

A MUSIC GUIDE FOR THE ELEMENTARY
CLASSROOM TEACHER

A THESIS

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CHAPTER I

AN INTRODUCTION

Many elementary classroom teachers are concerned about their ability to sing or to play. Phyllis Gelineau in Experiences In Music said "Please stop worrying about whether you can sing or play well. You don't have to do either to be successful teaching music in your classroom."¹ The successful classroom teacher must have a desire to bring the joy of music to her students. Beatrice Krone and Kurt Miller said in Help Yourselves to Music:

We firmly believe that any teacher, no matter how meager his musical background, can do many interesting and exciting things with music which will bring pleasure to himself and joy to his pupils and help in promoting a continuous stream of rich learning experiences through the elementary grades. Wanting to do it is the first requisite. The second step is to start where you are, with what you know you can do. The third requisite is to be willing to learn along with your pupils and grow with them.²

It is believed by this researcher that given a sequential music guide and recommended procedures the elementary classroom teacher will be aided in teaching musical concepts.

The problem of this study was to develop an organized and correlated music guide of weekly music lessons. The purpose was to provide materials that will aid the elementary classroom teacher to plan music experiences for the

year. The guide contained activities from six basic music areas: singing, listening, creating, playing, moving, and reading which reinforce the basic concept or skill of the week. Each week's lesson included additional information, lists of materials, and audio-visual equipment needed by the teacher.

The study may have significance to the elementary classroom teacher and to her students. First, this researcher wanted the elementary classroom teacher to have confidence in herself to present the joy of music to her students. Through the use of a sequential guide of weekly musical experiences this researcher believed the teacher will develop musical interest and excitement in her pupils. Second, through a well-organized, excited, and confident classroom teacher, the pupil should receive a balanced education in music. The child should enjoy participating as one of a group or with his own individual expression. The students should benefit from successful classroom music when the elementary classroom teacher follows a sequential guide and recommended teaching procedures.

The guide presented a sequential program of musical experiences based on the basic music series of the Denton Independent School District, Silver Burdett: Making Music Your Own.³ The Magic of Music⁴ published by Ginn and Company was the source of supplementary materials.

The procedure for developing a music guide for the elementary classroom teacher was to organize thirty musical

experiences and additional teaching suggestions for grade one. To allow for individual teaching flexibility, the weekly rather than daily lesson plan was chosen. Each lesson stated a musical concept to be taught followed by the behavioral objective to accomplish this concept. The lists of materials for the effective teaching of the concept are presented followed by the motivation for each lesson. Six basic activity areas singing, listening, creating, playing, moving, and reading are included for the teaching of the concepts. Comments and answers for the teacher's questions have been set in parentheses for easy reference. Also page numbers of the song which refer to the teacher's manual were placed in parentheses.

Chapter II, the review of literature, is concerned with music as a subject in the curriculum, the value of music in the development of the child, the classroom teacher and music, the teaching of musical concepts, and musical concepts for the first grade.

Chapter III contains the music guide for the classroom teacher. The thirty lessons develop concepts of melody, rhythm, form, and expressive elements in music.

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¹Phyllis R. Gelineau, Experiences in Music (New York: McGraw-Hill Book Company, 1970), vii.

²Beatrice P. Krone and Kurt R. Miller, Help Yourself to Music (California: Wadsworth Publishing Company, Inc., 1968), i.

³Beatrice Landeck, Elizabeth Crook, Harold C. Youngberg, and Otto Luening, Making Music Your Own (Morristown, New Jersey: Silver Burdett Company, 1971).

⁴Lorrain E. Watters, Louis G. Wersen, William C. Hartshorn, L. Eileen McMillan, Alice Fallup, Fredrick Beckman, The Magic of Music (Boston, Massachusetts: Ginn and Company, 1970).

CHAPTER II

REVIEW OF LITERATURE

Chapter I presented the idea of developing a music guide consisting of thirty weekly musical experiences based on Making Music Your Own music text books supplemented by The Magic of Music.

The first major concern in Chapter II is the importance of music in the school curriculum. Second, ideas on the value of music to the child are reviewed. The problems of the classroom teachers who teach their own music are presented followed by methods for the teaching of musical concepts. The chapter is concluded with an investigation into the teaching of musical concepts appropriate for the first grade.

The Justification of Music as a Subject in the Curriculum

For many years the importance of music as a subject in the curriculum has been questioned by educators. There was a time when music in the schools was regarded as a luxury, to be maintained if there were sufficient funds.¹ It was regarded as something extra, not a part of the solid curriculum. The whole concept of solids as applied to the curriculum is false. If any course taught in school does

not present new ideas and if it does not progress toward supportable goals which require new thinking and skills, then it does not deserve to be included in the curriculum program.² Music teachers are fortunate because their area of study is capable of meeting all course requirements. Music merits an important place in the education system because it represents one of the most significant human achievements. It is a unique symbolic system which relates to feeling, to the mind, and to aesthetic richness of living.³

As a nation we will not tolerate illiteracy, but we will excuse masses of people who sing only songs they have heard, and know only music played by someone else. Although music has been a member of the curriculum since the days of Lowell Mason in 1830, there are many people today who feel that music study is an isolated specialty whose omission can have no noticeable effect on the curriculum. Few realize that the sharpened sensory perception acquired through recognition of differences in pitch and tone quality, the development of rhythmic co-ordination, the alert visual reactions to the space relationships of the musical staff carry over to the tone color and rhythmic of poetry, prose, painting, and other arts, while the intensive concentration developed is an invaluable aid in the study of all academic subjects.⁴

In 1836 the Boston School Board granted music a role in the education of children. Music was not undertaken as

a talent finder or as a cultural subject for a few, but as a subject, part of the common cultural heritage, with which the entire citizenry was to become familiar. In 1910 Osbourne McConathy, the distinguished music educator and author, said that "every child ought to be educated in music according to his natural abilities. The school music studied should relate to the use of music in the community."⁵ However, by 1956 Karl Gehrken stated that most school educators and some music teachers did not know why music should be taught to all children nor did they know the role of music in general education.⁶ Since music has enjoyed many years of being used only for recreation purposes, it has not represented a valid music education program because it had no significant music learning goals.⁷ Robert E. Nye states that in recent years there has developed a conviction that unless music can be taught in such a way as to reveal its unique values, then its status as a curriculum member might be in jeopardy.⁸

According to Nye, music finds its primary justification as a curriculum member in the area of aesthetics and cultural education. Developing the capacities of children to respond to aural beauty with understanding and pleasure is the primary purpose of music in general education. Creativity and discriminating taste are two important elements in aesthetic education. Music is a uniquely superior means by which to achieve the aesthetic education because

no other subject teaches the recognition of beauty in the same way. Also music lends itself to all types of organized group participation characteristic of our educational system.⁹

Another purpose of music education is to transmit the cultural heritage. Man has expressed every experience in music. The folk songs show music to be a means of preserving things men love.¹⁰

Frances M. Andrews and Clara E. Cockrille discuss five reasons why music is important in education. (1) Music is a part of the environment. Since children are born into a musical world, they do not realize or suddenly discover the wonderful world of music. (2) Music is a means of self-expression. Through music children express themselves, individually and in groups. (3) Music is a social art. Children may know the world and its people better after studying music. (4) Music belongs to everyone. Music knows no color, race, or creed. Music is composed of contributions of many national and ethnic groups. (5) Finally, music is a real subject. Music deserves to be a subject in the curriculum because it has its own discipline. In music children gain knowledge, skill, and appreciation. In conclusion, the authors state that self-expression is the main reason for including music in the curriculum. "We want to build for children a program of activities through which they can creatively express themselves."¹¹

Foster McMurray expresses his justification of music being a member of the curriculum in the following statement:

. . . Music is justified because, when the more refined portions of our musical culture are communicated man will find in music what he has not been able to find otherwise, thereby expanding his environment and increasing his power to find a good life through deliberate guidance of his behavior and its outcomes.¹²

Robert L. Garretson gives three reasons for his justification of the value of music in the curriculum. They are the aesthetic and the expressive values, the cultural and personal-socio values, and the avocational and vocational values.

The aesthetic and expressive values are the primary justification. Aesthetic education is the process of increasing a person's awareness of beauty. Refining sensitivity is the prime task of a music educator. Closely related to aesthetic education is the need for self-expression. The more opportunities he has for self-expression, the greater his potential for self development.¹³

Also, music is a means of communication of cultural and personal-socio values. Music is a part of our Judeo-Christian culture which should be passed on to future generations. Not only must we understand our culture but we need to have a complete understanding of the world's cultures. "Music is something in which every child can happily and successfully participate."¹⁴ A variety of successful school experiences may help individuals to develop a strong feeling of self-assurance.¹⁵ Music is also a pleasant

change. As the school day tension builds the children may find music a refreshing change from the regular classroom course of the school day.

Music has both avocational and vocational values. Music is particularly attractive avocationally because people of all ages can participate. If a child is going to be given the opportunity to explore music as a vocation, he should have the opportunity to begin his musical studies early in life.¹⁶

This researcher agrees with Bjornar Bergethon and Eunice Boardman that the justification for the role of music in the educational curriculum may be condensed into three areas: (1) music--a part of our environment; (2) music--a part of our heritage; (3) music--a means of self-expression.

First, the primary function of education is to acquaint man with his environment. There is no part of man's life that music has not entered. From the most primitive to the most sophisticated, music is a part of life styles. The people of primitive cultures actively participated in the expression of music. Today we are primarily "reactors" to music rather than "actors". Music is still used for recreation, for communication, or for emotional expression. It is as important in the life of modern man as it was to the savage.¹⁷

Second, music is a part of our heritage. "The history of music is the history of mankind."¹⁸ Man's struggle for a better life and how he reacted to this life is the

theme of much music. National music reflects the pride and patriotism of the man of the street. America is called the "melting-pot". This is apparent as one listens to English folk songs, cowboy songs, Negro spirituals, Oriental, and Latin tunes.¹⁹

Third, music is a means of personal expression. Man can express through music the emotions for which there are no words. What one gives to music is also what one receives from it. Every response to music is legitimate. There are no wrong responses. One may respond on a different level each time he listens to the same musical composition.²⁰

"Music fills a basic human desire in that it satisfies that need to comprehend tonal beauty that man hears."²¹ Basically the study of music is for every man. It fills a need which exists in all cultures, in all nations, races, and in all creeds.²²

School music qualifies as an educational subject whenever it provides more of what the learner needs than he is able to absorb informally from his environment. Today with attention centered on concepts, generalizations, and structure, music can be seen as a basic school subject which is useful and valuable to the children in other subject areas as well.²³

In conclusion the justification of music as a member of the curriculum could be summarized in four major areas:

- (1) Music represents our cultural heritage. The history of our nation and the lives of our people have been passed

through the ages by music. (2) Music is a part of our environment. Music is heard everywhere a person happens to be working or playing today. (3) Music can be either vocational or avocational. The age of the person does not prevent him from participating in music either vocationally or avocationally. (4) Music is a means of self-expression and enjoyment. When language presents a barrier to the communication of people, music can help express a thought or feeling. Finally, music provides enjoyment through singing, listening, moving, playing, or creating.

The Value of Music to the Child

Is music mere enjoyment or is it of real value to a child's developmental process? "Music educators no longer limit justification of music education to the fact that it is equal to any subject area in providing development for children but that music can help children achieve goals when other subjects can not achieve effectively."²⁴

Parks Grant states ten objectives for the music program which benefit the development of a child. First, the major and constant objective of all "music teaching is to develop a love for music. Without this, all other gains are in vain."²⁵ Second, music should deepen the emotions and awaken a sense of beauty. "A person who is shallow emotionally is never an interesting person. He is only partially developed." We commonly think of education primarily in terms of mental growth. Pedagogical philosophy

adds the development of the body and of the motions to educational purposes. The possession of a sense of beauty is a major difference between man and the lower animals. Third, music also promotes a feeling of emotional well-being. "A singing man has no enemies" according to Grant.

Fourth, music provides a means of recreation for future life. "All work and no play makes Jack a dull boy;" however, music is one of the things that add to the joy and zest of living.

Fifth, music develops a sense of judgment and consciousness of what is good. Teaching music is not enough; it must be the best examples of good music. "Bad things have no educational value except as an example of bad things" says Grant. By presenting only the best, mental attitudes are shaped to make good choices in the future.

Sixth, music develops the sense of hearing. Music accomplishes hearing development in four ways: (1) as to pitch (high or low); (2) as to duration (long or short); (3) as to intensity (loud or soft); (4) as to quality of sound (distinguishing tone-color of various instruments and voices). At birth we are able to hear but music trains us to listen attentively. "Obviously music is without rival as a subject by which to develop the ear," states Grant.

Seventh, music develops the voice. Singing improves the speaking voice and promotes good vocal control. Also music develops motor co-ordination and the sense of timing. To play an instrument or to sing in a chorus requires

complete co-ordination of the brains, muscles, and nerves. Music even requires our thinking to be in time. Although the primary purpose of music is to give pleasure, it is very much a discipline, physical and mental.

Eighth, music must fill the child's ever-present needs. The most immediate need is a break from the classroom routine. Music is a time of pleasant relaxation and recreation. It releases tension. Music is as good as recess, but it is also educational.

Ninth, music develops the imagination. To lift the mind from the ordinary humdrum to a world of creative fantasy and pretend is an important element of music education.

Tenth, music develops the body. It develops the co-ordination of the eyes through rapid reading of music. The lungs are developed through singing and playing wind instruments. The fine muscles are developed by playing instruments.²⁶

Lois Raebeck and Lawrence Wheeler state in Music in the Elementary School that from musical experiences the child decides whether music has any value for him. It is from these activities that he either accepts music as a worthwhile activity or rejects it as dull. Thus our major obligation to the child is to help him develop a positive attitude toward music so later he can judge the value of music to himself personally. To develop a positive attitude, the child must be encouraged to explore music in all of its areas such as singing, listening, creating, playing and

learning about musical instruments, and rhythmic movement. Through these areas the world of music is revealed to the child letting him experiment and discover the areas he enjoys most. From the experiments with music areas the child should receive feelings of successful achievement. Thus, the musical value to the child of these experiences is three-fold: (1) He learns what music is. (2) He discovers what in music is most enjoyable to him. (3) He discovers his own musical aptitudes and skills. The teacher, who gives the child these understandings has given him the essence of what the elementary program has to offer.²⁷

The basic concepts of a music program for the child as stated by Frances Andrews and Clara Cockrille in Your School Music Program include many opportunities for individual and group expression. Children should be encouraged to create their own music. Appreciation should continually be in progress through listening and making music. The re-creative experiences in which children bring into play their own feelings toward music composed by great musicians are close to the pure creative experiences. The children's participation in the music program may be active--making music--or absorptive--listening to music. Andrews and Cockrille state that building skills in music is a legitimate function of the school music program. Such skills should be based upon cognitive perception of the music experience and the objective to which the skill is related.²⁸

Robert E. Nye reveals five principles of learning and their relation to musical values for the child. He says "learning is a process that changes an individual's behavior as he realizes purposes that are of value and meaning to him." Nye states that (1) readiness is condition that produces alterations in the child's behavior. A child learns best only when taught on his maturity level. When teaching music, it must be remembered that a child can be introduced to the concept at an early age but only when his maturation level has developed sufficiently will the concept be valuable to him. (2) Learning is promoted when children feel secure and comfortable. A learner's ego and self-concept should be such as to contribute to the learning process. The social art, something to be shared with others, is one of the strengths of the music program. An important objective for the music teacher is that the individual be secure in his environment. He needs to be respected and valued as a contributing member of the group and share in the pride of the accomplishment of the group. (3) Individual differences must be recognized and a provision made for them. Children learn best when their individuality is recognized. Music experiences do make individual expression possible. A child may express himself in many areas: singing, playing, rhythmic movement, creative dramatics, and listening. (4) A child learns best when there is a high level of motivation. Satisfaction and pleasure from music experiences motivate learning. Success is an important motivating factor.

(5) The child must understand his environment. This understanding is achieved through the problem-solving method. Children learn best when the relationship between the musical activity and the purposes to be achieved is left for exploration and discovery.²⁹

Karl Ernest and Charles L. Gary give a thorough outline of the contributions of music to the child's development. Children need a sense of security, status in their group, opportunity for activity, and success in meeting some of their problems. They also need worthwhile skills, to understand their environment, and to develop a democratic citizenship. The music program must meet these needs with the quality of music experiences, the organization of the program, and the teaching methods. Contributions to the child's personal and social needs are made depending on the manner in which music is organized and taught. These authors state that a well-organized and consistent music program should result in sequential growth of music skills, habits, and attitudes. It should provide for experimentation in music related to children's activities at various developmental levels with a variety of materials. Ernest and Gary state that the content of music can add to the understanding and enjoyment of life. It can give understanding and appreciation of present-day living in the classroom, in the community, in the nation, and in the world. Music can make more meaningful the history of our nation and of the world. It can present ideas of good citizenship, good

character and spiritual development, information or interest in other areas such as science, social studies, art, and health. Music suggests ideas for creative activities. It contributes to mental health through primarily recreational activities. Finally, music can give an insight into the child's behavior and attitudes.

If good teaching methods are employed then music can cultivate individual interests and discriminating taste in a variety of music literature. Pupil purposes and enjoyment are the stimuli for developing musical interests. Group skills are developed through planning and sharing. Good music teaching procedure provides for maximum individual growth at individual rates and along different lines in order to produce unique traits needed by creative artists and leaders in music. All teaching must encourage experimentation and creativity on the child's maturity level.³⁰

It should be remembered that when a child comes to school he is continuing the development of his entire being--his aesthetic, social, cultural, physical, emotional, and intellectual self. The development process of these areas is either enhanced or retarded by the others. That is the necessity for a proper balance in education, a balance which includes music as an essential area. As in all areas of the curriculum, teacher competency in music is necessary if musical learnings are to take place in the classroom. However, not all classroom teachers are qualified or competent in the area of music.

The Elementary Classroom Teacher and Music

According to the Research Division of the National Education Association, most elementary school teachers are required to teach music; however, they are not generally required to have training in music teaching. The regular classroom teacher is responsible for the music program in approximately three-fourths of the elementary schools. However, only one-third of the schools enforce the requirement of musical preparation for employment.³¹

With inadequate or possibly no music teaching preparation can the classroom teacher successfully teach her own music? Lula Kilpatrick states that music can be taught successfully by any classroom teacher from kindergarten through the first four grades and with considerable success in fifth and sixth grade. She gives her reasons for the classroom teacher assuming the awesome task of adding the responsibility of music in her heavily scheduled day. First, if music is going to be an integral part of the total education program, not a special subject, then its teaching cannot be limited to music specialists. Second, if music is taught by the classroom teacher, it can be involved more directly into the daily lives of the children than when taught on a twenty to thirty minute music schedule. A flexible program is advantageous to relax tired minds and bodies during the school day. The classroom teacher has the opportunity to weave music into other subject areas. Thus, music becomes more purposeful for the children.

Through the help of music, new interests may be aroused in other subjects. The third major reason for the classroom teacher to assume the responsibility of music is that he has a thorough knowledge of his children. The teacher understands the children's background, interest, and abilities.³²

In New Approaches to Music in the Elementary School.

Lois Raebeck and Lawrence Wheeler say "the classroom teacher is invaluable as an initiator and guide of musical experiences in the elementary school." She knows who and what each child is. In the intimacy of classroom activities with the child the teacher is a most important character in the child's life. The understanding of the child and his day gives the teacher a key role in shaping the child's musical growth. To shape a child's musical growth a teacher must recognize the value of music for herself as well as the child. If the teacher has an inadequate musical background she must be willing to grow musically in order to realize musical values. The teacher must accept the concept of music for all children. The few nonsingers must be given special help to discover and develop their musical abilities. To help children eagerly respond and grow musically, a teacher must discover and use music, methods, and materials suitable for her class.³³

Among educators the question has arisen, "Isn't this too much to expect of a classroom teacher?" Classroom teachers feel they do not have enough musical ability to

teach music. However, "one does not need to sing well or play well to be successful in teaching music" says Katherine Crews. Teachers must realize that they don't have to sing and play well enough for a concert stage to teach music successfully.³⁴ But "I can't carry a tune" is a common cry among classroom teachers. Singing is one of the basics of the music program; however, many songs from the basic song texts are available in recorded albums. Children can learn to sing by listening to these records. Whether a teacher can sing in tune or read music, or play an instrument, many creative and imaginative activities are possible.³⁵

Although classroom teachers usually have no performing area, "the well-educated person can develop some skills that will at least instill a positive interest in music" states Vincent Picerno in his article "Music Education Through the Classroom Teacher."³⁶ Edwin Movesian says that the classroom teacher should not fear music. He gives several ideas for the teacher to remember. Although singing is important, it is only part of the total music program. If the teacher is unsure of herself or does not sing accurately, then recordings are available. The teacher should realize all areas of the music program. There are listening activities, rhythm activities, creative activities, instrument playing as well as singing. "The role of the classroom teacher in music is an important one; in fact, it may influence the outcome of the music programs such as

bands, orchestras, and choruses which are taught by the music teacher.³⁷

Although many ideas for success in teaching music are given for the inexperienced classroom teacher, the music program will fail if the teacher lacks one important ingredient--desire. "Wanting to do it is the first requisite," state Beatrice Krone and Kurt Miller.³⁸ "Even a handicapped teacher is able to do a good job if enthusiasm for children and their music is a reigning factor" states Lula Kilpatrick.³⁹ All teachers who realize the value of music for their children and want to do something about bringing more and better music learning to their classes should be encouraged to find out what they can do successfully, and then to do it.

The Teaching of Musical Concepts

The question of how to teach music seems to many classroom teachers a serious stumbling block. They are familiar with other subjects but with music they feel lost.⁴⁰ Andrews and Cockrille list ten "hows" that every classroom teacher can teach without aid from anyone. First, use recordings for learning and singing songs. Second, many creative, rhythmic, and imaginative activities can be used. Next, every teacher can do competent work in the listening area. The teacher can relate music to other subject areas. Every teacher can ask for musical instruments to be brought to the classroom and demonstrated by a resource person.

Every teacher can borrow a set of bells and pick out a tune. Every teacher can use rhythm instruments to dramatize a story. Every teacher can help children collect objects to make a collection about music. Every teacher can attend in-service workshops or lectures on ways to teach music. Finally, every teacher can locate the many materials available on teaching music--if she wants to!⁴¹

Who can give the classroom teachers the helping hand with the "hows" they need to completely teach music successfully? Many teachers have the assistance of the music specialist in the school. Upon request the music consultant could visit the classroom and give assistance in choosing music for plays, literature, art, or interest level. Teachers can get help from in-service meetings. There she can learn music fundamentals and how to present them. Ideas can be gotten from music manuals and pamphlets published by the state education department. Help for the teacher is available from the community such as the orchestra or music program.⁴² Jane Reynolds tells about her help for the elementary teacher in "Music Outlines for Elementary Teachers." Reynolds wrote a monthly music outline to be used by the teachers. The outline gives the songs for the month, instruments, and ideas for their use, music reading with ideas, and listening material. Reynolds says "the structure of the outline should be such that it will meet the needs of the classroom teacher realistically."⁴³

Once a teacher becomes convinced that he should and can bring better music instruction to his students, where should he start? The major musical concepts are in categories of melody, rhythm, harmony, form, tempo, dynamics, tone color and possibly style. These concepts are not taught separately but they help the teacher think in terms of music's barest essentials and provide an outline for logical sequential lesson planning.⁴⁴ According to William C. Hartshorn "a musical concept is a mental image of music. It is an absolute requirement that it be based upon a direct experience with music."⁴⁵ These concepts do become understandings when taught with planned activities in listening, singing, moving, creating, and playing.⁴⁶

Rees Olson suggests teaching musical concepts by the discovery method. It is an attempt to structure a child's exploration so that he still feels free but he is deliberately led to the point where he must explore music for himself. In music most often the discovery method is used for listening lessons. The eight steps of the discovery method are: (1) the problem is presented (2) search for an answer (3) children express answers (4) describe process for getting answers (5) answers compared and tested for verification (6) new questions arise and are explored (7) reinforcement lessons are planned (8) record terms and symbols. The classroom teacher may be hesitant to try the discovery method because of a false idea that one should be highly trained in music. When a teacher sets the

discovery method into motion, she will cultivate musical interest and understanding.⁴⁷

As for the elements of music, listening is an area in which any teacher can help children achieve musical learning. "Research in teaching, especially of reading, has proved that children who know how to listen learn more quickly."⁴⁸ Nye says that "unless children listen carefully to pitches, they cannot imitate them accurately. Listening is, therefore, perhaps the most important music activity."⁴⁹ Every music period should contain many opportunities to listen so that exploration and discovery in the world of sound can take place.

Frances Andrews and Clara Cockrille give three phases of the music listening program. The first phase is non-directed or absorptive listening. These experiences should be numerous and for purposes of either relaxation or stimulation. Interpretative or re-creative listening experiences help children develop a sensitivity to music. Building listening skills or reactive listening is the third phase. Children direct their attention to listening for instruments, voices, form, and composer's style.⁵⁰ When listening to a selection of music, Allen B. Skei knows only one way to do so: "by examining pieces or movements from the point of view of what is exciting about them."⁵¹

Training children to listen for something specific in music is like training them in any skill. At first

learners are made conscious of specific elements in a composition.⁵² "The prerequisite for musical growth is the ability to differentiate those constituent elements that determine music's expressiveness, its appeal, and its beauty."⁵³ Pleasure is derived from music when the listener can identify its elements. He must be able to recognize tone, melody, contrasts in dynamics, the emotional rise and fall of expressive inflection, timbre, mood, scale, tonality, the structure of musical forms, style, rhythm, harmony, meter, and tempo. It is the way the composer combines these elements that determines if the listener considers the music as great, good, fair, or mere noise.⁵⁴

Every child has a musical instrument with him--his voice. It is not uncommon to find children beginning school unable to match pitches or sing a whole song in tune.⁵⁵ The reasons for failure in singing ability "chiefly, are lack of interest in or responsiveness to pitch, failure to relate the singing voice and aural perception, and lack of confidence in ability to sing." Sometimes, but rarely, a child has a hearing loss or nasal and/or throat obstruction.⁵⁶

"Children learn much by imitation,"⁵⁷ states Clark Bell. Sing the child a simple phrase made up of two or three notes and get him to imitate. His response should be flatter than yours but in tune with itself. Lower your pitch to match his and each time raise it a little higher. "Until children can pre-hear the note they are going to produce, they cannot produce a note in tune,"⁵⁸ states G. Russell-Smith.

The non-singing teacher is going to need some help if she is going to improve the voices of her children. Lois Raebeek and Lawrence Wheeler suggest some aids for the non-singing teacher. Song leaders are the first aid for the teacher. There are always boys and girls in the classroom who learn a song almost immediately. Use these energetic young people to teach the song to the class. Be sure to use all children who are capable to lead songs.

The next aid is melody instruments. They are easy to play. They help the teacher learn the song as well as the class. Again use students who can read music to play the instruments.

The use of records for the non-singing teacher is invaluable. She can develop a fine singing class through the use of records. Another aid similar to records is the tape recording. These aids will help the teacher develop her singing class and help her join the group of singing teachers.⁵⁹

As in all subject matter there must be an outline for presentation. To present a song a teacher needs an outline of procedures for teaching that song. The authors of Teaching Music Creativity have given an excellent outline for the presentation of a song.⁶⁰

- I. Objective: presentation of a song for enjoyment
 - A. Focus listening through questions about the song text.
 - B. Sing as beautifully as possible or play a recording of the song.
 - C. Question about musical elements.

II. Goals: learning through focused listening.

- A. Sing parts of the song calling attention to and correcting inaccuracies in:
 1. Melodic line (pitch and intonation)
 2. Rhythm (duration, accent, pause)
 3. Dynamics (loud and soft)
 4. Expressive inflection (nuance and shading)
 5. Diction (enunciation and pronunciation)
 6. Phrasing (proper breath control)
 7. Beauty of tone (quality of voice)
 8. Form (sequentials, motives, phrases)
 9. Style (dance, lullaby, march, impressionistic).
 10. Mood (sad, gay, light, martial, ponderous)
 11. Mode (major, minor, pentatonic)
 12. Tempo (rate of speed suitable to the song)
- B. Add accompaniment of rhythm and melodic instruments.
- C. Dramatize action and rhythm.
- D. Create chants from text.
- E. Associate learned songs with symbols.
- F. Demonstrate tonal relations.
- G. Draw the music staff using the analogy of the fingers of the hand.
- H. Explain the meaning of the clef sign.

III. Objective: heightened enjoyment in singing and listening.

- A. Develop information about musical elements.
- B. Develop skills in singing, playing, listening.
- C. Develop improved performance through evaluation of class activity.

Children also gain musical knowledge through moving. Walking is a basic motion that is usually done in rhythm. Running, skipping, galloping, marching or any body movement is a basic motion or rhythm.⁶¹ Keeping time to the music

with a body movement helps the children learn how the beat feels.⁶²

Rhythmic responses have been important to the music program since the work of Emil Jacques-Dalcroze, a Swiss musician, in the early twentieth century. "His experiments in interpreting music through large body movements revealed such movements as a foundation stone in the teaching of musical understanding,"⁶³ states Robert Nye.

Hand clapping to the rhythm pattern of the words will help children discover basic rhythm patterns. "The desirable rhythmic experiences emerge from the child's initiative and imagination as a part of his response to music,"⁶⁴ say Andrews and Cockrille.

Creativity has emerged as a fundamental part of music education. One of the unique contributions that the arts make is assisting people to discover their own uniqueness and expressivity. Maslow points out that all people have creative potential. However, he proceeds one step beyond and claims creativity can be taught. Creativity is an essential part of the self actualizing process that is the principle point of education.⁶⁵

The traditional route of learning about music is to learn to play an instrument. Teachers can teach children to play simple instruments, bells, autoharps, and the ukulele. Even the piano can be used informally as a teaching aid during music period by the classroom teacher. "It gives concrete examples which the child can hear with his ears,

see with his eyes, and feel with his fingers," says Robert Pace, a noted pianist and teacher.⁶⁶

Singing, listening, creating, moving, and playing are the means by which musical concepts are taught. However, Kodaly feels one other area must be included; the area of reading. Kodaly believes children's musical knowledge must begin at nursery school age when they begin to make music. Children should learn to read music as they learn to read in school. He says "musical notation is considerably easier to read than any language, yet, similarly, it represents sound."⁶⁷ However, Warren Joseph states that reading demands that a child's nervous system be maturely developed. If the child's readiness is not developed, then many hours will be wasted in teaching. There is a "real danger of building a dislike for reading music if they try to force it upon the child."⁶⁸ The first step in music reading is with hand levels. A teacher would raise her hand for high tones and lower it for low tones. The next step might be blank notation. Long dashes for long tone duration and short dashes for short tone duration.⁶⁹

Musical Concepts for the First Grade

Musical concepts, although not taught separately from the six activity areas, form the basis of sequential lesson planning. The concepts must be presented logically and in order so that music learning will be gradual. The authors of Silver Burdett Making Music Your Own, basic music text,

say that after responding to the many activities, children are guided to an awareness of the musical concepts.⁷⁰

Making Music Your Own music series includes the following musical concepts for the first grade:

Rhythm:

steady beat
strong beat
melodic rhythm

Meter:

two-four
three-four
four-four
six-eight

Aural recognition of meter changes

Notes:

eighth
quarter
half

Aural and visual recognition of rhythm patterns

Melody:

High and Low
Melodic Contour
Tonal Patterns

Form:

Phrase length
Like phrases
AB and ABA
Ballad

Expressive Qualities:

Dynamics: loud-soft
Tempo: fast-slow
Mood

Aural recognition of instrumental timbre

The supplementary music text used for this research paper is The Magic of Music by Ginn and Company. The authors of The Magic of Music say that "at no time in a child's school career is music such a natural part of his education as it

is in kindergarten and first grade. The more opportunities a child has for expressing music the more he will develop musical concepts."71

The musical concepts and some musical experiences included in The Magic of Music Book I are as follows:

Rhythm:

Beat: responding to the beat in music

Tempo: discovering the tempo of various compositions

Duration: recognizing longer and shorter duration of tones

Pattern: recognizing and identifying rhythmic patterns

Melody:

Contour: identifying upward and downward movement of melody responding to the melodic direction

Pitch: recognizing upness and downness of pitch
recognizing visual symbols for pitch
xylos bars
numerals
notation

Pattern: discovering repeated tonal patterns

Tonality: major tonality

Harmony:

Accompaniments: guided listening to accompaniments

Chords: becoming sensitive to changes of chords in the music

Instruments: experimentation with such instruments as piano or autoharp

Form:

Patterns: discovering tonal and rhythmic patterns

Phrase: developing an awareness of phrases
discovering identical and contrasting phrases

Expressive Elements:

Tone Color: developing aural awareness of individual differences in speaking voices and singing voices, exploring characteristic sound of simple percussion instruments, tonal instruments such as melody bells, and harmony instruments such as the piano.

Tempo: developing an awareness of fast and slow tempo, responding to changes of tempo within a musical composition

Dynamics: developing an aural awareness for louder and softer musical sounds, responding appropriately to music having contrasting dynamic levels, playing instruments and singing songs more loudly and more softly and understanding the difference.

Another source of musical concepts for this paper was the Elementary Music Curriculum Guide developed by the Austin Independent School District which lists the following musical concepts for the first grade:⁷²

Rhythm: recurring beat
underlying beat
grouping of beats
division of beats in simple meter
division of beats in compound meter
rhythm patterns
rests
duration
rhythmic notation
tie
dotted notes
barlines
meter signature in simple meter
meter signature in compound meter

Melody: pitch differences
high and low pitches
melodic shape
the staff
musical alphabet
treble clef
letter names of notes
melodic steps and skips
melodic sequence

Form: phrases

The musical concepts selected for the music guide are a combination of the concepts suggested by three previously cited works.

MELODY:

Lesson I	Tones that are Different or the Same
Lesson II	The Difference in High and Low Pitches
Lesson III	The Treble and Bass Clef Symbols and Their Meaning in Music
Lesson IV	The Melody Goes Up, Down, or Remains the Same
Lesson V	A Melody Moves in Steps and Skips
Lesson VI	Notes are placed on Lines and Spaces
Lesson VII	A Melody Moves by Lines and Spaces
Lesson VIII	Music Notes are named by the First Seven Letters of the Alphabet
Lesson XXVII	Learn to Play the Xylophone

RHYTHM:

Lesson XV	Feeling the Steady Beat in Music
Lesson XVI	The Difference Between Melodic Rhythm Patterns and the Steady Beat of Music
Lesson XVII	Mr. Quarter Note and His Rests
Lesson XVIII	Mr. Quarter Note Meets Old Mr. Half Note
Lesson XIX	Miss Eighth Note
Lesson XX	The Difference between the Quarter Note, Half Note, and Eighth Note
Lesson XXI	Music Moves in Two or Duple Meter
Lesson XXII	Music Moves in Three or Triple Meter

Lesson XXIII	The Difference Between Duple and Triple Meter
Lesson XXIV	The Division of Music with Barlines and Measures
Lesson XXV	Rests and Their Meaning in Music
Lesson XXVI	The Meaning of Staccato and Legato Symbols in Music

FORM:

Lesson IX	Phrase Length
Lesson X	The Difference Between Similar and Contrasting Phrases in Music
Lesson XI	The Difference Between AB and ABA Form in Music

EXPRESSIVE QUALITIES:

Lesson XII	The Dramatization of a Song
Lesson XIII	The Difference Between Loud and Soft in Music
Lesson XIV	The Difference Between Major and Minor Mood
Lesson XXVIII	Music Appreciation Lesson: The Four Families of the Orchestra Instruments
Lesson XXIX	Music Appreciation Lesson: "Peter and the Wolf"
Lesson XXX	Music Appreciation Lesson: March of the Royal Lion from "The Carnival of the Animals"

Four justifications of music as a subject in the curriculum were discussed in the review of literature in Chapter II: (1) Music is a part of our cultural heritage; (2) Music is a part of our environment; (3) Music is useful in avocational and vocational interests; (4) Music is a means of

self-expression and enjoyment. The value of music in the curriculum is for the development of the aesthetic, social, cultural, physical, emotional, and intellectual capacities of the child. Every musical experience the child encounters will increase or decrease his developmental processes.

Therefore, a proper balance of education, including music, is necessary. For the successful teaching of music the classroom teacher must have the desire to give her children music. Although a teacher may not sing or play well, she can successfully teach music in the areas of listening, creative, rhythmic, and imaginative activities. She can teach songs from records and pick out tunes on the bells. The teacher can ask for resource people to demonstrate instruments in her classroom. Also by using a sequential guide of music teaching methods the teacher will be able to teach musical skills and concepts successfully.

Chapter III presents the music guide for the elementary classroom teacher to use in her classroom. Each lesson begins with a concept or skill followed by a behavioral objective. This guide contains methods and suggestions to help a teacher successfully teach musical concepts through the activity areas of singing, listening, creating, moving, playing, and reading.

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CHAPTER III

THE MUSIC GUIDE

The review of literature of Chapter II showed the importance of music to the curriculum as a part of our environment, as a part of our heritage, and as a means of self-expression. It stated that the value of music to the child was social, emotional, and physical. Also Chapter II explained to the elementary classroom teacher that she need not sing or play well enough for a concert performance but must have a desire to teach the joy of music successfully to her children. Ideas were presented on the organization and teaching of musical concepts in the first grade.

Chapter III is the guide of weekly musical experiences. By using this guide the elementary teacher will be able to teach a thirty-week music program. Stated at the beginning of lesson I through lesson XXVI is the musical concept to be emphasized by the behavioral objective the teacher wishes to teach. Lesson XXVII through lesson XXX developed skills. A list of materials follows for easy reference in lesson planning. Each lesson is initiated by a motivation section which should stimulate the child's thought processes. Following the motivation, six major activity areas of music are listed with experiences recommended to develop the musical concept or skill of the lesson. Evaluation of each musical concept or skill is included in the six areas of activities.

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Lesson I

CONCEPT: Tones that are Different or the Same

BEHAVIORAL OBJECTIVE:

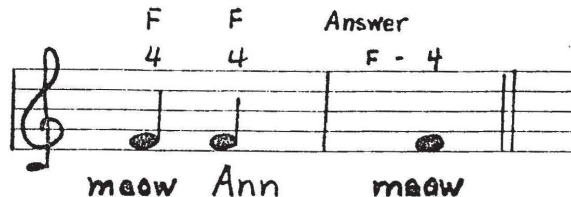
The student is able to distinguish whether the two tones presented are different or the same pitches.

Materials Needed:

At least one melody instrument (bells, xylophone, piano, pitch pipe), record player; and records, Book I, Record 2, Side 1, Band 6; Supplementary Records: Book I, Album 1B, Record 2B, Band 3.

MOTIVATION:

Boys and girls, you know the story of the three little kittens who couldn't find their mittens. One day the three kittens were lost and their mother was calling them. Let's pretend I am the mother cat and you are the kittens. When I call "meow," you answer "meow." Your "meow" needs to sound like my "meow" so I will know you are my kitten.



If the pitch "F" is too high, lower it until the child can match the pitch comfortably.

SINGING:

Other Echo Techniques:

Roll Call

child Answers:

The musical notation consists of two staves. The first staff is for 'Roll Call' and the second is for 'child Answers'. Both are in 3/4 time. The first staff has notes for 'I'm call-ing', 'Da - vid', and 'I'm here'. The second staff has notes for 'Good Morn-ing' and 'Who is here'. Above the second staff, there are notes for 'I am here'.

I'm call-ing Da - vid I'm here

Good Morn-ing Who is here
I am here

Yoo Hoo! Page 16 (30) Book I, Record 2, Side 1, Band 6.

On the tuned bells play C-8 and A-6 the Yoo-Hoo interval (minor third). Call Yoo-Hoo and have the children echo like the picture in their book illustrates. Now add a child's name after Yoo-Hoo such as Yoo-Hoo An-na.

Supplementary Songs:

"Little Sir Echo" (Page 14) Book I, Album 1B,
Record 2B, Band 3.

The children can play echo as a group or individually once the song has been learned.

LISTENING:

Play two pitches which can be the same or different. Choose a child to identify whether the pitches are the same or different.

CREATING:

Play the "Yoo-Hoo" game. One child begins the game by singing Yoo-Hoo followed by a classmate's name.

The child called answers with Yoo-Hoo and now sings Yoo-Hoo to another child.

PLAYING:

Choose a child to play Yoo-Hoo, C-8 to A-6, on the tone bells. Have the child sing Yoo-Hoo followed by a classmate's name. This child answers and is the next to play the bells.

READING:

Play the interval of Yoo-Hoo, C-8 to A-6, on the bells or the piano. Since the pitches are different, notate them on the board or writing chart as Yoo Hoo. Then play Yoo-Hoo followed by a child's name but play the name on one pitch such as John-ny (F-6, F-6). Notate this on the board as John - ny. Play two pitches. Choose children to notate on the board whether the pitches are the same or different.

Lesson II

CONCEPT: The Difference in High and Low Pitches

BEHAVIORAL OBJECTIVE:

The student will identify high and low pitches.

Materials Needed:

A melodic instrument (piano, bells, xylophone, or pitch pipe), with varying pitches, Records: Book I, Record I, Side 2, Band 2; Supplementary Songs: Book I, Album IA, Record 3A, Band 2.

MOTIVATION:

What is a pitch? It is what a baseball player does to a ball, isn't it? In music we have another type of pitch. (Write the word on the blackboard or writing chart). Pitch is the different sounds you hear in people's voices, in music, in bird's singing, and dog's barking. (Discuss whether the sounds are high or low. Ask the children what pitches they hear every day. Let the children demonstrate these sounds.) Pitch in music can go high. (Place a mark high on the board. Play a note near the right side of the piano or a B-7 or C-8 on the bells or xylophone.) A pitch can also go low. (Place a mark low on the board. Play a note near the left side of the piano or a C-1 on the bells or xylophone.)

SINGING:

"Whatever Can That Be," Page 8, (16) Book I, Record I, Side 2, Band 2. (Discuss high as related to the sky and low as related to the sea. Teach this riddle song by letting a group of children sing as high as the sky or as low as the sea at the last of the song.

Supplementary Songs:

"Come, Dance in a Circle," (Page 11) Book I, Album 1A, Record 3A, Band 2. The wide octave skip in the beginning is excellent for making children aware of high and low pitches.

"Swing High, Swing Low." (Page 10)

LISTENING:

Pick a girl to speak or sing. Discuss her high voice and compare her voice to a boy's voice, your voice, or to a man's voice.

Play a high (C-8) and a low (C-1) note on the bells, xylophone, or piano. Let children identify which is high and which is low by raising their hand when they hear a high note.

Play "The Sounds of Music No. 1" by Professor Otto Luening, Part A, Book I, Record I, side 2, Band 7; (page 22).

CREATING:

Play a song or a record of sounds on the record player. Let the children demonstrate how high and low feels to them. A child could squat down for the low notes and reach for the stars on the high.

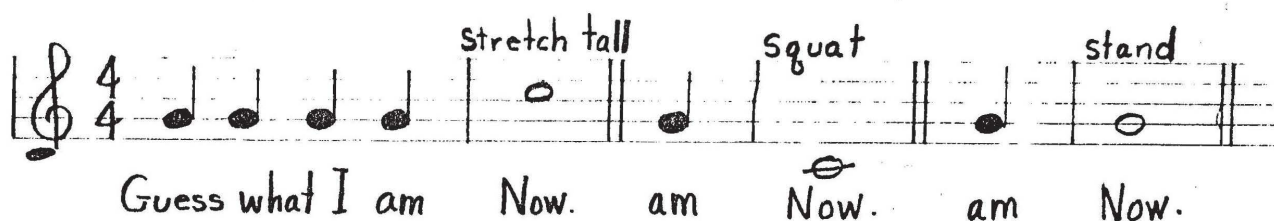
PLAYING:

On the bells, xylophone, or piano, instruct students how to find the high and the low notes. High notes are on the right end of the piano or notes B-7, C-8 or higher on the bells or xylophone. Low notes are at the left end of the piano or notes C-1 and D-2 on the bells.

MOVING:

Associate positions of the body for high (stretching up), and low (squatting down) and the same (standing).

Guess What I Am Now Game. Let the children take turns guessing and acting out the given pitch.



READING:

Draw at the top of the board a mark for a high pitch. Make a mark at the bottom of the board for a low pitch. Have the children identify which are high and which are low pitches. Then have children make the high or low marks while a classmate plays the high or low pitches.

Lesson III

CONCEPT: The Treble and Bass Clef Symbols and Their Meaning in Music

BEHAVIORAL OBJECTIVE:


The student will identify the treble clef with high pitches and the right hand while identifying the bass clef with lower pitches and the left hand.

Materials Needed:

A melody instrument (preferably a piano but bells can be used), pipe cleaner and rubber bands (two per child), staff liner, mimeographed staff sheet to use for making treble and bass clefs, one crayon per child, Records: Book I, Record 2, Side 1, Band 1.

MOTIVATION:

Today we are going to learn a new word. (Draw lines and spaces on the board with the staff liner.

Draw a treble clef on the staff) 

This is a TREBLE CLEF. Draw it again slowly. Show the children how the treble clef must stand taller than the lines and spaces. One leg hangs below the staff and its tail curls around the second line.

Draw another set of lines and spaces. Draw a

bass clef.  Point to the bass cleff.

This curly symbol is a BASS CLEF. Show the children that the head of the bass clef must be on the second line. Its back must touch the top line then it curls like a snake. Choose children to come to the board and draw these clefs.

SINGING:

"Three Drummer Boys," (Page 24) Book I, Record 2,
Side 1, Band 1.

LISTENING:

Have the children associate the melody of the "Three Drummer Boys" with the treble clef and the drum beat with the bass clef. Ask the children to clap their hands with the rhythm of the treble clef notes or the melody. Then ask the children to clap their hands with the rhythm of the bass clef notes or the drum.

Play the High-Low Game. If the note played is a high or treble note, then the student raises his

hand. If the note is a bass clef note, then no hand is raised.

CREATING:

Teach the children to form their own treble and bass clefs from pipe cleaners. Have the children sit in a circle on the floor around the teacher. The children will easily make bass clefs. For the treble clef, they will need help.

"Three Drummer Boys" is a good song to dramatize and the children will enjoy acting out the song.

PLAYING:

Form the children in a semi-circle on the floor in front of the piano keyboard. Take a rubber band and attach the treble clef to the right hand and the bass clef to the left hand. Ask one child at a time to play notes with the clef that is called. An example: Jim, can you find and play a (treble or bass clef) note?

MOVING:

Play the Mr. Treble Clef or Mr. Bass Clef Game. A child is chosen to be Mr. Treble Clef or Mr. Bass Clef. He is told that to play either a treble note or a bass note and the class tries to guess the answer. If the child plays a treble note, the class stands and says Mr. Treble Clef. However, should the child play a bass note, the class squats and says Mr. Bass

Clef. The chosen child may choose another child to be Mr. Treble or Mr. Bass Clef.

READING:

Prepare a mimeograph sheet with two sets of lines and spaces. Space each line $3/4$ " apart, thus making each staff three inches. Draw a treble clef at the beginning of the top staff. Draw another treble clef with dotted lines beside the first one. Help the children finish the dotted line clef and complete the line with clefs. Draw a bass clef at the beginning of the bottom staff. Draw another bass clef with dotted lines. Help the children complete the bass clef line. Each child needs to have a crayon to complete this activity.

Lesson IV

CONCEPT: The Melody Goes Up, Down and Remains the Same

BEHAVIORAL OBJECTIVE:

The student will identify whether the melody is going up, going down, or remaining the same.

Materials Needed:

At least one melodic instrument (bells, xylophone, piano, pitch pipe), record player, Records: Book I, Record 1, Side 2, Band 6; Book I, Record 3, Side 2, Band 1; Book I, Record 2, Side 2, Band 2; Supplementary Records: Book I, Album IC, Record 14 A,

Band 5; Book I, Album IB, Record 12A, Band 2; Book I, Album IB, Record 11B, Band 4.

MOTIVATION:

What is a melody? A melody is what we sing, or the tune of the song. (Hum a familiar song). That is the melody of the song. Which way does a melody go? A melody can go up or down or even stay on the same note. (Play C-1, D-2, E-3, F-4, G-5 on the bells, xylophone or piano as an example of an ascending melody.) (Play G-5, F-4, E-3, D-2, C-1 as an example of a descending melody. Play C-1, C-1, C-1 for a melody that remains on the same note.)

SINGING:

"The Wind Blew East," Page 16 (20), Book I, Record I, Side 2, Band 6. This song introduces the idea of a climbing melody. Let the children use their voices to imitate the ascending and descending melody of the wind.

"Five Angels," Page 24-25 (48-49), Book I, Record 3, Side 1, Band 2. In the student's book, there is a picture of the ascending melody pattern. Play on the bells or piano the pattern on page 25 of the student's book (C-1, D-2, E-3, F-4, G-5). Identify this pattern as walking upstairs (ascending).

"Three Blue Pigeons," Page 18 (36), Book I, Record 2, Side 2, Band 2. This song is the descending

melodic pattern. On the bells or piano, play 5-4-3-2-1 or 5-5-3-3-1-1. Discuss the notation placement on pages 18-19 (30-31).

Supplementary Songs:

"Down, Down," Page 25 (88), Book I, Album IC, Record 14A, Band 5.

"The Escalator," Page 8-9.

"Snowflakes," Page 25, Book I, Album IB, Record 12A, Band 2.

LISTENING:

Play "Five Angels," "Adam Had Seven Sons," "Three Blue Pigeons." Have the children listen for ascending and descending melodies. For each song, ask the children to identify the ascending or descending melody by moving their arm in the direction of the melody.

Supplementary Listening:

Play "Pastoral" by Kabalevsky (page 18) either on the piano or record. Book I, Album IB, Record 11B, Band 4. Identify the ascending and descending melody.

CREATING:

The "Five Angels" is perfect to dramatize. Divide the class in five groups. Have each group sing the part of one angel. Later choose one person to act out and sing each angel's part.

PLAYING:

Each angel will play his part by ear on the bells.

For the song "Three Blue Pigeons," choose children to play by ear the "pigeons sitting on the wall" (E-3, D-2, C-1).

Experiment: Ask a student to play the melody of "Adam had Seven Sons" by ear.

MOVING:

Have the children demonstrate the ascending or descending melody by raising or lowering their bodies. Play the FlowerSeed Game. As the melody rises, they grow as a seed. As the melody descends, the flowers die.

READING:

Have the children look and discuss the descending place notation on pages 18-19 (36-37). Have them turn to page 25 (48-49) and discuss the ascending melody pattern. Choose children to write the ascending or descending patterns on the board as they are played. (1-2-3-4-5 _ _ - - - ; 5-4-3-2-1 - - - _ _ ; 5-3-1 - - _ ; 1-3-5 - - -) Any combination of tones will work so long as the ascending melody starts with a low pitch and goes to a high pitch. The descending melody must start high and go to a lower pitch.

Lesson V

CONCEPT: A Melody Moves in Steps and Skips



BEHAVIORAL OBJECTIVE:

The student will identify whether the melody steps, skips, or remains the same.

Materials Needed:

At least one of the following: bells, xylophone, or piano, blackboard or chart with a staff drawn on it, record player, Records: Book I, Record I, Side 1, Band 3; Book I, Record I, Side 1, Band 4; Book I, Record I, Side 1, Band 8.

MOTIVATION:

We have talked about a melody going up or down. But how does the melody go up or down? The melody can skip or step up or down. When we take steps we are walking. Music can walk from note to note. (Draw a picture of steps  .) Music can climb steps or it can walk down steps. When we skip we are making little hops. (Have a child demonstrate skipping. Draw a picture on the board of skipping  .) When music skips, it hops from one note to another.

SINGING:

"Adam Had Seven Sons," (Page 5), Book I, Record I, Side 1, Band 3. ascending melodic pattern in first line

"Pretty Trappings," (Page 6), Book I, Record I, Side 1, Band 4. melody moves in skips and descends in steps

"Clap Your Hands," (Page 12), Book I, Record I, Side 1, Band 8. melody moves a skip of a fifth and descends by steps

Supplementary Songs:

"Swing High, Swing Low," (Page 10). melody moves a skip of an octave and descends by skips

LISTENING:

While playing the recording of "Clap Your Hands," have the children listen for the skips and steps in the song. Play the "Clap-Clap" (F-4, F-4). The children should identify the pitches of "Clap-Clap" as the same tones. Play the skip from F-4 to C-8, "Clap-Clap." Have the children identify these pitches as skipping. Now play "Clap Your Hands" (C-8, B-7, A-6), the descending step pattern. The children will identify this as a stepping pattern.

"Adam Had Seven Sons" can also be used as a listening exercise. Play "Adam" (D-2, D-2). These are the same pitches. Play the words "had seven sons" which is an ascending step pattern (D-2, E-3, F-4, G-5, A-6). The words "do this, do this, do this" is a skipping melody (A-6, D-2).

CREATING:

Have the children join hands and form a large circle. One child is chosen as Adam and stands in the center of the circle. With the words "do this, do this, do this" Adam does an action and the other children imitate. At the end of the song, he chooses another Adam.

PLAYING:

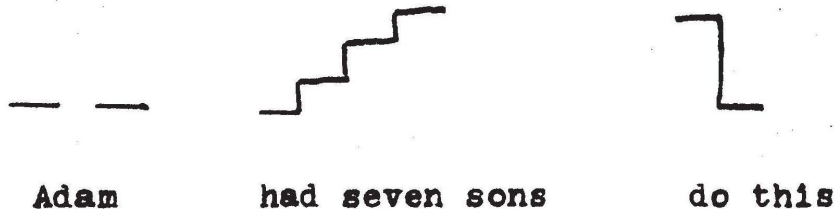
Let the children play either the tuned bells or the xylophone. Show them how to play the patterns used in the listening section.

MOVING:

Play the Rabbit or Lady Bug Game. If the music pattern hops from one pitch to another such as C-1 to G-5, let the children hop to show this feeling. If the musical pattern moves by steps, let the children walk to identify this pattern.

READING:

Show how to draw a picture of a melody pattern. Put the following patterns on the chalk board. Ask the children to select the correct picture for each melodic pattern played.



Lesson VI

CONCEPT: Notes are Placed on Lines and Spaces.

BEHAVIORAL OBJECTIVE:

The student will identify whether the note is a line note or a space note when it is placed on one of the five lines and four spaces of the staff.

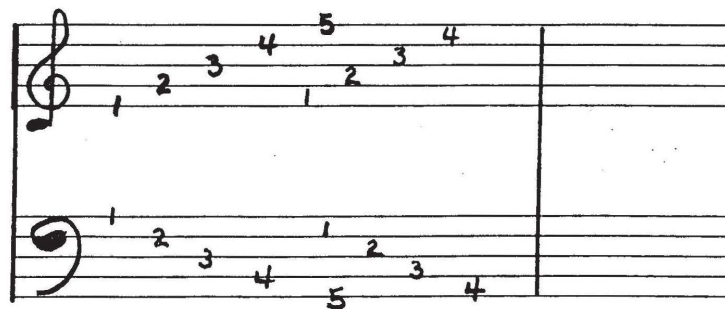
Materials Needed:

A staff liner (contains five wire holders for chalk), drums, bells, blackboard, Giant staff (See Creating), bean bags, Records: Book I, Record 1, Side 1, Band 8; Book I, Record 3, Side 1, Band 2;

Book I, Record 2, Side 1, Band 9; Supplementary Songs:
 Book I, Album ID, Record 15A, Band 1; Book I, Album IB,
 Record 11B, Band 8.

MOTIVATION:

Take the staff liner and hold it in position to draw a staff. Ask the children to count the pieces of chalk. (5) Point to the spaces between the chalk and count them aloud (4). Draw the staff on the blackboard. Count the lines and spaces to make sure all five lines and four spaces are there. Number the lines and spaces. Beneath the first staff, draw another staff leaving a space between them. Number the lines and spaces according to the following picture.



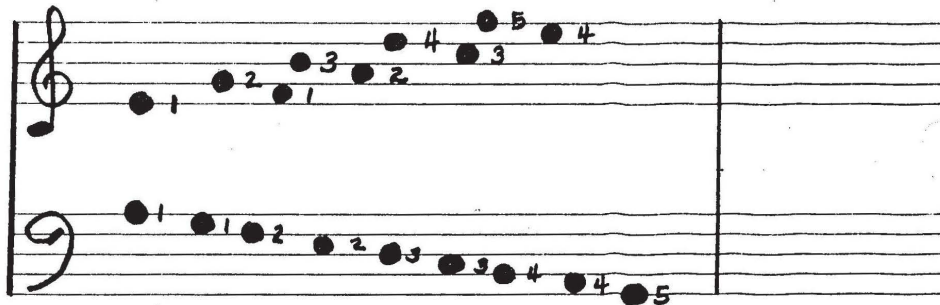
Point to the top set of lines and tell the children that it is called a STAFF.

Teach the children the following riddle about a staff.

RIDDLE: Every child has a staff,
 It goes to bed with him at night.
 It goes to school with him by day.
 It is with him every hour.
 What is it?

(Answer: his hand--five fingers and four spaces between them.)

On a set of lines and spaces, place notes to look like the picture following:



Tell the children when the line goes through the note, we call it a line note. When the note is between the lines or in the space, it is a space note.

SINGING:

"Five Angels," Page 24-25 (48-49), Book I, Record 3, Side 1, Band 2. Discuss the placement of the notes on the lines and spaces on the bottom of 25 (49). Ask the children to tell which notes are line notes and which are space notes.

Supplementary Songs:

"My Dog Bingo," (Page 100), Book I, Album 1D, Record 15A, Band 1.

"Autumn Rainbow," (Page 23), Book I, Album 1B, Record 11B, Band 8.

LISTENING:

Play the recordings: "All Night, All Day," (Page 34), Book I, Record 2, Side 1, Band 9.

"Clap Your Hands," (Page 12), Book I, Record 1, Side 1, Band 8.

Ask the children to raise their hands as the melody goes high and to lower their hands when the melody goes low. Tell the children as the melody goes higher in

the song, it also goes higher on the staff, and the lower the melody goes the lower it is on the staff.

CREATING:

To make a giant staff, use an extremely heavy paper or get a piece of masonite (4' x 8'). Paint the masonite with white paint. Paint two sets of black lines for the treble and bass staves. Paint the treble and bass clefs on the proper staff. After the paint has thoroughly dried, the class is ready to play the Staff Game.

Staff Game: Place the giant staff on the floor. Give a child a black round bean bag or a piece of round black poster board weighed with a piece of wood or metal taped to its back. The class is divided into two teams, the line note team and the space note team. Members on the line note team try to throw their bean bags on a line while the space note team tries to throw their bean bags on spaces. While alternating between the two teams, each child tries to toss his bag on the proper line or space. If he succeeds, then his team gets a point.

PLAYING:

On a blackboard staff, place a series of line and space notes with no particular order. Give a group of children drums. Name this group the line note group. Give another set of children bells or triangles. This group is the space note group. As you point to the

different notes on the staff, the proper group should play. Drums play only on the line notes and the bells or triangles play only on the space notes.

MOVING:

Play the Tightrope Game. Use the giant staff made for the staff game. The children are to walk the lines or spaces like a tightrope walker in the circus. At first assign one small group to walk on the lines and another small group to walk on the spaces. Later assign a specific line and space number on which they are to walk.

READING:

Write the beginning notes of several songs on a staff chart or on the board. Ask the children to find the line notes and the space notes. Have children come to the board and write their own space note or line note.

Lesson VII

CONCEPT: A Melody Moves by Lines and Spaces

BEHAVIORAL OBJECTIVE:

The student will identify whether the melody moves by step or skip according to its notation on the lines and spaces.

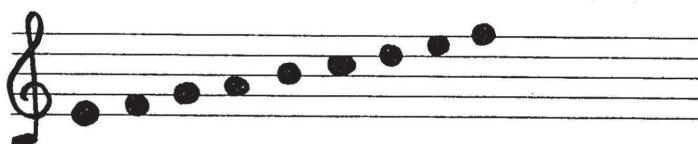
Materials Needed:

A staff liner, the giant staff, mimeograph staff sheet, crayons, blackboard drums, bells, Records:

Book I, Record 3, Side 1, Band 2; Book I, Record 2, Side 2, Band 2; Supplementary Records: Book I, Album IB, Record 11B, Band 7; Book I, Album IB, Record 12A, Band 1.

MOTIVATION:

Draw a staff. Review the ideas presented in Lesson VI. Place the notes on each line and space as the example below:



Explain to the children that the melody is moving by steps on the staff when it goes line, space, line, space. If the melody hops or skips, then it goes from line to line, space to space, bottom to top, or top to bottom. Discuss the following examples.



SINGING:

"Five Angels," Page 24-25 (48-49), Book I, Record 3, Side 1, Band 2.

Emphasize the pattern of the phrase "First one lights the fire" as moving line, space, line, space.

"Three Blue Pigeons," Page 18-19 (36-37) Book I, Record 2, Side 2, Band 2.

Supplementary Songs:

"In Autumn," (Page 22), Book I, Album IB, Record 11B, Band 7.

"Jack Frost," (Page 24), Book I, Album IB, Record 12A, Band 1.

LISTENING:

Play any of the above records. Listen for the melody to walk by steps either up or down. Ask the children to raise their hands when they hear the melody walking. Also ask the children to listen to melody moving by skips. Have them raise their hand when they hear the skip.

CREATING:

Use the giant staff to play this game. Divide into two teams. Appoint a caller. The caller will say either step or skip. Each team is given two large round black notes. When the caller says step or skip, a person from each team goes to the giant staff and tries to make the step or skip notation. If he is right, his team gets a point. Later have the children race and the first one to make the step and skip will get the point for his team.

PLAYING:

Teach the children to play steps, skips and the same tones on the bells or piano. Use the examples given at the close of the motivation section.

MOVING:

Have the children choose partners. Assign each child to be either a line or a space note. Ask partners to go to the giant staff and either make a step or a skip by standing on the appropriate line and space.

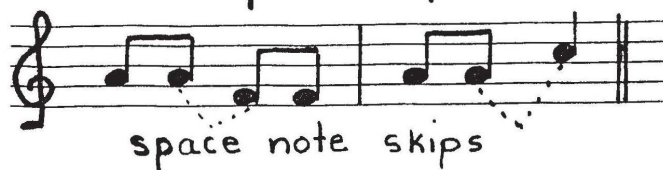
READING:

Write the beginnings of several songs such as "Moon Is Coming Out" (Page 14), "Skip to My Lou" (Page 4), "I Got Shoes" (Page 6) on a large staff chart or board staff. Emphasize space notes, line notes, steps, skips, and pitches that are the same. Prepare a mimeograph sheet for the children so they can write their own skips, steps, and same pitches.

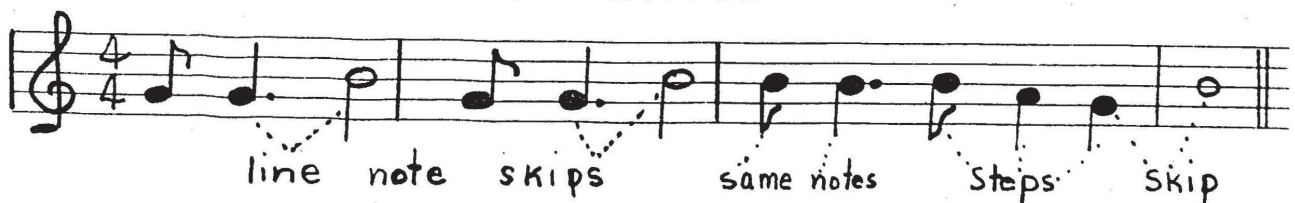
The Moon Is Coming Out



Skip To My Lou



I Got Shoes



Lesson VIII

CONCEPT: Music Notes are named by the First Seven Letters of the Alphabet.

BEHAVIORAL OBJECTIVE:

The student will state the seven letters used in naming the lines and spaces.

Materials Needed:

Staff liner, chalk, melody instrument (preferably a piano) bells or xylophone, printing set staff, a crayon per child, Records: Book I, Record 1, Side 1, Band 6; Book I, Record 1, Side 1, Band 3; Book I, Record 1, Side 1, Band 5; Book I, Record 1, Side 1, Band 8; Supplementary Records: Book I, Album 1C, Record 14A, Band 6; Book I, Album 14A, Record 1C, Band 7.

MOTIVATION:

Who can tell us the first seven letters of the alphabet? Who will write these letters on the board for us? (A-B-C-D-E-F-G) Let's move letters A-B-C-D and put them after G. (The outline E-F-G-A-B-C-D is made.) Tell the children that these seven letters and only these letters are used to name music notes. Draw a staff with a treble clef at the beginning. Name each of the lines and spaces. Show the children how the letters keep repeating themselves in the E through D pattern. Add middle C and D to the drawing.

Tell the children that these notes are middle C and D.
Play all the notes on the bells or piano.

SINGING:

"Oh, I Saw a Fox," (Page 8-9), Book I, Record I,
Side 1, Band 6. Call attention
to the notes that walk up and
down by line and space by using
the hand.

"Adam Had Seven Sons," (Page 5), Book I, Record I,
Side 1, Band 3.

"I Got Shoes," (Page 6), Book I, Record I, Side 1,
Band 5.

"Clap Your Hands," (Page 12), Book I, Record I,
Side 1, Band 8.

Write the notes for the first line of "Adam Had
Seven Sons," "I Got Shoes," and "Clap Your Hands" on
the board staff. Write the names of the notes beneath
the notes. As the notes are played, have the children
sing the note names.

Supplementary Songs:

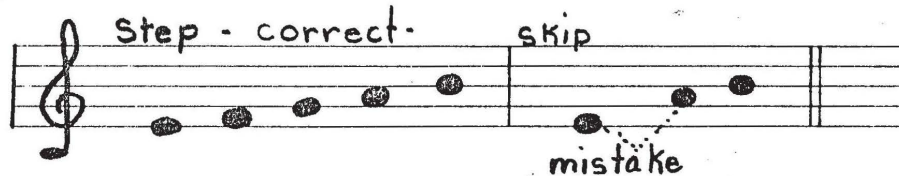
"One, Two Buckle My Shoe," (Page 89), Book I, Album IC,
Record 14A, Band 6.

"One Potato, Two Potatoes," (Page 89), Book I, Album IC,
Record 14A, Band 7.

LISTENING:

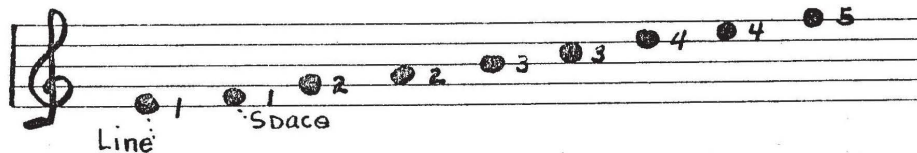
Write a note pattern on the board staff. Play the
pattern correctly on the piano or bells. If the pat-
tern was stepping, emphasize the stepping concept with
the line-space concept. Ask the children to be
detectives and find the mistake in the pattern when it
is played again. Make the first mistake very obvious

so all will succeed in finding the mistake. Each time make the mistake less and less obvious. Let the children respond by raising their hands if they found your mistake.



CREATING:

Play "Which Note Am I?" Game. Review the note names on the staff with the children before playing this game. Give each note a number as the example below.



Choose one child to start the game. He will play a note on the bells. At first make the game easy by saying this is note number (1) that he played. Let the children guess the name of the note. That child is the next to play a note. Later only play the note and do not use the numbers. Let the children guess the note name by listening to the pitch of the note.

PLAYING:

Wanted: A Note. This game has a sheriff and his deputy. Choose a child to play the sheriff and point to notes that are wanted. The deputy has to find

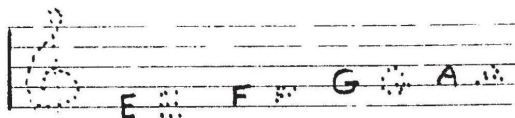
the note by playing it on the bells. If he plays it correctly, then he is the sheriff.

MOVING:

Use the giant floor staff. Assign a small group of children to be E's and walk on the first line. Assign each small group to be a certain note and walk on their line or space.

READING:

Prepare a printing set staff. The printing set staff is a mimeographed sheet of paper with five lines spaced one inch apart. A treble clef is drawn with dotted lines. On each line and space the note name is written plainly once and then twice with dotted lines. The children will draw over the dotted lines and then complete the line. Use different colored crayons for each note.



E - red crayon
 F - blue crayon
 G - green crayon
 A - yellow crayon
 B - brown crayon
 C - orange crayon
 D - purple crayon
 Treble clef - black
 crayon

Lesson IX

CONCEPT: The Feeling of the Phrase Length

BEHAVIORAL OBJECTIVE:

The student will identify phrases orally and aurally.

Materials Needed:

Student music book or the first grade chart,
black board, rhythm instruments, chalk, Records: Book I,
Record I, Side 2, Band 1; Book I, Record I, Side 2,
Band 7; Supplementary Records: Book I, Album IB,
Record 11A, Band 5; Book I, Album IA, Record 3A, Band 3.

MOTIVATION:

Put phrase lines on the board. 

Tell the students that in music we have sentences just like we have in reading. We know that a sentence is a group of words telling a thought. We talk in sentences. We read in sentences. Music talks in sentences too. A musical sentence is called a phrase. A musical phrase is a group of notes expressing an idea. Read the sentences from "The Moon is Coming Out" (pages 14-15). A phrase happens when there is a short stop or pause in the music. Ask the children to listen and count the ends of the sentences or phrases.

The moon is coming out! (pause)
Big and round, so big and round as round as a
tray. (pause)
Moon is big and round, just like a tray. (pause)

The children will answer that there were three phrases.

Read other songs and let the children find the phrases.

SINGING:

"The Moon Is Coming Out!" Page 6-7 (14-15), Book I,
Record I, Side 2, Band 1.

"Potatoes," Page (43), Book I, Record I, Side 2,
Band 7.

Teach the songs by phrases. Say or sing a phrase and let the children echo the phrase. Be sure to emphasize that we are learning the song by phrases.

Supplementary Songs:

"Sing, Sing Along," (Page 5), Book I, Album IB,
Record 11A, Band 5.

"My Little Red Drum," (Page 13), Book I, Album IA,
Record 3A, Band 33.

LISTENING:

Play the following songs and ask the children to raise their hands at the ends of each phrase and to count the number of phrases.

"Skip to My Lou," (Page 4), Record 1, Side 1, Band 1, (four phrases)

"Potatoes," (Page 43), Record 2, Side 2, Band 7, (four phrases)

"Mr. Frog Went A Courtin'," (Page 38-39), Record 2, Side 2, Band 3, (two phrases)

"Three Blue Pigeons," (Page 36-37), Record 2, Side 2, Band 2, (two phrases)

CREATING:

Dramatize "The Moon is Coming Out." (Page 14-15)
Have the children form a circle, kneel, and sit low on their heels in Oriental fashion. For verse one, phrase one have the children slowly raise both arms overhead to make the shape of the moon. For phrase two, open the arms and lower them to the shoulder level. For phrase three, slowly raise both arms again to show the shape of the moon. To dramatize verse two, phrase

one, lower the arms slowly to the shoulder level. For phrase two pretend to put hands inside kimono sleeves. Complete the dramatization with phrase three; have the hands in the sleeves and turn face away from the circle to represent darkness.

MOVING:

After having sung and listened to any song in this lesson, have the children rotate their arms from left to right representing the flow of the music in the first phrase. At the end of each phrase, reverse the direction of flow.

PLAYING:

Use any of the music for singing or listening in this lesson. Make sure the children know where the phrases start and stop and the number of phrases in each song. Divide the class into the same number of groups as phrases in the song. Give each group a different instrument. Assign a phrase number and they play only on their phrase. Be the conductor at first and point to each group as their phrase comes in the song. Later choose a child to be the band leader.

READING:

Turn to page 6 and 7 in the student music books, "The Moon Is Coming Out." Discuss the phrase marks and that they look like half moons. Trace them with a finger.

Lesson X

CONCEPT: The Difference Between Similar and Contrasting Phrases in Music

BEHAVIORAL OBJECTIVE:

The student will identify similar and contrasting phrases when played or sung.

Materials Needed:

Student music book, chalk, black board, mimeographed phrase sheet, Records: Book I, Record 2, Side 2, Band 7; Record 3, Side 1, Band 4; Record 1, Side 1, Band 2; Record 1, Side 1, Band 8; Record 2, Side 1, Band 9.

MOTIVATION:

Review definition and examples of phrases. Introduce the word "contrast" by printing it on the board. Explain that "contrast" means different. Play "Clap Your Hands." Sing the first two lines. Have the children listen. This song is easy to find phrases because the words are exactly alike on phrases one and three, which also sound alike. Use your hand to denote phrases such as



SINGING:

Review "Potatoes." (Page 43), Book 1, Record 2, Side 2, Band 7. Use the phrase method. Sing the song several times. Discuss the number of phrases (4) in the song. Divide the class into four groups. Have each group sing one phrase. Discuss which phrases sound alike.

"Little Wheel A-Turning In My Heart," (Page 51). Book 1, Record 3, Side 1, Band 4.

"Skip To My Lou," (Page 4). Book I, Record 1, Side 1, Band 2. Phrases one and three are similar.

"Clap Your Hands," (Page 12). Book I, Record 1, Side 1, Band 8. Phrases one and three are similar. Phrases five and seven are similar.

"All Night, All Day," (Page 34). Book I, Record 2, Side 1, Band 9. Phrases one and three are similar.

LISTENING:

Play the recording of one of the above songs. Have the children raise their hands when they hear a phrase that sounds exactly like the first phrase.

CREATING:

Find the Sound Alike Phrase Game. Give each of the children a card with a number on it. Let them stand in front of the room. Play a song and let the children decide which numbers sounded exactly alike. Also number the phrases and mix-up the children with the numbered cards. Have the class put them in order according to the phrases of the song.

MOVING:

Have the children use their bodies to show similar or contrasting phrases. Have the children march in place to the rhythm of the first phrase. On the second phrase which is contrasting, have them stop marching and sway to the second phrase rhythm. The

third phrase is like the first so the children march again. The fourth phrase is different from all others; let the children clap to the rhythm.

PLAYING:

Choose four groups of three students each. Give each student an instrument. Groups one and three will play on the like phrases. Group two will play on phrase two. Group four will play on phrase four.

READING:

Mimeograph a phrase sheet. Notate a short song. Over the phrases, put the curved phrase line. Put numbers at the beginning of all four phrases. Have the children identify similar and contrasting phrases after listening to the song notated and studying the notes.

Lesson XI

CONCEPT: The Difference Between AB and ABA Form in Music

BEHAVIORAL OBJECTIVE:

The student will identify the AB form and the ABA form in music.

Materials Needed:

Records: Book I, Record 1, Side 1, Band 6; Book I, Record 1, Side 1, Band 8; Book I, Record 4, Side 1, Band 4; Book I, Record 1, Side 1, Band 6; Book I, Record 4, Side 2, Band 1; Book I, Record 4, Side 2, Band 6; Book I, Record 5, Side 1, Band 3; Book I,

Record 1, Side 1, Band 7; Book I, Record 2, Side 1, Band 2; rhythm instruments: drums, bells.

MOTIVATION:

Put the letters A and B on the board. Ask the children if the letters are the same? (no). In music when a song changes or becomes different, then we use a different letter to show the change. Sing the first two lines of "Clap Your Hands." The first two lines are A. Explain that the next section "la-la" is different from the "Clap-Clap" so it is the B part. Have the children sing "Clap Your Hands" and identify the A and B, (Page 12), Book I, Record 1, Side 1, Band 8.

Write ABA on the board. Ask the children which letters are the same. (First and the last). The song would have the same tune at the first and the last but a different tune in the middle. Play "My Shadow" (Page 76), Book I, Record 4, Side 1, Band 4. Ask the children to raise their hands when they hear B. Ask them to raise their hands again when they hear another A.

SINGING:

AB Form:

"Oh I Saw A Fox," Page 2-3 (8-9), Book I, Record 1, Side 1, Band 6.

"Where Is the Pebble?" (Page 81), Book I, Record 4, Side 2, Band 1.

ABA Form:

"When the Train Comes Along," (Page 87), Book I,
Record 4, Side 2,
Band 6.

"Get On Board," (Page 96), Book I, Record 5, Side 1,
Band 3.

"Hey Betty Martin," (Page 4-5) (10-11), Book I,
Record 1, Side 1, Band 7.

LISTENING:

Play "Ronde" by Susato, (Page 25), Book I, Record 2,
Side 1, Band 2. This composition has two sections (A
and B).

Play one of the recordings listed above as the
children listen. Ask them to raise their hand when
they hear section B. Ask them to clap their hands
once when they hear another A section.

CREATING:

Ask the children to dramatize the song "Get On
Board." Choose two people to be the train. Let
them choose four children to "get-on" board. Have
these four children hold on to the train people.
Have some children form a tunnel. Some children can
be trees, light poles and animals along the country-
side.

MOVING:

During the refrain of "Hey, Betty Martin," let
the children tiptoe about the room. Join hands with
their partners on "please be mine." Partners swing
arm in arm through out section B. When section A
starts again, they begin tiptoeing.

PLAYING:

Give one group the drums. Give another group the bells either tuned or jingle bells. Ask the drum group to play the steady beat of section A. Ask the bell group to play the steady beats of section B.

READING:

Use student books on page 2-3 of the song "Oh I Saw a Fox" (6-7). Then compare "Oh I Saw a Fox" with "Hey, Betty Martin" on page 4-5 (10-11). "Oh I Saw a Fox" is an AB form song. "Hey, Betty Martin" is an ABA form song. Ask the children how to make "Oh I Saw a Fox" into an ABA form. (After singing and A and B section of the song, then sing the A section again.)

Lesson XII

CONCEPT: The Dramatization of a Song

BEHAVIORAL OBJECTIVE:

The student will sing and act out a part of a song.

Materials Needed:

Records: Book I, Record 2, Side, Band 3.

MOTIVATION:

Today we are going to be actors and actresses. Discuss what it means to be an actor or actress. An actor or actress must use actions to show what the words mean. The song we are going to sing is "Mr. Frog Went A Courtin'." Explain that this song is a ballad. A ballad is a story told in song. Tell the story of Mr. Frog.

SINGING:

"Mr. Frog Went A-Courtin'," Page 20-21 (38-39), Book 1, Record 2, Side 2, Band 3. Ask the children to join on the "um-hum" as the verse is sung. Then repeat the words in story form. Have everyone sing the song at first. Encourage students to sing different verses as small groups or individually.

LISTENING:

Ask the children to look and identify the pictures as they listen to the song. Then ask them to raise their hand when the verse is sung about a certain character that is named.

CREATING:

Have the children create their own pictures of the animal they want to be.

PLAYING:

Select some children to be the "um-hum" players on the tone bells (D-2, G-5).

MOVING:

Let selected children act out their verse in "Mr. Frog Went A-Courtin'" while the others sing. Try to let everyone have one turn acting out some part of this song.

READING:

Notate Mr. Frog on a mimeograph sheet so the children can follow the music. Have them identify the "um-hum's." Make a dotted line around the "um-hums" for easy identification.

Supplementary Song:

"Three Little Pigs." This song is a delight for all primary level children to dramatize. Teach the song by the rote phrase method. (Example A)

Lesson XIII

CONCEPT: The Difference Between Loud and Soft in Music

BEHAVIORAL OBJECTIVE:

The student will be able to differentiate the loud and soft and identify their symbols in music.

Materials Needed:

Drum, cymbals, sticks, bells, tambourine, triangle, staff liner, Records: Book I, Record 4, Side 1, Band 4; Book I, Record 3, Side 2, Band 4; Supplementary Records: Book I, Album IA, Record 4A, Band 8; Book I, Album IA, Record 4B, Band 3; Book I, Album ID, Record 15B, Band 8; Book I, Album IB, Record 11B, Band 4.

MOTIVATION:

We know that when we call loudly "Yoo-Hoo" that we can hear a quiet soft voice call back "Yoo-Hoo". The soft voice is the echo. Let's play echo. Call "Yoo-Hoo" loudly and the children should respond with a soft "Yoo-Hoo." Crash together a pair of cymbals. Tell a child to hit together a pair of sticks. Ask the class which is louder? (cymbals)

SINGING:

"My Shadow," (Page 76), Book I, Record 4, Side 1, Band 4. This quiet song demonstrates the quality of soft.

Example A

Three Little Pigs

Lively

Class: Three lit-tle pigs! You'd bet-ter watch out, The wolf will catch you,
The wolf: I am the wolf! You'd bet-ter watch out, I'll catch you pigs, a -

The first system of musical notation for 'Three Little Pigs'. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the melody.

run-ning a - bout. He'll huff and he'll puff and he'll blow your house in.
run-ning a - bout. I'll huff and I'll puff and I'll blow your house in.

The second system of musical notation. It continues the melody and piano accompaniment from the first system. The lyrics are written below the melody.

THREE LITTLE PIGS SING

No, no, no! No, no, no! Not by the hair of my chin-ny chin chin.

The third system of musical notation. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are written below the melody.

Supplementary Songs:

"Baby Steps and Giant Steps," (Page 126), Book I,
Album IA, Record 4A,
Band 8.

"Big Drum and Little Drum," (Page 136-137), Book I,
Album IA, Record 4B, Band
3.

LISTENING:

Ask the children to listen for things a shadow can do.

"Divertimento No. 8," in F major by Wolfgang Mozart,
(Page 66), Book I, Record 3,
Side 2, Band 4.

Call attention to the levels of dynamics as the
children listen.

Supplementary Listenings:

"Marche Slave," by P. Tchaikovsky, (Page 127), Book
I, Album ID, Record 15B, Band 8.

"Pastorale," by D. Kabalevsky, (Page 18), Book I,
Album IB, Record 11B, Band 4.

CREATING:

Have the children pretend they are a shadow quietly
creeping about the room.

PLAYING:

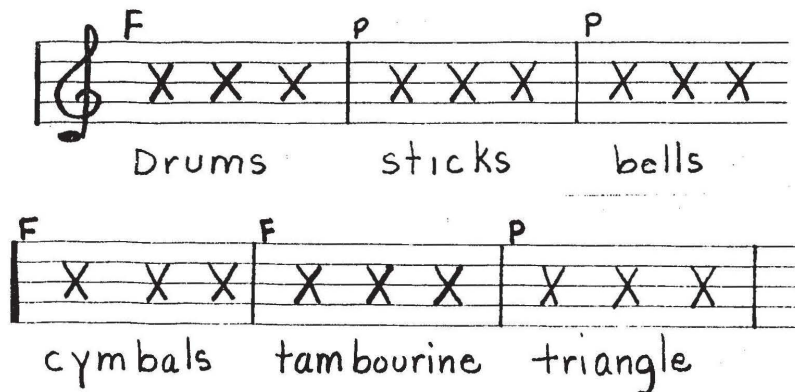
This is included with the reading activity.

MOVING:

Have the children move about the room following
their shadows. Ask a very small group of children to
demonstrate a loud sound by walking like elephants.
The soft sound could be demonstrated by tiptoeing or
walking quietly like cats.

READING:

Introduce **F** to mean loud. **F** is an abbreviation for Forte, an Italian word for loud. Introduce **P** to mean soft. **P** is an abbreviation for piano, the Italian word for soft. On the board make a staff and treble clef. Mark off six measures. Label the measures either with **F** or **P**. Choose certain instruments to play each measure. An example follows:



Lesson XIV

CONCEPT: The Difference Between Major and Minor Mood in Music

BEHAVIORAL OBJECTIVE:

The student will identify a major mood sound and a minor mood sound.

Materials Needed:

Autoharp, piano, bells, and xylophone; Records:

Book I, Record 3, Side 2, Band 10.

MOTIVATION:

Strum a minor chord on the autoharp or play a minor chord on the piano such as E-G-B or D-F-A. Play the three notes of the chord together to give the



children the complete sound. Then play each note of the chord as if it were not (staccato). Ask the children how these sounds make them feel. Some will say spooky, sad, tired, sneaky, unhappy. Play the chord again. Then change the chord to major (D-F#-A or C-E-G). Discuss the major sound. The children should respond that it feels peaceful, happy, restful.

SINGING:

"Up She Rises," (Page 71), Book I, Record 3, Side 2, Band 10. This song is in D minor (D-F-A).

LISTENING:

As the children are listening to the record, ask them to raise their hand if they hear the mysterious minor sound. All should raise their hands because the song is in the minor key.

CREATING:

Let the children dramatize life on board a ship. Also have them dramatize how minor and major makes them feel.

MOVING:

Have the children sneak or creep around to demonstrate the minor feeling. Let them demonstrate their feeling for major by skipping or dancing.

PLAYING:

Have a set of bells placed (E-G-B) set 1, (D-F-A) set 2, in minor chords. Have another set of bells placed

(F-A-C) set 3. Let a child come play one of the sets, then he can choose a child to decide whether the chord he played is major or minor. The player must know what he played. If the child called on answers correctly, then he may play the bells next.

READING:

Write the words "major" and "minor" on the board. Play the minor sounds and let a child point to the minor word. Play major sounds and again point to the word. Play a sound. Choose a child to point to the correct word. If he is correct, he may then play the bells.

Lesson XV

CONCEPT: Feeling the Steady Beat in Music

BEHAVIORAL OBJECTIVE:

The student will identify the steady beat of the music.

Materials Needed:

Rhythm instruments (sticks, wood blocks, drums), clock, Records: Book I, Record 2, Side 1, Band 4; Book I, Record 2, Side 1, Band 5; Book I, Record 1, Side 1, Band 8.

MOTIVATION:

Tick, Tock, Tick, Tock. We can hear a clock ticking time. Music also has a tick. We call the tick a beat. The beat of the music keeps it moving. Play

"Clap Your Hands." Demonstrate the tick-beat of the song by clapping. Have the children imitate.

SINGING:

"Hickory Dickory Dock," Page 12-13 (26-27), Book I,
Record 2, Side 1, Band 4.

The tick of the clock creates a steady beat feeling in this song.

"Sawing Firewood," Page 14-15 (28-29), Book I,
Record 2, Side 1, Band 5.

This song helps children feel the steady and the strong beat of the music.

"Clap Your Hands," (Page 12) Book I, Record 1,
Side 1, Band 8.

LISTENING:

Have the children listen for the steady beat in any of the above songs. Clap the beat of a song correctly. Then make the clapping incorrect. Ask the children if the song was clapped correctly. (No) What is wrong with the clapping of the song? Let a child demonstrate the correct clap. Have his classmates decide if he clapped the correct steady beat.

CREATING:

Let the children act out the song "Sawing Firewood."
Make sure they saw the wood on the beats of the music.

MOVING:

Have the children march to the steady beat of any of the songs sung in this lesson.

PLAYING:

Give the children (a few at a time) instruments such as sticks to keep the beat of "Hickory Dickory Dock." Add other instruments such as cymbals for the clock to strike one.

READING:

Discuss the rhythm notations of pages 12-13 of the student manual or the giant chart (26-27) "Hickory Dickory Dock." Explain that each beat Tick-Tock of the song, there is a black line. Choose a child to make beat marks on the board as the song is played.

Lesson XVI

CONCEPT: The Difference Between Melodic Rhythm Patterns and the Steady Beat of a Song.

BEHAVIORAL OBJECTIVE:

The student is able to identify the rhythmic pattern of the melody and the steady beat of the song.

Materials Needed:

Sticks, drums, Records: Book I, Record 1, Side 1, Band 8; Book I, Record 2, Side 1, Band 8; Book I, Record 2, Side 1, Band 4.

MOTIVATION:

Start the class clapping the steady beat of "Clap Your Hands." When the class seems able to keep the steady beat going by themselves, stop clapping with them. While the class is still clapping the steady

beat, begin clapping the rhythm of the melody to "Clap Your Hands." Stop the children. Ask if the beats you were clapping were like the ones the class clapped? (No) Ask the class to listen again and decide what song your hands are singing. ("Clap Your Hands"). Now let the class clap the rhythm of the melody as you clap the steady beat.

SINGING:

Use the songs taught in lesson XV.

"Clap Your Hands," (Page 12). Book I, Record 1, Side 1, Band 8.

"Sawing Firewood," Page 14-15 (28-29). Book I, Record 2, Side 1, Band 5.

"Hickory Dickory Dock," page 12-13 (26-27). Book I, Record 2, Side 1, Band 4.

LISTENING:

Let the children listen to the melody. Then have them move their hands to the rhythm of the melody.

CREATING:

Choose a couple of children to play the steady beat. They are to take a step on each beat. Choose two children to act out the melody. They take long steps or short steps like the rhythm of the melody.

MOVING:

Divide the class into two groups. Play the song "Clap Your Hands." Have one group clap only the steady beats while the other group claps the rhythm of the melody.

PLAYING:

Use sticks and drums as instruments. Choose two groups containing four or five children. Give each child in group one a set of sticks. Ask them to make their sticks sing like the melody. Give group two the drums and let them play the steady beat of the song.

READING:

Make lines on the board showing the rhythm of the melody. Clap, Clap, Clap Your Hands (Long, long, short, short, long). Make short lines for the eighth (fast) notes and longer lines for the quarter notes. Make long lines representing the steady beat underneath the melody lines. Clap Clap Clap Your Hands. Write another familiar song and let the children add the melody rhythmic pattern lines and the steady beat lines.

Lesson XVII

CONCEPT: Mr. Quarter Note and His Rests

BEHAVIORAL OBJECTIVE:


The student will identify a quarter note and its rests.

Materials Needed:

A large black poster board quarter note (as large as possible), mimeograph writing sheet to make quarter notes; Records: Book I, Record 6, Side 2, Band 1; Book I, Record 6, Side 2, Band 5. Supplementary

Records: Book I, Album IB, Record 11B, Band 8; Book I, Album IC, Side 13B, Band 4.

MOTIVATION:

Draw a quarter note on the board. Hold up the large quarter note. "This is Mr. Quarter Note." Ask the children to echo the word "quarter." Mr. Quarter Note can walk one step each time you clap your hands. Draw several quarter notes. Have the children clap the notes. After Mr. Quarter Note walks awhile he likes to rest. When Mr. Quarter Note sits to rest, he looks like this . He gets a silent clap while he is resting. To make a silent clap, have the children turn their palms up and let the sides of the hands touch. Practice clapping quarter notes and its rests.

SINGING:

"I Spurred My Horse," Page 63 (134) Book I, Record 6, Side 2, Band 1.

Discuss the text of the song. Explain the word trot by playing the rhythm of heavy, light, light, light. Explain the word spurred.

"May Baskets," (Page 140) Book I, Record 6, Side 2, Band 5.


Supplementary Songs:

"Autumn Rainbow," (Page 23) Book I, Album IB, Record 11B, Band 8.

"Halloween Parade," (Page 47) Book I, Album IC, Record 13B, Band 4.

LISTENING:

Ask the children to listen to the song "I Spurred My Horse" to find out how the horse acted when he was spurred. On the record also have them listen and name the instruments playing the song.

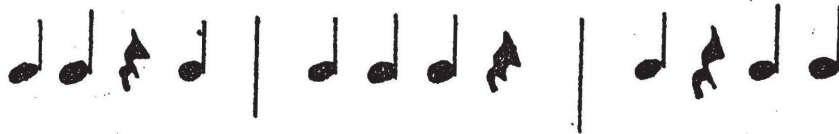
Play a rhythm pattern such as . Have the children listen carefully. Ask someone to clap it back.


CREATING:

Have the children act out the horse and cart. One child stands in front of two children and reaches back with his hands. The two children stand side by side with inside hands joined. They "hitch up" the cart by joining free hands with the child in front of them. They must drive the horse one step for each note of the song.

MOVING:

Have the children do clapping exercises with the quarter notes and rests. Some examples follow:



PLAYING:

Choose children to play the drums, sticks, etc. Write a rhythm pattern on the board such as . Ask them to play the patterns. As they learn how to play certain patterns well, have one group play one

rhythm pattern while another group plays another pattern such as



READING:

Write a rhythm pattern on the board or chart. The rhythm pattern — — — ♩. Have the children read as walk, walk, walk, rest. How clap the rhythm. Choose a child to make the quarter notes over the lines. . Give the children a mimeographed sheet with staff lines on it. On the top line, make a complete line of quarter notes made of dotted lines. Ask the children to trace over these notes. Show everyone how to make a quarter note. First make a small black ball ●. Then add a bat that touches the ball .

Lesson XVIII

CONCEPT: Mr. Quarter Note Meets Old Mr. Half Note

BEHAVIORAL OBJECTIVE:

The student will identify the quarter note and the half note.


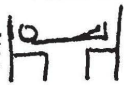

Materials Needed:

Large black poster board half note and two poster board quarter notes, a card showing a quarter note sitting in a chair, a card showing a half note,

Records: Book I, Record 6, Side 1, Band 1; Book I, Book I, Record 3, Side 2, Band 8; Supplementary

Records: Book I, Album IB, Record 14B, Band 7; Book I, Album IC, Record 14B, Band 7. Crayons for each child, mimeographed half note sheet.

MOTIVATION:

One day Mr. Quarter Note was walking through the park. He saw a note who was sitting on two park benches. Mr. Quarter Note asked, "Why do you need two benches, Old Mr. Note?" The note said, "I am Mr. Half Note. I am very old and tired. I need two benches to rest on." (Show the card of quarter note sitting on one bench , and half note resting on two benches . If we were going to clap a half note, we would clap for the first chair and then push his feet into the second chair.  Clap the following exercise using quarter notes and half notes.



SINGING:

"It Rained A Mist," Pages 58-59 (122-123). Book I, Record 6, Side 1, Band 1.

This song is a combination of quarter notes, half notes, and quarter rests.

"In Madrid," (Page 69). Book I, Record 3, Side 2, Band 8.

Supplementary Songs:

"In Autumn," (Page 22). Book I, Album IB, Record 14B, Band 7.

"Hurray for Halloween," (Page 43).

"Twinkle, Twinkle the Star," Pages 34-35 (94).
 Book I, Album IC, Record
 14B, Band 7.



LISTENING:


Ask the children to listen for the rise and fall of the melody in the song "It Rained A Mist." Have them move their hands in the direction of the music. Direct the children to use their hands to show half notes and quarter notes. Have them hold their hands still if the note is a half note. If the note moves, their hands should move also.

CREATING:

Have the children act out a half note and quarter note play. The two notes are walking in the park. Mr. Quarter Note has to take two steps for one step of Mr. Half Note. Mr. Half Note is old and slow. The teacher might play the half note or the quarter note at first so the children will get an accurate picture of the slow walking half note and the fast walking quarter note.

MOVING:

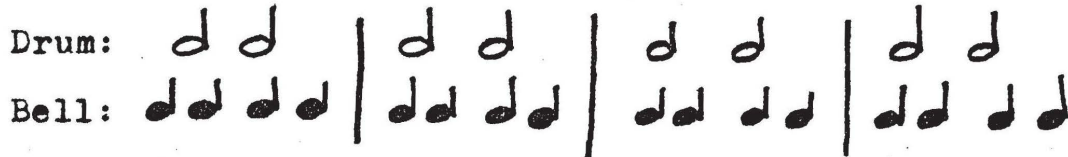
Show the children how to clap the rhythm of a half note. Directions were given in the motivation section. Clap rhythm patterns such as  . Divide the class into two groups.

Let one group clap half notes and the other group clap quarter notes. 

PLAYING:

Choose one child to play the half notes on the drum.

Choose another child to play quarter notes on bell C-8.

READING:

Hold up the cards showing quarter note sitting on one chair and the half note resting on two chairs.

Discuss the cards until every child understands them.

Then write the following pattern on the board:

Let the children guess which kind of note goes on each line. After discussing which note goes on the line, ask children to draw the notes over correct lines. An example follows:



Prepare a mimeograph paper similar to the quarter note exercise in Lesson XVI. Make a line of half notes using dotted lines. Show the children how the half note is white not black like the quarter note. Have the children outline the half notes with a crayon.


Lesson XIX

CONCEPT: Miss Eighth Note

BEHAVIORAL OBJECTIVE:


The student will be able to identify the eighth note and demonstrate its rhythmic duration.

Materials Needed:

Two large poster board eighth notes, one large poster board quarter, a card showing , mimeographed paper for making eighth notes, crayons.

Records: Book I, Record 5, Side 1, Band 6; Book I, Record 5, Side 1, Band 8; Book I, Record 5, Side 1, Band 9; Supplementary Records: Book I, Album IC, Record 13A, Band 1; Book I, Album IB, Record 12B, Band 7.

MOTIVATION:

Let's go to a party with Mr. Quarter Note. (Hold up the poster board quarter note.) The party is at Miss Eighth Note's House. (Hold up the poster board eighth note.) This is Miss Eighth Note. When Mr. Quarter Note gets to the party, everyone is dancing. Mr. Quarter Note dances too slow for one eighth note to be his partner. He has to have two eighth notes. When Mr. Quarter Note takes one step, the eighth notes have to take two steps. (Hold up the card showing the eighth notes dancing around Mr. Quarter Note.) Let's clap Mr. Quarter Note and his two eighth note friends. Say long, short, short . Tell the children that long is for the quarter note and short is for the eighth note. Tell the children that the short is twice as fast as the long. Demonstrate by clapping long, short, short. Another way to be sure the rhythm of the eighth notes is correct is to use two syllable words to represent the eighth notes such

as ap-ple. Have the children say the word normally. Then have them clap it. Clap the following rhythm saying long, ap-ple, long, ap-ple.



SINGING:

"Animal Sounds," Page 40-41 (98-99), Book I, Record 5, Side 1, Band 6.

"The Porcupine," Page 42-43 (102-103), Book I, Record 5, Side 1, Band 8.

"Rain, Rain," Page 44-45 (104-105), Book I, Record 5, Side 1, Band 9.

Supplementary Songs:

"Santa's Coming," (62), Book I, Album IC, Record 13A, Band 1.

"Hanukkah Lathe's," (51), Book I, Album IB, Record 12B, Band 7.

LISTENING:

As the children listen to the above songs, have them listen for the eighth notes--the fast notes. Have them clap the steady beat but listen for notes that are faster than the claps.

Have the children listen carefully as you play on the bells the rhythm patterns listed under READING.

Let the children clap the patterns back.

CREATING:

Choose children to be the different animals in "The Porcupine." Have them sing their part in the song making sure they sing in rhythm.

Lesson XX

CONCEPT: The Difference Between Quarter Note, Half Note, and Eighth Note

BEHAVIORAL OBJECTIVE:

The student will identify and demonstrate his understanding of the half note, quarter note, and eighth note.

Materials Needed:

Large poster board quarter note, half note, eighth note, (optional) pictures of an elephant, mouse, horses; drums, wood block, bell, sticks, large chart showing the poem "Parade" (words and notes); Records: Book I, Record 5, Side 2, Band 3; Supplementary Records: Book I, Album IC, Record 13B, Band 1; Book I, Album IC, Record 13B, Band 2; Cards showing note relationships.

MOTIVATION:

What special way do people walk in a parade? (They march) If people are the same size then they can march easily together. What would happen if an elephant and a mouse were in the same parade? The mouse could never keep up with the elephant. Listen to this poem which tells us what the animals did to keep together.

Down the street the animals come,
Marching proudly to the drum.
Trum, tum, tum, tum, Trum, tum, tum, tum

The elephant and grizzly bear
Walk slowly with a stately air
slow walk, slow walk, slow walk, slow walk

But mice and chipmunks have to run
To keep in time with everyone.
Run, run, run, run, run, run, run, run,
Run, run, run, run, run, run, run, run,

The horses as they walk on by
 Hold their knees and heads up high
 walk, walk, walk, walk,
 walk, walk, walk, walk.

What note was playing the drum? (Mr. Quarter Note.
 Make the sound of the drum beat with a drum.) What
 animals walked like the drum beat? (Horses) What
 animals walked slower than the drum beat? (grizzly
 bears and elephants). Which animals walked faster
 than the drum beat? (mice and chipmunks). I am going
 to read the poem again. I want you to make the
 animals' walking by using the palms of your hands
 on your legs.

SINGING:

"In the Barnyard," Pages 50-51 (112-113). Book I,
 Record 5, Side 2, Band 3.

Supplementary Songs:

"Long Ago," (Page 70). Book I, Album IC, Record 13B,
 Band 1.

"Mary's Lullaby," (Page 71). Book I, Album IC,
 Record 13B, Band 2.

LISTENING:

Ask the children to raise their hands if they
 hear the eighth notes while listening to the above
 songs. Then ask the children to raise their hands
 when they hear a half note and then quarter notes.

CREATING:

The children can pretend to have a parade. Choose
 a drum player to play Mr. Quarter Note. Assign small
 groups of children to walk like certain animals in the
 parade.



Another class period the children could act out "In The Barnyard." They can walk in their pens like the geese, ducks, or chickens. Let the other children decide the animal they are walking like. If they are the chickens, they are quarter notes and take one step per beat. The geese are the half notes and take a step for each two beats. The ducks are eighth notes and take two steps per beat.

MOVING:

Use a combination of movements such as walking for quarter notes while clapping eighth notes.

walking: 
clapping: 

Use half notes for walking and quarter notes for clapping.




walking: 
clapping: 

PLAYING:

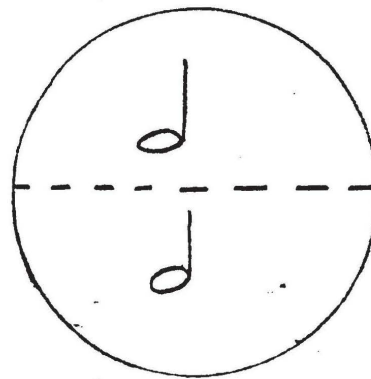
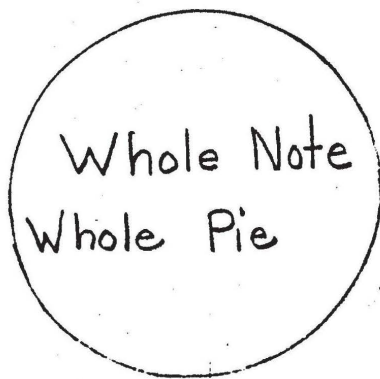
Use either the parade poem or "In The Barnyard." Give the children instruments to represent the different notes. The drum makes good half notes. The wood block or bell could be used for the quarter notes. Use the sticks for the eighth notes.

READING:

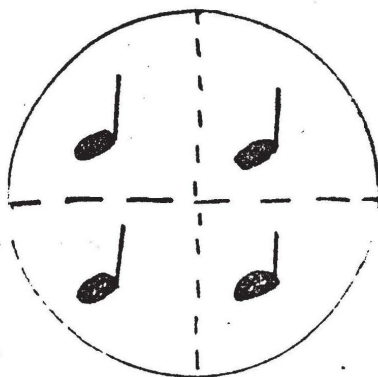
Turn to pages 50-51 in the student manuals. Discuss the notation at the bottom of page 51.

Ask the children which notes look faster? (top-eighth notes) Which notes look slow (half notes) Which are the geese's notes? (half notes ) Which are the ducklings' notes? (eighth notes ) Which are the chickens' notes? (quarter notes ) . Also the poem "Parade" on a chart can be used with this method.

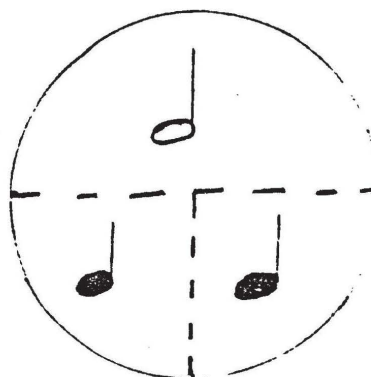
Use the following cards to supplement the teaching of quarter notes, half notes, and eighth notes.



Two half notes
make a whole
note



Four quarter notes
make one whole
note



Two quarter notes
make one half
note

Lesson XXI

CONCEPT: Music Moves in Two or Duple Meter



BEHAVIORAL OBJECTIVE:

The student will identify and demonstrate duple meter music.

Materials Needed:

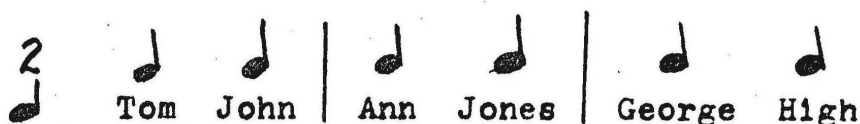
Rhythm instruments, mimeographed staff paper for Reading Section; meter cards, crayons, Records: Book I, Record 2, Side 1, Band 5; Book I, Record 3, Side 1, Band 10; Book I, Record 4, Side 1, Band 1; Book I, Record 3, Side 1, Band 9; Supplementary Records: Book I, Album IA, Record 3B, Band 2; Book I, Album IA, Record 3B, Band 4.

MOTIVATION:

How do we walk to school and from school? Ask a child to demonstrate how fast he walks to and from school. Ask another child to beat the drum to the other child's steps. Draw on the board the picture of a leg and foot . Draw the foot with the side of a small piece of chalk and bring the end of the chalk straight up for the leg. A series of these walking notes would appear:  See if the class can tap their foot on the odd number and clap their hands on the even number of the above exercise. Since a person has two legs, put a two in front of the walking notes with a leg beneath it.



Divide the walking notes into twos. Explain that the left step is heavy (the one beat) and the right step is light (2 beat). Add the children's names to the notes. One syllable names will work well for the walking notes.



SINGING:

"Sawing Firewood," (Page 28), Book I, Record 2, Side 1, Band 5.

"The Angel Band," Page 28-29 (62-63). Book I, Record 3, Side 1, Band 10.

"Serafina," (Page 72). Book I, Record 4, Side 1, Band 1.

"Jingle Bells," (Page 61). Book I, Record 3, Side 1, Band 9.

Supplementary Songs:

"A Little Seed," (Page 36). Book I, Album IA, Record 3B, Band 2.

"Halloween Parade," (Page 47). Book I, Album IA, Record 3B, Band 4.

LISTENING:

Ask the children to find the beat of "Angel Band."

While listening to the song they should use one finger in the palm of their hand to feel the beat.

CREATING:

Choose children to be the angels. Let them take a step on each beat while another child plays the drum

on the down or the heavy beat. Make sure the children feel the first count heavy and the second count light.

PLAYING:

Have each of ten children select an angel-like instrument such as bells (any type), triangle, finger cymbals or any light tinkling instrument. Also give each child a number. When his number is sung, he begins to play the steady beats until the end of the song.

MOVING:


Teach the children to conduct the two meter. Have the children count steadily one, two, one, two. While they are counting, conduct them. Explain that the hand has to go down for the one beat and up right for the two beat. When the hand goes down, it feels heavy and that is the heavy beat. When the hand goes up, it feels light and that is the light second beat.

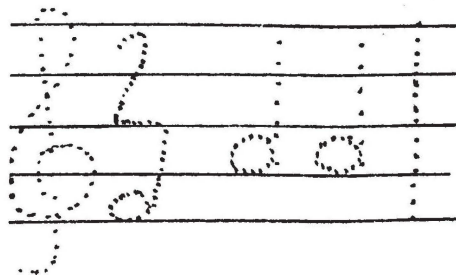


Have the children conduct while the teacher counts. Then have the children conduct a song that was sung in this lesson.

READING:

Discuss page 29 in the student book. Ask the children what number they see? (2) How many walking or quarter notes are between the black lines--barlines? (2)

Show the meter signature card. Explain that  this sign would come before all songs which have two walking quarter notes between the barlines. Prepare a mimeograph staff paper. Draw the lines on the paper, but let the children draw in the treble clef. Leave space for the treble clef and draw in the meter signature with dotted lines. Then draw two quarter notes with dotted lines followed by a barline composed of dotted lines. Ask the children to trace the dotted lines and draw the next measure. While the children are writing the exercise, write it on the board also. After completing the exercise, clap it. Make a hard clap on the count one and a light clap on the count of two.



Lesson XXII

CONCEPT: Music Moves in Triple Meter

BEHAVIORAL OBJECTIVE:

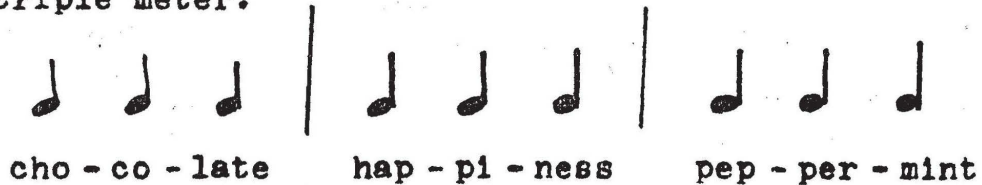
The student will identify and demonstrate music that moves in triple meter.

Materials Needed:

Meter Cards for 3/4, pilgrim hat, apron, bonnet,
 rhythm instruments, crayons; Records: Book I, Record 4,
 Side 2, Band 2; Book I, Record 2, Side 2, Band 8;
 Supplementary Records: Book I, Album IC, Record 13B,
 Band 7; Book I, Album ID, Record 15A, Band 3.

MOTIVATION:

Use three syllable words to introduce the feeling
 of triple meter.



Put the numeral three in front to show how many syl-
 lables are in each word. Use children's names such as

**SINGING:**

"In Cadiz," Pages 34-35 (82-83). Book I, Record 4,
 Side 2, Band 2.

"America," Pages 22-23 (44-45). Book I, Record 2,
 Side 2, Band 8.

Supplementary Songs:

"The Best of Friends," (Page 76). Book I, Album IC,
 Record 13B, Band 7.


"Little Brown Turtle," (Page 102). Book I, Album ID,
 Record 15A, Band 3.

LISTENING:

While the children listen to "In Cadiz" or "America,"
 let them tap the steady beat with their finger. For

the third listening ask them to clap their hands on the beat one and tap their knees on beats two and three. (Clap-tap-tap)

CREATING:

Choose good citizens to be pilgrims and act out "America." Make a pilgrim hat from a paper sack.  Push the sack through a round hole the size of the child's head in the center of a large circle. Cut edges of the sack so they will lay flat to the underneath of the circle. Tape or glue ends to circle. Attach band. Bring a white apron and bonnet for pilgrim lady and girl. The children can use these items when acting out "America."

MOVING:


Help the children conduct "America" or "In Cadiz." The hand is down on beat one, on the right side for beat two, and up for beat three. The figure looks like a triangle. Conduct by saying down, side, up at first until everyone has succeeded. Then say down, two, three. Finally count only 1-2-3. Choose student leaders to lead the class. Let the class conduct a song.

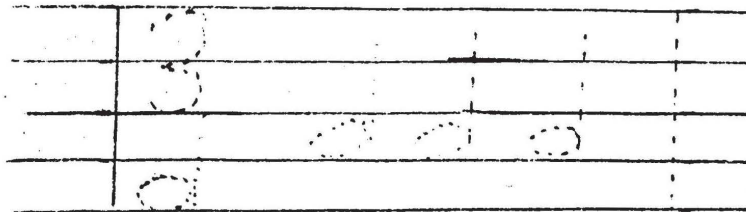


PLAYING:

Select children to play beat one on the drums. Select another group to play beats two and three on the triangles or bells. The drum gives the feeling of a strong one and a lighter two and three from the bells.

READING:

Write a series of three notes on the board. Ask the children to make these into groups of three notes. Show the symbol card . Discuss that it means three walking notes in a group. Give the children mimeographed staff paper. (Prepare this sheet as in Lesson XX.) Make the meter signature 3 out of dotted lines and put three notes in a measure. Ask the children to trace over the dotted lines and make the next measure themselves. Then clap the exercise (Clap-tap-tap).



Lesson XXIII

CONCEPT: The Difference Between Duple and Triple Meter

BEHAVIORAL OBJECTIVE:

The student will identify and demonstrate the change of meter from triple to duple.

Materials Needed:

Ball, Records: Book I, Record 2, Side 1, Band 5;
Book I, Record 2, Side 2, Band 8.

MOTIVATION:

This lesson compares triple and duple meter.

Review the ideas used for duple meter in Lesson XXI and ideas for triple meter in Lesson XXII.

Divide the class into groups one and two. Let group one sing "Are You Sleeping?" Ask group two if the song moves in two's or threes. If they are not quite sure, clap the song for them using the clap-tap method ("Are You Sleeping, Are You Sleeping, Brother John, Brother John.") Have group two conduct group one in two's and three's to make sure that duple meter is correct. Do the same procedure with the song "Three Blind Mice."

SINGING:

Review: "Sawing Firewood," Page 14-15 (28-29) Book I, Record 2, Side 1, Band 5. This is duple meter.

"America," Page 22-23 (44-45) Book I, Record 2, Side 2, Band 8. This is triple meter.

"Don Juan Periquito," Page 38-39 (94-95). Book I, Record 5, Side 1, Band 2.

This song is excellent for teaching the difference of duple and triple meter. Section A is triple meter and section B is duple meter.

LISTENING:

Have the children listen to discover when the song changes meter. Have the children raise their hands with the meter change.

CREATING:

Play a circle game. One child bounces the ball on the strong beat, catches it on the second beat, passes on the third beat. The next person does the same. When section B begins, the child holding the ball passes it to the next person on the heavy beat. This person holds the ball on second beat and passes the ball on the heavy beat to the next person.

MOVING:

Let the children direct a song. Let them try to guess the meter of the song by conducting it. By trial and error let them discover the meter of the song.

PLAYING:

Give a small group of children drums. Instruct them to play on the heavy beat. To another small group give the sticks. They will play the lighter beats. The rhythm for section A is heavy, light, light in the song "Don Juan Periquito." Section B of that song is heavy, light.

READING:

Discuss pages 38-39 (94-95). Page 38 has a picture of triple meter. Let a volunteer conduct it for the class. Page 39 is a picture of duple meter. Emphasize the three on page 38 and the two on page 39 as the numbers which tell us how many walking notes are in a group.


Lesson XXIV

CONCEPT: The Division of Music With Barlines and Measures

BEHAVIORAL OBJECTIVE:

The student will identify barlines and divide the beats correctly according to the meter of the song.

Materials Needed:

Large poster board whole note, half note, quarter note, flash cards from Lesson XIX; meter cards from Lesson XX and XXI, meter card for , measure pockets, smaller notes on cards to fit into the pockets, mimeographed staff sheet for Reading Section, crayons, drums, bells; Records: Book I, Record 6, Side 1, Band 1; Book I, Record 5, Side 1, Band 2; Book I, Record 3, Side 1, Band 7.

MOTIVATION:

Our note friends have joined us again today. Mr. Quarter Note (hold up the poster board note), Mr. Half Note (hold up half note), and Mr. Whole Note. Using flash cards made for Lesson XIX, review the concept of note relation.

SINGING:

"It Rained A Mist," Pages 58-59 (122-123). Book I, Record 6, Side 1, Band 1.

"Don Juan Periquito," Pages 38-39 (94-95). Book I, Record 5, Side 1, Band 2.

"Friendly Beasts," Pages 26-27 (58-59). Book I, Record 3, Side 1, Band 7.

Write the melody of "Friendly Beasts" on a large musical chart.

LISTENING:

Have the children listen and then clap the steady rhythm. Be sure they clap heavy on the down beat and tap-tap on the other beats.

CREATING:

Create a measure using the measure pockets. Pass out cards of different meters, barlines, quarter notes, half notes, whole notes, and treble clefs. Let children decide how to make a measure. Remind the children that the top number of the meter signature tells us how many walking notes or half notes, can be put in a measure or group.

To Make Measure Pockets: Measure pockets are made by cutting poster paper or tag paper in 12" strips. Turn up an edge or attach another strip two or three inches wide for a pocket. Separate pockets by stapling. Make the pockets four inches wide. Have as many pockets as possible so the pockets can be used later. At least six pockets will be needed now. Demonstrate how to place the meter card in the first pocket. Ask the children how many walking notes can we have in the measure. (Answer two, three, four.) It depends on the meter card. Show the children how to place the quarter notes in the pockets to make the right number of beats. Place a barline at the end. Emphasize that a barline divides the music into rooms or groups. Each room or measure has only certain number of things that will fit.

MOVING:

I Am a Measure. Give a meter signature card, a barline card, treble clef card, quarter note card, half note card and another couple of quarter note cards to a group of children. Have each child show his card. Everyone should be out of order. Let the class arrange the group of children in the correct order. Make sure they put the correct number of beats in the measure. Not all of the note cards will be used in making the measure.

PLAYING:

When the children have demonstrated that they can make a measure in the measure pockets, let them play the measure. Choose a child to complete the measure. If he can complete it correctly, he can choose two partners to play the measure with him.

REALING:

Prepare a mimeograph sheet with the meter signature and notes but no barlines. Make a couple of the barlines with faint dotted lines and ask the children to trace over them. Ask the children to draw the other barlines where they belong. Make a large copy of the sheet on a chart and help the children answer the exercise.



Lesson XXV

CONCEPT: Rests and Their Meaning in Music.

BEHAVIORAL OBJECTIVE:




The student will identify a rest as a silence in the music.

Materials Needed:

A card with a quarter rest and a quarter note; a card with a half rest and a half note; a card with a whole rest and a whole note; mimeograph sheet for the READING section; Records: Book I, Record 4, Side 1, Band 4; Book 1, Record 2, Side 2, Band 2; crayons.

MOTIVATION:

When mother says go and rest, what does she mean to do? (Answer: lie down, be quiet, be still, sleep).

Yes, she means to keep still and be quiet. Music has times when it rests and is quiet. We say the music is resting. When Mr. Quarter Note rests, he looks like this . How many counts does Mr. Quarter Note get? (1) That is right, one count. Mr. Quarter Note can only rest for one beat also. We say a quarter rest gets one count. Mr. Half Note resting looks like a hat . Hold up the card of the half rest. Mr. Half Note gets two beats. We say that Mr. Half Rest gets two beats. Mr. Whole Note resting looks like a table . Hold up the card showing the whole rest. Mr. Whole Note gets four beats. We say Mr. Whole Rest gets four beats also.

SINGING:

"My Shadow," (Page 76). Book I, Record 4, Side 1, Band 4.

"Three Blue Pigeons," Pages 18-19 (36-37). Book I, Record 2, Side 2, Band 2.

Emphasize the silences or rests at the end of measure 1, 2, and 4.

LISTENING:

Let the children use two fingers and clap the steady beat of each of the above songs. Ask them to listen for the silences or quiet places in the song. Ask the children to raise their hand when they hear a silence or rest.



CREATING:

Create a Measure. Use the measure pockets the same way as in Lesson XXIV; however, also include

the rests (quarter, half, whole).

MOVING:

While listening to the recording of "My Shadow" the children will enjoy pretending to follow their shadows. Also the children will enjoy dramatizing the "Three Blue Pigeons."

Let the children experience walking quarter and pausing for the quarter rest . Also have children walk--hold for a half note and rest--hold for half rest ().

PLAYING:

Put the following rhythm pattern on the board.

Group A

1x34x67x910

Group B

x2x45x78x10

Ask the children to clap on the number and be silent on the rests. After the children are familiar with the pattern by clapping, let them play the pattern with instruments.

READING:

Mimeograph a sheet of paper with the meter signature, notes, and rests but no barlines. Children may draw the barlines with a crayon. Example of the sheet follows:



Lesson XXVI

CONCEPT: The Meaning of Staccato and Legato and Their Symbols in Music

BEHAVIORAL OBJECTIVE:

The student will identify and demonstrate the staccato and legato of music.

Materials Needed:

A large picture of a rabbit; a large picture of a bird; Records: Book I, Record 6, Side 1, Band 2; Book I, Record 4, Side 1, Band 4.

MOTIVATION:

Show the picture of the rabbit. How does a rabbit move? (by hopping) Ask one of the children to demonstrate. We say a rabbit hops or jumps. In music we have a word which means to hop or jump. It is STACCATO. Ask the children to echo the word after you. Show the picture of the bird. Ask a child to demonstrate how a bird moves. Does the bird jump or move smoothly around? (smoothly) In music we say the word LEGATO which means smooth. A rabbit moves how? (jumping or staccato) A bird moves how? (Smooth or legato)

SINGING:

"Three White Gulls," (Page 125). Book I, Record 6, Side 1, Band 2. Legato feeling.

"My Shadow," (Page 76). Book I, Record 4, Side 1, Band 4. The first two lines are staccato and the second two lines are legato.

LISTENING:

While listening to the recording of "Three White Gulls," the children may let their hands flow with the smooth, flowing legato feeling.

During the listening of the recording of "My Shadow," have the children use one finger to poke the air for a staccato feeling. The last two lines of "My Shadow" are legato and the children's hands should float with the legato feeling.

CREATING:

The children will enjoy floating as they pretend to be gulls. Choose a few children at a time to float smoothly about the room. Emphasize that the word legato means smooth like the gulls fly.

MOVING:

As the children listen to "My Shadow" have them clap on the staccato words and slide their hands back and forth for the smooth words.

PLAYING:

Use the xylophone, bells or piano. Ask a child to strike several notes staccato or like a rabbit hopping. Demonstrate to the children that they can also make a legato sound. Take the mallet and pull it up and down all the bells or xylophone with a sweeping motion. Then have the children try. Let other children guess whether the sound is legato or staccato. They must call the right word. If they answer correctly, then they may play.

READING:

Write on a big music chart the first two lines of "My Shadow." Write only the top note or the melody note. Be sure to put the staccato dot over each note. Ask the children to look at the notes and find something new. (dots) Explain that every staccato note will have a dot. Prepare another line or two on the

staff chart using another page. Use any note for notation. Put dots over some of the notes. Ask the children to find the notes that are staccato. Use phrase lines over the other notes to show that they are legato. Ask the children to identify the notes that move smoothly or legato.

Lesson XXVII

CONCEPT: Learn to Play the Xylophone

BEHAVIORAL OBJECTIVE:

The student will play songs on the xylophone with music and by ear.

Materials Needed:

Enough xylophones that each child can have one or one xylophone for a group of two or three; Records: Book I, Record 1, Side 2, Band 2; Book I, Record 2, Side 2, Band 2; Book I, Record 3, Side 2, Band 9; Book I, Record 5, Side 1, Band 9; Book I, Record 5, Side 2, Band 1.

MOTIVATION:

Xylophones sometimes called xylos have a one octave (eight note) range using the scale of C. Numbers should be printed clearly on each bar if the manufacturer did not do so. These numerals are actually numbering the C-scale. (C-1, D-2, E-3, F-4, G-5, A-6, B-7, C-8).

Try to secure a xylophone for each child. If that is not possible, have one xylophone for each two or three children so the class can divide into small groups. The distribution and collection of the xylophones should be organized thoroughly. The mallets should be distributed last.

Start with scales, scale songs and familiar tunes of songs sung in earlier lessons. Ask the children to sing the numbers of the notes and point to the bars before playing. This approach will help reduce error thus having the feeling of succeeding the first time. Notate the song on a large chart which will be easy for the children to see and for the teacher to use as a guide.

Teaching with numbers is appropriate at first because all first graders are familiar with numbers. Note by note replace numbers with letters. Each time the xylos are used replace a number with a letter.

Use the autoharp or piano to accompany the songs. The record could possibly be used later. At first the children will be playing too slowly to use the record.

SINGING:

Teach the song with words. Then sing the song with the numbers. Sing while pointing at the bars.

"Adam Had Seven Sons," This song is included in this lesson because it has been transposed into the key of C.

"Whatever Can That Be?" (Pages 16-17). Book I,
Record 1, Side 2, Band 2.

"Three Blue Pigeons," (Pages 36-37). Book I,
Record 2, Side 2, Band 2.

"Jingle Bells," This song is included in the lesson
because it has been transposed into the key of C.

"Row, Row, Row Your Boat," (Page 70). Book I, Record
3, Side 2, Band 9.

"Rain, Rain," (Pages 104-105). Book I, Record 5,
Side 1, Band 9.

"This Old Man," (Pages 108-109). Book I, Record 5,
Side 2, Band 1.

Tuning Bottles. Pages 32-33 (74-75).

Supplementary Songs:

Xylophone Unit. Page 86-95.

LISTENING:

Play: "This Old Man," "Row, Row, Row Your Boat,"
"Rain, Rain," and "Three Blue Pigeons." Ask the
children to listen to one of the above songs as you
point to the notation of the song on a chart. Have
the children point to the bars on the xylophone as
the song plays and you sing the numbers aloud.

CREATING:

Help the children create their own song. Set the
meter of the song 4/4. Ask a child to make up four
notes for the first measure. Ask another child for
notes in measure two. Guide the children by having
measure two end with note E-3 or G-5. Make sure the
song ends with C-1. The song need be only four

measures long. Let the children change the notes until the song sounds as they want it.

MOVING:

Have the children clap the steady beats of any song used for playing, singing, or listening.

PLAYING:

Teach the children to let the mallet bounce on the metal bars. The tone should be like a bell.

Set the tempo of the song slow enough that most everyone can succeed in playing. Play only one measure at a time until the children are quite familiar with the procedure.

Notate the song selected on a large chart. Point to each note and say the number as the children are playing.

READING:

Have the children practice reading the numbers of the notes. Substitute (one by one) letters for the numbers.

Lesson XXVIII

MUSIC APPRECIATION LESSON: Four Families of the Orchestra
Instruments

BEHAVIORAL OBJECTIVE:

The student will identify the four families of orchestra instruments.

Materials Needed:

Pictures of stringed instruments: violin, viola, cello, bass violin; pictures of woodwind instruments: flute, clarinet, bassoon, oboe; pictures of brass instruments: trumpet, trombone, tuba; pictures of percussion instruments: drums, harp, xylophone;

Records: Book I, Record 5, Side 2, Band 3; Book I, Record 5, Side 2, Band 7; Book I, Record 4, Side 1, Band 4; Book I, Record 3, Side 1, Band 8; Book I, Record 2, Side 1, Band 4; Book I, Record 5, Side 1, Band 8; Book I, Record 3, Side 1, Band 7; Book I, Record 4, Side 1, Band 6; Book I, Record 2, Side 1, Band 9; Book I, Record 1, Side 1, Band 5; Book I, Record 2, Side 2, Band 8; Book I, Record 2, Side 1, Band 9; Book I, Record 2, Side 1, Band 1; Book I, Record 3, Side 1, Band 9; Book I, Record, Side 1, Band 2; Book I, Record 4, Side 2, Band 7; Book I, Record 4, Side 1, Band 7; Supplementary Records: Book I, Album IA, Record 3A, Band 3; Book I, Album IA, Record 4B, Band 3; Book I, Album IL, Record 15B, Band 5.

MOTIVATION:

We are going to learn about families. We all have families. Today we are going to talk about musical families. String Family: We call these string instruments because they have wire-like strings on them. We play the string instruments with a bow. Each string has a different sound. We can change

the sound of each string by putting our finger on the strings to make them longer or shorter. The violin has the highest voice and is the smallest instrument in the string family. The viola has a lower voice than a violin and is bigger. The cello has a lower voice than the viola and is so big it has to stand on the floor to be played. The bass violin is the biggest instrument and has the deepest voice. You have to stand to play it. Let the children imitate the playing of each instrument as they are discussed.

Woodwind family: The woodwind instruments used to be made of wood but today they are made of metal or plastic-looking wood. The flute is made of steel. It is a long skinny pole. The flute has a high voice. It has a little sister named piccolo. The piccolo has a very high shrill voice. The clarinet is black and has a high voice. It is a long straight instrument with a bell on the end. To play a clarinet, you must use a reed. A reed is a little thin piece of wood which is used in the clarinet to make a sound.

(Show one if you possibly can). Brass Family: The brass instruments are so named because they are made of brass. The trumpet has a high voice. (Point to the bell) This is where the sound comes out when you blow in the mouth piece. (Show a mouth piece if possible.) The trombone has a medium voice. It has a slide that moves in and out to make the sound. The tuba is the biggest of the brass instruments and has

the deepest voice. Percussion Family: The drums are a major part of the percussion family. The snare drum is a little drum. It has small wires under it to make a rattling sound when it is hit. The bass drum is bigger than the snare drum. The kettle drum is the biggest and lowest sounding of all the drums. It is called a kettle because it is shaped like a kettle or big cooking pot. This drum can be tuned to play tunes.

SINGING:

Each of the following songs is recorded using one principle family or instrument. Teach at least one song from each family.

Strings:

"In the Barnyard," (Page 112). Book I, Record 5,
Side 2, Band 3.

"Mr. Rabbit," (Page 118). Book I, Record 5, Side 2,
Band 7.

"My Shadow," (Page 76). Book I, Record 4, Side 1,
Band 4.

"O Tannenbaum," (Page 60). Book I, Record 3, Side 1,
Band 8.

"Hickory Dickory Dock," (Page 26). Book I, Record 2,
Side 1, Band 4.

Woodwinds:

"The Porcupine," (Page 102 - Bassoon - Book I,
Record 5, Side 1, Band 8.

"The Friendly Beasts," (Page 58). Book 1, Record
3, Side 1, Band 7.

"The Battle Hymn of the Republic," (Page 78). Book I, Record 4, Side 1, Band 6.

"All Night, All Day," (Page 34) - Flute - Book I, Record 2, Side 1, Band 9.

"I Got Shoes," (Page 6) - Clarinet - Book I, Record 1, Side 1, Band 5.

Brass:

"America," (Page 44). Book I, Record 2, Side 2, Band 8.

"All Night, All Day," (Page 34) - French Horn - Book I, Record 2, Side 1, Band 9.

Percussion:

"Three Drummer Boys," (Page 24) - Drum - Book I, Record 2, Side 1, Band 1.

"Jingle Bells," (Page 61) - Harp - Book I, Record 3, Side 1, Band 9.

"Five Angels," (Page 48) - Bells - Book I, Record 3, Side 1, Band 2.

Supplementary Songs:

"Big Drum and Little Drum," (Page 136). Book I, Album IA, Record 4B, Band 3.

"My Little Red Drum," (Page 13). Book I, Album IA, Record 3A, Band 3.

LISTENING:

Ask the children to listen to any song listed above and identify the instruments they hear.

Play "All Night All Day." This song has a flute and the French horn. Ask the children to raise their hand when they hear a French horn.

Play "Sounds of Music No. Two." (Page 88) Book I, Record 4, Side 2, Band 7. Discuss the sound heard on the record.

Supplementary Listening:

"Parade March," (Page 122). Book I, Album ID,
Record 15B, Band 5.

PLAYING:

Let the children pantomime playing the instruments. Discuss how each instrument is played in the song. In the song (Example B) "I Am the Music Man," let the children act out each instrument as they sing the song. Be sure the children have an idea of how to hold the instrument correctly. Additional Playing: Tuned Bottles (Page 74) 32-33.

CREATING:

Guess What Instrument I Am. A child may act out an instrument. Let the other children guess the instrument by name. If time permits have the children draw a picture on heavy paper of the instrument they want to be.

MOVING:

Organize a parade. Have each child choose an instrument to pretend to play. Play an orchestra record such as "Marche Militaire" by Franz Schubert. (Page 78) Book I, Record 4, Side 1, Band 7. Let the children march to the recording while playing their pretend instrument.

READING:

Draw the playing pitch of different instruments on the board. Discuss the pitches of the different

The Music Man

C ² ₄ FOLK SONG FROM DENMARK
MUSIC MAN SINGS

1. I am the mu - sic man.

ALL

What do you play _____?

MUSIC MAN

I play the big bass drum.

ALL

Boom-tah boom-tah boom-tah boom,

Boom-tah boom-tah boom-tah boom.

2. I play the violin. Vio vio violin.
3. I play the piano. Tinkle tinkle-ta.
4. I play the slide trombone. Toom-pa toom-pa toom-pa-pa.
5. I play the big bass viol. Zoom-ba zoom-ba zoom-ba-ba.
6. I play the xylophone. C C C C | C E G _ | D D D F | E D C _ ||
7. I sing a song to you. Do do do do | do mi sol _ | re re re fa | mi re do _ ||

William Sur, Adeline McCall, Mary Tolbert, and William Fisher, This Is Music, (Boston, Massachusetts: Allyn and Bacon, Inc., 1961), p. 52.

instruments.

	Flute:	Tuba	Bass Violin
piccolo:	violin		

Have the children identify which instruments belong to the pitches.

Lesson XXIX

MUSIC APPRECIATION LESSON: "Peter and the Wolf"

BEHAVIORAL OBJECTIVE:

The student will identify the instruments and themes of the characters in the music.

Materials Needed:

Record: "Peter and the Wolf," by Serge Prokofiev, the narrated version; Pictures of instruments and characters: violin-bird; oboe-duck, clarinet-cat, violin-Peter, bassoon-grandfather, horns-wolf, drums-hunters; themes notated on a staff chart.

MOTIVATION:

Today we are going to listen to a story about a little boy named Peter. Peter wants to go hunting for a wolf. We will need to listen to the story and find out whether Peter finds his wolf or not. "Peter and the Wolf" is a Russian fairy tale told by the orchestra with the help of a story teller. As you listen to this musical story, you will find that each character is played by an instrument in the orchestra. The bird is

played by a flute. Why do you think the flute is used to play a bird? (It has a high sound like a bird.) The cat's tune is played by a clarinet. The cat's tune is sneaky. The duck's tune is played by an oboe. You will hear the old duck waddling as it walks. Peter's tune is played by the violins. It is a happy skipping melody. Grandfather's tune is played by a bassoon. The tune is slow and very low. The horns play the wolf's theme. The hunters are played by the drums. You will hear the bang-bang of their guns as they shoot at the wolf.

SINGING:

Learn to sing Peter's theme.



Teach the theme to the children.

LISTENING:

Ask the children to raise their hands when they hear:

Peter's theme played by the stringed instruments.

The cat's theme played by the clarinet.

The duck's theme played by the oboe.

The bird's theme played by the flute.

The grandfather's theme played by the bassoon.

The wolf's theme played by the horns.

The hunter's theme played by the drums.

CREATING:

Let the children pretend to be one of the characters in "Peter and the wolf." As the record is played, let them act the part.

MOVING:

Let the children demonstrate how each theme makes them feel. Peter's theme is skipping. The duck's theme is waddling. The cat's theme is sneaky. Grandfather's theme is old and slow.

PLAYING:

Pretend to play one of the instruments in the story.

READING:

Notate the themes of the different characters on a staff card. As the children are singing, point to the notation. They will become familiar with the way the theme looks in notation. Mix-up the cards and ask the children to find the correct theme of a certain character.

Lesson XXX

MUSIC APPRECIATION LESSON: Introduction and Royal March of the Lion from "The Carnival of the Animals."

BEHAVIORAL OBJECTIVE:

The student will identify the theme of the lion.

Materials Needed:

Record: "The Carnival of the Animals," by Camille Saint-Saens; picture of a royal lion (Example C); the theme of the lion, the short roar, and the long roar written on a staff chart (themes are included with the lesson).

MOTIVATION:

Today we are going to listen to a parade of marching lions. The man who wrote this music is named Camille Saint-Saens. (Print his name slowly on the board and say it as you write. Ask the children to echo the name after you say it. Mr. Saint-Saens was born over one hundred years ago in France. (Discuss where France is located in relation to the United States).

Have you ever been to the zoo? You can find the animals easily because they make sounds that you can't hear. Mr. Saint-Saens has the instruments make the sounds of the animals in his parade.

"The Carnival of the Animals," begins with an introduction. An introduction is the part of the music that says "Get ready! Something is going to happen!" After the introduction the music becomes quiet and our attention is directed toward the royal lions.

SINGING:

Learn to sing the main theme of the royal lions.



Teach the children to sing the theme. Being very familiar with the theme enables the child to identify the theme later.

Ask the children to raise their hand when they think the introduction is over and the royal lions are coming.

Ask the children to listen for the number of times they hear the same tune for the lions. (four times)

What happens to this tune the last time it is played? (It is much higher.)

What instruments play the lions theme?

Ask the children to raise their hand when they hear something in the music that tells them that the royal lions are coming.

If you can hear any short growls played by the strings, raise your hand when you hear them.



Are the growls loud or soft? (loud)

Before the lions march away the lion sounds one last mighty roar. Which way does the roar go? (glides up and down)

What instruments make the last mighty roar?

CREATING:

Help the children create a picture of the lion king. Help them find words to express how they think the royal lion looks and would act in the jungle or in the parade.

MOVING:

Let the children dramatize the music. Some may pretend to be the guards announcing the entrance of the lions. Other children can pretend to play the instruments while some act out lions.

PLAYING:

While acting out the parade of the lions, let some children play drums or other instruments to announce the royal lions. The children might play the rhythm of the lion's theme.

READING:

Notate the lion's theme on staff paper. As the children learn to sing the lion's theme, point to the notes so the children will understand the melody. Discuss whether the melody goes up or down and which notes go faster.



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