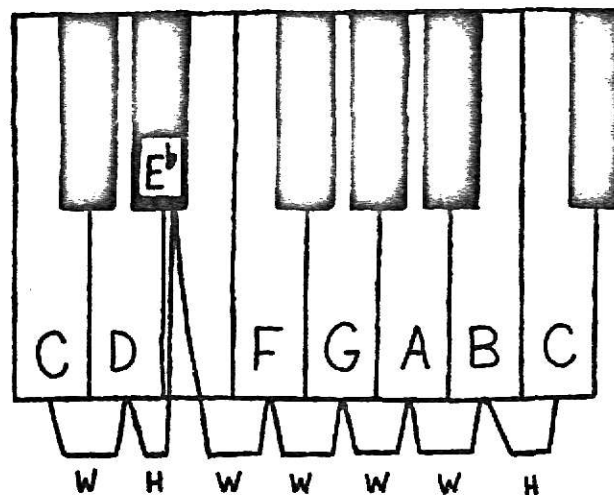
## Example 7a. (continued)



An example of the Melodic Minor as shown on the piano keyboard is shown in the ascending and descending sections of Example 7b.

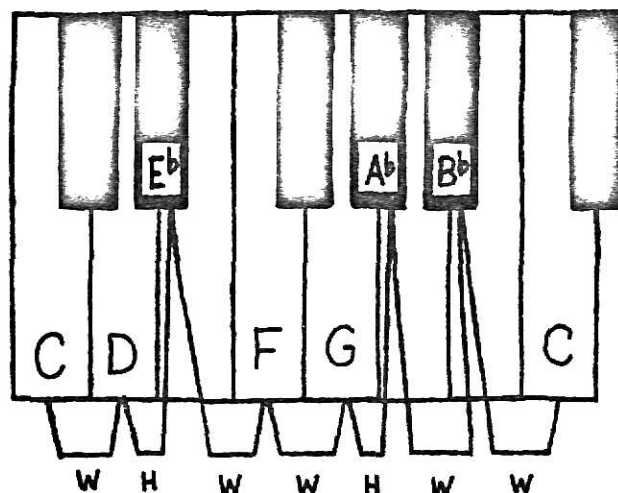
Example 7b. -- Melodic Minor of C (W = whole step, H = half step)

Ascending:



## Example 7b. (continued)

Descending: (Start at high C and move backwards down the scale to low C)



### Ostinato Patterns

An ostinato pattern is a musical figure that is repeated over and over. There are several songs in the elementary repertoire that make use of an ostinato pattern. Some of these are short patterns that are sung repeatedly and others are instrumental patterns that are used to accompany the vocal music.

When using vocal ostinato patterns, it is probably wise to let the whole

class learn a few notes involved in the repeated pattern. After it has been learned, the group can be divided so that one section can sing the melody and the other group can be involved in singing the pattern. Then these groups can be switched so that the opposite group is singing the repeated pattern, thus giving everyone the chance to sing an ostinato pattern against the melody.

When an instrumental ostinato pattern is used it usually involves the tuned bells. The entire class can be asked to work out the notes involved so that the teacher does not waste precious classroom time showing each individual child how to play the pattern. A workable method of learning the pattern is to have one child stand by the tuned bells while the class studies the pattern and tells him what bells to place on the table outside the case and also describes the rhythm pattern involved. Following this procedure, another child could be asked to come forward and play the entire pattern without any assistance. The class should be instructed to listen carefully for any mistakes the child might make so that they can tell him how to correct his playing when he is finished.

Ostinato patterns are generally quite simple to work with and are an interesting way in which the children can involve themselves in the music.

If the school is fortunate enough to have a set of the Orff<sup>1</sup> classroom instruments, many ostinato patterns can be worked out by the students themselves to enhance the beauty of the music.

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<sup>1</sup>Carl Orff is a German composer and innovator of a rhythmic method of teaching music in the schools. He has patented a group of rhythm instruments which are used in his rhythmic approach to music.

### Part-Singing

Part-singing is generally begun on the fourth grade level; however, previous to this time, the children have sung rounds so that they can hear harmony in music.

The first attempt at part-singing should be done with very simple intervals, running throughout most or all of the entire song. All children should first learn the melody and then, when it is well established in the minds of the singers, the teacher should point out the fact that there are other notes that can be sung with the melody which will add harmony and add beauty to the song. The children should note that the melodic contour is the same as that of the melody, but all of the notes are the same interval from the melody (usually a third or a sixth apart). Such being the case, if the teacher starts the song on a new pitch the children should be able to sing the same melody at the new level. The teacher could then establish the new pitch and ask the children to sing the familiar melody in its new position. The children should sing the newly-pitched melody several times until it is as familiar as the normally-pitched melody. After the children are completely at ease with both parts there should be an attempt to divide the group into two sections, one to sing the upper notes and the other to harmonize on the lower notes. This is a difficult process at first and requires much patience on the part of the teacher. Of great benefit to the teacher is a recording of the song. If the teacher plays the record and lets the group singing the melody follow the record, she is then free to give her assistance to the group singing the additional part.

As children progress in their ability to sing two-part music they can begin to work on songs with various intervallic harmonies. This type of song,

however, must be learned by separate parts so that each group knows its own part well enough to hold it against the other group. The teacher cannot expect children to sing two-part songs after only a short exposure to their parts. It must be well known and the children must be able to sing their parts without help from the teacher.

When children reach the sixth grade level, they are exposed to three-part music. This is a very difficult step to achieve if the teacher is working with a small group of twenty-five or less since the division of the group into three sections cuts down on the number of voices participating in each section. The teacher must be very careful, therefore, to arrange her strong singers in various parts of the singing group so that they are scattered equally throughout the three sections. In this way, the strong singers can help the weaker ones in attaining success in this new venture. The teacher must help each section learn its part separately while the remaining two sections exercise enough self-discipline to make this individual work possible. When each section is familiar with its part, it is wise to put only two sections together at one time so that the children will feel confident in their ability to sing their own part with another. These two sections can be alternated so that the high group has a chance to sing with the low group, the low group with the middle group, and the middle group with the high group. After this has been done successfully, it is time to put the three groups together. Each group must be very sure of its starting pitch before beginning to sing on the teacher's direction.

Part-singing is a great source of enjoyment to the children; however, it requires a great deal of effort from everyone concerned. It is the teacher's responsibility to think of ways to make the work interesting and not just pure drudgery.

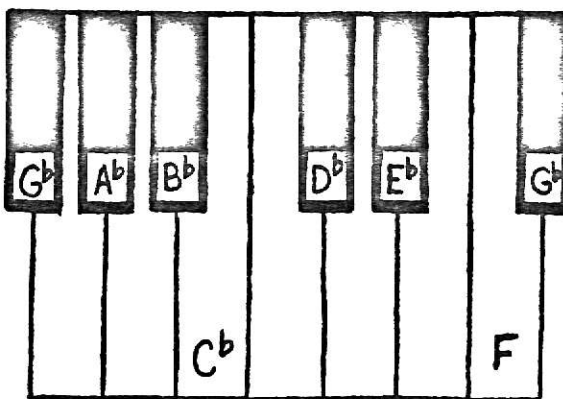
### The Pentatonic Scale

The pentatonic scale is a five-tone scale that has been found in the music of ancient civilizations such as Chinese, African, and Polynesian. It has also been found in the cultures of American Indians, Scotts and Celts.

The name pentatonic gives its own meaning since the first half of the word, penta, means five, and the second half of the word, tonic, means key-notes or tones. The word, pentatonic, when still unknown to the children, can be compared to the Pentagon in Washington, D. C. which is a five-sided building, or a pentagon in mathematics, a five-sided figure. The structure of the pentatonic scale is generally presented at fourth grade level; therefore the children are familiar with the term pentagon by that time.

The study of the pentatonic scale could be introduced by singing the major scale by both syllables (Do, Re, Mi, Fa, Sol, La, Ti, Do) and the numbers (1, 2, 3, 4, 5, 6, 7, 8). The teacher could then play a G<sup>b</sup> Major scale on the piano or tuned bells. The G<sup>b</sup> Major scale is shown in Example 1.

Example 1.



When the teacher has played the  $G\flat$  Major scale, she could ask the children to listen while she plays a new scale called a pentatonic scale. She should ask the children to listen for the differences between the new one and the familiar major scale. She would then play a pentatonic scale starting on  $G\flat$  and proceeding through  $A\flat$ ,  $B\flat$ ,  $D\flat$ , and  $E\flat$  but omitting the remaining notes of the  $G\flat$  Major scale. Upon asking the children to explain the differences between the pentatonic and the major scale, the following facts should be discussed:

1. The pentatonic scale is shorter than the major scale; that is, there are fewer tones involved.
2. There are eight steps in the major scale but only five steps in the pentatonic scale.
3. High Do is necessary in the major scale but unnecessary in the pentatonic scale.
4. Steps four and seven are missing in the pentatonic scale; therefore, there are no active tones that appear in the major scale. (The active tones, four and seven, are the tones in the major scale that are pulled toward other tones like a magnet. For instance, the seventh tone is pulled toward the eighth tone and the fourth tone is attracted to the third tone.)
5. When active tones are missing, as in a pentatonic scale, the melody seems to "float" from one note to the other with less pull toward the tonal center than in a major scale.
6. The pentatonic scale can easily be seen on the black keys of the piano by looking for a group of three black keys plus a group of two black keys ( $G\flat$ ,  $A\flat$ ,  $B\flat$ , --  $D\flat$ ,  $E\flat$ ). This same grouping can be found on the upper row of the tuned bells.

The teacher should make certain the children do not get the idea that the pentatonic scale is found only on the black keys of the piano. She could eliminate that misconception by playing the pentatonic scale using various starting points. For instance, if she begins on G (a white key) the following five notes are used: G, A, B, -- D, E. The teacher could also involve the children by asking them to find a pentatonic scale starting on C or F. Other starting points should not be used at this time since the children are not yet familiar with key signatures and do not understand the use of sharps and flats in a scale pattern.

As the children progress toward understanding of major scale patterns, they will be able to use any of the various key signatures and find the pentatonic scales from any starting point.

### Phrases

A phrase is a sort of musical thought. It is similar in nature to a sentence contained within a paragraph, the phrase being the sentence and the whole song being the paragraph. There is often a breaking point at the end of each phrase where the singer starts anew with either a different melody, a similar melody, or a repeat of a section of melody. Simple songs usually contain either two or four phrases or some multiple of two. Very rarely does one find a song that has an odd number of phrases, but, of course, these rare songs do occur in almost every song book used by elementary children.

The study of phrases is a continuing process that begins in a very simple manner as early as Kindergarten and continues throughout the child's musical education.

It is best to help the child hear and "feel" phrases rather than to look



for them on the written page. Several methods of "feeling" phrases can be applied in the classroom situation. One of the simplest is to ask the children to make an arch over their heads with raised arms. Their arms should arch in one direction for the first phrase and then reverse direction at the beginning of the second phrase and so on throughout the song. Also, if the children were standing in a circle, they could move in one direction for the first phrase, reverse and move in the opposite direction for the second phrase, etc. There are many movements of this type that could be incorporated in the study of phrases, and the resourceful teacher will think of different ways to have the children show phrases so that their interest and enthusiasm will not lag.

Children are generally not able to feel phrases and count phrases at the same time. Therefore, if the teacher wishes to have the children count phrases she could ask them to hold up one finger when the first phrase begins and then add a finger each time a new phrase is heard. In this manner, the children can count how many phrases they have heard when the song is completed.

After finding the number of phrases contained within a song, the children should listen carefully to discover phrases that sound alike. In this way the likenesses and differences within the song can be determined. As a child progresses in his ability to read the musical page, he should be able to look at the music and determine like phrases by the similarity of the notes.

The teacher should keep in mind that simple songs with easily determined phrases are best to use with children so that they can easily hear the phrases and not become confused.

The song shown in Example 1 is a simple one to use for diagnosis of phrases.

## Example 1.

## I'm Gonna Sing

## Spiritual

(Phrase One)

I'm gon-na sing when the spir-it says, "Sing\_\_\_,"

(Phrase Two)

I'm gon-na sing when the spir-it says, "Sing\_\_\_,"

(Phrase Three)

I'm gon-na sing when the spir-it says, "Sing\_\_\_,"

(Phrase Four)

And o - bey the spir-it of the Lord\_\_\_.

The song used in Example 1 has four phrases that are easily determined by the short breaking point at the end of each staff. Each phrase has the same length, and the first three phrases are very similar in melody. Upon careful examination it should be realized that phrase one and phrase three are identical. Phrase two is different from one and three only at the end. However,

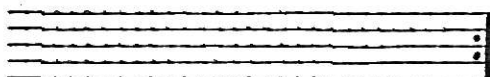
phrase four is completely different from the other three. Like phrases are called parallel phrases, and unlike phrases are called contrasting phrases.

This sort of careful scrutinization helps children to see likenesses and differences in music and leads toward future success in phrasing when the music becomes more difficult.

### Repeat Sign

The repeat sign is a musical sign that is used to tell the performer that he is to sing or play a section of music twice. It is a device used to save space. Such a repetition is indicated by two dots called repeat marks which are placed in front of a double bar as shown in Example 1.

Example 1.

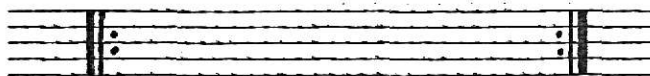


If there is only one repeat sign, as shown in Example 1, the performer must return to the beginning of the song to start the repeated section.

If there are two repeat signs with the dots, or repeat marks, placed so that they face each other, the performer knows that he is required to sing or play the enclosed section twice. This type of repeated section is shown in Example 2.

Example 2. (on next page)

## Example 2.



Children generally discover the repeat sign during their second grade singing experiences and have no problem in remembering what the dots are for. As the need arises, the children can be shown the two different types of repeated sections -- (1) those that have only one repeat sign that tells them to go back to the beginning of the song for the repetition of material, and (2) those that enclose a section by the use of two repeat signs facing in opposite directions.

### Repetition

Repetition in music is, as the name implies, a repeating of some part of the material in the musical score.


The first type of repetition that the elementary child comes in contact with on the printed page of music is the repetition of notes. He learns, while reading the printed page of music, that some notes are higher, some are lower, and some stay the same. In other words, some are repeated. When singing repeated notes, the child must learn that his voice does not change in pitch. He must make his voice stay on the same pitch as long as the note is repeated, and he cannot change the pitch until he comes to a note that is either higher or lower on the staff.

Repetition of phrases is another type of repetition that the child comes in contact with during the early part of his musical education. Even in Kindergarten he is generally able to hear that some parts of the song sound alike. When he reaches second grade level he is not only able to hear repetition of phrases, but he is also able to see them on the printed page. The teacher will often ask, even before the song has been sung, "Do you see any parts of the music that look alike?". Since the child is able to duplicate what he already knows, this method of pointing out the repetition of certain sections of the music makes it easier for the child to learn a new song.

There also can be repetitions of a series of notes. For instance, in the following example, the notes G, A, and B are repeated three times before the singer moves on to a new series of notes.

Example 1.



Often one can find a repetition of a certain rhythm pattern that will prevail throughout a song. For instance, Example 2 shows a repetition of the rhythm pattern  at the beginning of each measure.

Example 2. (on next page)

## Example 2.

Canoe Round

Words and Music by Margaret B. McGee

I

My pad - dle's keen and bright, Flash - ing with sil-ver.

II

III

Fol-low the wild goose flight, Dip, dip and swing.

IV

The recognition of repetitions in music help make the music more understandable. If children look through the music before singing to discover the different kinds of repetitions, they will become better sight-singers and will not have to be so dependent on the rote method of learning.

Rests

A child must not only be able to recognize the various kinds of notes, he must also be familiar with their corresponding rests.











Rests are simply silent spots in the music that take up a certain number of beats. When the singer comes to a rest he knows that he must stay quiet until it is time for the next note to be sung.

A good method of reinforcing rests is to use them in rhythm patterns so

that the children can see and understand their function. If the children are clapping a rhythm pattern and encounter a rest they could show the silent beat by pulling their hands apart and out to the side on the beat instead of clapping. This tends to demonstrate to the children that a rest must be silent.

The kinds of notes and their corresponding rests are shown in Example 1.

Example 1.

	(whole note)	--		(whole rest)
	(half note)	--		(half rest)
	(quarter note)	--		(quarter rest)
	(eighth note)	--		(eighth rest)
	(sixteenth note)	--		(sixteenth rest)

### Rhythm Instruments

Rhythm instruments are essential aids in the study of various rhythms. The children are fascinated by rhythm instruments and are very eager to use them to accompany their classroom singing.

The music texts are extremely helpful to the teacher since they usually suggest certain rhythm patterns for the children to follow and also the kind

of instrument that will give the best effect to the song involved. All the teacher need do is be certain the instruments are available and then help the children read the pattern.

After the children are somewhat proficient with rhythmic patterns they can use their creative potential to decide what instruments they wish to use to accompany a song, and then create their own rhythm patterns.

The wise teacher does not distribute all available rhythm instruments at once since this leads to a state of confusion which makes it difficult even for the able child to follow the beat of the music. The rhythm instruments should enhance the rhythm of the song -- not cover it completely. There should always be more singers than players to give the correct balance of sound, and since a child finds it difficult to play an instrument and sing the song at the same time, the teacher cannot count on the player to blend his voice with other singers.


### Rhythm Patterns




Children meet only very simple rhythms in their elementary textbooks until they reach fifth or sixth grade level, at which time some simple syncopated rhythms are introduced. Also, at fifth grade level the rhythms become more complicated to read.


The charts that are based on the Kodaly rhythm methods are the best source of correct rhythm reading in the elementary school. Children who begin using these charts in the first grade receive a basic understanding of rhythm so that they can read the rhythm of a song without having to rely on the teacher's ability to read it for them.



Kindergarten students should learn to tell the difference between even and uneven rhythm but are not concerned with the kinds of notes that cause this difference. They are mainly concerned with learning to move to the beat of the music and soon learn the difference between the steady beat and the strong beat.

First grade students continue working with strong beat and steady beat and also learn to clap the rhythm of the melody. If the Kodaly charts are used they learn the difference by sight and sound between eighth notes and quarter notes. They should learn to feel the movement of music in twos or threes. The one rhythm pattern that they become familiar with is  and this pattern occurs in many of their songs.

Second grade students continue working with the strong beat and steady beat and also hearing music in twos or threes. The relative duration of eighth notes, quarter notes, and half notes should become familiar to the children, as should their corresponding rests. They continue using the rhythm pattern  and add  and . They also learn the use of the tied note.

In third grade the children continue using and reviewing the aforementioned patterns, notes and rests. They also become aware of the dotted note, including both the dotted quarter and dotted half. They study the function of the meter signature. The simple rhythm pattern  is added. At this point the children are able to read longer rhythm patterns and, thus, begin to combine some of the simple patterns learned earlier. In this way, one finds the children working with the following pattern examples:



Fourth grade students gain much ability in the review of notes, rests, simple rhythm patterns, tied notes, dotted notes, and meter signatures. They also begin the use of more complicated patterns that can be played on a drum and used to add interest to a song. The following are only a few of the patterns that children should be able to read and clap by the fourth grade:



The  $\frac{6}{8}$  meter signature is added to the child's understanding; therefore, the following rhythm patterns must be added to the child's knowledge of rhythm:



The first attempt is made at understanding syncopated rhythm patterns with the introduction of the  $\frac{6}{8}$  rhythm pattern . A new pattern, , using a dotted eighth note and a sixteenth note is introduced.

In fifth grade many of the patterns used involve sixteenth notes, such as and . More dotted patterns, such as are introduced.

It can be generally stated that the sixth grade level is a time for review.

There is not much in the way of new material, but all past knowledge must be pulled together to try to achieve a workable understanding of all types of rhythm patterns.

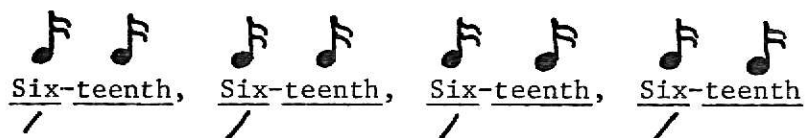
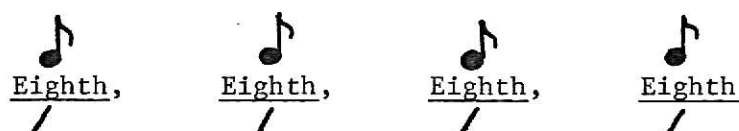
The classroom teacher must be able to read any and all of the fundamental rhythm patterns introduced in the elementary school. If she is uncertain about the various rhythm patterns used she should seek help from a qualified music instructor.

If the teacher will work on the basic duration pattern until she can feel, as well as see, the difference in duration of notes, she will not be so insecure in helping the children. A workable pattern for the teacher to use while practicing the basic duration pattern is shown in Example 1. The rhythm of the names of the various kinds of notes should help the teacher keep her perspective as to how long each note is held. The marks below the names of the notes show the duration of the note's name in relation to the eighth note. If the teacher will first clap on the marks and say the note names as they appear above the marks, she will begin to feel the rhythm of the various notes. When the teacher is certain of this procedure she should try the same pattern by "feeling" the eighth note while she says the names of the notes and claps only on the underlined section of each word.

Example 1.

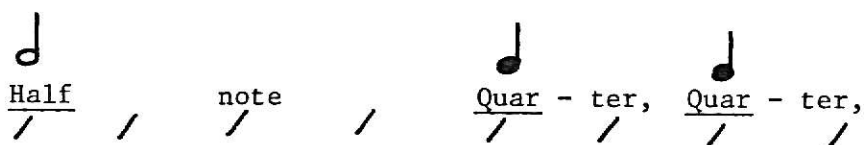
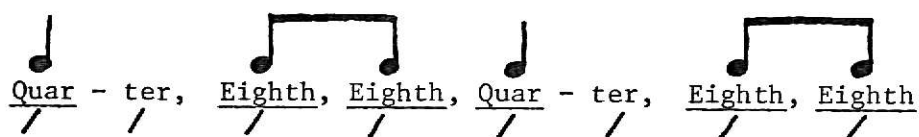
				
Half			note	
<u>      </u>	/		<u>      </u>	/

## Example 1. (continued)



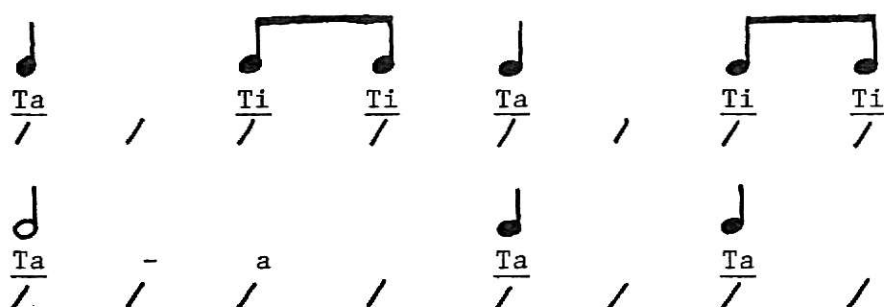
After the teacher has become certain that she knows the duration of each of the notes shown in Example 1, she should try working out various rhythm patterns such as those shown in Example 2.

## Example 2.



The Kodaly method uses a very simple method that is easily understood by children. The children learn to say "ti - ti" for the eighth notes, "ta" for the quarter note, and "ta - a" for the half note. Thus, the samples shown in Example 2 would be chanted and clapped like those appearing in Example 3.

Example 3.



### Rounds, Descants, and Canons

Rounds and canons are most often discussed together in the elementary school, with no distinction between the two, since a round is a type of short vocal canon in which the voices, entering in turn, all sing the melody at the same pitch.

Simple rounds can be handled by elementary children as early as second grade level and continue to be enjoyed throughout life.

The first process in learning a round is to have the entire group sing the song until it is well embedded in the childrens' minds and they can handle it without any help from the teacher. The group could then be divided in half and one group told to sing the song through twice before stopping. The teacher is then free to help the second group enter at the appropriate place so that they can also sing the song twice without stopping. This is the child's first

experience at singing harmony of any kind since a round is carefully worked out by the composer so that good harmony is being heard during the singing.

The teacher must be aware of the various starting points in a round, which are designated by Roman numerals written above certain measures of the song.

An example of a round that is quite popular with third graders is "Scotland's Burning." It is simple, easy to learn, and has good harmonic sound.

Example 1.

Scot-land's burn-ing, Scot-land's burn-ing, Look out,

Look out, Fire! Fire! Fire! Fire! Pour on wa - ter,

Pour on wa - ter!

The teacher should note that the Roman numeral I is placed above the first measure. When the first group reaches the third measure, which has the Roman numeral II written above it, the second group starts singing from the beginning of the song.

Rounds can be divided into two, three, or four singing groups, and each group can determine where to commence singing by following the Roman numerals. If the class is divided into four groups to sing "Scotland's Burning," the second group enters when the first group starts the third measure (Roman numeral II); the third group enters when the first group reaches Roman numeral III (measure five); and the fourth group enters when the first group reaches Roman numeral IV (measure seven). The group starting the round will be the first to finish. In fact, the last group will be singing the last two measures by themselves, as all other groups will finish before them.

Singing rounds is an enjoyable activity for the children and, at the same time, a very worthwhile experience.

The singing of descants is usually introduced on the fourth grade level. A descant is an additional part sung above a given melody. It is a part that is written to harmonize with the melody, but is often so carefully written that it is a melody itself.

Sometimes a descant for a melody is not written in the childrens' books but is presented only in the teacher's manual. In that case, the descant would have to be learned by rote. However, there are many descants that are written so that they do appear in the childrens' books. When a descant is written out for the children, it usually is found on a separate staff above the one containing the melody. The staves name the parts by the appearance of the words Descant above the top staff and Melody above the lower staff.

Children enjoy singing descants because they add so much to the beauty of a song. The wise teacher uses descants with children so that they will have more opportunity to sing music in two parts. The more times children sing music in parts, the more skilled they become in harmonizing.

As children progress in their ability to harmonize, there may be a few children in the class who are able to compose descants of their own. This type of creative talent can be a great source of joy to both the teacher and the children and adds much to the enjoyment of the music class.

### Scale Syllables

A scale is the progression of single tones, either conjunctly ascending or descending in a step-wise manner. There are many different kinds of scales (major, minor, pentatonic, chromatic, etc.). The major scale is of primary importance to the elementary teacher since it is the stepping stone from which the other scales are approached.

The major scale may be sung by two methods: by syllables or numbers. There are advantages and disadvantages to both methods; therefore, most teachers employ both methods.

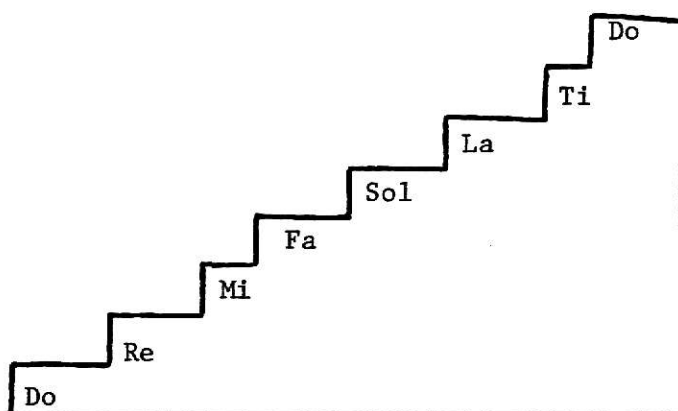
The syllables used are Italian terms and given the Italian pronunciation: Do (doh), Re (ray), Mi (me), Fa (fah), Sol (sohl), La (lah), Ti (te), Do (doh). These scale syllables are often introduced to small children either as being like steps leading to a house, or as the rungs of a ladder.

The "step" method is shown in Example 1. The teacher and children should readily discover that one does not always proceed up the steps; he also comes down on the same set of steps. Thus, the concept of the ascending and descending scale is established.

Example 1. (on next page)



## Example 1.

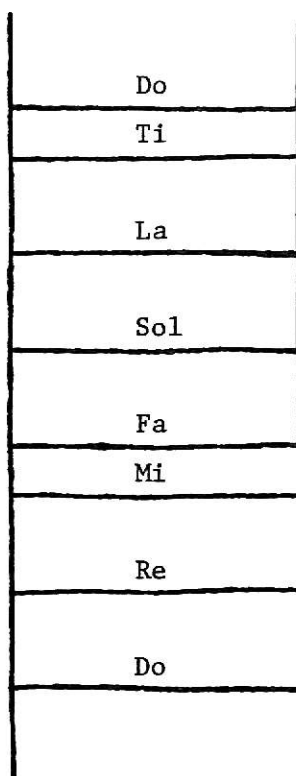


It should also be noted that narrow steps are found between Mi, Fa and Ti, Do. (These are the half steps of the major scale as discussed in the section entitled Whole Steps and Half Steps.)

The "ladder" method, as shown in Example 2, is equally good and develops the same concepts.

Example 2a. (on next page)

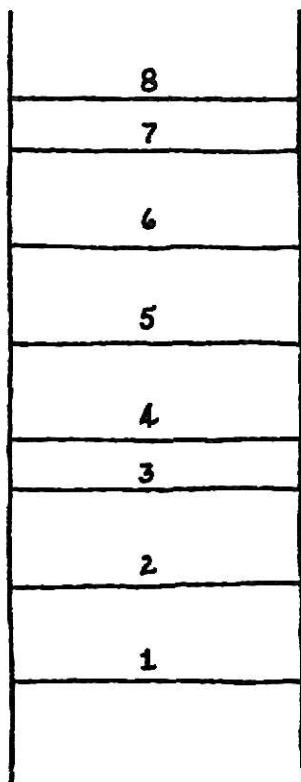
Example 2a.



Since Do is the first step, Re is the second step, and so on up the scale, numbers can be substituted for the syllables. If numbers were used on the ladder in Example 2a, it would be changed accordingly, as in Example 2b.

Example 2b. (on next page)

Example 2b.



(The same transformation from syllables to numbers could be used on the "step" method, as shown in Example 1.)

The teacher could draw these examples on the chalkboard, but it would be preferable to have them drawn on a chart that can be kept in view of the children. In this way, the teacher can make any references to the scale syllables or numbers without having to draw the example each time she wishes to discuss it.

Many basic music series are incorporating the Kodaly method of hand signals, in which various positions of the hand represent a different scale

step. Through these hand signals, the children are able to see with their eyes what they hear through their ears. This particular method must be studied and learned very thoroughly by the teacher before it is presented to the children. It is worth the extra effort, however. Since the method can be used to reinforce the scale syllables, it is helpful in ear-training exercises, and it can be used to assist children in difficult sections of a song.

With the hand signals, Do is a closed fist; Re, an open hand with the palm facing diagonally upward; Mi, an open hand with palm down; Fa, a closed fist with forefinger and thumb pointing downward; Sol, an open hand with palm toward the body; La, a relaxed hand with fingers and thumb hanging downward; and Ti, a closed fist with forefinger and thumb pointing up. These hand signals can be seen in Example 3.<sup>1</sup>

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<sup>1</sup>For further information on this method, see Mary Helen Richards, *Threshold to Music*, San Francisco: Fearon Publishers, 1964.

## Example 3.

DoTiLaSolFaMiRe

Every tone within the range of an octave has a different syllable assigned to it. When all thirteen tones appear in a sequential pattern, a chromatic scale is formed. The chromatic scale, in its entirety, is not used with elementary children, but the teacher should understand the process in order to adequately discuss the minor scale syllables. The complete list of chromatic syllables is shown in Example 4.

Example 4.



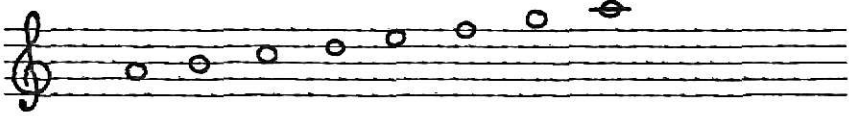
Since the minor scale<sup>1</sup> starts on La, the syllable progression differs from that of a major scale. The three forms of minor scales and their corresponding syllables are shown in Example 5.

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<sup>1</sup>For more information on the minor scale, see the section under that title.


## Example 5.

Natural Minor



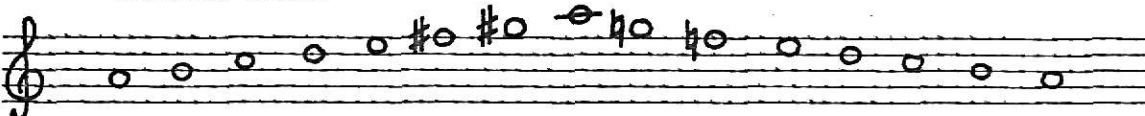
La Ti Do Re Mi Fa Sol La

Harmonic Minor



La Ti Do Re Mi Fa Si La

Melodic Minor



La Ti Do Re Mi Fi Si La Sol Fa Mi Re Do Ti La

Sequence

A sequence is the repetition of a tonal pattern or short melody at a higher or lower pitch than the original. There are three different kinds of phrases--those that are alike, those that are different, and those involving sequences. If a sequence appears in a song, the teachers' manual will most generally state this fact so that the teacher will not have any doubt about the involvement of sequences in the song she is trying to teach. However, she must be certain of the meaning of the term or she will not be able to convey the concept to her pupils.

On the first exposure to the meaning of a sequence, the song being learned by the children might be one such as that shown in Example 1. (Only the first two phrases are shown since they are the only ones in the song showing a sequence.

The remainder of the song can be found in Silver Burdett's Making Music Your Own, Grade Four.)

Example 1.

Phrase 1:



Phrase 2:



After the children have sung the song several times and discussed phrasing, the teacher should ask them to discover how phrase one and phrase two are alike. The children should be able to see that the rhythm is the same in both phrases, and some child might even realize that the notes move up and down in the same places. However, if no one discovers the second likeness, the teacher could tell the children that she would like to show them something very interesting about the two phrases. She could then proceed to put the first phrase on the chalkboard as shown in Example 2a.

Example 2a.

Phrase 1:





The teacher should then ask the children the name of the note that starts the second phrase and discuss with them the fact that the second phrase's starting note is higher than the first. If she then proceeds to place the second phrase immediately above the first as in Example 2b, the children should be able to discern that the movement of the melody is the same.

Example 2b.



The teacher should then review with the children the likenesses of the two phrases (same rhythm and same movement of melody) and the one difference (the second phrase is higher than the first). The teacher should, at this point, explain that this type of melody is very special and, thus, has a name to distinguish it from phrases that are completely alike or completely different; it is called a sequence.

The children will probably not be able to remember the name used for this type of melody and will have to review the name and the concept many times before it becomes a part of their vocabulary.

Each time a sequence appears in a song being reviewed or introduced, the total concept of the sequence should be reviewed very carefully. If a child realizes that he is going to sing a sequence when he is learning a new piece of music he will be better able to read the music at sight with little or no help from the teacher on the sequence itself.

### The Staff

The concept of the musical staff is presented very early in the child's education. Before a child can learn to read music he must understand that the notes of a song are written on a five-line figure called a staff. This concept is generally presented in first grade when children are being prepared for second grade note reading and then emphasized when the child first uses a book with music staves.

Second grade children have much to learn in order to begin the reading of music, but the first major concept undertaken should be the fact that a staff is composed of five lines and four spaces and is used to show the movement of the melody. The higher the note is placed on the staff, the higher the voice must go to sing that note. In contrast, the lower the note, the lower the voice is placed to sing the note. In other words, children must understand that each line and each space demonstrates a different pitch.

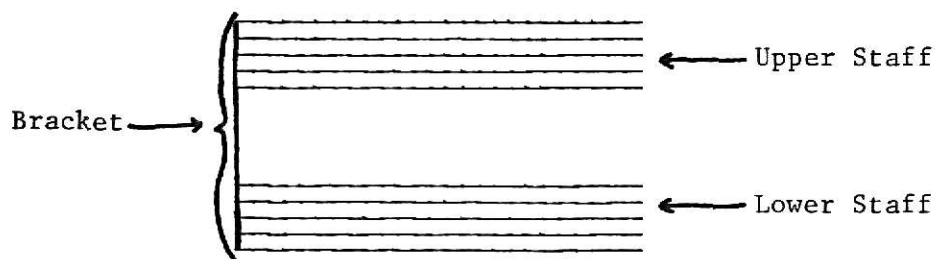
When more than one staff is involved, the teacher must use the plural form of the word which is "staves." Too often the unknowing teacher speaks of "stuffs" when she is discussing more than one staff. This is an incorrect term that must not be used. Staves is the plural form of staff; therefore, the teacher should remember the term and use it in her class discussions.

Upon the presentation of the meaning and use of a staff the teacher should have her pupils turn to a song in their books and have them point to the first staff of that song. When she has checked with each child to determine that he has found the correct staff, she should then ask them to point to the second staff, and so on through the song. This information should be summarized by asking how many staves are contained in the song being studied. In this way

the children will hear both the singular and plural form of the word, and after this procedure has been done with several different songs as the class is learning them, they will automatically add these terms to their vocabularies.

Elementary children in grades two and three study songs that use only one staff at a time, but when the child is singing fourth grade songs he will find that some part songs, especially those with descants, have two staves held together at the beginning of the two staves by a long bar line that covers both staves and a bracket. This situation is demonstrated in Example 1 and tells the singer that there are two parts to the song, with one group singing the upper staff and the other group singing the lower staff.

Example 1.



Upon confronting this type of two-part writing, the children should be led very carefully through the entire song to find the staves that contain each part. The children must know exactly where to look for their individual parts or they will not be able to follow the music.

### Starting Note

Knowing the starting note of a song is very important since the song needs to be pitched correctly for the elementary child.

The first step in determining the starting note is to find the tonal center, or Do. This is done by the use of the key signature as discussed in the section of this paper entitled Key Signatures.

When Do has been found, the teacher should decide whether the starting note is on Do and if it is not, is it above or below Do? The teacher can use the scale syllables to determine the starting note if it is not on Do, or she can use the tonic chord (Do, Mi, Sol).

A general rule to remember is: if the song does not start on Do, it will most likely start on Sol or Mi; therefore, the method of singing the tonic chord would be most commonly used.

Sol has a special designation when used as a starting note. Since Sol is on the fifth step of the scale (1. Do, 2. Re, 3. Mi, 4. Fa, 5. Sol), it is called either High Five or Low Five, depending on its placement on the staff. If the Sol being used is above the lower Do it is called High Five, and if it is below Do it is called Low Five. Nine times out of ten, if the song does not start on Do it will start on Sol.


In a minor key the starting note will most generally fall on La, Do, or Mi, which is the tonic chord for minor keys.

The teacher should always blow Do on her pitch pipe even if the starting note is not on Do. She should then establish the key by singing the tonic chord. At this point she is ready to find the starting note with her singing voice so that she can give the starting pitch to her pupils before proceeding with the singing of the song.

If the teacher practices this procedure several times, she will find that she is able to correctly pitch the song. She must feel confident in the procedure or she will find herself avoiding the pitch pipe and, more likely than not, singing the song at the incorrect pitch level for elementary children.

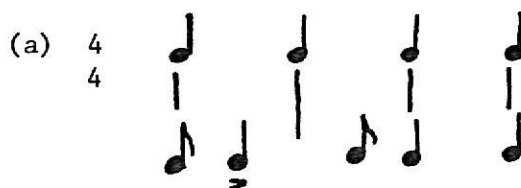
### Syncopation

Syncopation is the displacement of accent onto a beat that is normally unaccented.

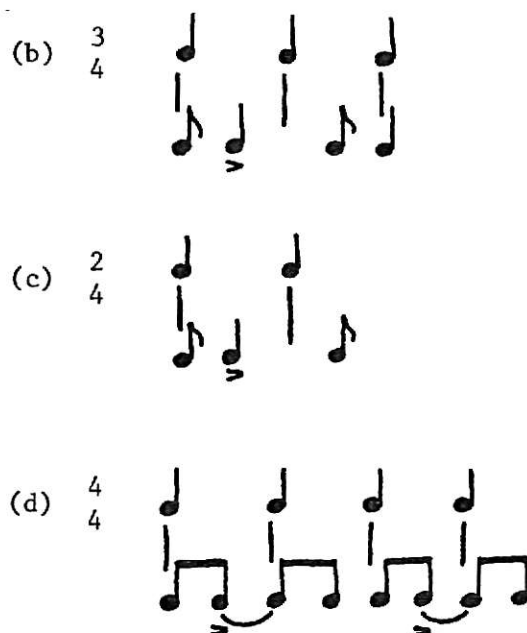
During his music education the child learns that the steady beat normally receives the accents in each measure. For instance, if a song is written in  $\frac{3}{4}$  meter, the accent comes on the steady beat as shown in the following rhythms: , etc. However, when the accent is given to an off-beat note, syncopation occurs.


Some samples of syncopation are shown in Example 1. In the rhythm patterns given, the accent occurs on an offbeat in several places. The steady beat is shown by the quarter notes appearing above the syncopated rhythm, with a line drawn from the quarter note to the place in the syncopated rhythm where the beat would normally occur.

Example 1.



## Example 1. (continued)



The child will soon discover that syncopation normally occurs when the rhythm pattern  is seen as in (a), (b), and (c) of Example 1. However, the tie can also be used to attain syncopation as is shown in (d). Since a tied note is held over but not repeated, the accent falls on the offbeat.

Syncopated rhythms are quite prevalent in Latin American music, all types of jazz, many spirituals, and much of the modern music of today; therefore, children should be able to recognize syncopation so that they can more easily read the rhythms in this type of song.

### Ties and Slurs

A tie is a curved line in musical notation joining two adjacent notes of the same pitch, indicating that the sound of the first is to be prolonged

continuously into the second, instead of the latter being sung anew. A tied note is shown in Example 1.

Example 1.



The second and third note in Example 1 are on the same space (A) and are, therefore, using the same pitch. The curved line is like a rope that "ties" the two notes together and keeps the second one from being sounded a second time. However, the rhythm must be maintained as written; therefore, the A is held or tied over for the equivalent of two quarter notes, or two beats.

A slur is shown by the same sign, a curved line, but it should be noted that the slur, as shown in Example 2, connects two notes of different pitches (and in some cases more than two), which is in exact opposition to the tie.

Example 2.



The slur is used to indicate that the notes are to be joined smoothly in one breath, and it is generally an indication in a vocal slur that the same

syllable or word is sung on two different notes. If this is the case, there will be a line longer than a hyphen appearing after the word or syllable that is to be slurred.

Children are usually not confused by the difference in the tie and slur if the teacher emphasizes clearly and emphatically enough that the tie connects two notes of the same pitch and the slur connects two or more notes of different pitches.

### Triplets

The triplet, as seen in elementary school music, is a group of three notes that have a total duration of two ordinary notes. It is indicated in musical notation by a bracket, or curved line over the three notes involved with the number three written between the bracket and the notes. Triplets and their durations are shown in Example 1.

Example 1.



An excerpt from the song "A Little Song of Life" from New Dimensions in Music, Mastering Music, demonstrates the use of triplets in  $\frac{4}{4}$  meter.



Example 2.



The above example demonstrates that in  $\frac{4}{4}$  meter the first three notes, which are triplets, take up two beats of the four allowed and leave two more beats in the measure which are used by a half note. The same combination of notes, in reverse order, occurs in the second measure.

Triplets are not introduced in rhythm patterns until the child reaches fifth or sixth grade level, depending on the music series used. It is a rather difficult rhythm to perform correctly. Too many singers take the easy way out and sing a triplet incorrectly by using the familiar pattern ♪ ♪ ♪. However, triplets should be performed in a smooth manner with the three notes being sung evenly within the space of the two beats. If the teacher will take the time to practice the three against two rhythm by clapping two beats and singing three notes evenly within the framework of the two beats, she will be better able to transfer the triplet concept to her pupils.

### Vocal Chording

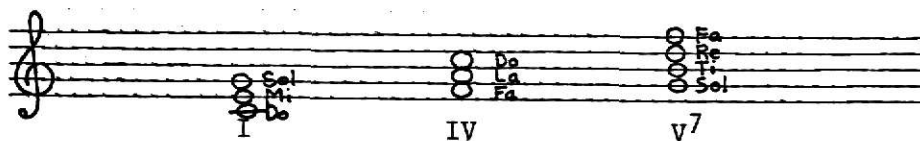
Children of sixth grade level can begin the process of vocal chording by dividing into three groups and having each group sing a different note of the familiar tonic chord (Do, Mi, and Sol).

A chord consists of three tones sung simultaneously, starting with the root position and adding notes in thirds above the lower note. The teacher and

children should determine together what notes should be used to sing the I, IV, and  $V^7$  chords in the key they are using. (The notes used in chords and the process of finding them on the staff are discussed in the section entitled Chords.)

When the chords have been established on the chalkboard, the class should then determine the notes to be sung by each group. It is best for each group to take the note that is closest to the one he has sung in the first chord (I). For instance, if the vocal chording is being done in the key of C, the chords involved would be the same as those shown in Example 1.

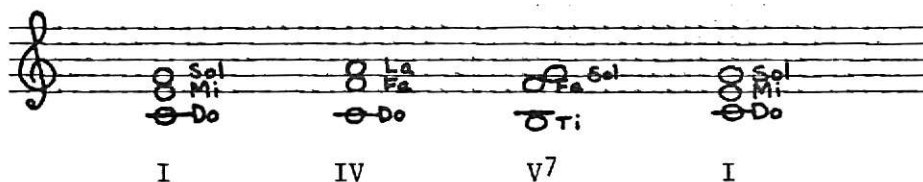
Example 1.



When singing the I chord, the low group is singing Do (C), the middle group Mi (E), and the high group Sol (G). Now the children must decide which notes each group is to sing on the IV chord. It would be too confusing to have each group sing difficult intervals and keep the same sequence of notes (low, middle, and high) and it does not matter if the desired notes is sung an octave lower; therefore, the teacher should help them set up their chord sequence in the following manner.

Example 2. (on next page)

Example 2.



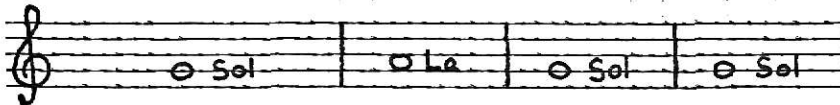
The movement of voice parts from the I chord to the IV chord, as shown in Example 2 would allow the low group to sing the same scale pitch, Do, which is an octave lower than originally written in Example 1; the middle group moves up one step from Mi to Fa; and the high group also moves up one step from Sol to La. When moving from the IV chord to the V<sup>7</sup> chord, the low group moves down one step to take the Ti an octave lower than originally written in Example 1; the middle group stays on Fa, which is also an octave lower than the original writing; and the upper group elects to sing one step lower, Sol. The V<sup>7</sup> chord is composed of four pitches, but since there are only three groups, one tone has to be omitted. The class must remember that the root note (G) is essential to the chord, as is the seventh pitch (F). If the seventh pitch were not included, the V chord would be heard instead of the desired V<sup>7</sup> chord. The third pitch, Fa, is simply one of choice between Fa and Re, but Fa is most generally used.

The three different parts should be practiced separately by each group in the manner shown in Example 3.

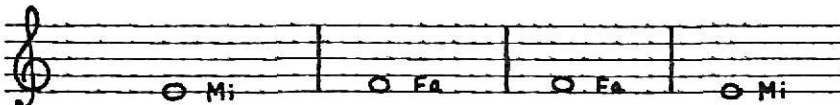
Example 3. (on next page)

## Example 3.

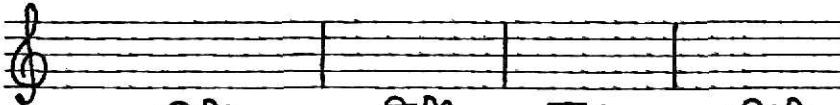
High Group:



Middle Group:



Low Group:



When practicing the parts separately, the teacher should have some method of indicating the chord desired. For instance, she could hold up one finger for the I chord; four fingers for the IV chord; and five fingers for the V<sup>7</sup> chord.

After each group has practiced separately and knows what to sing, the teacher could ask two groups to sing their parts together. This should be done until each group has had a chance to sing with the other two groups. The next logical step is to have all three groups sing together.

All the time this practice session has been going on, the teacher should have been using a certain number of fingers to indicate the desired chord. In this manner the children would become accustomed to using a certain number of fingers to indicate a certain chord.

After the children have become accustomed to chording in this manner, the teacher should mix up the chord sequence to see if the children can move to

various chords without having to follow a certain pattern. The children should be able to move from each chord to either of the other two before using vocal chording in a song since the sequence varies in each song.

Vocal chording is a good learning experience for the children as well as a good method of vocal accompaniment for solo singers or a small group which is assigned to sing the melody. Any song that uses two or three chords can be accompanied in this manner, and, often, such beautiful sounds are produced the children prefer vocal chording over piano accompaniment.

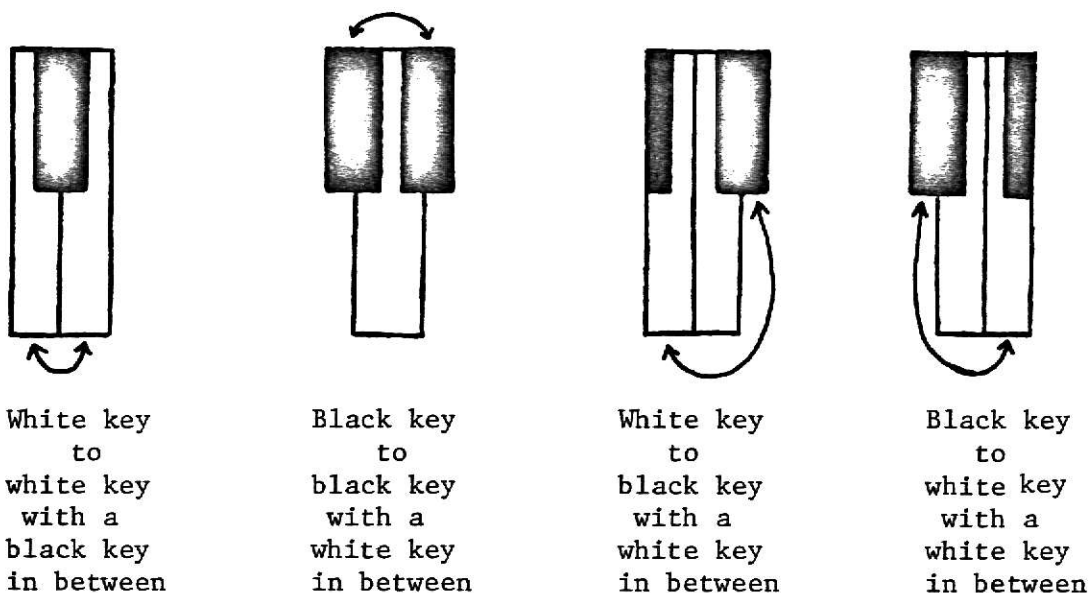
#### Whole Steps and Half Steps

It is necessary to understand the difference between whole steps and half steps in order to understand the patterns of the major and minor scales.

Whole steps are best shown on the piano keyboard. The definition of a whole step states that it is the distance between two keys with a single key between. There are four different whole steps that can be found in various places on a piano keyboard and these are shown in Example 1.

Example 1. (on next page)

## Example 1.



In order to demonstrate whole steps to children the piano should be placed so that all can see its keyboard. It is better yet if, in addition to the piano keyboard, the teacher is holding a piano keyboard chart so that the children can see a little better just what is going on. Too often a child's view is blocked if only the real piano keyboard is used.

With the piano ready and the piano keyboard chart in good view, the teacher should state the definition of a whole step and then proceed to demonstrate the four different examples of the whole step, giving the definition each time she shows a different kind and very carefully pointing out the key that lies in between the two keys of a whole step. It is also helpful to have the four different kinds of whole steps drawn on the chalkboard, or on a more permanent chart, for easy reference. Various children could then be asked to step forward to the

real piano keyboard to play some whole steps so that they can be heard as well as seen. As each child plays the whole step he has found, the teacher can demonstrate that particular whole step on her keyboard chart so that all the children will have a chance to see if the child's choice is correct or incorrect and why.

After the children have mastered the concept of a whole step the half step should be discussed, played, and seen by members of the class. The half step is the distance between any two keys that are side by side with no key between them. The three kinds of half steps found on the piano keyboard are shown in Example 2.

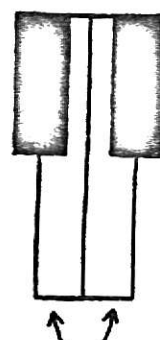
Example 2.



White key  
to  
black key  
with no  
key between



Black key  
to  
white key  
with no  
key between



White key  
to  
white key  
with no  
key between

Again, the half steps should be shown on the piano keyboard chart so that all children can see for themselves what the teacher is discussing.

Many of the music books include a normal-sized picture of a piano keyboard that can be used by the individual child to demonstrate whole steps and half steps.

When the children fully understand the difference between whole steps and half steps, it should be pointed out that a whole step is composed of two half steps added together. For instance, if the whole step involved is one moving from a white key to another white key, the half steps involved are from the first white key to the nearest black key and then from that same black key to the second white key being used. This is diagrammed in Example 3.

Example 3.



Two half steps equal one whole step.

This same fact holds true with all four of the whole steps shown in Example 1.

From this point of understanding, the child can progress to forming scales by following the pattern of whole steps and half steps discussed in the sections of this paper entitled Major Scales and Minor Scales.

It is also important to understand the concept of half steps if the teacher and student are to fully realize what happens when a sharp or flat is used. A



sharp is used to raise the tone a half step and a flat is used to lower the tone a half step. For instance, if the music calls for an F# instead of an F, the black note which is a half step up (to the right on the piano keyboard) from F is used. If a B $\flat$  is desired, the black note which is a half step lower (to the left on the piano keyboard) from B is used.

## CHAPTER III

### SUMMARY AND CONCLUSIONS

The professor who has the responsibility of teaching Elementary Music Methods classes certainly has a monumental task to perform.

There are many books written on elementary music, but most of them include too much material that needs to be known only by the music specialist. Those that are written with the elementary classroom teacher in mind are not inclusive enough to be of great value to the teacher of the self-contained classroom. As a result, a satisfactory textbook for the class is very difficult to discover.

Since there is no well-defined course of study, the class is taught in many different ways, according to the desires of the professor teaching the course.

The students coming into the class are a problem to the professor because of the wide variation in backgrounds. Some have a knowledge of music, while others have had no memorable contact with musical facts. Wide ranges of ability for learning the concepts of music are evident in every class group.

There is a great need for improvement in this area. This improvement will come about only through the publication of a more satisfactory text and also by delineating a satisfactory course of study for the Elementary Music Methods class. This will help the student emerge from the class with a sufficient knowledge and desire to competently teach music to children in the elementary school.

## APPENDIX

## APPENDIX I

### CONCEPTS GENERALLY INCLUDED IN SAMPLES OF TEXTBOOKS USED IN THE ELEMENTARY MUSIC METHODS COURSE

In order to determine what musical facts are deemed necessary to be included in textbooks used by music methods classes, several books were chosen by considering the relevancy of material involved. Lists were made from the material presented. The following is the compilation of the lists from the eight textbooks selected.

Book I: Wisler, Gene C., Music Fundamentals for the Classroom Teacher (Boston: Allyn & Bacon, Inc., 1961).

1. Rote singing
2. Beat of music
3. Duration of tones
4. Two and three beat conducting patterns, also four and six
5. Primary and secondary accents
6. Tempo
7. Period and phrase
8. Playing the autoharp
9. Voice range
10. Singing tone
11. Expressive singing
12. Part singing
13. Treble clef (G Clef)
14. Lines and spaces (treble)
15. Leger lines
16. Tonal center
17. Bass clef (F clef)
18. Lines and spaces (bass)
19. Great staff
20. Intervals (to octave)
21. Chording at the piano
22. Listening - melody
23. Black and white notes
24. More than one note on a beat
25. Notes and rests
26. Dotted notes
27. Meter
28. Triplets

29. Repeat signs
30. Note stems
31. Rhythm patterns
32. Syncopation
33. Listening - rhythm
34. Listening - harmony
35. Slurs and ties
36. Fermata
37. First and second endings
38. D. C. al Fine
39. Sharps and flats
40. Waltz
41. Pizzicato
42. Rhapsody
43. Nocturne
44. Pick-up notes
45. Legato
46. Allegro
47. Alla breve
48. Allegretto
49. Timbre
50. Bar line
51. Double bar
52. Measure or bar
53. Meter signatures 2/4, 3/4, 4/4, C
54. Phrase
55. Listening - beat of music
56. Antecedent phrase
57. Consequent phrase
58. Downbeat and upbeat
59. Ballet
60. Andante
61. Moderato
62. Common time
63. Breath mark
64. Minuet
65. Waltz
66. Street march
67. Composers
68. Cantabile
69. Voice change
70. Air
71. Suite
72. Scales
73. Major mode
74. Minor mode
75. Number notation
76. Half steps and whole steps
77. Chromatic scale
78. Transposition
79. D. S. al fine
80. Major scale pattern

81. Key signatures
82. Order of flats and sharps
83. Intervals -- perfect, major, minor, diminished, augmented
84. Naturals
85. Accidentals
86. Theme and variations
87. Relative minor
88. Natural minor
89. Pentatonic scale
90. Fugue
91. Harmonic minor
92. Melodic minor
93. Harpsichord
94. Enharmonic
95. Modulation
96. Major triad
97. Chords in major and minor modes
98. Minor triad
99. Tonic, subdominant and dominant chords
100. 7th chord
101. Mediant chord
102. Root position
103. Inversions
104. Broken chord style
105. Skipping, walking, running rhythm
106. Chant
107. Vocal chording
108. Part singing in thirds and sixths

Book II. Beckwith, Mary, So You Have to Teach Your Own Music (West Nyack, N. H.: Parker Pub. Co., Inc., 1970).

1. Rhythms
2. Action songs
3. Teaching songs by rote
4. Teaching songs by record
5. Pitch pipe
6. Audio-visual equipment
7. Breath control
8. Tone matching
9. Use of "background" music in the classroom
10. Listening
11. Orchestral instruments
12. Mood
13. Tempo
14. Dynamics
15. Form
16. Harmony
17. Reading music
18. Staff, lines, and spaces
19. Duration of notes
20. Meter signatures

21. Syllables of the scale
22. Tonal center
23. Slur and Tie
24. Italian terms such as staccato and allegro
25. Measures
26. Repeat sign
27. Finding the tonal center with sharps and flats
28. Part singing
29. Syncopation
30. Autoharp
31. Tone bells
32. Accents
33. Creativeness
34. Integration with other subjects
35. Major Scales
36. Minor Scales

Book III: Grant, Parks, Music for Elementary Teachers. (New York: Appleton-Century-Crofts, Inc., 1951).

1. Teaching rote songs
2. Duration of notes
3. Use of rhythm band
4. Accents
5. Phrases
6. Accidentals
7. Scale syllables
8. Major scales
9. Leger lines
10. Key signatures (finding Do)
11. Tonal center
12. Rhythm patterns
13. Chords (I, IV, V)
14. Lines and spaces (treble)
15. Voice production
16. Defective singer (tone matching)
17. Rests corresponding to notes
18. D. C. al fine and D. S.
19. Whole steps and half steps
20. Chromatic scale
21. Sharp and flat chromatics
22. Enharmonic tones
23. Minor scale
24. Part singing
25. Intervals (all up to 10th)
26. Meter signatures
27. Dotted 8th and dotted 16th notes
28. Triplets
29. Grace notes
30. Reading procedures
31. Classroom procedure and equipment
32. Conducting 2/4, 3/4, 4/4, and 6/8

33. Listening -- music appreciation
34. Periods of music

Book IV: Austin, Virginia, Learning Fundamental Concepts of Music: An Activities Approach. (Dubuque, Iowa: Wm. C. Brown Co., Pub., 1970).

1. Note values
2. Physical responses to rhythm
3. Dictation of music
4. Conducting patterns
5. Bar lines
6. Accent
7. Downbeat and upbeat
8. Meter signatures
9. Note equivalents
10. Ties, slurs, dots
11. Rests
12. Rhythm band
13. Terms of music
14. Compound and simple meter
15. Creating original compositions
16. Concepts of high and low
17. Lines and spaces of staff
18. Great staff
19. Clefs: Treble, Bass, Alto, and Tenor
20. Law of stems of notes
21. Musical alphabet (A - G)
22. Whole steps, half steps and other intervals
23. Structure of a scale
24. Key signatures
25. Sharps, flats, naturals, double sharps, double flats
26. Enharmonic tones
27. Circle of fifths
28. Tetrachords
29. Leger lines
30. Double sharps and double flats
31. Order of flats in a key signature
32. Order of sharps in a key signature
33. Determining the key
34. Home tone
35. Syllables of the scale
36. Tonic
37. Tonic triad
38. Social or recreational instruments
39. Chromatic scale
40. Twelve-tone row
41. Accidentals
42. Naturals
43. Syllable names of chromatics
44. Minor mood and mode
45. Songs of the minor
46. Relative minor



47. Parallel minor
48. Tonic note of minor
49. Tonic triad of minor
50. Harmonic minor
51. Natural minor (pure or relative)
52. Melodic minor
53. Minor tetrachords
54. Intervals
55. Perfect fifth
56. Octave
57. Perfect fourth
58. Primary chords
59. Pentatonic scale
60. Ostinato
61. Whole tone scale
62. Bass staff
63. Syncopation
64. Sixteenth notes
65. Dotted eighths and sixteenths
66. Triplet
67. Compound meter
68. Creating music

Book V: Knuth, Alice Snyder and William E. Knuth, Basic Resources for Learning Music. (Belmont, California: Wadsworth Pub. Co., Inc. 1966).

1. Rote singing
2. Mood
3. Elements of music: Rhythm, Melody, Harmony, Form
4. Music notation
5. Phrase, motive, and period
6. Clef signs (treble and bass)
7. Grand staff
8. Leger line
9. Autoharp accompaniment
10. Singing in parts
11. Folk and art music
12. Pentatonic scale
13. Cadence
14. Playing percussion instruments
15. Basic triads
16. Transposition
17. Intervals (unison through octave)
18. Value of notes
19. Dotted notes
20. Major scale
21. Whole steps
22. Half steps
23. Slurs
24. Legato style
25. Playing songs on the bells
26. Key signatures
27. Measure

28. Bar line
29. Playing chords on the piano (I, IV, V<sup>7</sup>)
30. Roots of chords
31. Inversions
32. Even and uneven rhythm
33. Finding the key note (Do)
34. Ties
35. Slurs
36. Ostinato
37. Intervals
38. Phrasing
39. Sequence
40. Duration of notes
41. Duration of corresponding rests
42. Rhythm instruments
43. Attack and release of notes
44. Listening
45. Repetition and contrast
46. Antecedent and consequent phrases
47. Periods
48. Two and three-part form (binary and ternary)
49. D. C. al Fine
50. Accidentals
51. Theme and variations
52. Conducting patterns
53. Duple and triple meter
54. Downbeat and upbeat
55. Meter signature
56. Alla breve
57. Obligato
58. Vocal chording
59. Introduction
60. Interlude
61. Coda
62. Melodic contour
63. Motive
64. Counterpoint
65. Rondo
66. Fugue
67. Scalewise melodies
68. Chordwise melodies
69. Aria
70. Cantato
71. Staccato
72. Legato
73. Allegro
74. Syncopation
75. Blues songs
76. Pentatonic scale
77. Greek modes
78. Creating music
79. Fermata
80. Modal scales

81. Dynamic markings
82. Triplets
83. Suite
84. Minor scale (natural, harmonic, melodic)
85. Whole tone scale
86. Chromatic scale
87. Accent marks
88. Modulation
89. Relative major and minor keys
90. Compound meter
91. Cadenza
92. Concerto
93. Art song
94. Fantasia
95. Instruction on playing the recorder
96. Instruction on playing the guitar
97. Instruction on playing the ukelele
98. Instruction on playing the harmonica

Book VI: Cheyette, Irving and Herbert Cheyette, Teaching Music Creatively. (New York: McGraw-Hill Book Co., 1969).

1. Tempo terms:
  - Adagio
  - Andante
  - Moderato
  - Allegretto
  - Allegro
  - Vivo
  - Presto
2. Dynamics
3. Treble clef
4. Bass clef
5. Repeat sign
6. Double bar
7. Light double bar
8. Fermata
9. D. C.
10. D. S.
11. First and second ending
12. Coda
13. Finding Do
14. Key signature
15. Relative minor
16. Sharps, flats, and natural signs
17. Meter signatures
18. Feeling the beat
19. Sensing of mood, mode, style, and form
20. Recognizing songs by ear
21. Recognizing all instruments by sight and sound
22. Ability to sing a round, descant, chant, or second or third part against a melody line

23. Sight-reading in two or three-part harmony
24. Identification of the keys of the piano keyboard
25. Identification of tonic, dominant, and subdominant chords by syllables, number and pitch name
26. Recognizing of key signatures through three sharps and three flats
27. Ability to write basic symbols for rhythmic and dynamic value
28. Knowing pitch by name, number, and syllable and ability to relate these to musical staff by notation
29. Duration values
30. Ability to pluck appropriate pizzicato bass on the open strings of the viola, cello, and bass in keys of C, G, and D
31. Ability to play the autoharp with assured reading of chord symbols
32. Singing a major scale with numbers and syllables
33. Listening skills
34. Creating a new song
35. Adding verses to known songs
36. Phrases
37. Melodic contour
38. Playing of tone bells, autoharps, and tuned water bottles
39. Matching tones
40. Reading of music notation in treble clef including accidentals
41. Singing minor scales from La to La including natural, melodic, and harmonic forms and chromatic alterations
42. Singing of I, IV, and V chords in minor mode
43. Singing of modal scales, particularly Dorian and Phrygian, and modal songs
44. Identification of modes by ear
45. Using tape recorders to criticize his own performance
46. Composing accompaniments for rhythm and recreational instruments, piano, autoharp, and voices
47. Accompanying class songs with I, IV, and V chords
48. Imitating rhythmic patterns by voice, rhythm sticks, and clapping
49. Sensing accent in duple and triple meter
50. Setting a favorite poem to an original melody
51. Making rhythm instruments
52. Phrases
53. Melodic contour
54. Motive and rhythm sequence
55. Sensing and performing syncopated rhythms
56. Dramatizing songs
57. Teaching basic piano in regular music class
58. Introducing melody flutes in class
59. Half steps and whole steps

60. Lines and spaces of treble clef, alto clef, tenor clef, and bass clef
61. Kodaly hand signals
62. Pentatonic scales
63. Modes (Phrygian, Dorian, Lydian, etc.)
64. Partial (overtones)
65. Drone
66. All chords, including ii, iii, iv, and vii
67. How to play all kinds of instruments
68. Inversions of chords
69. Construction of rhythm instruments for classroom use

Book VII: Winslow, Robert W. and Leon Dallin, Music Skills for Classroom Teachers. (Dubuque, Iowa: Wm. C. Brown Co., Pub., 1964).

1. Posture, breathing, correct singing procedures
2. Rhythmic value
3. Duple and triple rhythm
4. Relative duration of notes
5. Accents
6. Bar lines
7. Measures
8. Downbeat and upbeat
9. Conductor's beats
10. Repeat signs
11. First and second endings
12. Da Capo and Dal Segno
13. Ties
14. Dots after notes
15. Meter signatures
16. Rests to correspond with notes
17. Triplets and duplets
18. Syncopation
19. Contour of melody
20. Treble Clef sign
21. Reading notes by letter, number, and syllable
22. Major Scale
23. Whole steps and half steps (semitones)
24. Sharps, flats, and naturals
25. Chromatic scale
26. Major key signatures
27. Fermata
28. Slurs
29. Finding the keynote (tonal center)
30. Bass clef
31. Great staff
32. Minor scales (natural or relative, melodic, harmonic)
33. Accidentals
34. Minor key signatures
35. Intervals (major, minor, perfect, diminished, augmented)

36. Starting a song with a pitch pipe
37. Use of various kinds of bells in the classroom
38. Wind melody instruments (song flute, tonette, flutophone)
39. Playing the recorder
40. Playing the autoharp
41. Playing the ukelele
42. Rhythm instruments
43. Playing the piano
44. Chord structure (root positions, inversions)
45. Tonic, dominant, and sub-dominant chords
46. Seventh chords
47. Creating music
48. Phrases and sentences
49. Cadences
50. Nonharmonic tones, neighboring tones, passing tones
51. Song form: one-part form  
two-part form (binary)  
three-part form (ternary)
52. Singing rounds, canons, contra-melody songs, chants, descants
53. Singing two and three-part songs
54. Listening
55. Voice types (coloratura soprano, lyric soprano, etc.)
56. Instrument families (designated by bowing, plucking, blowing, striking)
57. Styles and periods of music
58. Performing mediums: Art song, chamber music, kinds of vocal groups, etc.)
59. Tempo indications
60. Dynamic markings

Book VIII: Thompson, Carl O. and Harriet Nordholm, Keys to Teaching Elementary School Music (Minneapolis, Minn.: Paul A. Schmitt Music Co., 1949).

1. The staff
2. Letters of the musical alphabet
3. Clefs (treble, alto, tenor, bass)
4. Great staff
5. Leger lines
6. Bars and double bars
7. Measures
8. Kinds of notes
9. Corresponding rests
10. Meter signatures
11. Alla breve or "cut time"
12. Accents (primary and secondary)
13. Syncopated rhythm
14. Piano keyboard
15. Sharps and flats
16. Half steps and whole steps

17. Double sharps and double flats
18. Natural
19. Tetrachords
20. Major scale
21. Minor scale (normal minor, harmonic, and melodic)
22. Chromatic scale
23. Chromatic scale syllables
24. Key signatures
25. Relative minor
26. Intervals (perfect, major, augmented, minor, diminished)
27. Chords (I, IV, and V)
28. Triads (major, minor, diminished, augmented)
29. Roots of chords
30. Inversions
31. Seventh chords
32. Use of pitch pipe
33. Finding Do
34. Transposition
35. Melodic dictation
36. Improvising
37. Singing artistically
38. Conducting
39. Preparatory beat
40. Fermata
41. Rote songs
42. Playing melody instruments
43. Listening lessons
44. Creating a song
45. Reading music
46. Forms
47. Orchestral instruments
48. Two and three-part singing

#### Review of Books:

The Wisler book, Music Fundamentals for the Classroom Teacher, was probably written with the music specialist in mind. It includes facts that are never approached in the ordinary classroom. For instance, what child of elementary age needs to know the lines and spaces of the bass clef? Only the bass clef instrument player has need of these facts, and he learns them in his instrumental class.

Chording at the piano is difficult for anyone who has not taken piano instruction for several years, and some people never do understand it thoroughly. Therefore, why ask a novice to learn this procedure? The average

classroom teacher will probably never touch the piano, and in most schools it is a difficult, if not impossible, process to obtain a piano for the classroom.

Other facts listed by Wisler that are beyond the reach of the classroom teacher because of volume of material are:

1. The period (in connection with phrases)
2. Antecedent phrases
3. Consequent phrases
4. Composers (this would be an inexhaustible subject and unnecessary since most music series give a resume of knowledge about the composers used in their series)
5. Cantabile
6. Air
7. Transposition
8. Kinds of intervals (perfect, major, minor, diminished, augmented)
9. Harpsichord
10. Enharmonic
11. Modulation
12. Chords in minor modes
13. Mediant chord
14. Inversions
15. Broken chord style
16. Chant

The Beckwith book, So You Have to Teach Your Own Music, is a more worthwhile textbook for Elementary Music Methods courses. It is written in a simple, easy-to-comprehend style and is not very detailed, perhaps not detailed enough. The main criticism of this book would be that several pertinent concepts are omitted. The following facts are not discussed at all:

1. Clef signs
2. Conducting patterns
3. D. C. al Fine and D. S.
4. Intervals
5. Leger lines
6. Phrases
7. Vocal chording

The book by Parks Grant, called Music for Elementary Teachers, leaves out some very pertinent concepts but includes other concepts that are entirely unnecessary, such as:



1. Enharmonic tones
2. Intervals (inclusion of 9th and 10th)
3. Dotted sixteenth notes
4. Grace notes
5. Periods of music

Virginia Austin's book, Learning Fundamental Concepts of Music: An Activities Approach, includes many excellent approaches to various methods of teaching musical concepts. However, it is probably too difficult for the average classroom teacher to follow and understand. It contains excellent resource material for the special music teacher.

Basic Resources for Learning Music, written by Alice and William Knuth, contains much basic material needed to be learned by the classroom teacher in order to teach music to her pupils. There are a few items which are not approached in the elementary school, but these could be omitted during a course of study.

The Cheyette book, Teaching Music Creatively, is well named since it does just that. It contains a good basic list of concepts that need to be known by the classroom music teacher, with a few exceptions. The methods presented are interesting and varied. Perhaps the philosophy of the book is best expressed by Cheyette himself when he says, "The learning of concepts of music must precede learning the symbols for such concepts. To be meaningful, both concepts and symbols must be organically related to the musical activities in which they are employed. Music theory divorced from music making remains only theory."<sup>1</sup>

The Winslow book, Music Skills for Classroom Teachers, again contains some items that are not important to the elementary field, for instance:

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<sup>1</sup>Irving Cheyette and Herbert Cheyette, Teaching Music Creatively, (New York: McGraw-Hill Book Co., 1969), p. 21.

1. Great staff
2. Playing all kinds of casual and wind melody instruments
3. Playing the piano
4. Cadances
5. Nonharmonic tones
6. Voice types

However, the information is presented in a clear, concise manner, which is easy to follow and understand.

Keys to Teaching Elementary School Music, by Thompson and Nordholm, is lacking in some of the items confronted in the elementary classroom of today, but is an excellent resource book.

In summary, one would come to the conclusion that all of the books studied in this chapter could be used in the elementary music methods course, but the use of only one textbook would be limiting to the music education of the classroom teacher. Each textbook covers those facts considered by the author himself to be necessary in classroom teaching. A few authors cover too few concepts, but most tend to include too many, some of which are not necessary to the teaching of music in the elementary school.

One thing that becomes obvious is the lack of a basic list for the teacher of the methods course to follow so that he can best raise the knowledge of the classroom teacher to a suitable musical level.

Perhaps the most meaningful list of musical facts necessary for classroom success would be found by studying several basic music textbooks, which are actually being used in the elementary classrooms, and compiling a list of music concepts discussed and used in the various series.

## APPENDIX II

### CONCEPTS INCLUDED IN THE BASIC MUSIC TEXTBOOKS BEING USED IN VARIOUS ELEMENTARY CLASSROOMS

A thorough listing of music concepts needed by the elementary classroom teacher would not be possible without a careful study of the elementary music textbooks that are most commonly used by teachers nationwide.

The six well-known textbooks used in this study were chosen because of their prominence in the field of music education.

The following is the basic list of musical concepts discovered in each of the six music series used in this study.

Series I: Boardman, Eunice and Beth Landis, Exploring Music. (New York: Holt, Rinehart, and Winston, Inc., 1966).

1. Rhythm patterns
2. Relative duration of notes
3. Corresponding duration of rests
4. Triplets
5. Dotted notes
6. Bar lines
7. Measure
8. Meter signatures
9. Grand staff
10. Major scale
11. Pentatonic scale
12. Minor scales (natural, harmonic, melodic)
13. Key signatures
14. Relative minors
15. Chords (I, IV, V<sup>7</sup>)
16. Home tone
17. Twelve-tone row
18. Modes
19. Sequence and repetition
20. Two and three-part harmony
21. Cadence
22. Form (two and three-part song form, rondo, theme and variations, fugue, sonata allegro)
23. Phrases
24. Melodic Contour

25. Tempo
26. Dynamics
27. Intervals (unison through octave)
28. Parallel motion and contrary motion
29. Accidentals
30. Syncopation
31. Styles of various composers
32. Descants
33. Passing tones
34. Arpeggios
35. Accents
36. Offbeat
37. Rounds
38. Augmentation
39. Climax of song
40. Dance forms
41. Design of a song (verse and refrain)
42. Drone bass
43. Homophonic and polyphonic
44. Instrument families
45. Periods of music
46. Repeat signs
47. Cantata, recitative, aria
48. Symphonic poem or tone poem
49. Opera
50. Overture
51. Ties and slurs
52. Autoharp accompaniment
53. Rhythm instruments
54. Repeat sign
55. Consonance and dissonance
56. Ancient musical instruments
57. Tonal, atonal, polytonal
58. Creating music
59. Tempo markings
60. Period
61. Coda
62. Transposition
63. Expressive markings
64. Diminished chords
65. Jazz styles
66. Musical comedy
67. Electronic music
68. D. S. al Fine
69. D. C. al Fine
70. Listening lessons
71. Finding the starting note
72. First and second endings
73. Scales
74. Clef signs
75. Leger lines

Series II: Choate, Robert A., Lee Kjelson, Richard C. Berg, Eugene W. Troth,  
New Dimensions in Music. (New York: American Book Co., 1970).

1. Meter signatures
2. Changing meters
3. Polyrhythms
4. Comparing music and related arts
5. Rhythm instruments
6. Dotted rhythms
7. Ties
8. Syncopation
9. Triplet
10. Accents
11. Electronic music
12. Tonal patterns
13. Rhythm patterns
14. Intervals (to octave)
15. Major scales
16. Minor scales (natural, harmonic, melodic)
17. Pentatonic scale
18. Chromatic scale
19. Ethnic scales
20. Tone row
21. Creating music
22. Sequences
23. Triadic patterns
24. Listening lessons
25. Autoharp
26. Tone bells
27. Tone clusters
28. Rounds
29. Canons
30. Descants
31. Harmony parts
32. Two-part songs
33. Vocal chording (I, IV, V<sup>7</sup>)
34. Partner songs
35. Form (Fugue, sonata-allegro, opera, ballet, symphony)
36. Tempo markings
37. Dynamic markings
38. Ostinato patterns
39. Fermata
40. Alla breve
41. D. C. al Fine
42. Jazz styles
43. Two and three-part song form, rondo
44. Key signatures
45. Duration of notes
46. Corresponding rests
47. Conducting various meters
48. Regular and irregular meters
49. Great staff
50. Whole steps
51. Half steps

52. Phrasing
53. Whole tone scale
54. Plainchant
55. Monophonic music
56. Finding the starting note
57. Playing the ukelele
58. D. S. al Fine
59. Atonal music
60. Staff
61. Measure
62. Bar lines
63. Tonal center
64. Repeat sign
65. First and second ending
66. Scale
67. Clef signs
68. Leger lines

Series III: Leonhard, Charles, Beatrice Perham Krone, Irving Wolfe, and Margaret Fullerton, Discovering Music Together. (Chicago: Follett Pub. Co., 1967).

1. Phrases
2. Listening lessons
3. Styles of music (program, contemporary, homophonic, polyphonic)
4. Form (symphonies, operas, oratorios, ballet, rhapsody)
5. Major scale
6. Minor scale (natural, harmonic, melodic)
7. Pentatonic scale
8. Chords (I, IV, V<sup>7</sup>)
9. Half cadences and complete cadences
10. Rhythm patterns
11. Meter signature
12. Repetition
13. Contrast
14. Finding key tone
15. Recognizing orchestral instruments
16. Homophonic and polyphonic music
17. Two and three-part music by sight and from notation
18. Play melody parts on small wind instruments, bells, or piano by ear and from notation
19. Chordal accompaniment on ukelele, autoharp, bells, or piano
20. Vocal chording
21. Syncopation
22. Conducting common meters
23. Creating music
24. Introductions
25. Codas
26. Descants
27. Rhythm instruments
28. Dynamics
29. Whole steps and half steps

30. Intervals from second to octave
31. Two and three-part song form
32. Roots of chords
33. Relative keys
34. Chordal melodies
35. Sequence
36. Irregular meter
37. Alla breve
38. Accidentals
39. Sections of songs (stanza and refrain)
40. Changing meter
41. Duration of notes
42. Dotted notes
43. Pick-up notes
44. Accidentals
45. Tempo markings
46. Arpeggio
47. Slurs and ties
48. Chromatic syllables
49. Nationalistic music
50. Song cycle
51. Fermata
52. Accent
53. Staccato
54. Triplet
55. Tempo vocabulary
56. Leger lines
57. Clef signs
58. First and second endings
59. Repeat signs
60. Staff
61. Starting note
62. Rounds
63. Measure
64. Key signatures
65. D. C. al fine
66. D. S. al fine
67. Corresponding rests
68. Bar lines
69. Accidentals

Series IV: Sur, William R., William R. Fisher, and Mary R. Tolbert, This is Music for Today. (Boston: Allyn and Bacon, Inc., 1971).

1. Clef signs
2. Leger lines
3. Scale
4. Tone bells
5. Alla breve
6. Staff
7. Phrases
8. Measure

9. Chords
10. Bar lines
11. Creating music
12. Consonant and dissonant intervals
13. Inversion of chords
14. Brackets
15. Sequence
16. D. S. al Fine
17. Key signatures
18. Rounds, canons, two and three-part harmony
19. Accents
20. Syncopation
21. Finding the starting note of a song
22. Finding the tonal center
23. Vocal chording (I, IV, V<sup>7</sup>)
24. Chord roots
25. Dynamics
26. Rhythm patterns
27. Repeat signs
28. First and second endings
29. D. C. al Fine
30. Tempo
31. Accidentals
32. Intervals (unison through octave)
33. Duration of notes
34. Corresponding rests
35. Meter signatures
36. Conducting meters
37. Ties
38. Slurs
39. Upbeat and downbeat
40. Cadence
41. Triplets
42. Autoharp accompaniments
43. Modes (Aeolian, Ionian, Dorian)
44. Major scale
45. Chromatic scale
46. Minor scale (natural, melodic, harmonic)
47. Pentatonic scale
48. Polyphony and homophony
49. Ground bass or ostinato
50. Musical periods (Baroque, Classical, Romantic, Twentieth Century)
51. Dotted notes
52. Styles of music (aria, oratorio, cantata, opera, recitative, prelude, leitmotif)
53. Tempo markings
54. Crescendo and decrescendo
55. Coda
56. Form (ternary and binary)
57. Changing meter
58. Electronic music
59. Fermata
60. Jazz music



- 61. Listening
- 62. Great Staff

Series V: Watters, Lorrain E., Louis G. Wersen, William C. Hartshorn, L. Eileen McMillan, Alice Gallup, and Frederick Beckman, The Magic of Music. (Boston: Ginn and Co., 1968).

- 1. D. C. al Fine
- 2. D. S. al Fine
- 3. Repeat signs
- 4. Chordwise melody
- 5. Phrases
- 6. Sequence
- 7. Dynamics
- 8. Rhythm patterns
- 9. Chords (I, IV, V<sup>7</sup>)
- 10. Intervals (unison to tenths)
- 11. Study of composers
- 12. Changing meter
- 13. Repetition
- 14. Major scale
- 15. Minor scale (natural, melodic, harmonic)
- 16. Song form
- 17. Introduction
- 18. Coda
- 19. Neighboring tones
- 20. Half steps and whole steps
- 21. Ostinato
- 22. Syncopation
- 23. Rhythm instruments
- 24. Alla breve
- 25. Triplets
- 26. Listening lessons
- 27. Accompaniment by piano, autoharp, bells, or guitar
- 28. Contour of melody
- 29. Passing tones
- 30. Descants, rounds, canons, two and three-part harmony
- 31. Tetrachords
- 32. Tempo markings
- 33. Form
- 34. Accidentals
- 35. Chromatics
- 36. Accents
- 37. Modes (Aeolian and Dorian)
- 38. Pedal point
- 39. Leger lines
- 40. Fermata
- 41. Clef signs
- 42. First and second endings
- 43. Scale
- 44. Measures

45. Ties and slurs
46. Meter signatures
47. Staff
48. Rhythm instruments
49. Rondo
50. Chordal melody
51. Finding the key center
52. Key signatures
53. Finding the beginning tone
54. Whole tone scale
55. Mood of a song (expression)
56. Homophonic music
57. Polyphonic music
58. Use of the metronome
59. Inversions of chords
60. Passing tones
61. Call and response style
62. Duration of notes
63. Dotted notes
64. Bitonality
65. Ostinato
66. Sections of a song
67. Binary and ternary
68. Comparing music and related arts
69. Scalewise progressions
70. Bar lines
71. Corresponding rests
72. Conducting patterns

Series VI: Youngberg, Harold C. and Otto Leuning, Making Music Your Own. (Morristown, N. J.: Silver Burdett Co., 1968).

1. Rhythm patterns
2. Phrases
3. Sequence
4. Triplets
5. Meter signatures
6. Opera
7. Oratorio
8. Major scales
9. Minor scales (natural, melodic, harmonic)
10. Relative minor
11. Conducting patterns
12. Dynamics
13. Chordal melodies
14. Intervals (unison to octave)
15. Finding the tonal center
16. Half steps and whole steps
17. Chords (I, IV, V or V<sup>7</sup>)
18. Transposition
19. Autoharp
20. Staccato

21. Guitar
22. Art song
23. Variations
24. Slurs and ties
25. Rounds, descants, two and three-part harmony, cannon
26. Syncopation
27. Pizzicato and arco
28. Pentatonic scale
29. Form
30. Fermata
31. Jazz
32. Accidentals
33. Key signatures
34. Twelve-tone row
35. Electronic music
36. D. C. al Fine
37. D. S. al Fine
38. Repeat signs
39. Changing meter
40. Study of composers
41. Repetition
42. Rhythm instruments
43. Alla breve
44. Listening lessons
45. Tone bells
46. Contour of melody
47. Accents
48. Finding the beginning tone
49. Mood of a song (expression)
50. Call and response style
51. Duration of notes
52. Corresponding rests
53. Dotted notes
54. Measures and bar lines
55. Upbeat (pick-up notes)
56. Scale syllables
57. Staff
58. Clef signs
59. Creating a song
60. First and second endings
61. Tone-matching
62. Vocal chording
63. Leger lines
64. Lines and spaces of treble clef (staff)
65. Italian terms
66. Instruments of the orchestra
67. Tonal patterns
68. Comparison of music and related arts
69. Alla breve
70. Atonal music
71. Changing meters
72. Jazz styles

### APPENDIX III

#### TABULATION OF MUSICAL FACTS PRESENTED IN EACH OF THE SIX BASIC MUSIC SERIES USED IN THIS STUDY

All of the musical facts discovered in the basic music series, as shown in Appendix II, were placed in alphabetical order and tabulated as to the number of times they appeared in the various music series used in this study.

The number to the right of the musical concept indicates in how many of the basic music series that concept appeared. Therefore, each concept would receive a rating of no more than six and no less than one.

#### Tabulation of Musical Concepts

Accents.....6	Cadence.....3
Accidentals.....6	Call and response style.....2
Aeolian mode.....2	Canons.....4
Alla breve.....6	Changing meters.....6
Ancient musical instruments.....1	Chordal melodies.....4
Atonal music.....2	Chords.....6
Augmentation.....1	Chromatic scale.....3
Autoharp.....6	Clef signs.....6
Bar Lines.....6	Climax of song.....1
Bitonality.....1	Coda.....4
Brackets.....1	Comparison of music and related arts.....3

Conducting patterns.....	6
Consonance and dis- sonance.....	2
Contrast.....	1
Corresponding rests.....	6
Creating music.....	5
Dance forms.....	1
D. C. al Fine.....	6
Descants.....	6
Dorian mode.....	1
Dotted notes.....	6
Downbeat.....	1
Drone bass.....	1
D. S. al Fine.....	6
Duration of notes.....	6
Dynamics.....	6
Electronic music.....	4
Ethnic scales.....	4
Expressive markings.....	1
Fermata.....	6
First and second endings.....	6
Form:.....	6
Arpeggio.....	2
Two-part (binary)....	6

## Form: (continued)

Three-part (ternary)....	6
Rondo.....	3
Theme and variation.....	2
Fugue.....	2
Sonata Allegro.....	2
Art Song.....	1
Aria.....	1
Opera.....	4
Ballet.....	2
Symphony.....	2
Oratorio.....	3
Rhapsody.....	1
Cantata.....	1
Recitative.....	1
Prelude.....	1
Leitmotif.....	1
Song form.....	1
Great staff.....	3
Guitar.....	2
Homophonic.....	5
Instruments.....	3
Intervals:.....	6
Unison through octave....	6

Intervals: (continued)	Nationalistic music.....1
Unison through tenth.....1	Neighboring tones.....1
Introduction.....2	Offbeat.....1
Inversions of chords.....2	Ostinato patterns.....4
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## GLOSSARY



## GLOSSARY

ACCENT. Special stress or emphasis on a particular note.

ACCIDENTALS. Occasional sharps, flats, or naturals placed before notes in the course of a selection. (Chromatic alterations)

AL FINE. To the end.

AUTOHARP. A lap or table, harp-shaped instrument with tuned strings that is used for accompaniment.

BAR. A line drawn perpendicularly across the staff to divide the staff into measures.

CANON. A contrapuntal composition, or section of a composition, in which a melody given by one voice is repeated by one or more voices, each entering before the previous voice has finished.


CHORD. The combination of not less than three notes that are heard simultaneously.

CLEF. A character used to determine the name and pitch of the notes on the staff to which it is prefixed.

CODA. A section of a movement considered to be added at the end as a rounding-off rather than as a structural necessity.

CRESCENDO. (cres. or ). With increasing power.

DA CAPO (D.C.). Return to the beginning.


DAL SEGNO (D.S.). Return to the sign (  ), a mark denoting repetition of a section.

DECRESCENDO (deces. or ). Gradually diminishing in sound.

DESCANT. An optional counter melody.

DOUBLE BAR. Two thick lines drawn perpendicularly through the staff to divide one section from another; also used at the end of a piece.

DYNAMICS. The gradations of loudness and softness in music.

FERMATA. Italian word meaning hold (  ). Placed over a note or rest indicating that the time value is to be prolonged.

FINE. The end, the termination.

FORTE (f). Loud

FORTISSIMO (ff). Very loud.

INTERVALS. The difference in pitch between two tones.

LEGER LINE. A short line written above or below the staff to accomodate notes outside the staff.

MEASURE. The space between two bars on the staff.

METER SIGNATURE. The numbers at the beginning of a composition that determine how many beats in a measure and the kind of note which gets one beat.

MEZZO FORTE (mf). Medium loud.

MEZZO PIANO (mp). Medium soft.

OCTAVE. An interval consisting of eight steps.

PHRASE. The portion of a melody equivalent to a line of poetry.

PIANO (p). Soft.

PIANISSIMO (pp). Very soft.

REPEAT SIGN. A character indicating that measures are to be played or sung twice.

RESTS. Characters indicating silence.

RHYTHM. The flow of musical tones as grouped by accents.

RITARDANDO (rit.). Gradually slowing the time.

SEQUENCE. A measure or section of music that repeats what was previously heard, only starting at a different level, so that the whole section is either higher or lower than the first.

SLUR. A curved line drawn over or under two or more notes of different pitch, indicating that they are to be executed smoothly.

STACCATO. Detached, separated from each other.

SYNCOPIATION. A displacement of accent, with strong beats appearing where weak ones are expected, or, accents occurring off the beat.

TIE. A curved line drawn over or under two or more notes of the same pitch, indicating duration for the total value of the notes so connected.

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AN ANALYTICAL STUDY AND EVALUATION OF THE NECESSARY  
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by

BETTY G. OWENS

B. A., University of Northern Colorado, 1955

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

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Manhattan, Kansas

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Since music is a subject which every classroom teacher must be prepared to teach, the elementary music methods course has the monumental responsibility of adequately preparing future teachers to confidently instruct students in elementary music.

The purpose of this report was to study and decide on the musical facts that are most essential in the teaching of classroom music and to present some simple methods of teaching those facts to elementary children.

College textbooks, written by experts in music, were studied and compared as to their usefulness for the non-music major. They were found to contain either too much or not enough musical knowledge for the normal classroom teacher.

Six of the basic music series being widely used in classrooms across the country were carefully studied, and a basic list of music concepts presented in each series was listed.

The lists of music concepts found in each of the six basic music series were then compiled into one master list and rated according to the number of times it appeared in the various series. Having discovered the musical concepts considered most necessary to be learned by elementary children, this list was used as a proposed course of study for the elementary music methods course.

Each of the musical concepts found to be essential in classroom teaching was carefully discussed so that the college student or classroom teacher reading the material would be able to understand the concept and be further able to explain it to elementary children. It was

written in as brief a manner as was considered possible for the thorough understanding of the material involved.

Methods of classroom presentation of each music concept were included in the discussion. These methods were derived from several year's study of textbooks by experts in the field and also from classroom teaching experience. Every method discussed has been used in the classroom and found beneficial to the teaching of music to elementary students.