

SUPPLEMENTARY STUDIES TO ACCOMPANY REGULAR
CLASSROOM TEXTS FOR MUSIC INSTRUCTION GRADES ONE THROUGH SIX

by

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

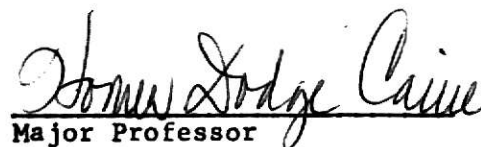
MASTER OF MUSIC

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INTRODUCTION

This paper is prepared as a supplement to the classroom music text. The teacher will find it useful and helpful in supplying study sheets (formed into workbooks) on the concepts that seem to need the most repetition and exposure, and on a multi-level basis. "Doing something many times in many settings helps the child to comprehend. Each time there is contact with a problem, deeper understanding emerges, but the learning process cannot be hurried."¹

These workbooks are not intended to accompany a specific music text, but are general enough that they can be used in addition to most classroom music texts.

These study sheets may be used in a variety of ways, either as remedial work for slower students, and those who transfer into the district with inadequate musical backgrounds, or as accelerated work for the gifted child. It may also be used as seatwork following the presentation of a concept from the regular classroom music text.

For the first grade level a tape has been prepared, with script and charts, which provides for the establishment of the usual aural concepts so necessary for further musical progress. These concepts are quite often taken for granted by the classroom teacher. "Musical learning depends upon our perceptions of the musical sounds that we hear. In no other field of

¹Harriet Nordholm, Singing in the Elementary Schools (Englewood Cliffs, N. J.: Prentice-Hall, 1966), p. 26.

learning does the acuity of aural perception play such a paramount role."²

The tape presents these concepts, and the correct terminology for them, first aurally, and then visually, with the aid of charts.

Conceptual development in musical learning is dependent upon aural perception, since musical learning begins with the perception of sound. From our various perceptions of music, we develop the musical concepts that permit us to make comparisons and discriminations, to organize sounds, to generalize, and finally, to apply emerging concepts to new musical situations.³

The script is provided for the convenience of the teacher. She may audit the lesson in advance, learn the songs, and have the necessary equipment prepared.

In this day of ever increasing demand for individualization of teaching, these multi-level workbooks and tape have a definite place in the resource center.

It is hoped that this paper will make a contribution to the love and understanding of music by elementary children. Music, like language, must first be experienced aurally, then followed by musical literacy. A sense of accomplishment must accompany all levels of musical attainment. Music is exciting and fascinating to the six year old because he is learning, and feels a sense of accomplishment. The enjoyment of aural experience is soon outgrown, and must be replaced by deeper understanding, and the reading of music, if interest is to continue. As the child arrives in the upper elementary grades he will naturally learn to read music if he has had the proper aural presentation in primary grades. He should experience the same

²Marilyn P. Zimmerman, From Research to the Music Classroom No. 1 Musical Characteristics of Children (Washington, D. C.: Music Educators National Conference, 1971), p. 6.

³Ibid., p. 12.

feeling of accomplishment as that felt in the lower grades.

The ability to read music accurately and well is a valuable accomplishment to children. It not only extends the scope of their musical knowledge but produces in them a stimulating feeling of power and accomplishment. A technical knowledge of music is a tremendous aid in understanding and developing a deeper appreciation of its beauty.⁴

⁴George Neaderhiser, et al., Guidelines for the Development of Elementary Music Curriculum K-6 (Topeka, Kansas: Robert Sanders, State Printer, 1967), p. 7.

BOOK I

Lesson 1¹

Hello, boys and girls. Welcome to the land of music. Have you ever thought it would be fun to go exploring in a strange and beautiful land? You could find out many things about it, become acquainted with its ways, and feel at home there. Well, that is exactly what we are going to do together. We are going to explore in the strange and beautiful land of music. We will discover many interesting things about it, find many things that are fun to do, and it will help us to enjoy music better, and make us better singers. So come with me on our discovery trip. All you will need for the trip is a keen pair of ears, a good pair of eyes, and your thinking cap.

To begin our journey today, we are going to sing one of our old favorites from last year, "Little Cottage in the Woods." Remember, the piano always plays a little of the song first so that you can get ready - - -

Now, wasn't that fun? Did you remember to do the actions? Well, we arrived in Music Land as we sang that song. And, just look at the ferris wheel! Just see how tall it is! It seems to be way, way, up in the sky. How many of you have been on the top of a ferris wheel? Hold up your hands if you have. Well, you know how high it is then. Did you know that music has a ferris wheel, too? Now just listen, and hear what it sounds like on the top of the ferris wheel----the bottom----and the very tip top----. The

¹Materials needed: Charts 1 and 2 -- "Little Cottage" -- "Bouncing Ball"

bottom of the ferris wheel sounds very low. Listen to that again.----- We could say that the top of the ferris wheel sounds very high. Listen to that again.----- This time, as you hear the top and the bottom of the ferris wheel, put your hand high on your head when you hear it at the top, and put it down toward the floor, for the bottom. Now, keep up with the music. -----, -----, -----, ----- . Could you tell which was the top, and which was the bottom of the ferris wheel?

I have a new song today that has a musical ferris wheel in it. Listen to it and see if you hear it. The name of the song is "Musical Bouncing Ball." Listen to it first.----- Let's all say the words together, and then sing it. I'll say the words first, and you listen.----- Now, say the words with me.----- Listen as I sing it again.----- Will you hum as I sing it this time?----- As I sing it this time, sing the words with me.-----

That was very nice. This time, as you sing the song, use your hand and pretend you are bouncing a ball, and make it bounce just like the music says. When it says bounce the ball high, you bounce it high, and when it says bounce the ball low, you bounce it low. Do it this time with actions.-----

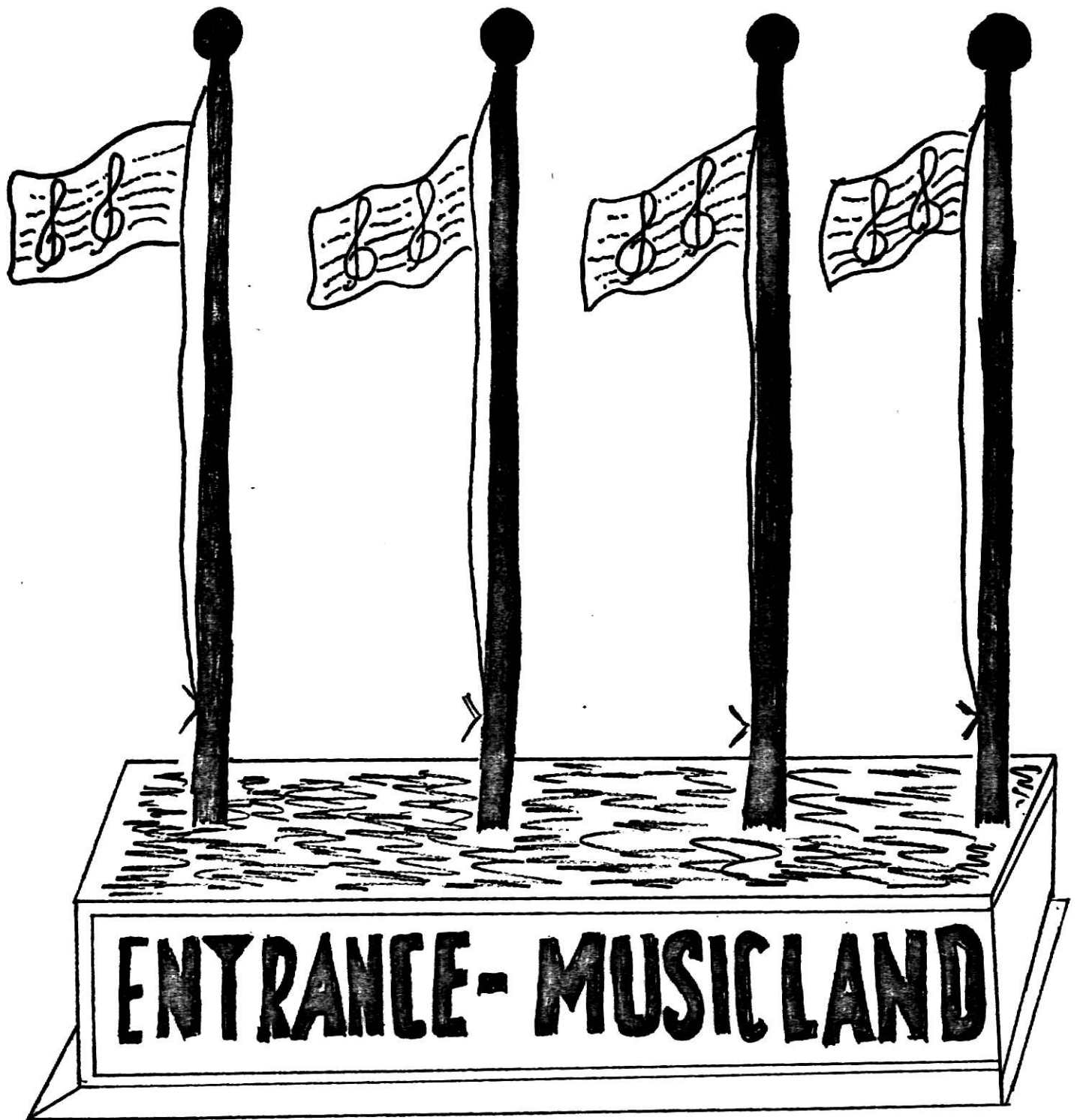
Did you make the ball bounce high when you sang high, and low when you sang low? I hope you did. Well, we have gone quite far enough on the first day of the trip, so good-bye until next time.

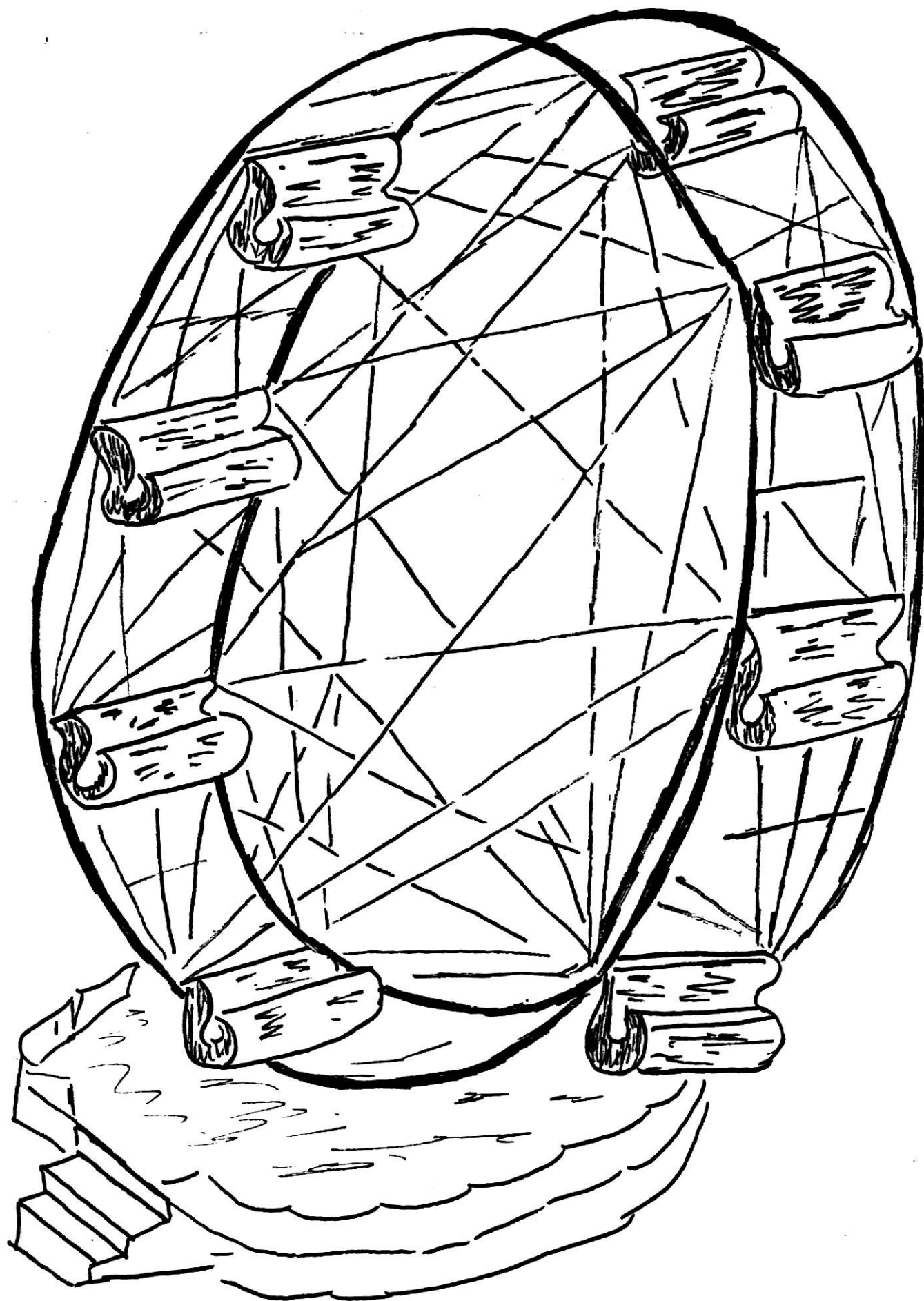
Little Cottage in the Woods

Little cottage in the wood,
Little man by the window stood.
Saw a rabbit hopping by,
Frightened as could be.
Help me, help me, help, he said,
'Fore the hunter shoots me dead.
Come little, rabbit, come inside,
Safely we'll abide.

Bouncing Ball

Bounce, bounce, bounce the ball.
Bounce it high, bounce it low,
Bounce it just so.
Way up high - very low,
Bounce it just so.





Lesson 2¹

Good morning, boys and girls. I hope you are feeling fine today, and ready for another trip into music land. Remember we discovered the ferris wheel in music land last time. Let's see if you can tell the high from the low today. This time they won't sound quite as high, or quite as low as last time. You will have to have sharp ears to tell which is high and low. Ready? Here we go. H---L---H---L---H---H---L---L---H---H---L---H---L---L---. Very good! Some were very far apart, and some were very close together, weren't they?

Let's look at another chart today, and get still another idea of high and low. Here we see a giant slide. The top of the slide is very high, isn't it? Do you see a large block beside the bottom of the slide with the letter C in it? It says low C. We could play this on the step bells. Let me show you. Here is low C on the step bells. It is the lowest tone bar. What do you suppose the highest tone bar? Some of you have guessed it. It is high C. Do you see that there is a smaller block beside the top of the slide which says high C? Well, that is the C on top of our step bells. Listen to them.----- This time play them with me. Pat your head for high C and pat your desk for low C. Let's see if you can do it.----- Now that wasn't too hard, was it? Did the sound of low C and high C make you think of any songs? Put your hand up if you can think of any songs that have the skip of low C and high C. I hope someone thought of the song we learned in the last lesson, "Bouncing Ball," or perhaps the song "Little Cottage in the Woods." Remember the words "Help me, Help me, Help he said."

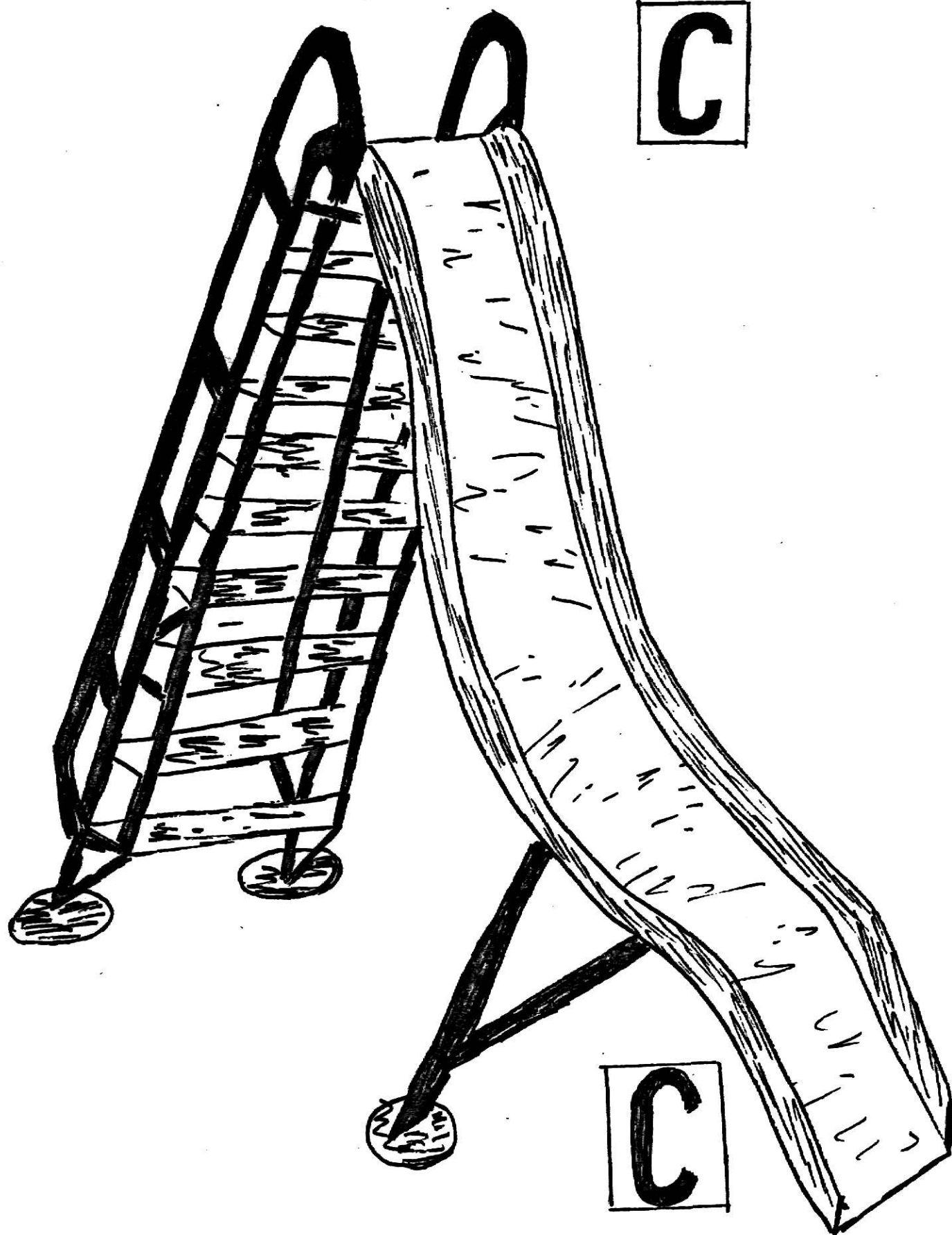
¹Materials needed: Step Bells -- Charts 2, and 3 -- "Hickory, Dickory, Dock."

Let's sing just that, "Help me." Here is the tone---- That is high C and low C, isn't it? Let's sing "Little Cottage in the Woods"---- Now, let's sing our new song, "Bouncing Ball." Hum it with the piano first.---- Remember the words, Bounce, the ball 1, 2, 3. Bounce it high, bounce it low, 1, 2, 3. Way up high, very low, bounce it just so. Now, let's sing it together---- Can anyone tell where the jump from low C to high C is? That's right, on the word "bounce it high." Then, "Way up high, very low," it is jumping from high C to low C, isn't it? Let's do that. Here is the tone---- "Way up high, very low, bounce it just so." That was good.

Now let's close today's lesson with an old favorite, "Hickory, Dickory, Dock." Let the piano sing it first, remember---- That sounded very nice. See you next time.

Hickory, Dickory, Dock

Hickory, dickory, dock, the mouse ran up the clock.
The clock struck ONE, the mouse ran down,
Hickory, dickory, dock. Tick Tock!



Lesson 3¹

Good morning, everyone. I hope you are ready for your third trip to Music Land. We have discovered that there is a Ferris Wheel in Music Land, and also a Giant Slide, remember? We called the bottom block low C, and the top block high C. We even sang some low C's and high C's. We discovered that we knew some songs with the jump from low C to high C, and the other way around. "Help, Help me," was from high to low, wasn't it? And "Bounce it high," was from low C to high C.

Today, I want you to look at another chart. We have seen pictures of a Ferris Wheel and Giant Slide. How do you suppose high C and low C would look in music? Have you ever seen music? You have if you have helped hold a church hymn book for your mother or dad. We can see music as well as hear it. If you want to be sure to tell a story the same way each time, write it with words so that you can read it. That way it will be the same each time. Well, the same is true of music. If you want to sing a song the same way everytime, you have to write the sound. We do that by using notes. If you will look at this chart you will see notes. We call the round part the note head, and the stick is called a stem. If you can read music, it tells you what to play or sing. Here is high C and low C in notes. Do you notice that high C is higher up on the page than low C? You can tell whether it is high or low by where it is on the page.

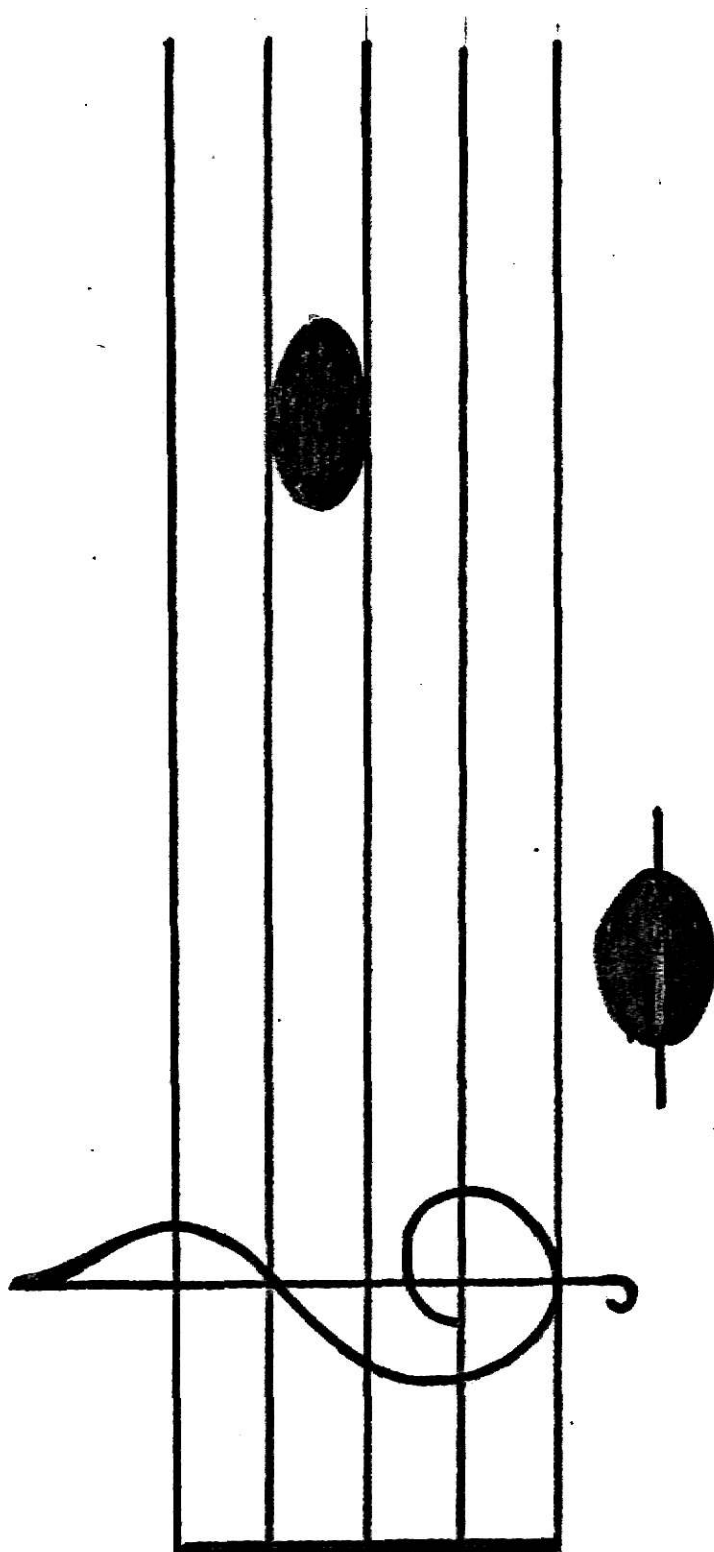
I would like to have you learn another song today, one that could be our theme song. It is called, "High, Low, Together Go." And that is exactly what we are doing, isn't it? We are going together through Music Land. All right, listen to the song.----. This is a song that is fun to sing. Listen to it once more.---- Now, repeat the words after me. Listen

first, then repeat them. Ready?----- Fine. Now, say them with me.-----
Listen to the tune again.----- Hum the tune with the piano this time. I
think you can sing it with me this time. Sing as much as you can.----- Let's
try it together again.----- We will keep singing this song until we know it
well enough to call it our theme song.

Now, to close, let's sing, "Yankee Doodle."----- That sounded very
nice. Always try to use your prettiest singing voice. Bye now, until our
next trip.

High-Low, Together Go

High-Low, together go. Sing a song of happy days,
fun with Jill and Jo.
Low-high, Oh me or my, listen to our voices ring,
round and round we go.



Lesson 4¹

Hello, everyone. Here I am, ready for another hike. Do you remember some of the things we have learned so far? Let's see. First, we learned about music Ferris Wheels, and what they sounded like. Then we discovered high C and low C. We can sing high C and low C, can't we? In fact, two of our songs, "Bouncing Ball," and "Little Cottage in the Woods" have the skip of high C and low C in them. Then we learned another song with the skip in it, "High, Low, Together Go." Let's get ready to go by singing that new song. We are going to call it our "theme" song, aren't we? Where do you hear high C and low C in this song, at the beginning, or the end? That's right, at the beginning. Hum the song all the way through with the piano, and then sing it:---- Good. I like that song.

Now, let's talk a minute about notes. Do you remember that you saw a chart with notes on it? We decided we can tell whether C is high or low by looking at it on the page. If it is higher up on the page, it is high C. If it is lower on the page it is low C. Did you know that you can look at a song written in notes and tell whether it goes up, down, or straight ahead? Let me show you a picture. Here you see little children, and they are doing various things. The first one is climbing the stairs. Which way is he going? That's right, he is going up. Now look at the second fellow. He is jumping: how? Yes, of course, he is jumping down. The last little fellow is going straight ahead, isn't he? A song is just the same. It may jump up, down, or just walk straight ahead. We know a song that would be fun to sing, and think what it would like in notes. Do you remember

¹Materials needed: Chart 5 -- "Clap Your Hands" -- "Pussycat."

"Pussy-cat, Pussy-Cat?" It goes,----- Now, you sing it with me this time. Let the piano get you ready.----- Now listen to this, and tell me whether it goes up, down, or straight across. You can show me by pointing your finger in the air. "Pus-sy-cat, Pus-sy, cat"----- That went down didn't it? Most of you were pointing down. Good. Which way does this go? "Where have you been?" Yes, it just walks straight across, doesn't it? Now, one more. "I fright-en'd a lit-tle mouse un-der the chair." Yes, that steps down, one step at a time, doesn't it? It's time to stop, but let's sing "Clap, Clap, Clap Your Hands."----- Be ready for me next time.

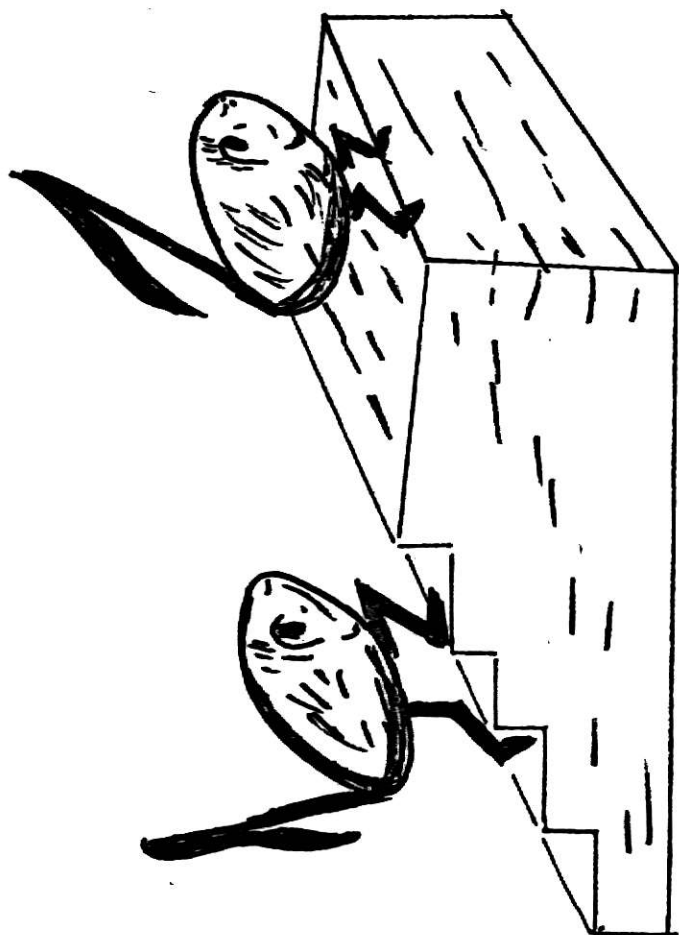
Pussycat, Pussycat

Pussycat, pussycat, where have
you been?
I've been to London to look at
the Queen.
Pussycat, pussycat, what did
you there?
I frightened a little mouse
under the chair.

Clap, Clap, Clap Your Hands

Clap, clap, clap your hands;
Clap your hands together.
Clap, clap, clap your hands,
Clap your hands together.
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 -.

Tap, tap, tap your toes, etc.



Lesson 5¹

Here we are again. Today let's review the pictures we have seen so far. Here is the first one. It has the giant slide. The bottom is low C and the top is high C. We played low and high C on the step bells and we sing it in our songs, don't we? Then we talked a little bit about writing music. We use words to write a story, and notes to write a song, or music. This picture shows what high C and low C look like in notes. Remember, we said we can tell which is high C and which is low C by where they are on the page.

This picture shows children climbing steps, jumping, and walking straight ahead. We said that music is the same. Sometimes it jumps up or down, or walks straight ahead. We sang "Pussy Cat," and talked about which way the music sounded.

Today, let's look at a picture that has a little bit of "Pussy Cat" written in notes. You can really see by the notes which way the song goes, can't you? Let's sing "Pussy Cat" again, and watch the notes we have. We couldn't get all the notes on this one page, of course, but you can watch some of them.----

Let's sing "Diddle Diddle Dumpling, My Son John." This song has lots of jumps in it. Just listen to them as you sing it.---- Let's close today's trip by thinking about what we have learned. Music has skips or jumps in it; sometimes very wide, sometimes very close. Sometimes it goes up or down, like stairs. And sometimes it goes straight ahead. That is just like coming to school. You walk out of your house in the morning.

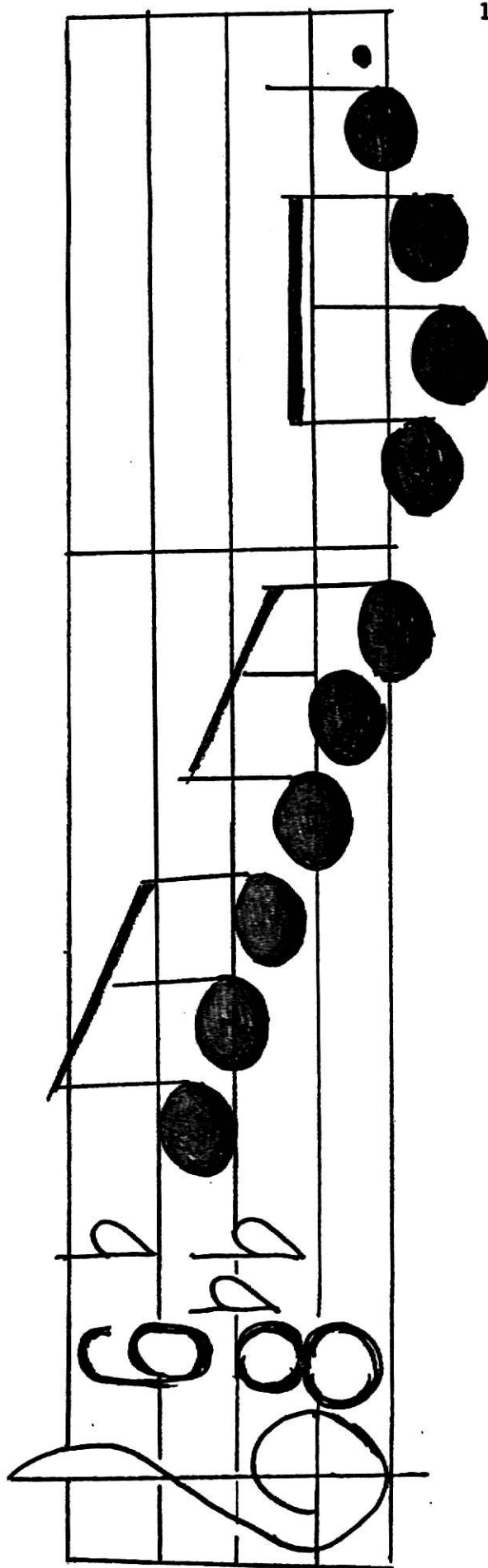
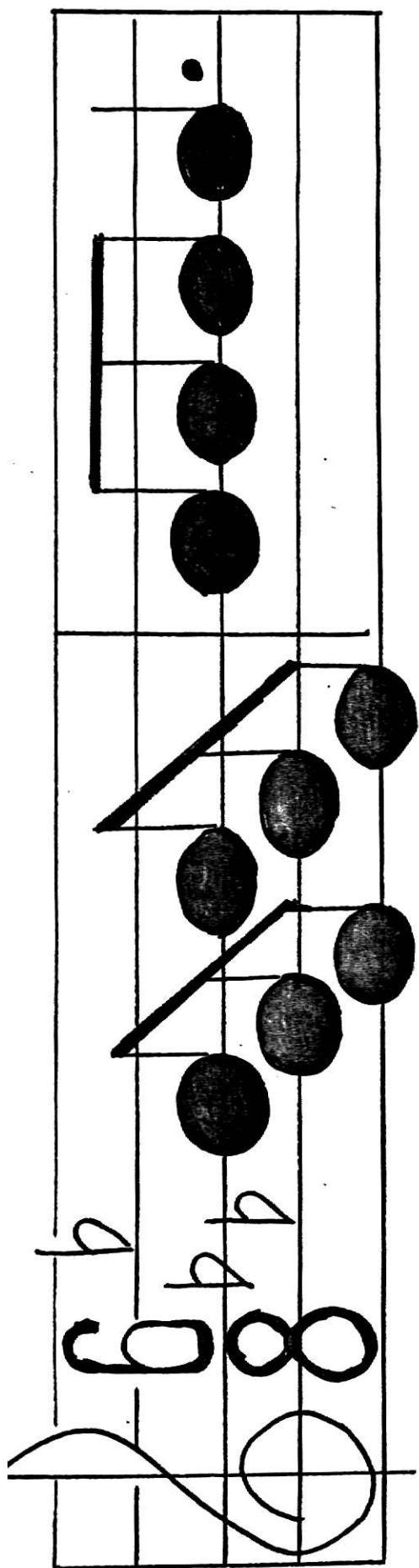
¹Materials needed: Charts 3, 4, 5, 6 -- "Diddle Diddle Dumpling, My Son John."

You probably jump up or down some curbing on the way, don't you? Then when you get to school, you probably climb steps to get inside, and maybe steps inside, too.

Shall we close today by singing our theme song, "High, Low, Together Go?"---- Bye.

Diddle, Diddle, Dumpling

Diddle, diddle, dumpling, my son John,
He went to bed with his stocking on;
One shoes off, and one shoe on,
Diddle, diddle, dumpling, my son, John.



Lesson 6¹

Today we are going to discover something quite different about music. Up until now we have been talking about how tunes, or melodies, are made. They move up, down, sometimes very high, or very low, and sometimes straight ahead.

Look at another picture today. Here it is. We see an ostrich walking across the page, and beside him, hurrying to keep up, is a tiny mouse. Look at the footprints of the ostrich. They are very big aren't they? And just look at the mouse's tiny footprints. See how many steps he has taken to keep up with the ostrich? When we think of an ostrich, we think of a huge bird, taking long, slow, heavy steps. And when we think of a mouse, we think of a tiny creature running lightly on tip toe. Well, this is like music, too. Some music is slow, heavy, and loud, and makes us think of a heavy animal. Some music is light, quick, and gay, and makes us think of a tiny mouse hurrying around, or dancing.

Listen to a new song, and you will hear both the ostrich and the tiny mouse. Hold up your hand when you hear the mouse. Are you ready to listen? Fine---- This time hold up your hand each time you hear the big ostrich.----

Another way to think of slow and fast is to think about clocks. Let me see the hands of those who have seen a cuckoo clock. Oh, that is fine. If you have ever watched a cuckoo clock you know that it ticks quite fast doesn't? How many have seen a great, giant grandfather clock? They stand so tall. They are as tall or taller than a man. When they tick,

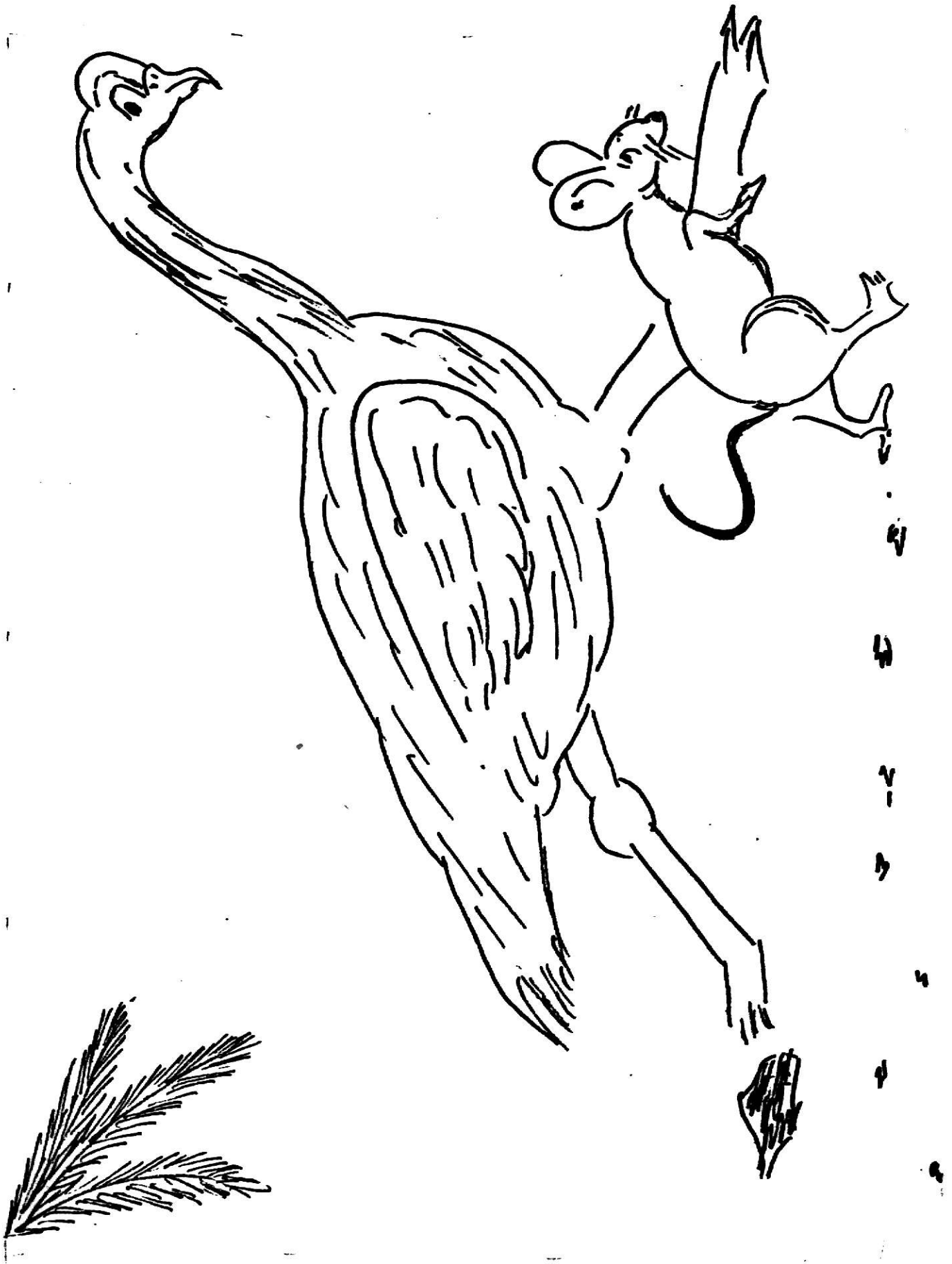
¹Materials needed: Chart 7 -- Poem "The Clocks."

they tick very slowly. Listen then to a poem I have about clocks----

The Clocks

Big clocks ticking slowly,
Tick, tock, tick, tock.
Small clocks ticking faster,
Tick-a-tock-a, Tick-a-tocka.
Watches faster, faster,
Tick-a, Tick-a, tick-a tick-a
Tick-a, tick-a tock.

Clap the tick tocks of the big clock. Are you ready?---- Fine.
Now, let's clap the tick of the little clock. It ticks much more quickly,
doesn't it? Listen to it.---- Can you clap your hands lightly with the
cuckoo clock? Try it.---- Good, that was fun. This time let's divide the
class in half, and the left side clap the cuckoo clock, and the right side
clap with the grandfather's clock. Just clap on your turn! Say the poem
with me if you know it. Ready?---- Fine. This is all we have time for
today, see you next time.



Lesson 7¹

Good morning. Let's start today by singing "High, Low, Together Go." Say the words first, please.----- Are you ready to sing it?-----

Remember, last time we talked about the ostrich and the mouse. The ostrich made us think of slow, heavy, music, and the mouse made us think of light, gay, music. I am going to play several different songs, and you hold up both hands if you think it is an ostrich song. If you think it is a mouse song, hold up one hand. Can you remember that? Here is the first one.----- That wasn't too hard, was it? Here is another song.----- Right, that was the mouse. Just one more.-----

Now, let's look at another picture today. Have you been wondering what slow and fast notes look like? Well, here they are. The slow notes are on the first line. There aren't very many of them because they are so slow. And, they are not colored in, are they? Look at the next line. There are lots of fast notes, and they are colored black, aren't they? And, something else; they have little flags flying from the stems. Do you see what I mean? That is what slow and fast notes look like.

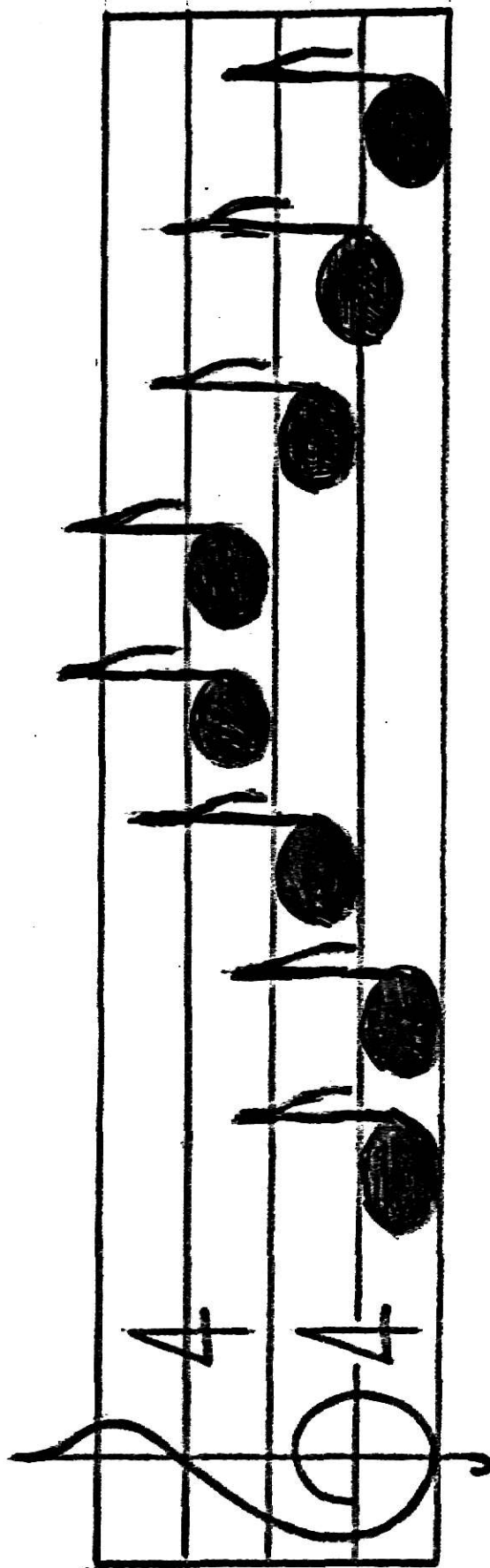
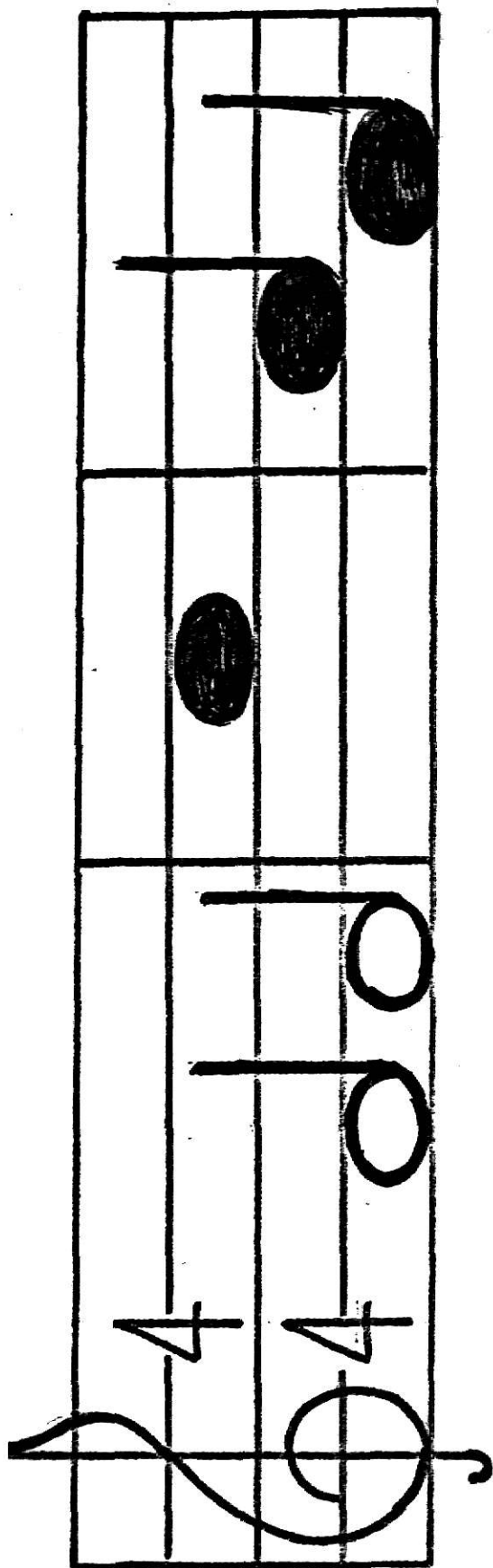
We have found out that notes tell us two things. They tell us which way to sing, up, down, or straight ahead, and they tell us to do it slowly, or quickly. Notes are very, very important in music, just as words are important in reading.

Let's close today with a song we haven't sung before, but I'm sure you know it. It's "Eency Weency Spider."----- Fine, see you next time.

¹Materials needed: Chart 6 -- "Eency, Weency Spider."

Eency, Weency Spider

Eency, weency spider went up the water spout,
Down came the rain and washed the spider out.
Out came the sun and dried up all the rain,
And the eency, weency, spider went up the spout again.



Lesson 8¹

Hello, everyone. I hope you are feeling fine today. Let's sing our theme song. Remember, we are going together, through the Land of Music. Wait for the introduction.-----

Last time we listened to slow and fast music. It was quite easy to tell the difference between them wasn't it? We called the slow music, music of the ostrich, and the fast music, music of the mouse. Here is the chart showing the ostrich and mouse.

Then we looked at the next chart to see what slow notes and fast notes look like. Here they are. The big, fat notes that are not colored are the slow lazy notes aren't they? There aren't many of them because they are so slow. The fast notes are the notes that are colored, and they have tails flying from their stems. They just look like they are running, don't they?

Today we are going to explore a new part of Music Land. Do you know what the words even and uneven mean? If we are talking about looking even and uneven we could say this: if I put a few of you boys and girls in a row you would all be about the same size, and take up about the same space, wouldn't you? I would say that the row looked even. If I lined up a few of you in a row, and put a teacher in the line every once in awhile, the teachers would be much taller than the children, and take up more space, wouldn't they? I would call that row uneven.

Here is a chart of lollipops and ice cream cones. The top row of lollipops are all about the same size, aren't they? Call that row an even

¹Materials needed: Charts 7, 8, 9 -- "High, Low, Together Go" -- "Farmer in the Dell" -- "Hot Cross Buns."

row. The next row has lollipops and ice cream cones. That row is an uneven row. Let's count the lollipops in the top row, and clap lightly as we count. 1-2-3-4-5-6. Notice in the second row that the ice cream cones take up the space of two lollipops. When we clap and count this row, clap and hold for the ice cream cone, this way. (Clap 1 - 2). Listen again. (Clap 1 - 2). You do it this time. Be sure to hold your clap through 2, because the ice cream cones take up that much room. The ice cream cones get two counts, and the lollipops get one. Listen, and watch, as I count the second row. 1-2 3 4-5 6. Listen to it again. 1-2 3 4-5 6. Do it with me, this time. 1-2 3 4-5 6. Good, you did it right. Listen as I play it on this rhythm instrument.---- This is called uneven rhythm. Clap your fingers with the instrument.---- This is uneven rhythm. We could say that it sounds jerky, couldn't we?

Now listen as I play the even rhythm.---- This time clap your fingers with it.---- Let's sing "Hot Cross Buns," and will you clap very lightly as you sing, and decide whether it is even or uneven? Wait for the introduction.---- How many thought it was even? Let me see your hands. You were right.

Let's sing "Farmer in the Dell." Clap lightly as we sing it, and decide whether it is even or uneven.---- Let me see your hands if you thought it was uneven. You were right.

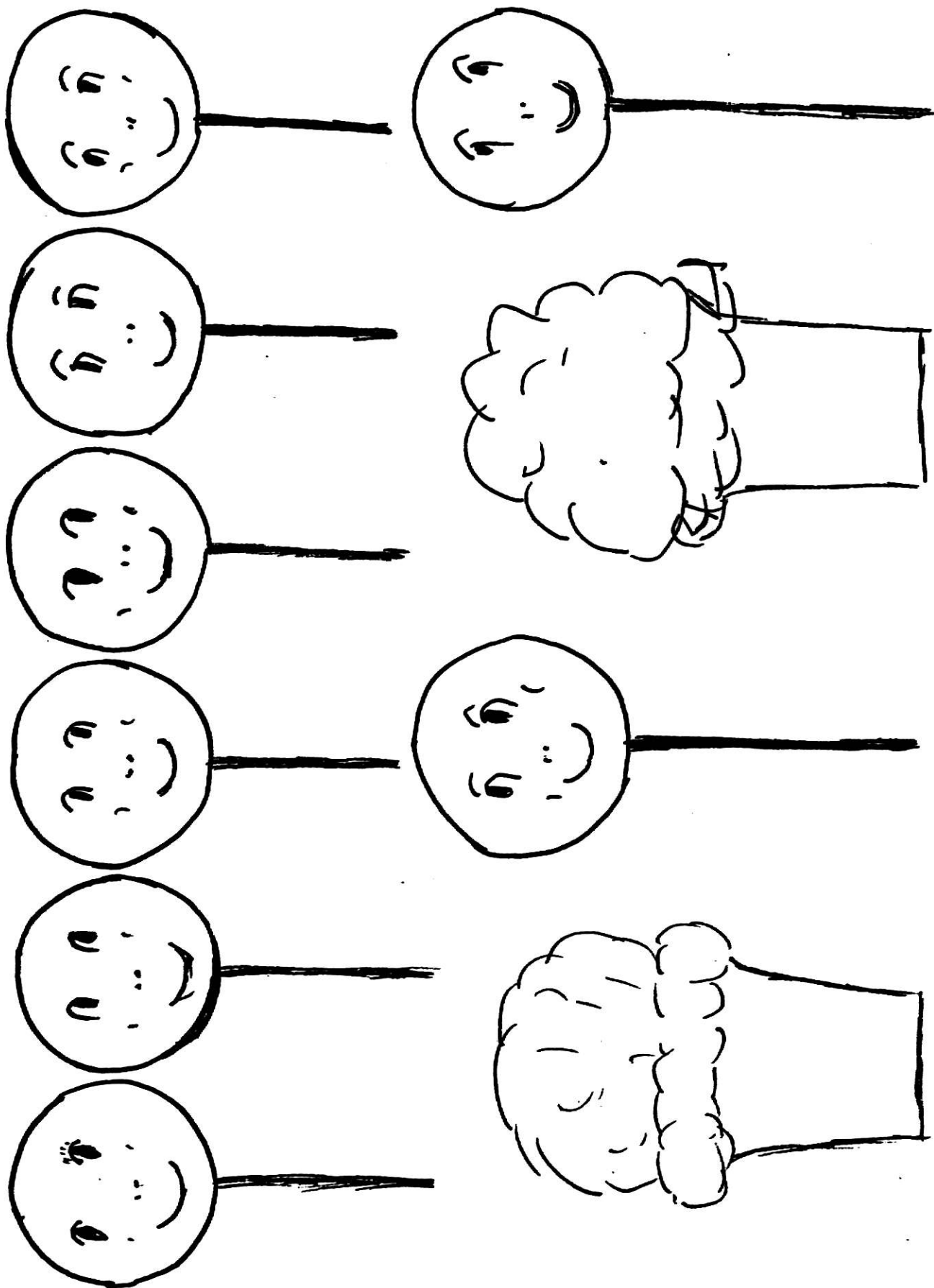
Well, it's time to rest for today. We have had a long walk today, haven't we? Bye-bye.

Hot Cross Buns

Hot cross buns, hot cross buns.
One a penny, two a penny,
Hot cross buns.

Farmer in the Dell

The farmer in the dell, the farmer in the dell.
Heigh ho, the dario, the farmer in the dell.



Lesson 9¹

Good morning boys and girls. We are all ready for another trip through Music Land. Let's sing an old favorite today, "Three Little Kittens." I hope you remember it. Wait for the introduction.---- Good, you remembered the words.

This time I am going to play it on the piano and you listen for even and uneven places. There is one place that is always uneven. See if you can find it.---- Did you think it sounded uneven, or jerky, on the words "And they began to cry?" Well, if you did, you were right. Listen to that part of the song.---- This time clap with that part of the song. Ready?---- Yes, that part of the song is uneven.

Look at this chart and see the music to that song. Notice that the first part of the song has all the same kind of notes. When you have the same kind of notes, it makes an even sound. Now, look at the last line of music. That is the part that is uneven. Notice that there are different kinds of notes. Some are quick notes with flags flying, and some aren't quick, because they don't have flags on their stems. That's how notes make the music sound jerky, or uneven, by having a slow note followed by a fast note.

Let's listen to some music and decide whether it sounds even, or uneven.---- Listen to another.---- That was even, wasn't it?---- Raise your hand if you thought that was uneven. Fine.---- That is the last song, and it was even.

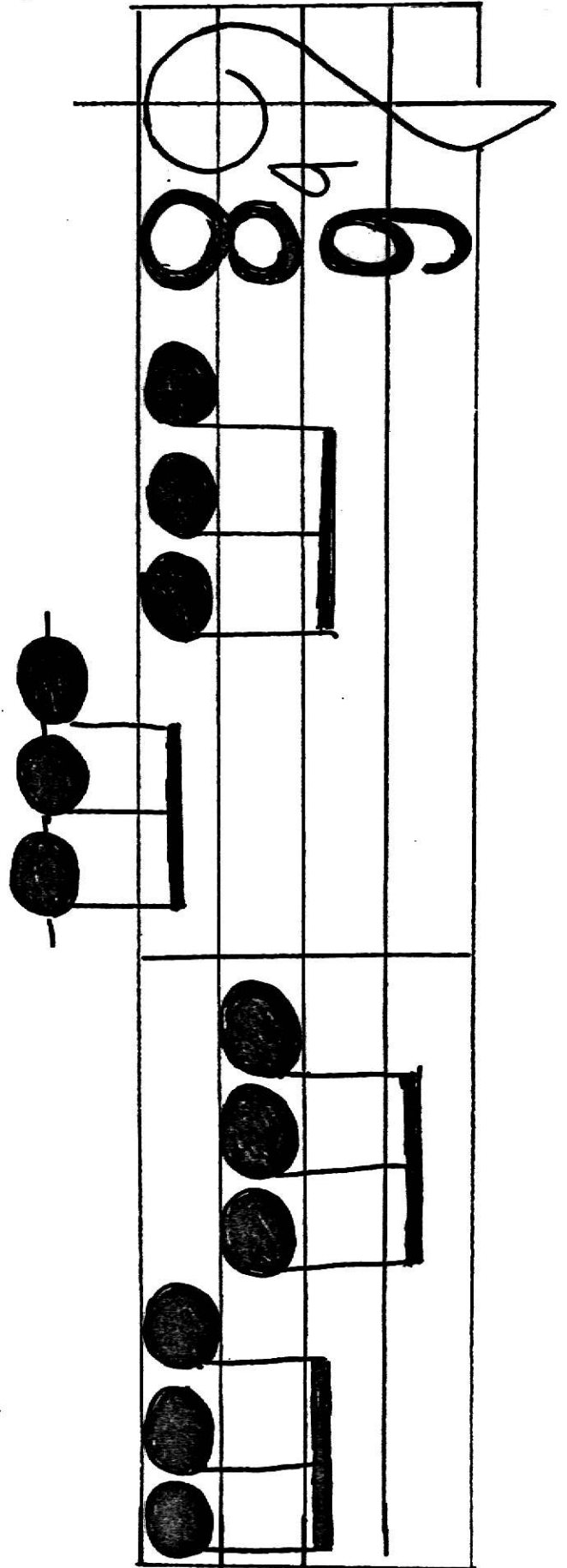
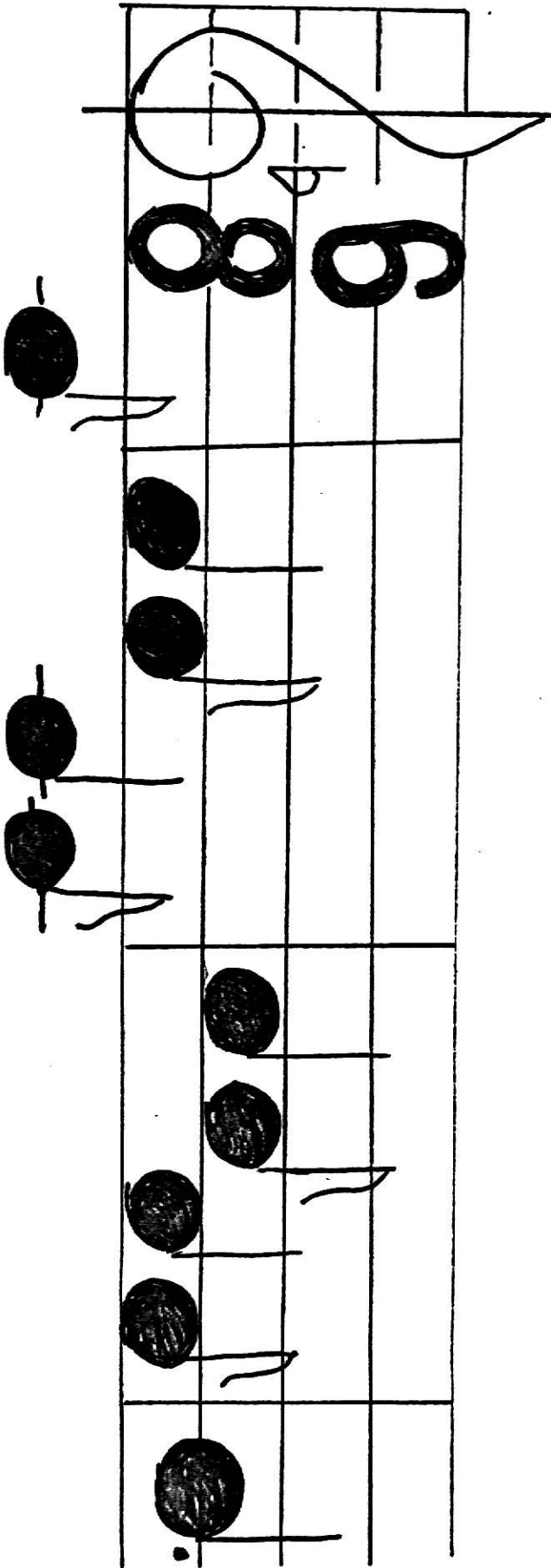
Sing a song that is uneven. Do you remember which one we sang the

¹Materials needed: Chart 10

other day that sounded uneven? It was "Farmer in the Dell." Sing just the first verse, please.----

We can finish our trip today with a favorite song that happens to be even, "Yankee Doodle." Clap very lightly as you sing and you will see and hear that it is even.----

We must stop for today. I will be waiting for you.



Lesson 10¹

Hello there. It's time for another walk through Music Land. Are you ready to go? I think today would be a good time to go back and look at all of the things we have discovered on our trips through Music Land.

This is what we saw as we came up to the gates of Music Land.

(Chart 1) As we entered the gates the first thing we saw was the Ferris Wheel. (2) We said that music was like this. It sounded low, and high. We learned to tell which sounds were high and which were low.

The next thing we saw was the giant slide. We said we could pretend that the bottom was middle C and the top was high C. (3) The next chart showed us what low C and high C look like in notes. (4)

Our next picture showed note children climbing stairs, jumping down, and walking straight ahead. (5) The next chart showed notes doing the very same thing. We decided we could almost tell how a song sounded by how it looked. (6)

Our next chart was this one. (7) It is a picture of an ostrich and a mouse. Do you remember that the ostrich took great, slow steps, and the mouse took tiny, fast steps? We listened to slow and fast music, and it was easy to tell the difference, wasn't it? Our next chart showed slow and fast notes. (8) The slow notes are big, fat, lazy notes, and are not colored. The fast notes are colored, and they are going so fast that they have flags flying out from their stems, like flags in the wind.

Then we learned about something called rhythm. Rhythm is that part of music that makes you want to clap, or dance, or keep time to the music.

¹Materials needed: All charts -- Theme song

We discovered there are two kinds of rhythm. The even kind and the uneven, or jerky kind. We heard music of both kinds and listened to some of our favorite songs to see which of them were even or uneven. We looked at the chart with the lollipops on it, mixed with the ice cream cones. The top row of lollipops looked even, the lower row of ice cream cones and lollipops looked uneven. (9)

The next chart showed how uneven and even looked in notes. (10) Do you remember that if notes are the same kind, all slow notes, or all fast ones, they sound even? But when we mix them up, slow, fast, slow, this makes it sound uneven.

My, did you know that you had learned this much about music? I didn't, until we stopped to think about it. We don't have time to find anything new today, so let's close with our theme song.----

Bye for now, rest up for next week and we will discover something new.

Lesson 11¹

Good morning to all of you. I promised we would find something new today, and I think you will find this fun.

Today we are going to talk about sounds. There are sounds all around us. So many of them in fact that we get used to them and don't even hear them sometimes. Some sounds are nice, and some are not. Some sounds are loud and some are soft. Some are long sounds, and some are short sounds. Would you say the sound of a fire siren is long or short? It is long, of course. It starts when the truck leaves the station, and it doesn't stop until it gets to the fire. It is also a very loud sound. And some would say that it isn't a very pretty sound. But it is very important. It warns other cars and trucks to get out of the way so they won't have a wreck. Do you know a song about a fire engine? I think we do. Let's sing it now.-----

Since we have talked about long sounds, let's talk about short sounds. A short sound says "click." A light switch says click. Listen to this one.-----

On this chart you see two rhythm band instruments. One is a triangle and the other is a pair of rhythm sticks. One of these sounds long, and one sounds short. Listen and find out which is which. Here is the triangle.----- Hold up your hand if you think that lasted a long time. Now listen to the sticks.----- They make a short clicking sound, just like the light switch.

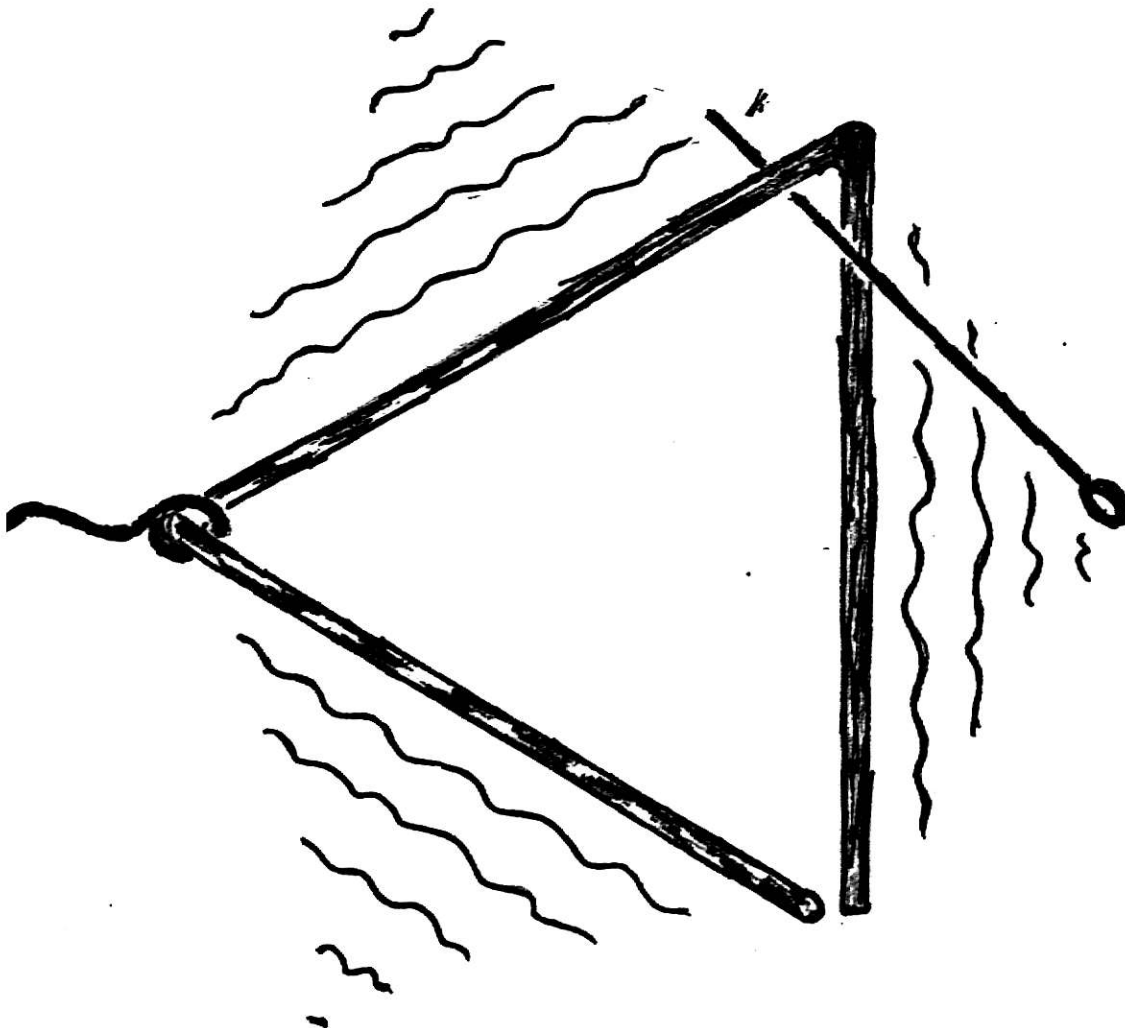
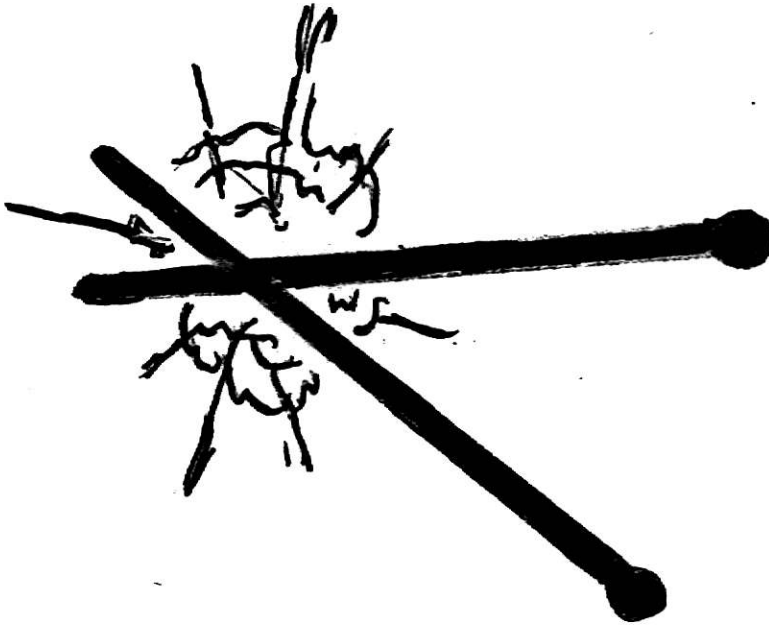
¹Materials needed: Chart 11

Which notes will the triangle play? That's right, the long ones.
And the sticks will play the short notes. Pretend you are playing the
sticks for the short notes.---- Fine. Now pretend you are playing the
triangle. You hold it in front of you with a string, and strike the
beater back and forth between the sides, like this.---- Now play with
me.----

Well, we have run out of time today. Sing the theme song for
closing. Good bye.

Ring the Fire Bell

Ding, dong, ding, dong, ding, dong, ding!
Ring the fire-bell, ring, ring, ring!
Sound the siren, hear it blow!
Heads up, ev-'ry-one! Watch us go!



Lesson 12¹

Good morning, everyone. We have something new to discover today. Look at this chart and see two pairs of cymbals; a large pair and a small pair. I am going to play both sets and you will discover something. Listen---- ----. The first pair were very loud, weren't they? And the second pair were soft, and tinkly.

Many sounds around us are loud, and many soft. We talked about long and short sounds the other day. One sound we mentioned was the siren. It is very loud! If you are near the street when the fire engine goes by it almost hurts your ears it is so loud. Another sound that is very loud is thunder. Sometimes it shakes the windows in your house, and maybe frightens you a little. But we know that thunder can't hurt us, don't we?

Can you think of some sounds around you that are soft? Did you ever go to sleep listening to the soft drip, drip, drip, of raindrops falling softly outside your window? Or have you heard the breeze whispering softly through the leaves? Or maybe you have heard your mother sing softly to the baby when she puts him to sleep. Music has soft and loud sounds, too. But the notes do not tell us to sing softly or loudly. They do tell us whether to jump up or down, go straight ahead, and to do it slowly, or fast. They just don't have time to say soft and loud too, so they have helpers. If you will look at this chart, I will show them to you.

The letter "f" means loud, and it is a strange looking "f." It doesn't exactly look like the one you make. When we use it in music, we make it lean over, like it might fall on its face. The letter "p," also

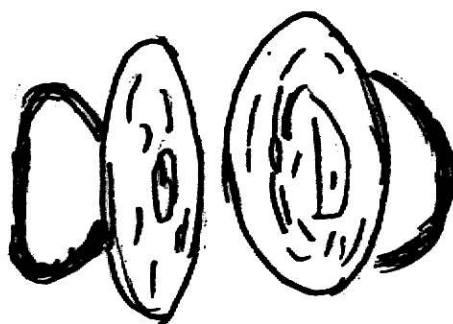
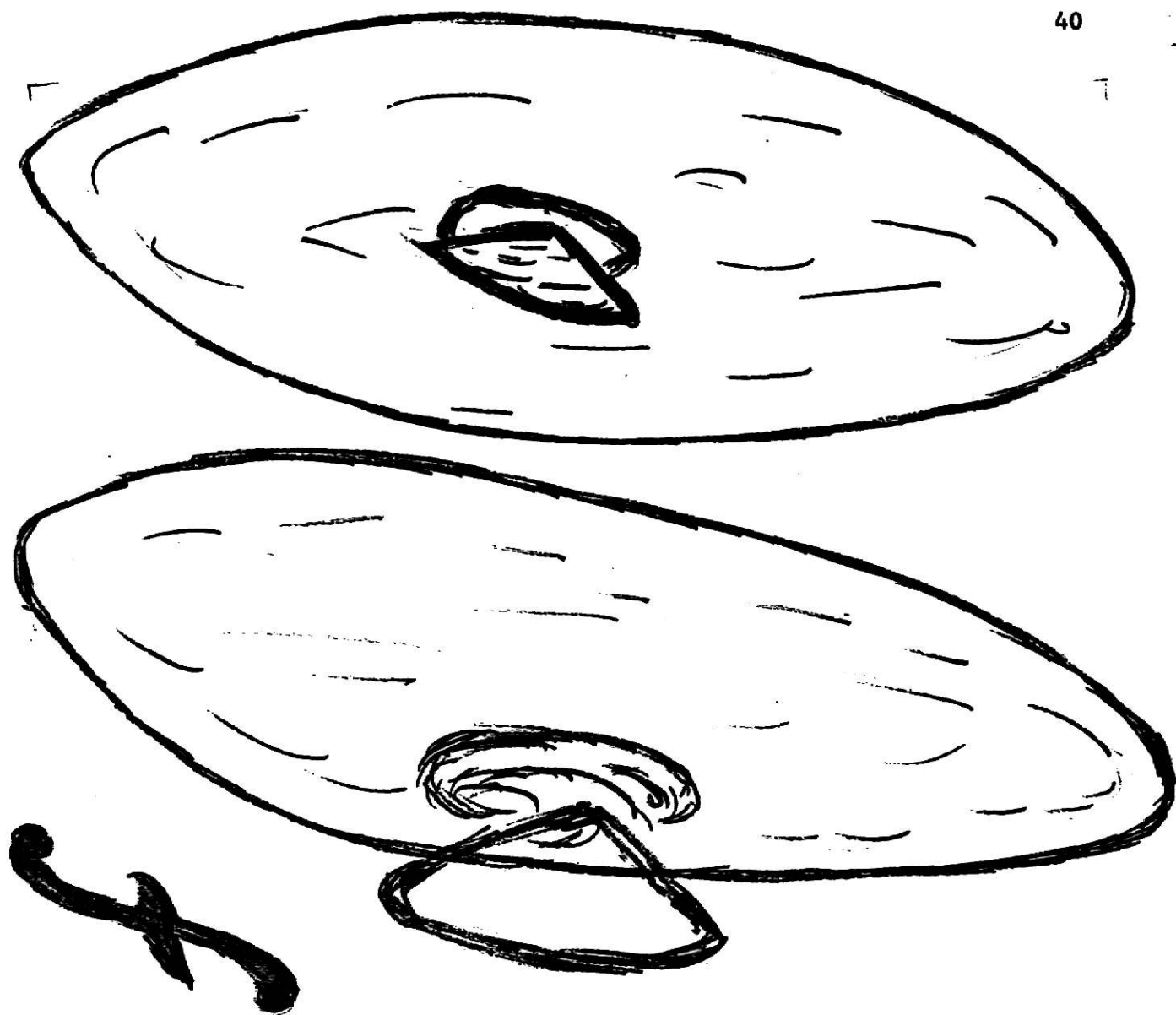
¹Materials needed: Chart 12 -- "A Ram Sam Sam."

leaning forward, means to sing softly. The letter "f" tells us what? Yes, sing loudly. The letter "p" tells us to sing, - - yes, softly.

Listen to the next two songs, and decide which is marked with a "f" and which is marked with a "p".

A new song called, "A Ram Sam Sam," would be fun to do. It is a nonsense song, which means that the words don't mean anything, they are just sounds. The words are: A ram sam sam, A ram sam sam; Guli guli guli guli guli, Ram sam sam. A ram sam sam, A ram sam sam, Guli guli guli guli guli ram sam sam. Listen, and then repeat with me.----- Say it a second time, and that is the entire song. That is easy. Listen to it all the way through, and then sing with me the second time.----- This time please sing all Ram sam sams loudly, and the guli gulies softly.----- Turn it around this time, sing the Ram sam sams softly, and the gulies loud.----- That is a fun song.

It is time now to say, bye-bye.



Lesson 13¹

Hello everyone. I hope you are ready to go with me today. We are going to learn about a new word. A word you probably never heard before, but, it is very important to you if you like music. It sometimes helps you decide whether you like a song or not. Are you wondering what it is? Well, it is a big word called harmony. Say it with me. Harmony. You create harmony when you play or sing more than one note, or tone at once, like this. I will play a series of notes, one at a time.---- That sounded all right didn't it? But what if I add some more tones? See if you like it better?---- I did like that better. But I still only used one hand on the piano. Now listen, and I will add my left hand. That sounded still better, didn't it? When you add notes, you are adding harmony to the tune, or melody. We could call it chords. A chord is simply notes stacked up on each other. Not just any notes though, they have to sound good together to be harmonious.

Right now the only thing you will have to do with harmony is to listen to the piano accompaniment as you sing with it. But later, when you are older, and sing very well, you will be divided into two or three groups, and each group will sing its own little melody, or part, and when you all sing together it will make a lovely sound. You will be singing chords. But, as I said, right now you will have to depend upon the piano for your chords.

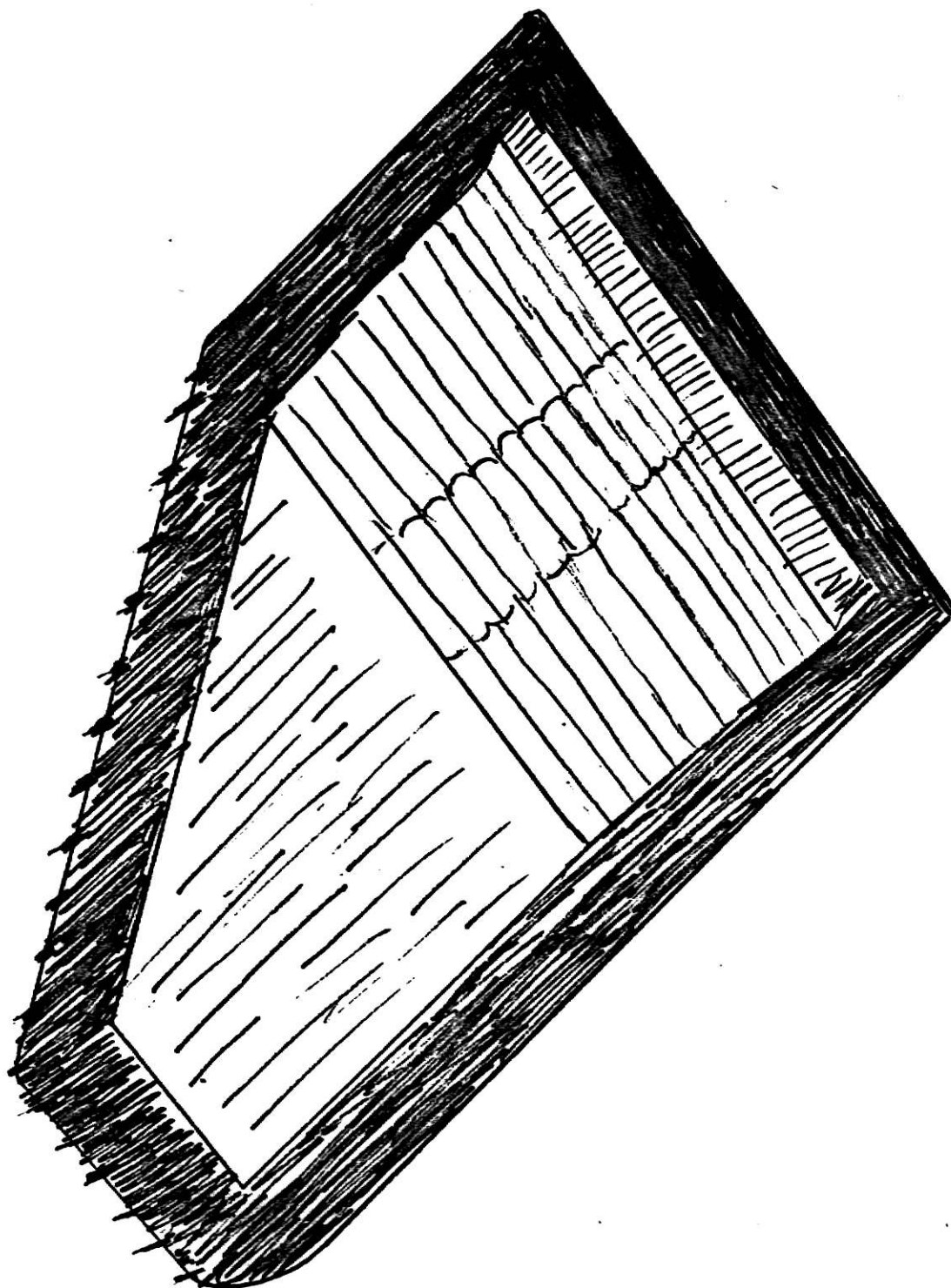
However, there is another instrument that plays chords. It is called the autoharp. It is so much fun to sing with. It doesn't play

¹Materials needed: Chart 13 -- "All Night, All Day."

anything but chords, so it is up to you to sing the songs. It isn't like the piano that plays what you are singing, too. Here is a picture of an autoharp. Perhaps you have seen them in the music room. It has many strings on it, and these bars each make a different chord. When you press the bar down, it has soft felt material that presses on most of the strings so that they remain quiet. When you strum across the strings, the ones that are not being touched, sing out. And, they ring for quite awhile, so we could say that it is a long sound. Just listen, and see how long you can hear it?----

A good song to sing with the autoharp is, "All Night, All Day." Perhaps you have learned it in Sunday School. If so, you will be a big help. Here are the words. "All night, all day, angels watching over me my Lord. All night, all day, angels watching over me." It is a very short song. Listen to it once.---- Say the words with me.---- Hum with me, as I sing it.---- This time I'm sure you can all sing it with me. Let's sing it twice, because it is so short. This is a quiet song, so do sing it in your best voice.----

Good bye, until next time.



Lesson 14¹

Good morning, boys and girls. It is time for another trip to Music Land. Not long ago we talked about loud and soft signs that tell us when to sing loud or soft. Do you remember what they are? The sign for loud is the letter "f," and the sign for soft is the letter "p." If you remember, both letters lean forward, and look like they might fall on their faces any minute.

Let's begin today by singing, "Twinkle, Twinkle, Little Star." This is marked with a "p," so sing it softly, and in your prettiest voices.---- That sounded very nice.

Think about that song for a minute. Did any part of that song sound exactly like another part? Do you know what I mean when I say exactly alike? I mean, did it sound just the same? Listen to the piano play just the first part.---- Now listen to the middle part that says, "Way above the world so high, like a diamond in the sky."---- Did that sound like "Twinkle, twinkle?" No, it didn't did it? Listen to the end of the song.---- Did that sound like the first of the song? Let's listen to the beginning, and the end of the song, leaving out the middle. See if you think they are the same. Here is the beginning----, and here is the end.---- Ah yes, they are the same, aren't they?

Many song have parts in them that are just the same, and if you realize they are the same it is much easier to learn them. The way to find the parts that are the same, is by listening. When we start using books, another way to find the parts that are the same, is by looking. If they

¹Materials needed: "Twinkle, Twinkle."

sound the same, they will look the same. Isn't that easy?

Sing another song that has parts in it that are alike. One that we know is, "Eency, weency Spider." It has two places that sound just alike. See if you can hear the places as we sing it.---- Let me see your hands if you heard the two places that sounded alike. Good. "Eency, weency Spider went up the water spout," sounds just like, "Out came the sunshine and dried up all the rain." Did you hear it? The words were not the same though. Usually, the words are different the second time, but the tune, or melody is the same.

Well, it's time to get back from our walk. See you soon.

Lesson 15¹

We have spent many happy times together, exploring the Land of Music. It is now time to think about all the things you have learned. We will start with the very first chart, and remember what each is about. It will almost be like watching your latest home movies.

The first chart is the entrance to Music Land. Remember how you wondered what you would do and see inside? You didn't have long to wait. Inside was a giant Ferris Wheel. It reminded us that music has highs, and lows in it, just as the Ferris Wheel does, when it is moving.

Then you discovered a giant slide. It was fun pretending to slide down it. The top of the slide was high C, and the foot of the slide was low C, just as there is in music. The next chart shows the high C and low C as notes on a staff.

Then we stopped to watch some children playing on play equipment, stairs. One was climbing the stairs, one jumping down, and one was walking straight ahead, walking toward the steps. This chart was to remind us that music has skips, steps and straight aheads in it. The next chart shows the skips and steps with the music to "Pussycat, Pussycat, Where Have You Been?"

The next chart is the ostrich and the mouse. The ostrich is large, and takes slow steps. The mouse is tiny, and takes many steps to keep up. The next chart shows slow and fast notes.

This chart shows lollipops and ice cream cones. It is to remind us that there are two kinds of rhythm, even, and uneven. To see what even and uneven rhythm looks like this chart shows some of the music of "Three

¹Materials needed: All charts -- All songs, in order.

Little Kittens."

The next chart is a triangle and a pair of sticks. The cymbals make a long sound, and the sticks a short clicking sound, don't they? This chart has a pair of cymbals and a pair of finger cymbals. The big cymbals are very loud, and the finger cymbals soft. The chart shows the letters that are used in music to indicate this.

The final chart is of the autoharp. It makes a long sound, and it plays chords. They are fun to sing with.

Did you have any idea how much you learned as you explored Music Land? You really learned a lot, and it was fun too. I think that an excellent way to close our trip is by singing all the songs that we sang as we did our traveling. There are a lot of songs, and it may take too long for this music period. Perhaps you can sing a few each day.

I have enjoyed being your guide through Music Land, and I hope that it has increased your enjoyment of music. And, I hope that it has made you curious enough that you will continue to explore the Land of Music. There are still many things to see and hear.

Good bye for now. I will be taking a new group of children on their first trip to Music Land.

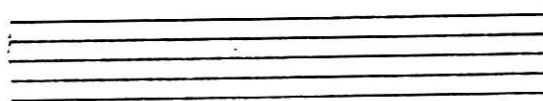
BOOK II

When a story is written, it can be read over and over again. When music is written, notes are used, and the music can be played or sung again and again.

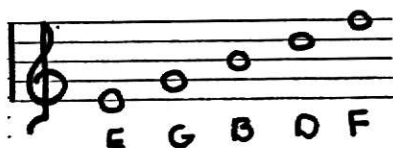
A musical sound is called a tone, and notes tell which tones to sing or play. Here are some different kinds of notes. The form and color of the notes tell the length they are to sound.



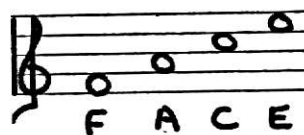
This is a staff.



The staff has five lines and four spaces. Each line and space has a letter or number name.



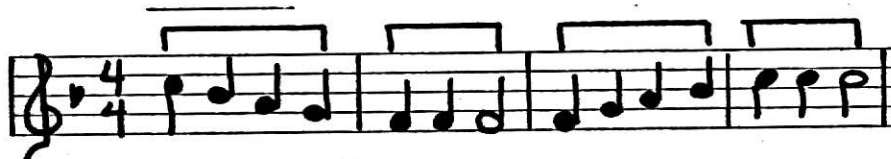
Lines



Spaces

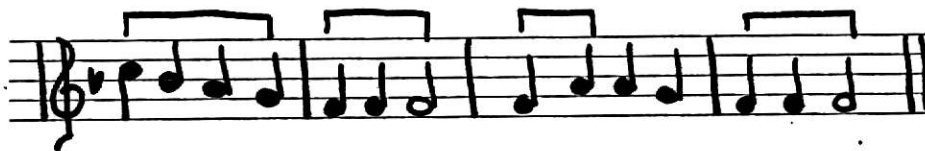
Notes, by their place in the staff show how the music sounds. Music moves up, down, or straight across. It can move by steps, or by skips. The way the notes move (up, down, or straight across) makes a tune or melody.

Remember, music moves up, down, or straight across. This tells whether to sing up, down, or straight across. Look at the song below and see which way the notes move under the brackets. Write on the bracket the initials U, D, or S A, depending on which way they move.



Listen to the song and see if the melody, or tune, moves up, down, or straight across, as it has been marked.

Sing the song. Use the syllable "loo." You can look at a new song, notice the direction of the notes and know somewhat how it will sound.



In the last lesson the initials for the words up, down, and straight across were written on brackets above the music. Look at music that moves up.

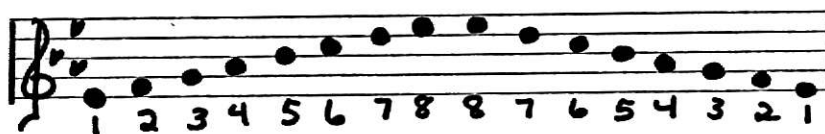


Using the word "100," sing these notes slowly and point to each as they are sung. There are eight notes, stepping up one step at a time. This is called a SCALE. The word scale means ladder in another language. Sing up again, pretending to climb steps, hand over hand.

See and hear what music sounds like as it moves down. It is called the descending scale. Using the word "loo," sing down the scale.



This time sing up and down, pointing to each note as it is sung. Remember, the top two notes will be the same.



Begin this lesson by looking at the song below.



Where does the music step up and down like a ladder? Does it ever go straight across? _____. When the notes move straight across on the same line or space, use the same number.

Number the notes in this song. This does not mean counting how many notes there are in the song, but means number the notes according to what line or space they are in. In this song number the first space 1. If the first space is 1, the first note would be 5. Starting on five, number the first six notes. Which way did the notes move? _____. When notes move downward, the numbers must be backwards. The correct numbering for the first six notes is, 5-4-3-2-1-1. Sing the first six notes of this song.

Number the next five notes, starting on 1. Do they go up or down? _____. Is the third group of notes like the first group? _____. Remember, if they look the same, they will sound the same.

Look at the last five notes. A skip will be found in this group. It starts on 1, then skips right over 2 to get to 3. There is no note on the line between, so skip that note and its number name to get to 3.

The third group of notes looks the same as the first group, so number them the same as the first group.

Sing the song in numbers and decide if it sounds as it looks.

In lesson four, page 51, the song had a skip in it. Look at some other skips. Number, and then sing, the scale below.



The scale steps up each line and space, not skipping anything. When music moves this way it is moving by steps, one after another.

Cross out note 2 and note 4. Notes 2 and 4 are on spaces, aren't they? 1-3-5- are now the first three notes. All of these notes are on lines with no space notes between them. When notes are omitted, their number names must also be omitted.

Sing 1-2-3. Omit 2, singing 1 and 3. Next, sing 3-4-5. This time omit 4, just singing 3-5. Notes 2 and 4 have been skipped. Now cross out 6 and 7. Try to sing the numbers that are left, 1-3-5-8.

What is formed by singing 1-3-5-8- is called the I, or Tonic chord. Singing or playing four tones at the same time is called a chord. When boys and girls are older and sing very well, they will be divided into two or three groups and will sing different parts. When the parts are sung together they will make lovely sounding chords.

Music is made up of many note patterns. Children talk in patterns, play in patterns, and use patterns in art work. When calling brother Johnny, it probably sounds like this.



In the song, "Rain, Rain, Go Away," a pattern can be seen and heard over and over again. Look at the song below and see how many times the pattern above appears in it. Sing the song.



When note patterns are discovered music is learned quickly. When notes look alike they sound alike, don't they? If a pattern is noticed once, and then seen several more times in a song, that pattern must sound the same each time doesn't it?

Always look for these patterns, or "look alike," "twins," in music. It is the smart thing to do.

Look for note patterns again. They are groups of notes that look and sound the same. The first three are marked. There are others that match them. Mark them with brackets.





How many patterns did you find? ____.

Almost everything has rhythm in it. Everyone has heard the steady click, click, click, of a stone wedged in an automobile tire. Hearts beat with an even lub-dub rhythm, fast when running, slower when resting. A very important part of music is rhythm. It makes everyone want to clap, march, or tap their toes.

When music is read, bar lines and measures help divide the rhythm into groups of beats. Music moves in twos, threes, and fours. Listen to the following songs and decide how they move.

1. It moves in _____.
2. It moves in _____.
3. It moves in _____.

What, in music, makes a person want to keep time with it? _____.



In the last lesson the quarter note and rest were discussed. This lesson is concerned with the half note and the half rest. The quarter notes each used one beat, but the half note needs two (2) beats. It is "tired," and much slower than the quarter note. This is what the half note looks like. () The half rest looks like this. () It looks very much like a hat doesn't it?

Clap the following exercises, clapping the notes, and throwing "away" the half rests. Chant the rhythm syllables.

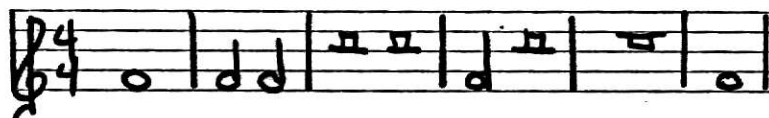



This lesson will combine what has been learned about quarter notes and rests, and half notes and rests. First, do a line each, and then combine them. Chant the rhythm syllables.



Quarter rests and notes, and half rests and notes have been learned. There is still another kind of note to be learned. It is the whole note. It is so slow, and so greedy that it will take up a whole measure for itself. Whole notes and rests don't share a measure with anyone! Here is what the whole note looks like.  This is the whole rest. It appears to be hanging upside down from the line. 

Clap a line of whole notes and rests. Clap on 1, and hold your hands together for counts 2, 3, and 4. Throw away the rest on 1, and then count 2, 3, and 4. Chant in rhythm syllables.



The last lesson was concerned with fat, lazy, whole notes and rests. This lesson is about quick notes, called eighth notes. They are often called running notes because they just hurry along. The eighth note looks like a quarter note except that it flies a flag. The eighth rest looks very much like the numeral 7. (7) It takes two (2) eighth notes or rests to make one (1) beat. Sometimes the flags on the eighth notes are attached together, which makes them look like this. 

Clap the following measures, giving two (2) claps for each beat when clapping eighth notes. Chant in rhythm syllables.



This is a review of all the notes and rests that have been learned. Clap and chant in rhythm syllables, the exercises below.



This is a game that will help review the notes that have been learned. Divide the class into four groups. Each group will be assigned a note, and a corresponding name.

Whole notes will chant the name Al-ex-an-der, clap on the first syllable and hold hands together until the word is completed. Try it.

Half notes will chant Ja-cob, clapping on Ja, and holding hands together until the word is finished. Chant it.

Quarter notes will chant Bill, Bill, Bill, Bill, clapping each word.

Eighth notes will chant Lar-ry, Lar-ry, Lar-ry, Lar-ry, clapping on each syllable. Try it.

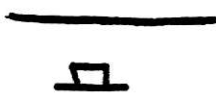
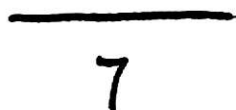
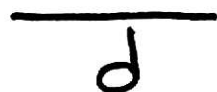
Combine whole and half notes, chanting for four measures. Quarter notes can be added to the whole and half notes.

Have the eighth notes practice, then add to the quarter notes. Add half notes to quarter and eighth notes. Add whole notes to the half, quarter, and eighth notes. Always practice in four measure patterns.

Al - ex - an - der	- whole note
Ja - cob Ja - cob	- half note
Bill-Bill-Bill-Bill	- quarter note
Lar-ry Lar-ry Lar-ry Lar-ry	- eighth note

The four different kinds of notes and rests have been learned. The shape and color of the notes and rests indicates how fast or slow the note moves. The rests, it has been learned, have the same names as the notes, and have the same value as the notes of the same name. A rest tells when to be quiet for a certain amount of time. A note tells when to sing a certain amount of time.

Below there are the different kinds of notes and rests that have been studied. Place the initial over the note or rest. If it is a quarter, put a Q over it on the blank line. If it is an eighth note, place an E above it. If it is a whole note, place a W above it. If it is a half note, place a H above it. Do this for rests and notes.



In the early part of this book it was learned that notes are used to write music so that it can be sung or played over and over again. Notes tell which tones to sing.

Find the answers to the questions below and fill in the blanks. The answers are on the right side of the page. Do not use any word more than once.

This is a _____.

skip

5

The staff has _____ lines and _____ spaces.

step

Each line and space has a _____.

4

Notes, by their place in the staff show

up

how music moves _____, _____, or

straight across

_____.

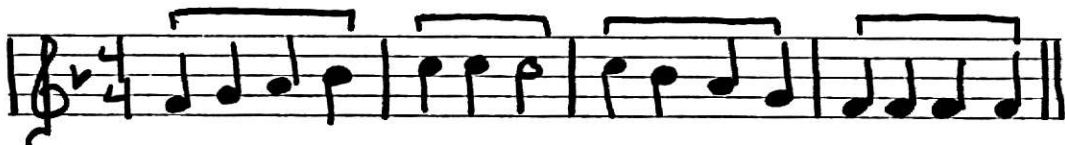
down

Music can move by _____ or _____.

staff

name

On the brackets on the following melody, write whether the notes move up, down, or straight across.



BOOK III

It is always wise to review the material already learned. Below is a review of Book II.

Find the names of the notes in the right hand column. Put the letter in the blank in the left hand column. Do not use any letter twice, and do not omit any.

- | | |
|--------------|-----------------|
| 1. (d) _____ | A. whole rest |
| 2. (□) _____ | B. half rest |
| 3. (J) _____ | C. quarter rest |
| 4. (Z) _____ | D. eighth rest |
| 5. (7) _____ | E. whole note |
| 6. (J) _____ | F. half note |
| 7. (O) _____ | G. quarter note |
| 8. (□) _____ | H. eighth note |

Complete the blanks with the correct words, found in the column at the right.

- | | name |
|---|-----------------|
| 9. The staff has ____ lines, and ____ spaces. | up |
| 10. Each line and space has a ____. | down |
| 11. Notes, by their place on the staff show | straight across |
| music moves ____, ____, or ____ | skip |
| _____. | step |
| 12. Music can move by ____ or ____. | 4 |
| | 5 |

In the last workbook meter signatures of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ were learned. The top number tells the number of swings, or beats there are in a measure. Listen to these three songs, and write how many beats are heard in each.

1. "Old McDonald Had A Farm" _____
2. "Are You Sleeping" _____
3. "Come Rowing With Me" _____

Look at the lower number in the meter signatures of $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. Notice that the lower number is four (4) in each signature. The 4 stands for the word quarter. Quarter is the name of a piece of money, and also the name of a note. The quarter note looks like this. (♩) The rhythm syllable for the quarter note is "ta."



In $\frac{4}{4}$ time there are 4 beats to a measure, (upper number), and a quarter note gets 1 beat. (lower number)

In $\frac{3}{4}$ time there are 3 beats in a measure, (upper number), and a quarter note gets 1 beat. (lower number)

In $\frac{2}{4}$ time there are 2 beats in a measure, (upper number), and a quarter note gets 1 beat. (lower number)

Repeat, once again, what the lower number means. The lower number four (4) means that a quarter note (♩) gets ONE BEAT. Write it on the lines below.

A quarter note is "ta" in rhythm syllables. A quarter note receives one (1) beat in $\frac{4}{4}$ time. Below is a table of notes and their rhythm syllables. Beside them is their time value in $\frac{4}{4}$ time.

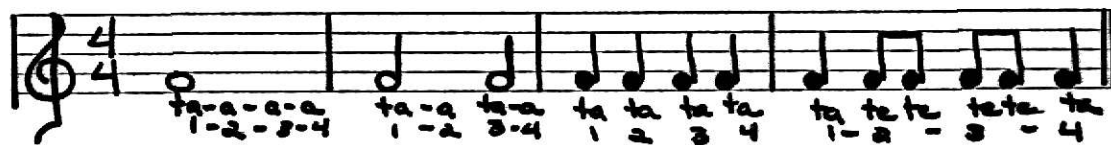
Counts in $\frac{4}{4}$ time		Rhythm Syllables
4 beats	(O)	ta-a-a-a
2 beats	(d)	ta-a
1 beat	()	ta
$\frac{1}{2}$ beat	()	tee

Notice that the number of rhythm syllables per note corresponds to the number of beats it receives. For instance, a whole note receives 4 beats, and the syllables are ta-a-a-a. There are two syllables for a half note and a half note receives two beats, ta-a.

In the following exercises write in the rhythm syllables, and then write the beats per measure below the syllables. Notice that if the note receives more than one beat the beats have a dash between them. The dash indicates that the beats are being shared by one note. Dashes are also placed between rhythm syllables if the syllables are being shared by a beat.

In the case of eighth notes, it takes two of them to equal one beat. A dash is used to indicate that several notes are sharing one beat. The quarter note receives 1 beat per note so nothing is shared. If nothing is shared there is no dash.

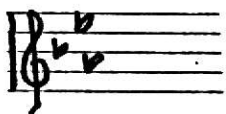
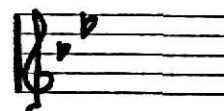
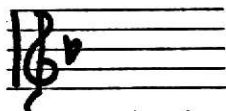
Study the example and then complete the exercise, using the example to answer questions that may arise.



Every song is written in a key. This tells where 1 or do is in the staff. There is a "secret code" that helps to locate the key. Next to the treble clef sign is the "code," that is, flats (\flat) or sharps (\sharp). They hold the "key" to where 1, or do is.

If there is one flat beside the treble clef sign call it 4, and count down by line and space to 1. Where it occurs, line or space, is 1, or do. When there is more than one flat in the signature take the flat farthest away from the treble clef sign, call it 4, and count down to 1, or name it fa, and count down to do.

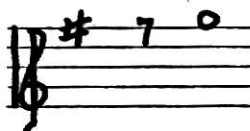
Practice finding the key signatures in the following exercises by counting down 4 from the last flat. Place a whole note on 1.



In the last lesson flat key signatures were discussed, and a formula was presented as a means of locating them. There are also sharp key signatures, but a different formula is necessary.

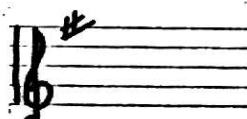
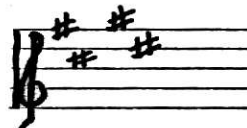
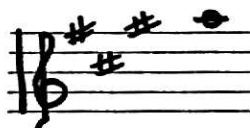
To discover a sharp signature find the sharp farthest away from the treble clef sign, and count up one to find 1, or do. This will be high do.

As an example:

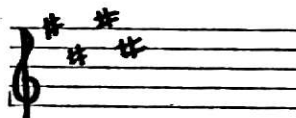
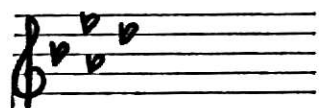
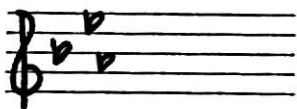
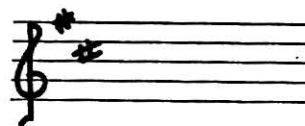
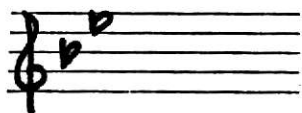
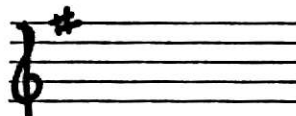
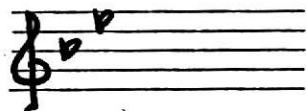


the sharp is on the top line of the staff. Name it 7, and count up one, to either a line or space. High do is on the space above the staff. Low do is on the second line.

Below are practice key signatures. The first one is done as an example. Practice finding where 1 is, and place a whole note on it.



This practice page combines flat and sharp signatures. Remember, if it is a flat signature call the last flat 4, and count down to 1. If it is a sharp signature, call the last sharp 7, and count up to 1. Draw a whole note on the line or space that is 1.



Form is an important part of everyone's life. Form is the organization, or regularity with which something occurs. Examples would be bricks stacked regularly to form a wall. The regularity of a pattern repeated in wallpaper creates a pleasing form. Form creates a definite shape.

Music has form. Form is the difference between noise, which is a haphazard combination of sounds, and music, which has a definite structure. The smallest part of a section of music is called a phrase. It may be compared to a sentence in language.

Repeated phrases, parts, and tone patterns make learning music much easier, if they are discovered.

There are two main forms in music, the two part song form, (AB), and the three part song form, (ABA). There can be found countless variations of these two important song forms.

Listen to, or sing, the following songs which are two part, or AB song forms. Identify the two parts.

1. "In Bahia Town"
2. "Jingle Bells"
3. "Marching To Pretoria"

The following songs are examples of three part, or ABA song forms. Listen to, or sing them, and identify the parts.

1. "Looby Loo"
2. "Goodbye Old Paint"
3. "I Want To Be Ready"

As it becomes easier to read music, an extra responsibility is added to singing or playing an instrument. Composers often give definite directions as to how their music is to be performed. These directions are usually written in Italian, and can be found at the beginning of the song. The directions usually include rate of speed, (tempo), style in which the music is to be performed, and the loudness or softness (volume) at which it is to be performed. Various changes in tempo, and volume may be indicated during the song to add interest and variety.

Below are some of the common markings found in music, and all have something to do with tempo and its variation. On page 76 there is a glossary of musical terms. Locate the terms below and write the definitions in the space provided.

Andante _____

A tempo _____

Allegro _____

Rit. (ritard) _____

Moderato _____

Largo _____

Fermata () _____

Page 73 was concerned with tempo markings. Dynamics markings, (degrees of loudness or softness) are often indicated by the composer. These dynamic markings are also usually in Italian. Locate the terms below in the glossary on page 76, and write the definitions in the space provided.

Cresc. ($<$) _____

Decresc. ($>$) _____

P (Piano) _____

PP (Pianissimo) _____

F (Forte) _____

FF (Fortissimo) _____

MF (Mezzo Forte) _____

Other symbols:

D.C. (Da Capo) _____

D.S. or D.S. al Fine _____

Much has been learned about music this year. Meter signatures have been explored, and the meaning of the upper and lower numeral discussed. Practice pages have been provided for the increased understanding of rhythms, and how to clap them. Key signatures have been explored, and formulas provided to help establish both sharp and flat key signatures.

A vocabulary of musical terms has been introduced which will be found useful during the remainder of school. This vocabulary is definitely the "universal language," used by musicians throughout the entire world.

Music has form. It was discovered that there are two song forms, the AB, and ABA form.

So much has been learned this year. But if it isn't used it will be forgotten. To make sure this doesn't happen, play this game. With every song studied, see how much can be discovered by looking at it. Observe the key signature, the meter signature, and the dynamic and tempo markings. Decide whether the rhythm will be mainly even, or uneven. Look at the notes and decide whether the melody moves mainly by steps, or by skips.

This game is excellent training for the observant musician.

GLOSSARY OF MUSICAL TERMS AND SYMBOLS

Dynamic Markings

- (*f*) Forte: loud.
 (*mf*) Mezzo Forte: medium loud.
 (*ff*) Fortissimo: very loud.
 (*p*) Piano: soft.
 (*mp*) Mezzo Piano: medium soft.
 (*pp*) Pianissimo: very soft.
 (<) Crescendo: gradual increase in loudness.
 (>) Decrescendo: gradual decrease in loudness.
 (<>) Louder, then softer.

Tempo Markings

- (\frown) Fermata: hold or pause.
 (*Rit.*) Ritard: slower.
 Tempo: rate of speed.
 A tempo: return to preceding speed.
 Allegro: lively, brisk, rapid.
 Andante: moderately slow, easily flowing.
 Largo: slowly and broadly.
 Moderato: moderate tempo or speed.

Other Symbols

- (D.C.) Da Capo: repeat from the beginning.
 (D.S.) or (D.S. al fine) : repeat to the sign, and continue to end.
 ($\overbrace{1.} \quad \overbrace{2.}$) 1st, and 2nd endings.

BOOK IV

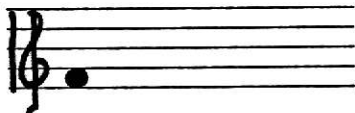
In the last book much was learned about meter signatures and key signatures. Mention was made concerning the word "scale," which means "ladder" in Italian.

There are several different kinds of scales. Many songs are based upon the pentatonic scale. Penta means five, so this scale will have only five tones in it. In numbers it is 1-2-3-5-6. In syllables it is do, re, mi, sol, la.

Below is a pentatonic scale beginning on the first line.



Write a pentatonic scale beginning on the first space. Write the numbers under the notes.



Sing this pentatonic scale.

Some of the familiar songs based upon the pentatonic scale are:

"Camptown Races"
"Goodbye, Old Paint"
"Swing Low Sweet Chariot"
"All Night, All Day"

Many Afro-American spirituals are based on the pentatonic scale.

The pentatonic scale was learned in the first lesson. How many tones are in the pentatonic scale? ____.

In this lesson review the major scale which is made up of eight tones.

Below is a major scale with 1 or do on C. Notice that each tone steps up one step at a time, line, space, line, space, etc. Number this scale, the first note being 1 or do. Put an X over the notes in this scale that will make a pentatonic scale. Look back at the first page for reference. What numbers will be omitted to form the pentatonic scale? ____ and ____.

Sing the major scale using numbers, or syllables.



Sing the pentatonic scale as marked above, using numbers or syllables.

The pentatonic scale has ____ tones. The major scale has ____ tones.

Below is a song that has been sung many times, but is seldom seen written out. Number the song, calling the first note 1, or do.

After the song is numbered, sing the first line in numbers or syllables. What is the name of it? Write the title of the song above the music on the line provided.



The song below is based upon the C major scale. Number it and then try singing it. The first note of the song is high C, which is 8, or high do. Remember, when more than one note appears in the same line or space it will have the same number or syllable name, and will have the same sound.

Why is this song called the "Scale Song?" By drawing lightly through the second and third notes of each group, the answer to that question is apparent. The notes that remain are the C scale.

Which way is the scale moving? _____. This is called the descending scale. An ascending scale steps upward.

This song can be found on page 28 of "Discovering Music Together," Book IV.

After singing this song with numbers or syllables, sing the words found in the book, or write an original verse.



The pentatonic and major scales have been studied, and many songs are based upon them. Both of these scales can be altered, or changed slightly, to form a minor scale. There are several forms of minor scales, but the harmonic minor scale will be presented first.

Below is the C major scale. There are no flats or sharps in the scale. To play it on the piano or resonator bells start on the white middle C, and step up each white key to the C above.

To change this scale to a harmonic minor scale simply lower, or flat, the third and sixth steps of the scale. This means playing the black key E, to the left, instead of E, and the black key A, to the left, instead of A.

Listen to the scale several times and decided what kinds of songs are most often written in minor. The first songs to come to mind should be Halloween songs. Minor adds to the errie sounds and thoughts of Halloween. However, many, many, other songs are written in minor as well.

"We Three Kings," "What Child Is This," and "Coventry Carol," are three examples of lovely Christmas songs written in a minor key.



When adding sharps or flats to alter a note, be sure that it is placed in FRONT of the note to be changed.

What is best remembered about a familiar song? Probably the answer to that is melody. The element of melody makes each song uniquely different.

Melody has contour, or shape. This shape results from the combination of steps, skips, and repeated notes that make up the melody. This melodic movement is different in each melody.

The skips, steps, and repeated notes of the melody are based upon some scale. It may be the major scale, the pentatonic scale, or a minor scale.

Many tunes move or skip through the tones of a chord. A chord is several tones sounding harmoniously together. A three toned chord is called a triad. Triads can be formed on each tone or degree of a scale. Some of the chords will sound familiar, and some will be "different," or not too pretty. The chords formed on the first, fourth, and fifth degrees of the scale are used most often. These chords are referred to in Roman numerals in order to avoid confusion. The 1 chord is written I chord.

To form the I chord in the key of C, use 1, or low C as the base or root of the chord. Build upon this tone, skipping every other number.



This is the "tune up" chord which is sung at the beginning of each song. The teachers give 1, or do, and the class sings 1-3-5, or do, mi, sol.

Actually nothing new has been presented because this is a very familiar chord. What is new is the name I chord. The point is to remember that it has a name.

To establish the idea that melodies skip through chords, sing some familiar songs that do skip through a chord. Below are four suggestions.

Try to add from day to day the names of other songs which also skip through a chord.

1. "Kum Ba Yah"
2. "Roman Soldiers"
3. "In Bahia Town"
4. "Dixie"
5. "Skip to My Lou"
6. _____
7. _____
8. _____
9. _____
10. _____

At the fourth grade level much has been learned about writing stories in language arts. A sentence expresses a thought. Several sentences form a paragraph, etc. Music is also organized in this manner.

A musical thought or idea is called a phrase. Phrases are made up of rhythm patterns and tone patterns. At the end of each phrase is a cadence, or pause, in the flow of music. If the thought or phrase is complete it will end in a full cadence, which sounds like this.



If the thought or phrase is not complete it is called a half cadence, and will sound like this.



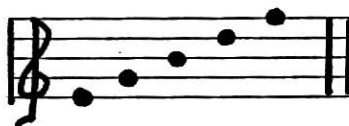
The half cadence demands something more in the way of music. It does not sound finished.

There are four phrases in the following song. Listen to it once, then the second time indicate, by a show of hands, where the cadences occur. What is a cadence? Find the answer above, and copy it on the lines below.

It was mentioned in the first workbook that lines and spaces had letter names, but only numbers or syllables have been used thus far. It is quite simple to learn the letter names of notes, and it is necessary to know them when playing an instrument.

The names of the lines in the treble clef, starting with the lowest line are, E - G - B - D - F. To simplify the memorizing think of the sentence, "every good bird does fly." Underline the first letter of each word. These are the letter names of the lines. To identify a note on the third line, repeat the first three words of the sentence, every good bird. The word bird starts with B, and that is the name of the note on the third line.

Practice naming the notes below by writing the letter names underneath each note.



Identify the letter names of the notes below and write them in under the note. These notes are arranged so that they spell words if the notes are correctly identified. Each measure will spell a word.



In the last lesson the letter names of the five lines of the treble clef were presented, along with a sentence that is helpful in recalling those letters. Write the sentence on the line below.

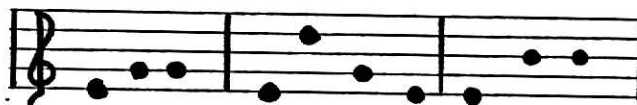
The letter names of the spaces remain to be learned. Starting with the lowest space, the letters are: F - A - C - E. This actually spells a word, so a sentence to help remember letter names is not necessary. It is only necessary to remember the word "face," and how it is spelled.

To figure the letter name of a note on the third space, spell the first three letters of the word "face," F - A - C. "C" is the name of the note on the third space.

Several words can be formed by the letter names of the spaces. Below are three words which can be discovered by correctly naming the spaces.



In this lesson the letter names of the lines and spaces will be combined to form words. Each word will be complete within a measure. Look back to the preceding lessons, if necessary, to recall the "memory aids" suggested for figuring out letter names of notes.



The knowledge of the letter names of notes will be useful in learning to play an instrument. There are many small wind instruments on the market that may be purchased in a local music store. They need not be expensive to be enjoyable. The most popular of these instruments are the tonette and the fluto phone. Many schools have, and loan enough instruments for one room of students. Many children will want one of their own. Both of these instruments finger the same, so either will work for this section of workbook.

Hold the instrument in the LEFT hand, with the left thumb covering the hole underneath the instrument.

With the first finger of the LEFT hand, cover the first hole, (the hole closest to the face). It should look like this. (Closed holes will be indicated by coloring in the circle. If the hole is to remain open it will appear as an empty circle.)



Put the instrument into the mouth and blow gently, starting the tone with a "too" sound. If it is blown too hard it will sound like a shrill whistle. Blowing easily and steadily will produce a pleasant sound. (Care must be taken that the holes being covered are completely covered so that air may not leak from them. If the holes are not completely covered this will also result in a high, shrill sound.)

This fingering will produce this note. What is it?
Write the name of the note below it.



With the first finger and thumb in position, chant the following exercise in rhythm syllables, and then letter names, and then play it.

It is not necessary to move the fingers for this exercise: merely start and stop the tone by stopping and starting the flow of air through the instrument. This is best done by gently touching the mouthpiece with the tongue. This stops the air flow. Start it by saying, "too." This pulls the tongue back slightly from the mouthpiece to allow air through.

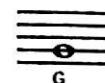
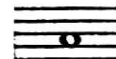


Never play the instrument without directions from the teacher. The only way a large group can begin and end at the same time, and to play together, is to follow a conductor.

As fingers are added downward, one at a time, the tones will become lower. The note in the space directly below "B" is "A." It can be played by adding the second finger of the left hand.

By adding the third finger of the left hand the note will be one step lower, appearing on the second line. What will the name of the note be? _____

First say, and then play the three notes learned. As the letter names of notes are chanted be sure to "finger" the notes named. This is an effective means of "silent" practice.



Three notes were learned in the last lesson. These notes spelled the word, _____. Which hand is used to play these notes? _____.

With these three notes, several songs are possible. Below is a familiar song. First chant it in rhythm syllables, then in letter names. When chanting letter names, always put down the correct finger for each note named. This is an excellent way to practice while others are playing. Practicing silently, or "fingering," is the one way a large group can practice individually without bothering others.

Discover the melodies written below, and then play them.



In the previous lesson three notes, B, A, G, were learned. Two more notes, C, and D, are possible with the left hand. They are higher than the first three notes.

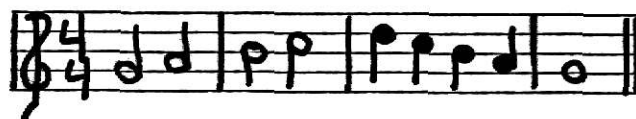
To play high C only the thumb is used. Play the note C in the rhythm indicated below.



The next note higher, and the highest that can be played on this instrument, is D, or fourth line D. It is an "open" note, meaning no holes are covered. Practice playing D's and C's, in the exercise below. (The main difficulty is holding the instrument without closing any holes.)



Below are all the notes learned thus far. Chant them by letter name, finger them, and then play them.

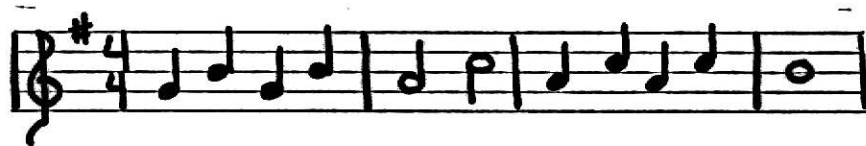


With these five notes another familiar song is possible. Chant, then say the letter names and finger them. What is the name of the song?



This page contains the five notes played with the left hand.
Below are exercises and several songs using the five notes. Continue
to practice on this page until sufficient skills are developed.





Up until this time only the left hand fingers have been used. It is possible to play five notes with the left hand only. Think about the progression of notes, starting with high D. As fingers are added the notes move down, or up? Underline the correct word.

As the right hand fingers are added the notes will continue to move downward. When the right hand is used, the left hand fingers will always be down, with several exceptions which will be discussed later.

When the first finger of the right hand is added to the three fingers of the left hand, the note F is produced.



Say and play the following exercise.



When the second finger of the right hand is added, what note is produced? _____. Say and play the following exercise.

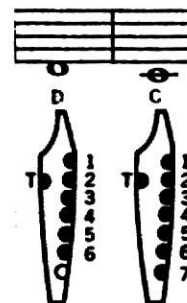


Play all the notes learned thus far, starting with the new E, and moving upward. It should be apparent that the higher notes are produced by using holes in the upper part of the instrument, and the lower notes require the use of the holes lower in the instrument.



Begin this lesson by reviewing the exercise in the previous lesson. These are the notes that have been learned thus far. There are two remaining notes to learn, low D and low C.

As more fingers are used, the greater the chance that the holes might not be completely covered. If this happens a squeal or whistle will result. Check to make sure each hole is carefully covered so that no air may escape. A simple test is to cover all holes and squeeze tightly. Remove the fingers and look at them. Each finger should have a circle imprinted upon it, and the circle should be complete, not broken. Replace the fingers and blow gently to produce the lower notes.



Say and play the two lower notes.



Say and then play the C major scale.



"Mary Had A Little Lamb" can be played using these new notes. It was played with just the left hand also. Will it be higher or lower than before, when using these new notes? _____

On the following pages are collections of songs that can be played on small wind instruments, to be learned as time allows.

Several accidentals are possible on these small wind instruments, and are necessary when playing in the key of G, and F.

In the key of G, F# is needed. It is fingered this way.

Below is a song in the key of G. Make sure that each F is fingered F#.



In the key of F, B is needed. It is fingered this way.

The song America is in the key of F. Be sure that each B is played B.



Many songs from the student copies of most music series can be played on a wind instrument. The only requirement is that the song be in the key of C, G, or F, and within the range of the instrument, of course.



Review what has been learned about rhythm. The top number of the time signature means the number of counts or beats per measure. The lower number stands for the kind of note that will get ONE count.

Usually the first count of every measure is accented. This has the same meaning as an accented syllable in reading. The first count is given special stress, making it slightly louder. In $\frac{4}{4}$ time there is also a secondary accent, not quite as strong, on the third count.

In $\frac{2}{4}$ time there are _____ counts per measure. The accent falls on the _____ count.

In $\frac{3}{4}$ time there are _____ counts per measure. The accent falls on the _____ count.

In $\frac{4}{4}$ time there are _____ counts per measure with the accents falling on the _____ and _____ counts. The second accent isn't as heavy as the first.

If these accents are rearranged so that they fall on different counts it is called syncopation. The word may seem strange, but a syncopated rhythm is appealing because it is different and fascinating. Songs with syncopated rhythms are among the all time favorites. Afro-American spirituals often employ this type of rhythm, also South American music.

Familiar songs with syncopated rhythm are:

"Kum Ba Yah"

"In Bahia Town"

"Swing Low Sweet Chariot"

Syncopation was discussed briefly in the last lesson. Syncopation occurs when the accents fall on counts not usually accented.

There are several ways of accomplishing this. One simple way is by the use of the tie. An example is "Cielito Lindo." Many times the third beat of the measure is tied over the measure bar to the first beat of the next measure. This means that the first note or word sung in that measure will be on the second beat instead of the first. This gives the effect of an accent on the second beat which is normally not accented. This type of syncopation is typical of Latin American music.

Another way to create syncopation is to have the first beat of a measure begin with an eighth note which is one-half count in length. Therefore the second note will occur between the first and second counts creating a strong feeling of syncopation. An excellent example of this type of syncopation is "Smokey the Bear."

A third way of creating syncopation is the dotted rhythm. The rhythm is common in the song "Tingo Layo." In this case the long sound in the group of notes is the center note. It will sound short, LONG, short.

Sing the three songs mentioned above, carefully observing the rhythm of each, and discover how the syncopation occurs.

Three ways of creating syncopation are:

1. Tie last count of measure to first count of next measure.
2. Begin measure with note whose duration is less than one count.
3. Dotted rhythms.

In this workbook a great deal more has been learned about music.

The following areas have been presented:





1. The major and pentatonic scale, and harmonic minor scale.
2. Melody based upon a scale, and skips through the chords of that scale.
3. Musical phrases, and their ending, either in half or full cadence.
4. Letter names of notes of the lines and spaces of the treble clef.
5. Use of the letter names of notes in learning to play a small wind instrument.
6. Rhythm review, and syncopation presented and the discovery of three ways of accomplishing syncopation.

On the following page is a short quiz over the material presented in this workbook. This page can serve as a review, or a more detailed review can be done by re-reading.

A great deal has been learned about music in this workbook, but it must be used if it is to be retained.

TEST

Complete the following sentences by finding the correct answer at the bottom of the page, and filling in the blanks.

1.  is a _____.
2. Letter names of the space notes in the treble clef are _____.
3.  is a _____.
4. A pause at the end of a phrase is a _____.
5. The letter names of the lines in the treble clef are _____.
6. When the accents of a rhythm are misplaced or changed from the usual place it is called _____.
7. A phrase in music is a _____.
8.  is a _____.
9.  is the _____
_____.

- | | |
|----------------------------|-----------------|
| a. major scale | f. musical idea |
| b. syncopated rhythm | g. F-A-C-E |
| c. E-G-B-D-F | h. cadence |
| d. pentatonic scale | i. minor scale |
| e. I chord in the key of F | |

BOOK V

Melody has meter and rhythm. Are meter and rhythm the same? _____

What is meter?

Meter can be referred to as the "beat," or "pulse," of music.

Meter is the grouping of accented and unaccented beats.

Rhythm is almost never the same as the beat, because it would be dull and uninteresting. Combining long and short sounds, or notes, (not beats) gives the song interest, variety, and spirit.

Chant the word hi-king. Think of it in $\frac{4}{4}$ time. Chant it in a steady beat. As this is chanted, the beat is being chanted.

Repeat this verse.

Hi-king, hi-king, over rocks and rills -
Hi-king, hi-king, up and down the hills -

Weave this verse "over" the beat. Have a group set the pace by chanting the word "hi-king," steadily, and evenly. It can be combined this way.


rhythm:	Hi - king, hi - king, over rocks and rills -
beat:	Hi - king, hi - king, hi - king - hi - king
rhythm:	Hi - king, hi - king, up and down the hills -
beat:	Hi - king, hi - king, hi - king, hi - king


Notice that the meter, or beat, is a group of regularly accented beats. The rhythm is the grouping of short and long sounds that move within, around, and over the beat.

The verse above can be notated this way.




What does this meter signature mean? $\frac{4}{4}$ _____ to
a measure, and a _____ gets one count.







A quarter note can be divided in two ways. It can be divided into two equal eighth notes (). It takes two eighth notes to make one count.




Another common way of dividing a quarter note is into three equal eighth notes (). In this manner it will take three eighth notes to make one count. Three equal eighth notes are called a triplet. The first note of the group is usually slightly accented. When using rhythm syllables, continue to use te-te for eighth notes.



Write the rhythm syllables under the notes in the following exercise, and clap it. The triplet must be even.








This is a frequently used rhythm pattern. 





This is a familiar sound. At a fast pace it will sound like galloping horses. Another way to write this is . Two sixteenth () notes are the same in value as one eighth () note. Three sixteenth notes have the same value as a dotted eighth () note. Thus, () three tied sixteenth notes, and a sixteenth note, and () a dotted eighth note and a sixteenth note will sound the same.

This is a written review of the eighth () note, the sixteenth () note, and the dotted eighth () note. It can be referred to as the exercises below are completed. The exercises may be done a few at a time, as assigned by the teacher.

A quarter () note can be divided into two equal eighth () notes. The rhythm syllables for eighth notes are te-te. Eighth notes are often grouped into twos, with a single bar connecting the stems. This indicates that they are grouped into counts.

A quarter () note can be divided into three equal eighth () notes. The rhythm syllables remain te-te-te. Three eighth notes () in a group is called a triplet.

A quarter () note can be divided into four equal sixteenth () notes. The rhythm syllables for sixteenth notes are te-de-te-de. Sixteenth notes are often grouped in fours, and connected by a double bar across the stems. This indicates they are grouped into counts.

Three sixteenth () notes are the same rhythmically as a dotted eighth () note. Thus () and () will sound the same.

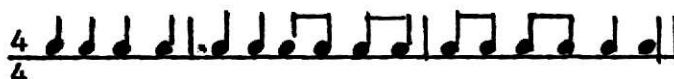


A new word introduced in the last workbook was syncopation.

Syncopation means that accents are rearranged so that they don't fall in the customary places. Where do accents usually fall? on the _____ count, or on the _____ and _____ counts.

One way of creating syncopation is by having the first note in a measure an eighth note, which receives ($\frac{1}{2}$) count. The second note then begins between the first and second beat.

Chant and clap the rhythm syllables.



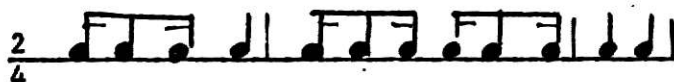
Write the rhythm syllables under the example below, and then chant.



Another way of creating syncopation is by tying the last beat of the measure to the first beat of the next measure. This means the first note sung, or articulated, is on the second beat. This gives a feeling of accent upon the second beat. Chant the rhythm syllables below.



Another way of creating syncopation is by dotted rhythms. A very usual syncopation is (♩.♩.), with the long sound in the middle of the group. Chant the rhythm below.



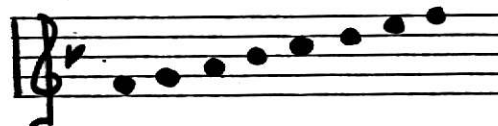
In the previous workbook it was established that melody is based upon the tones of a scale. It was learned that there is a major scale and a minor scale, and also a pentatonic scale.

How many tones are in a major scale? _____. How many tones are in a pentatonic scale? _____.

The letter names of the notes of the treble clef were learned. What is the sentence that helps recall the letter names of the lines of the treble clef? _____.

What is the word that helps recall the letter names of the spaces of the treble clef? That word is: _____.

Fill in the letter names of the scales below.



Until now, key signatures have been found by following a rule concerning the last flat, or last sharp, and counting down or up, to 1.

It is now time to combine the knowledge above, with the knowledge of letter names of notes. Thus, to find the key signature of three flats, the last flat is called four (4) and then count down, by line and space, to one (1). In this case 1 is on the first line. What is the name of the first line? _____. The first line is named E. Notice that the second flat is on the fourth space E. Therefore, E is flatted. The key of three flats is E flat. If the word flat is left out of the signature, it is not correct, because E is the signature of another key. E flat is the correct name for three flats.

Find the key signature for two sharps. The sharp farthest from the treble clef sign is 7. It appears on the third space. What is the letter name of that space? _____. C is the name of the third space. It has a sharp in it, so it must be called C sharp. To find the key signature, count up one letter name. The letter name of the fourth line is D, so the key signature of two sharps is the key of D.

Within the staff there is a low and high D, E, and F. In order to simplify reading, only one sharp or flat is placed in the key signature, but all E's must be flatted, or all F's must be sharped. This is something that must be remembered!

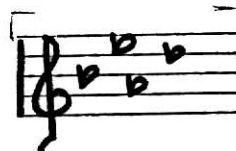
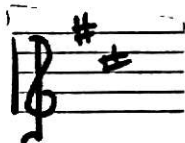
Actually, nothing new has been learned, but instead, two pieces of knowledge have been combined to find key signatures. Key signatures will now be referred to in letter names rather than number. This is necessary knowledge in instrumental as well as vocal music.

RULES FOR FINDING KEY SIGNATURES

Find the flat farthest from the treble clef sign, name it 4, and count down, by line and space, to 1. The letter name of 1 is the key signature. If that letter is flatted in the signature it must be called a flat.

Find the sharp farthest from the treble clef sign, name it 7, and count up one, to 8. The letter name of 8 is the name of the signature. If that space or line has been sharped it must be called a sharp.

Find the letter names of the following key signatures.



When the "C" scale is played on the piano or bells, all white keys will be used, and it will sound like a major scale. Since no black keys are used, there will be no sharps or flats in the key signature.

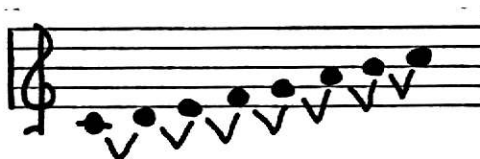
Discover the formula for a major scale by drawing a line from one key to the next, and indicating whether it is a half or whole step.



"C" to "D," whole step
 "D" to "E," whole step
 "E" to "F," half step
 "F" to "G," whole step

"G" to "A," whole step
 "A" to "B," whole step
 "B" to "C," half step

Mark these whole and half steps on the "C" major scale below and find out where the half steps fall.



The half steps fall between "E" and "F," or ____ and ____, and "B" and "C," or ____ and ____.

The formula for a major scale is: whole, whole, half, whole, whole, whole, half. Using this formula a major scale may be constructed, starting on any key. The half and whole steps are achieved by use of the black keys. These are necessary to create a major scale. This is the reason for different key signatures.

Below is the C major scale. Review what has been learned about whole and half steps by marking the whole and half steps between each degree of the scale.

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

Below is the scale of F. Make a F major scale by creating the whole and half steps according to the formula. It will be necessary to alter one note by adding a flat. Which one is it?

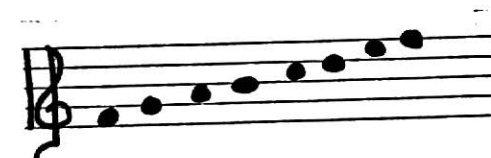
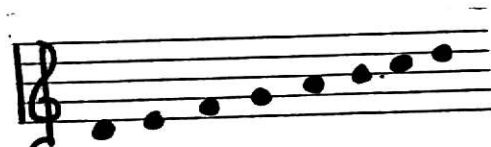
1	2	3	4	5	6	7	8
F	G	A	B	C	D	E	F

A problem arises between A and B. This is a whole step, and there must be a half step between 3 and 4. How can this be accomplished? This is done by lowering the B, to B flat, the black key to the left. This now clears up the next problem which occurs between 4 and 5. By lowering the B to a B flat, this creates the next whole step. Now, is the scale correct? ____.

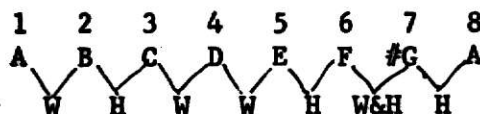
The B must be flatted to get the correct arrangement of whole and half steps. This flat is put on the third (B) line beside the treble clef sign to show that each B must be flatted as it occurs. This creates the key signature of one flat. What is the flat? _____. What is the name of the scale, or upon what note does this scale begin? _____. By constructing a major scale of F it has been discovered that the key of F has one flat, and that flat is B flat.

Below are a number of scales, each starting on a different scale degree. Add the necessary sharps or flats, according to the formula of half and whole steps which has been worked out on previous pages. Find the key signature for each. Work only those scales assigned by the teacher.

Directions: Number the scale underneath the notes, and add letter names above the notes. Proceed to flat or sharp all necessary notes in order that the half steps fall between 3 and 4, and 7 and 8. The flats or sharps are to be added in front of the note, and then added as a key signature beside the treble clef sign.



It has been determined that in the major scale, half steps fall between 3-4, and 7-8. Study the "A" MINOR scale below, and find out where the half steps fall in a harmonic minor scale.



Half steps in the harmonic minor scale fall between 2-3, 5-6, and 7-8. Notice that there are no flats or sharps in the key signature for the "A" minor scale. What major scale has no flats or sharps? ____ The "C" major scale has no flats or sharps, and the "A" minor scale has the same signature as "C" major, but it starts on the 6th degree of the major scale, instead of the first.

Complete the following scales, numbering the notes underneath, and lettering above. Make sure that the half steps fall between 2-3, 5-6, 7-8. What sharps or flats will have to be added to complete the formula of a harmonic minor scale? Notice the skip of a step and a half between "F" and " $\sharp G$." This is always found in the harmonic minor scale.



The I chord was presented in a previous workbook, and I refers to the scale degree on which it is formed. If a chord begins on the fourth degree of the scale, it is called the IV chord.

Chords are formed by "stacking" notes up in thirds. For instance, the I chord in the key of "F" is spelled F-A-C. These notes are the first, third, and fifth tones of the "F" major scale. In the example below, color in the 1, 3, and 5 of the scale, and you will see that they are all space notes, skipping the line notes.

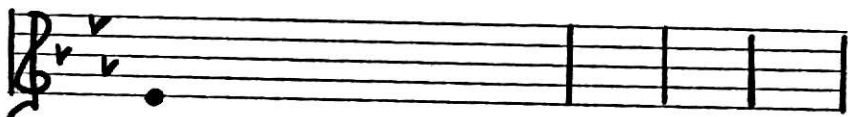
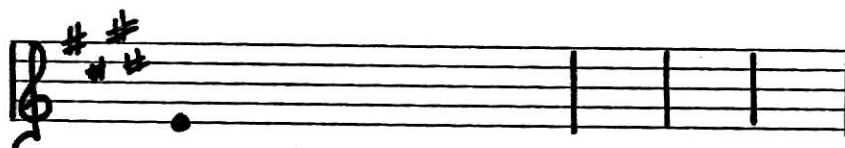
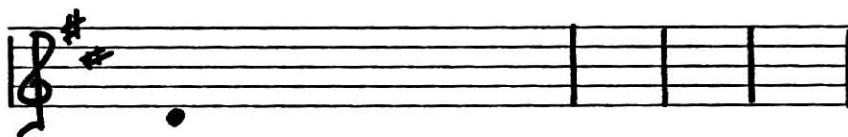
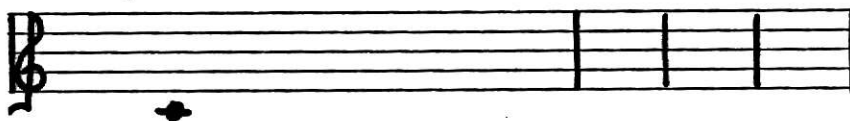
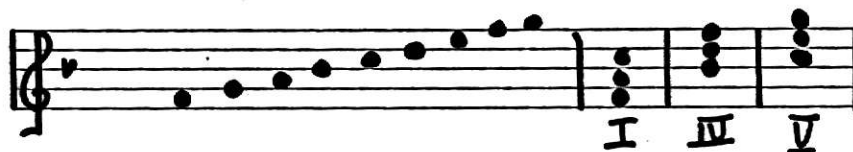


The IV chord in the key of "F" will begin on the fourth degree, or note of the "F" major scale. Color in the three notes that will be in the IV chord, skipping every other note. The IV chord in the key of "F" is spelled ____ _ _.

The V and V_7 chords begin on the 5th degree or tone of the scale. A V_7 begins on the same note, but contains four notes instead of three. Above is the "F" major. Color in the notes that will be in the V chord. Notice that the scale must continue into the next octave to have enough notes. More notes may be added at the top of the scale, or, they may be added below the scale to keep it within a singing range.

These three chords, I, IV, and V or V_7 are the chords most often used in playing the guitar and autoharp.

Write in the following scales, and then write the I, IV, and V chords in the measures provided. A sample has been done. Notice that the top note of the V chord required one note above the octave.



The distance between two tones is called an interval. Intervals are important: they make up chords, and are the skips that must be sung in any melody. An interval is named according to the number of scale tones, or degrees it includes. For example, C-D includes two tones, or scale degrees, so it is called a second. The table below gives the intervals included in a major scale.



Identify the following intervals. Remember to count the lowest note as one, count every line and space in between, and include the upper note as the last number. The lower and upper note must be included in the counting, as well as all lines and spaces in between, to be correct.



All music has form. It can be quite complicated, or very simple. Form simply means the way in which music is organized. Form is created by repetition and contrast of rhythmic patterns, tonal patterns, phrases, and larger sections if it is a long composition.

Two basic song forms are called the AB and ABA forms. A well known example of the two part, or AB song form is "Goodnight Ladies." Several others are "I've Got a Robe," and "Lone Star Trail."

An example of three part, or ABA song form is "Smokey the Bear," "Get On Board," "Little David." The ABA song form often has an A part and a B part, and the A part is simply repeated.

There is also an AABB song form. The first two parts are exactly or nearly exactly alike, so they are considered AA. The third part is different, so it is called B. B is repeated to form the second B. An excellent example of this is "Santa Lucia."

Another variation is AABA. This is a repetition of the first part, AA, and a new part called B, and then A is repeated again. An example of this is "All Through the Night."

All music is made up of a combination of rhythm, melody, harmony, and form.

It is suggested that the following test be taken as an open book test. All answers are contained in this workbook.

1. Syncopation means that the _____ are rearranged so that they do not fall in customary places.
2. The letter names of the lines of the treble clef are:
_____.
3. The letter names of the spaces of the treble clef spell the word _____.
4. In a major scale the half steps fall between _____ and _____, and _____, and _____.
5. If a chord begins upon the fourth degree of the scale it is called the _____ chord.
6. The chords most often used in accompanying are the _____, _____, and _____.
7. The distance between two tones is called an _____.
8. Form in music is the way in which music is _____.
9. Two basic song forms are _____ and _____.
10. All music is made up of a combination of _____, _____, _____, and _____.

BOOK VI

There are two musical terms that need to be understood. They are rhythm and meter. In the last workbook there was an exercise that demonstrated the difference between the two terms.

Meter is the regular pattern of accented and unaccented beats. To demonstrate meter, the word "hi-king" was chanted. Meter is the steady pulse of the music.

Rhythm is the arrangement of sounds, short and long, (not beats) that move in, around, and above the steady beat. It creates interest, variety, and excitement in music.

To demonstrate the word rhythm, chant the rhyme, "hi-king, hi-king, over rocks and rills: Hi-king, hi-king, up and down the hills." This verse, with it's strong rhythm can be put to the meter of the word "hi-king, hi-king." One group can chant the meter, one group can chant the rhythm. Create a steady beat with the group chanting "hi-king," and then add the verse. This example should explain the difference between the words meter and rhythm.

Rhythm is a distinctive characteristic of melody. It is often a clue as to the origin, or country of music, because rhythm is affected by several important factors. It is affected by the way syllables of words are accented in different languages. It is affected by the spirit of the people involved. Rhythm is affected by the climate of the people. People living in cold climates are more apt to be vigorous, and people living in hot climates quiet, and slower.

The purpose of the music also affects the rhythm. If it is a work song, or dance, the rhythm is primary in importance and needs to be sturdy and well accented.

Name three things that affect rhythm.

1. _____

2. _____

3. _____

A compound meter is any meter signature with a upper numeral that is a multiple of 3. Examples of such a meter are: $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$. The upper numeral stands for the counts per measure. The lower numeral stands for the kind of note that receives one count. Therefore, the eighth () note will receive one count.

"Home On The Range" is a good example of slow $\frac{6}{8}$ time. It moves slowly enough that the six beats are felt. If the eighth () note receives one count, the quarter () note will receive two counts. If the quarter () note is dotted () the dot receives one half of the note value, which is in this case two. One half of two is one, so add together the value of the note and the dot, which equals three. A dotted quarter () note receives three counts. Likewise, a half () note will receive four counts, and the dotted half () note, with two counts extra will receive six counts. If an eighth () note receives one count, a sixteenth () note will receive one half of a count.

If $\frac{6}{8}$ meter moves quickly the meter or beat of the music seems to move in twos.

$\frac{9}{8}$ time moving slowly will sound like nine beats to the measure. It is almost always conducted as a slow three beat.

A slow $\frac{12}{8}$ time falls into four beats when conducted, with the dotted quarter () note receiving the slow one or fast three beat.

Review what has been learned about scales. Melody is based upon a scale. The scale is made up of eight tones. It begins on the key note and proceeds step-wise eight tones, ending on the key note above, an octave higher.

Major scales are built on a pattern of whole and half steps. The half steps occur between 3 and 4, and 7 and 8. By using this pattern a major scale may be constructed on any degree, or tone, of the keyboard. In this case the pattern of whole and half steps will be created by flattening (lowering), or sharpening (raising) the tones necessary to achieve the correct pattern. These flats or sharps are added beside the clef sign as a reminder.

When playing a keyboard instrument, a half step is measured from one key to the next key, black or white. Two half steps make up a whole step. A whole step is achieved by using adjoining white keys, or black keys, if there is a key in between. There are two places in each octave where two white keys appear together without a black key in between. This is known as a natural half step, that is, a half step is formed without the aid of a black key.

Mark the steps in the scale below.



In the previous lesson it was established that key signatures are created to maintain a certain formula of half and whole steps necessary to the major scale. This formula is a certain arrangement of half and whole steps. In order to create this formula it is necessary to lower or raise certain notes, depending upon the starting note. The formula for a major scale is whole-whole-half-whole-whole-whole-half. This means that the half steps fall between 3 and 4, and 7 and 8. Where did this formula originate?

The ancient Greeks had a four toned scale called the tetrachord; tetra meaning four. The arrangement of whole and half steps for the tetrachord were, whole, whole, half. Below is a tetrachord beginning on the first line. Write in the whole and half step signs, W and H.



Below are two tetrachords placed side by side. Mark the two tetrachords with brackets.



Mark the whole and half steps of each tetrachord. They must be the same of course, whole-whole-half. What kind of step exists between the two tetrachords, in this case between A and B? It is a whole step. Write it in, adding the small lines from A to B.

Looking at page 123, recite the whole and half steps as they have been marked. If correct they are the same arrangement as the formula for the major scale. This is where the formula originated, from the Greek tetrachord.

This means that Western music has its origin back in the pre-Christian era, (prehistoric times to 200 A.D.). Much has been done in the advancement of music from prehistoric times to the 20th century. This advancement is the subject of a fascinating study called musicology.

Melody also has movement. It can move by step, or skip, or by repeated tones. When a melody moves by skips it is usually skipping through the tones of a chord. This creates interest and variety.

Stepwise progression means that the melody is moving, step by step, up the scale, one tone at a time.

Repeated tones means the repeated use of the same tone. This gives a feeling of unity and security.

Most melody presents some type of mood. Mood refers to a temporary state of mind as affected by the emotions, such as happiness, anger, sadness, peacefulness, insecurity, etc.

Certain moods are best conveyed by certain types of movement.

A feeling of excitement is created by:

1. moving by skips
2. moving fast
3. moving with uneven rhythm
4. moving up in pitch

A soothing, quieting feeling will result from use of:

1. movement by step
2. movement that is slow
3. movement with an even rhythm
4. movement downward in pitch

Answer the following questions about the mood of music.

The mood of a melody is expressed by _____
of _____.

Melody moves by _____, _____, and _____
_____.

Minor scales are used extensively in Western music, and are even more common in Jewish and Eastern European songs. It is said that minor music often denotes sadness, but there are many notable exceptions.

The keynote of all major scales is 1, or do. The keynote of all minor scales is 6, or la. Therefore, the minor key has the same key signature as its relative major, but simply starts on the 6th of the scale instead of the 1st. This accounts for the rearrangement of half and whole steps.

There are three different types of minor scale.

1. harmonic minor
2. natural minor
3. melodic minor

The F major scale has D as the 6th tone. A D minor scale will have the key signature of F major, which is one flat. If it is a natural minor scale the tones and whole and half steps will remain as they are. If it is a harmonic minor scale, the 7th tone of the scale will be raised, creating a step and a half between 6 and 7.

The melodic minor scale raises the 6th and 7th tones of the scale, ascending, and lowers them in the descending scale.

Harmony is created when other tones of the scale are sounded with the melody. Chords are a usual harmonic accompaniment to melody. Chords are three or more tones sounding together. Chords can be built on any degree of the scale, but the chords most often used are built upon the 1st, 4th, and 5th degrees of the scale.

The root of the chord is the lowest tone. The chords are referred to in Roman Numerals.

A chord is built up in thirds. A three toned chord is called a triad. A four toned chord is called a seventh (if built in thirds), referring to the number of notes it encompasses. Ninths, elevenths and thirteenth are all very contemporary sounding chords.

The accompanying harmony is determined by the tones of the melody. Look at the example below. The first two measures of this tune outline what chord? _____. What key is it in? _____. What chord do the notes F-A-C outline? _____. This is the I chord in the key of F, so the accompanying chord will be the I chord.

Look at the next example from the same song. What chord does the melody outline? What are the notes C-E-G-Bflat? _____. That is the V₇ chord, so it will be the accompanying chord.

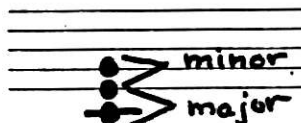


Chords can be built on any tone of a minor scale, just as they can be built upon any tone of a major scale. The chords will not sound the same however. The most important chords of a major scale are _____, _____, and _____.

The most important chords of the minor scale are also I, IV, and V. The I and IV chords will sound minor in a minor key, and these chords will sound major in a major key. The change is created by a rearrangement of whole and half steps.

The V chord will sound major in the harmonic minor scale because the tones of which it is made are not altered. It will, however, sound minor in the natural and melodic minor scales.

A major chord is made up of a major third and a minor third. A minor chord is just the opposite; it will be made up of a minor third and a major third. Example:



Form in music is the way in which it is organized. It could be compared to a school day. The school day is carefully organized, with certain subjects at certain hours. Also, within the school day is recess, where freedom of movement and talking is allowed. This breaks the routine. Lunch period also serves to break the routine. Recess and lunch period, and other unscheduled events add variety and contrast to a well organized and routine day.

Form in music is based upon repetition (routine). It helps fix the melody in minds of the listeners.

Contrasting melody adds interest and variety in music, just as recess and lunch do for a school day.

Phrases, musical thoughts, combine into sections and sections combine into a composition. Being able to see phrases, and sections, and seeing how they combine in form is interesting. It adds to the understanding of music, and aids in its performance.

There are two basic song forms.

1. Two part song form (AB) or binary
2. Three part song form (ABA) or tertiary

The two part song form has 2 parts. A - 1st melody, B - 2nd melody (different from A), and a repeat or expanded form of A.

A variation of the three part song form is AABA. Here the first part A is repeated, B is different, and A is repeated again.

A sequence is the repetition of a musical pattern. It repeats the pattern, but also serves as a contrast if the repetition is higher or lower than original.

How is a two part song form referred to in letters? _____

The three part song form is referred to in letters. What are they? _____.

Form in music is the way music is _____. It is based upon _____ which helps establish the melody, and _____ which adds variety and interest.

Music is a way or form of expression the world over. It expresses emotions, occupations, and personal experiences. These things will obviously vary from country to country.

Occupations are affected by environment. A sled dog song would not be forthcoming from Brazil. The climate affects how people work. If it is a cold country, people probably move quickly, with energy, in an attempt to keep warm. On the other hand, people in very hot climates tend to move slowly in an attempt to remain cool. These people usually work during the cooler part of the day and rest while it is unbearably hot.

All of these things affect the style of music. Also affecting the style of music is invasion by outside forces. The invaders bring with them their own music, which in time becomes a part of the culture of the captured territory.

If countries are isolated, their music tends to be different from that of their neighbors. If countries are close, similarities arise in environment, climate, and culture, so music will be similar.

Remember, the four elements of music are rhythm, melody, harmony, and form. How these elements are combined in a typical or characteristic way, in different parts of the world, both in folk songs and composed songs, creates style.

Melodies are influenced by the type of scale used. As the melody is influenced, so too, the harmony will be affected. Western music, of which we are a part, uses primarily three scales, major, minor, and pentatonic. Eastern music, oriental music, is based upon scales unfamiliar to us, and are usually impossible to play on our instruments built for western music.

Native instruments, used to accompany folk singing, have a great effect upon the style of music because of the limitation of the instrument.

Rhythm is affected by the language, climate, environment, and spirit of the people.

The relationships of rhythm, melody, and harmony, combine to create the form or design of music.

Style results from the characteristic or typical way elements of music are combined, in folk and composed music.

What is jazz? It is controversial, to say the least, because most people definitely like, or dislike it. Jazz is not a type of music, but rather a style of music. Jazz is a distinctly American form, developed out of Afro-European sources. It is now an accepted form of music the world over, but in its formative years it was scoffed at, as is often the case of a new music style.

A jazz performer can use any kind of a song, folk, classical, or popular, as a point of departure. The performer changes it in ingenious ways by improvisation. Improvisation means to create a variation of the tune spontaneously, keeping it within the chordal and metric framework of the original. The variation is not written out, and it will probably sound different each time. This gives a freshness to it.

The rhythm is changed, usually by syncopation. The instrument is played as if the performer were singing with it. This gives it a "vocal" quality.

The feeling of "blues" is created by lowering the 3rd and 6th, and 7th tones of the scale, not always the 6th, however.

All of this improvisation is done over a driving beat by the rhythm section.

The usual procedure for jazz is that each instrument improvises individually while the other instruments provide the chordal structure. When all instruments improvise at the same time it is called a "jam session."

The instruments ordinarily used for jazz are trumpet, trombone, clarinet, saxophone, piano and trap drum set.

The following test is intended as an open book test. Students may look up the answers. All answers are contained in this workbook.

1. Rhythm is the _____
sounds within the meter. Meter refers to the _____
_____.
2. Rhythm of folk music varies greatly from country to country
because of:
 1. _____
 2. _____
 3. _____
3. Melody is based upon the tones of a _____.
4. The three most frequently used scales in our music are:
 1. _____
 2. _____
 3. _____
5. Melody moves by _____, _____ and _____
_____.
6. The different types of minor scales are:
 1. _____
 2. _____
 3. _____
7. Harmony is created when _____ of _____
are sounded together.
8. Form in music refers to the way music is _____.

9. Musical style results from the characteristic or typical ways _____ in folk or composed music.

10. Name the four elements of music.

1. _____
2. _____
3. _____
4. _____

CONCLUSION

This paper is the result of years of searching for exercises that could be used as reinforcement exercises in areas of weakness. The search was made more difficult because the needs were multi-level in character. Lifting exercises from other series was not always satisfactory: being part of another program they did not always fit the situation without alteration.

These workbooks can be used in their entirety, with tests covering the material presented, in the back of each book. Or, they can be used as worksheets to reinforce certain concepts. Since the teacher best knows the needs of her classroom, the way these workbooks are used are left to her discretion.

The tape and script offers the first grade child the aural concepts of high, low; loud, soft; even, uneven; fast, slow; short, and long sounds. The presentation of aural concepts is reinforced visually with charts depicting the concept, first in an amusement park setting, and then musically. These concepts, which form the basis for further musical progress, are all too often taken for granted by classroom teachers. This tape is prepared for the six year old child, in a manner that is appealing and attractive to him. To the adult there is seemingly endless and useless repetition. This is the way that the six year old learns, by repetition. As he matures, his manner of learning matures, and he is able to learn without as much repetition.

The workbooks, grades two through six, offer the classroom teacher exercises pertaining to rhythm, melody, harmony, and form, and section on use of small wind instruments. These workbooks are not exhaustive, but selective in nature.

This tape, and the exercises making up the workbooks have been found successful in actual classroom teaching. This author feels that these workbooks and tape have a definite place in the resource center of the elementary school.

ACKNOWLEDGEMENT

This writer is deeply indebted to daughter Lynn for all the music manuscript throughout this paper; to son Steve for hours of typing, and to husband Arthur for the attractive and colorful charts which accompany the tape.

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**SUPPLEMENTARY STUDIES TO ACCOMPANY REGULAR
CLASSROOM TEXTS FOR MUSIC INSTRUCTION GRADES ONE THROUGH SIX**

by

WINIFRED PALMER EASTERDAY

B.M.E., Peru State Teachers College, 1957

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

**KANSAS STATE UNIVERSITY
Manhattan, Kansas**

1974

This paper is prepared as a supplement to the classroom music text. The teacher will find it useful and helpful in supplying study sheets (formed into workbooks) on the concepts that seem to need the most repetition and exposure, and on a multi-level basis. "Doing something many times in many settings helps the child to comprehend. Each time there is contact with a problem, deeper understanding emerges, but the learning process cannot be hurried."¹

These workbooks are not intended to accompany a specific music text, but are general enough that they can be used in addition to most classroom music texts.

These study sheets may be used in a variety of ways, either as remedial work for slower students, and those who transfer into the district with inadequate musical backgrounds, or as accelerated work for the gifted child. It may also be used as seatwork following the presentation of a concept from the regular classroom music text.

For the first grade level a tape has been prepared, with script and charts, which provides for the establishment of the usual aural concepts so necessary for further musical progress. These concepts are quite often taken for granted by the classroom teacher. "Musical learning depends upon our perceptions of the musical sounds that we hear. In no other field of learning does the acuity of aural perception play such a paramount role."²

The tape presents these concepts, and the correct terminology for them, first aurally, and then visually, with the aid of charts.

¹Harriet Nordholm, Singing in the Elementary Schools (Englewood Cliffs, N. J.: Prentice-Hall, 1966), p. 26.

²Marilyn P. Zimmerman, From Research to the Music Classroom No. 1 Musical Characteristics of Children (Washington, D. C.: Music Educators National Conference, 1971), p. 6.

Conceptual development in musical learning is dependent upon aural perception, since musical learning begins with the perception of sound. From our various perceptions of music, we develop the musical concepts that permit us to make comparisons and discriminations, to organize sounds, to generalize, and finally, to apply emerging concepts to new musical situations.³

The script is provided for the convenience of the teacher. She may audit the lesson in advance, learn the songs, and have the necessary equipment prepared.

In this day of ever increasing demand for individualization of teaching, these multi-level workbooks and tape have a definite place in the resource center.

It is hoped that this paper will make a contribution to the love and understanding of music by elementary children. Music, like language, must first be experienced aurally, then followed by musical literacy. A sense of accomplishment must accompany all levels of musical attainment. Music is exciting and fascinating to the six year old because he is learning, and feels a sense of accomplishment. The enjoyment of aural experience is soon outgrown, and must be replaced by deeper understanding, and the reading of music, if interest is to continue. As the child arrives in the upper elementary grades he will naturally learn to read music if he has had the proper aural presentation in primary grades. He should experience the same feeling of accomplishment as that felt in the lower grades.

³Ibid., p. 12.

The ability to read music accurately and well is a valuable accomplishment to children. It not only extends the scope of their musical knowledge but produces in them a stimulating feeling of power and accomplishment. A technical knowledge of music is a tremendous aid in understanding and developing a deeper appreciation of its beauty.⁴

⁴George Neaderhiser, et al., Guidelines for the Development of Elementary Music Curriculum K-6 (Topeka, Kansas: Robert Sanders, State Printer, 1967), p. 7.