

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

BY

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A MASTER'S REPORT

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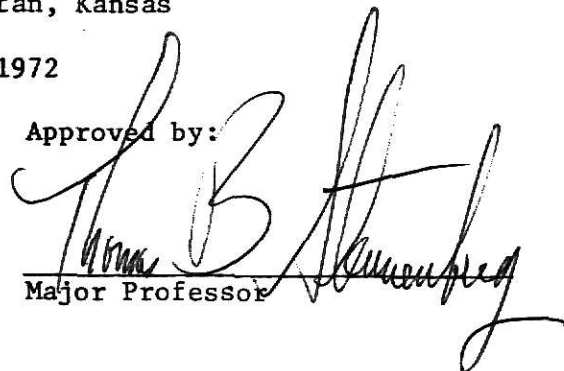
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CHAPTER I

INTRODUCTION

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

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

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

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

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

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

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

Statement of the Problem

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

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

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

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

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

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

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

⁴Abraham A. Schwardon, Op. Cit., p. 64.

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

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

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

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

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

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

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

²Mary Beckwith, Op. Cit., p. 212.

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

(continued)

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

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

Objectives

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

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

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

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

Procedures

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

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

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

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

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

Limitations

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

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

The books and magazine articles written on elementary music are

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

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

CHAPTER II

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

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

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

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

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

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

Accents

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

Example 1a.



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

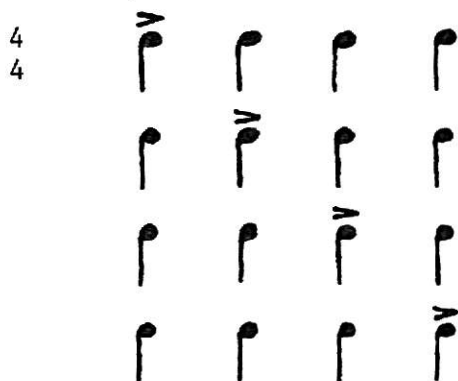
Example 1b.



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

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

Example 2a.



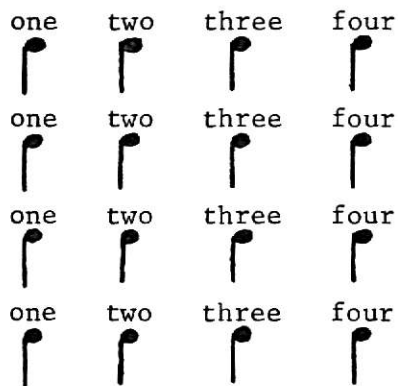
Procedure:

Place the notes on the chalkboard without the accents.

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

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

















Example 2b.



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

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

Example 2c.

ONE	two	three	four
			
one	TWO	three	four
			
one	two	THREE	four
			
one	two	three	FOUR
			

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

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

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

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

Example 2d.

4
4

I

II

The notation shows two groups, I and II, in 4/4 time. Group I starts on the first measure, and Group II starts on the second measure. Each group has four notes, with accents on the first notes of each measure.

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

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

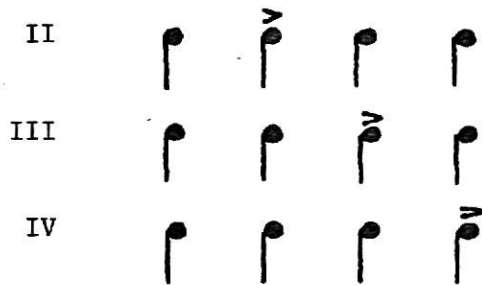
Example 2e.

4
4

I

The notation shows Group I in 4/4 time, starting with an accented note on the first measure.

(continued on next page)



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

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

Example 3a.



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

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

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

Example 3b.

TOM- my Day - sun met BOB Sun - day go - ing TO the foot-ball game.HEY!

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

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

Primary and Secondary Accents

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

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

Example 4a.

ONE, two, ONE __, two __, ONE, two, ONE, two.

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

Example 5

ONE, two, three, ONE, two, three, ONE, two, three, ONE, two, three

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

Example 6a.

ONE, two, Three, four

Example 6b.

ONE, two, three, Four, five, six.

Accidentals

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

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

Example 1.

The image shows a musical staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of several measures. The first measure has a treble clef, a sharp sign for F#, and a 3/4 time signature. The second measure has a sharp sign for G. The third measure has a natural sign for G. The fourth measure has a sharp sign for G. The fifth measure has a flat sign for G. The sixth measure has a natural sign for G. The seventh measure has a flat sign for G. The eighth measure has a natural sign for G. The ninth measure has a flat sign for G. The tenth measure has a natural sign for G. The eleventh measure has a flat sign for G. The twelfth measure has a natural sign for G. The thirteenth measure has a flat sign for G. The fourteenth measure has a natural sign for G. The fifteenth measure has a flat sign for G. The sixteenth measure has a natural sign for G. The seventeenth measure has a flat sign for G. The eighteenth measure has a natural sign for G. The nineteenth measure has a flat sign for G. The twentieth measure has a natural sign for G. The twenty-first measure has a flat sign for G. The twenty-second measure has a natural sign for G. The twenty-third measure has a flat sign for G. The twenty-fourth measure has a natural sign for G. The twenty-fifth measure has a flat sign for G. The twenty-sixth measure has a natural sign for G. The twenty-seventh measure has a flat sign for G. The twenty-eighth measure has a natural sign for G. The twenty-ninth measure has a flat sign for G. The thirtieth measure has a natural sign for G. The thirty-first measure has a flat sign for G. The thirty-second measure has a natural sign for G. The thirty-third measure has a flat sign for G. The thirty-fourth measure has a natural sign for G. The thirty-fifth measure has a flat sign for G. The thirty-sixth measure has a natural sign for G. The thirty-seventh measure has a flat sign for G. The thirty-eighth measure has a natural sign for G. The thirty-ninth measure has a flat sign for G. The fortieth measure has a natural sign for G. The forty-first measure has a flat sign for G. The forty-second measure has a natural sign for G. The forty-third measure has a flat sign for G. The forty-fourth measure has a natural sign for G. The forty-fifth measure has a flat sign for G. The forty-sixth measure has a natural sign for G. The forty-seventh measure has a flat sign for G. The forty-eighth measure has a natural sign for G. The forty-ninth measure has a flat sign for G. The fiftieth measure has a natural sign for G. The fifty-first measure has a flat sign for G. The fifty-second measure has a natural sign for G. The fifty-third measure has a flat sign for G. The fifty-fourth measure has a natural sign for G. The fifty-fifth measure has a flat sign for G. The fifty-sixth measure has a natural sign for G. The fifty-seventh measure has a flat sign for G. The fifty-eighth measure has a natural sign for G. The fifty-ninth measure has a flat sign for G. The sixtieth measure has a natural sign for G. The sixty-first measure has a flat sign for G. The sixty-second measure has a natural sign for G. The sixty-third measure has a flat sign for G. The sixty-fourth measure has a natural sign for G. The sixty-fifth measure has a flat sign for G. The sixty-sixth measure has a natural sign for G. The sixty-seventh measure has a flat sign for G. The sixty-eighth measure has a natural sign for G. The sixty-ninth measure has a flat sign for G. The seventieth measure has a natural sign for G. The seventy-first measure has a flat sign for G. The seventy-second measure has a natural sign for G. The seventy-third measure has a flat sign for G. The seventy-fourth measure has a natural sign for G. The seventy-fifth measure has a flat sign for G. The seventy-sixth measure has a natural sign for G. The seventy-seventh measure has a flat sign for G. The seventy-eighth measure has a natural sign for G. The seventy-ninth measure has a flat sign for G. The eightieth measure has a natural sign for G. The eighty-first measure has a flat sign for G. The eighty-second measure has a natural sign for G. The eighty-third measure has a flat sign for G. The eighty-fourth measure has a natural sign for G. The eighty-fifth measure has a flat sign for G. The eighty-sixth measure has a natural sign for G. The eighty-seventh measure has a flat sign for G. The eighty-eighth measure has a natural sign for G. The eighty-ninth measure has a flat sign for G. The ninetieth measure has a natural sign for G. The ninety-first measure has a flat sign for G. The ninety-second measure has a natural sign for G. The ninety-third measure has a flat sign for G. The ninety-fourth measure has a natural sign for G. The ninety-fifth measure has a flat sign for G. The ninety-sixth measure has a natural sign for G. The ninety-seventh measure has a flat sign for G. The ninety-eighth measure has a natural sign for G. The ninety-ninth measure has a flat sign for G. The hundredth measure has a natural sign for G.

Key Signature:
One sharp--F#

Accidental
G#

Accidental
Gb


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

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

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

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


Example 2a.



(The natural sign lowers the tone of C# to C natural.)

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

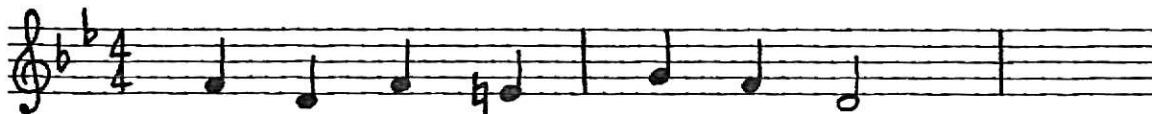
Example 2b.



(Measure 2: The second note has an accidental which raises the tone a half step to C#, while the fourth note in the same measure has the natural sign in front of it, which lowers the tone a half-step and returns the tone to its "natural" tone of C.)

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

Example 2c.



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

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

Example 2d.



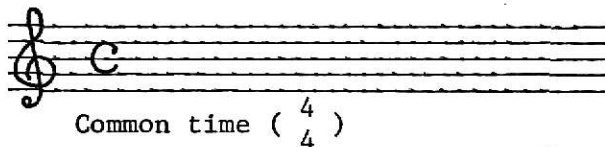
(Measure 1: The third note has an accidental which lowers the tone a half-step from B to B \flat . The fourth note in the same measure has the natural sign in front of it which raises the B \flat back to B natural, its originally desired tone.)

Alla Breve

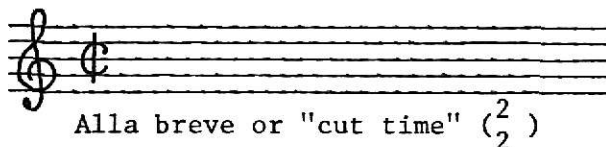
Alla breve is a tempo marking that is indicated by the meter signature \mathcal{C} , which means quick, duple time; that is, the song should be sung with two beats in a measure instead of four. As a result, the half note gets one beat instead of the quarter note. A common definition of the meter signature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

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

Example 1a.



Example 1b.



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

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

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

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

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

involved in this change.

The Autoharp

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

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

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

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

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

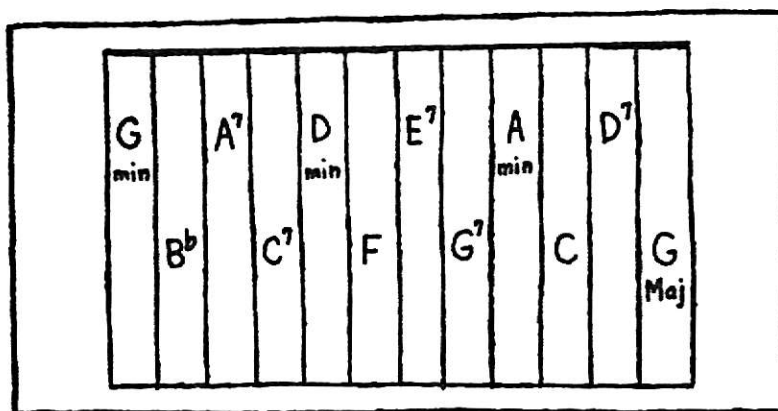
bars. The teacher should display the autoharp and ask the children to explain the difference between the sound achieved when all chord bars are left untouched and when one chord bar is pressed. The teacher should then strum the autoharp in both ways (bars open and one bar depressed). The children will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

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

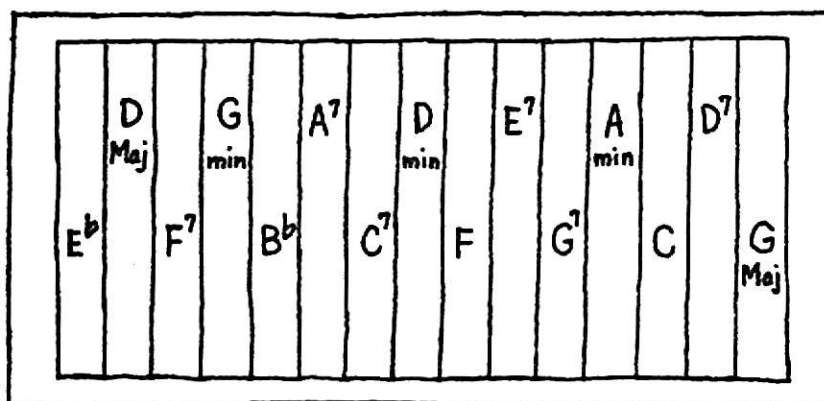
The teacher would be wise to have a chart of the likeness of the autoharp available so that, while a child is playing the autoharp, she can be demonstrating the correct procedure to him and the other children in the

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

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



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



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

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

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