R E P O R T R E S U M E S

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TEACHING MUSIC IN THE ELEMENTARY SCHOOL, OPINION AND COMMENT.

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CONCERNED WITH THE ELEMENTARY SCHOOL MUSIC EDUCATION PROGRAM, THIS BOOKLET CONSISTS OF TWO PRINCIPAL SECTIONS. PART ONE CONTAINS (1) A STATEMENT OF THE BASIC ELEMENTS REQUISITE TO AN EFFECTIVE PROGRAM, (2) A DISCUSSION OF THE ROLES AND RESPONSIBILITIES OF TEACHERS, SCHOOL ADMINISTRATORS, AND MUSIC SUPERVISORS IN THE PLANNING AND IMPLEMENTING OF SUCH A PROGRAM, AND (3) SUGGESTIONS FOR COOPERATIVE ACTION BY ADMINISTRATORS AND TEACHERS IN FORMULATING AND EVALUATING AN INSTRUCTIONAL PROGRAM DESIGNED TO MEET THE SPECIFIC NEEDS OF INDIVIDUAL SCHOOLS. PART TWO CONSISTS OF ANSWERS TO QUESTIONS WHICH ARE FREQUENTLY ASKED BY TEACHERS AND INCLUDES INFORMATION CONCERNED WITH (1) THE RATIONALE FOR INCLUDING SINGING, MOVEMENT-TO-MUSIC, LISTENING, AND INSTRUMENTAL ACTIVITIES IN A SCHOOL MUSIC PROGRAM, (2) THE SCOPE OF THE MUSIC EDUCATION CURRICULUM, (3) SCHEDULING AND SEQUENCING OF ACTIVITIES, (4) APPROPRIATE METHODS, AND (5) NECESSARY EQUIPMENT AND MATERIALS. THE DEVELOPMENT OF MUSIC READING SKILLS, THE PROVISION OF ACTIVITIES FOR EXCEPTIONAL CHILDREN, AND THE PROPER TIME FOR BEGINNING PRIVATE MUSIC STUDY ARE ALSO CONSIDERED. A BIBLIOGRAPHY OF PERTINENT LITERATURE IS APPENDED. THIS DOCUMENT IS AVAILABLE FROM THE ASSOCIATION FOR SUPERVISION AND CURRICULUM DEVELOPMENT, NEA, 1201 SIXTEENTH STREET, N.W., WASHINGTON, D.C. 20036. (JS)

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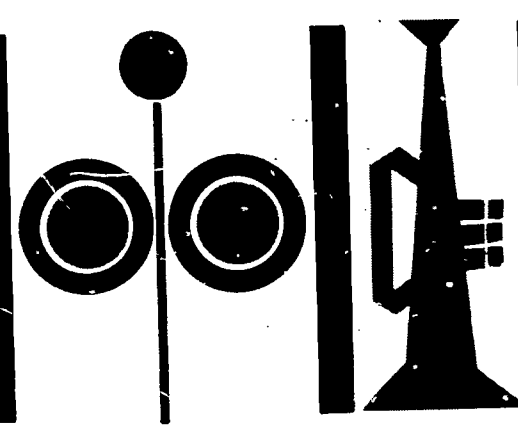
THE BEGINNING TEACHING MUSIC IN ELEMENTARY SCHOOL

COMMENT AND OPINION



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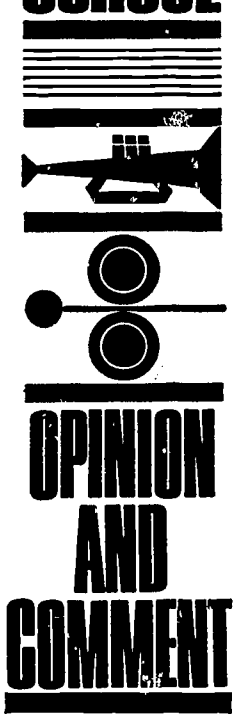

OPINION AND COMMENT

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Foreword

The reader is invited to examine this report, *Teaching Music in the Elementary School: Opinion and Comment.* Planned and written by O. M. Hartsell, Professor of Music Education, University of Arizona, Tucson, it represents cooperation between two national professional associations, the Music Educators National Conference and the Association for Supervision and Curriculum Development.

Several years ago it became apparent that music education should be one of the fields represented in the popular series of research summaries issued by ASCD. This resulting publication is based upon the questions asked by teachers in regard to music education in the classroom. Research studies and accounts of sound practice have been surveyed in an effort to bring practical help to teachers, general supervisors and others who may face similar problems and concerns.

Our organizations express sincere thanks to Dr. Hartsell and to his colleagues and students who assisted in various ways in forwarding this project, and to Susan Crutchfield Germany of Wichita Falls, Texas, who represented the ASCD Executive Committee as reader of this material.

Every elementary school program should include music activities which provide *each* child experiences that increase his identification with his musical heritage and his skills of participation in musical activities. We hope this bulletin will help school systems, faculties and teachers attain this goal.

ALEX H. ZIMMERMAN, *President*
Music Educators National Conference

KIMBALL WILES, *President*
Association for Supervision and Curriculum Development

Acknowledgments

Appreciation is expressed to Vanett Lawler, Executive Secretary of MENC, and to Charles L. Gary, Assistant Executive Secretary of MENC, for continuing support of the project resulting in this publication and for special and creative assistance with the final text. The counsel of Theodore F. Normann, chairman of the MENC Publications Committee, is also recognized.

Final editing of the manuscript and the guiding of it through publication were the responsibility of Robert R. Leeper, Associate Secretary and Editor, ASCD Publications. Margaret Gill, Executive Secretary of ASCD, read the manuscript and gave valuable editorial counsel. Permissions to quote were secured by Ruth P. Ely, ASCD Editorial Associate. Technical production of the booklet was by Joyce Williams and Janet Leban, Editorial Associates, NEA Publications Division.

The Association for Supervision and Curriculum Development and the Music Educators National Conference acknowledge with appreciation the courtesy of the authors and publishers who have given permission for quotation or adaptation of materials in this booklet. These original sources are keyed into the text and are given in full in the bibliography.

Contents

Introduction

TEACHING MUSIC in the elementary school is, for some educators, a rewarding responsibility. For others, there is a continuing need for instructional assistance in this area. Classroom teachers and special music teachers who plan and guide the musical development of boys and girls through classroom activities often request information concerning beliefs and practices about the teaching of music. Consequently, this publication presents for teachers-in-service or teachers-to-be a selection of such information. It is hoped that this material may provide teachers with new insights, strengthen their convictions about activities in current use, or aid them in organizing more effective musical opportunities for and with children.

In preparing this study, the author contacted more than 2,000 classroom teachers and music educators through workshops or other professional meetings. These persons cooperated in an opinionnaire study by indicating areas of concern about which they raised specific questions. In a monograph of this size, it was obviously not possible to include every question listed by interested teachers. Instead, their inquiries were tabulated and grouped, and some suggested answers to those questions most often encountered have been included in this publication.

No attempt has been made to answer any one question exhaustively or to provide extensive opinions from current professional sources on any given topic. The endeavor has been directed toward including in a single publication appropriate information which might indicate clearly and succinctly a point of view and to suggest or recommend practices which might be helpful in providing instruction in music in grades one through six.

It is hoped that this information will be of assistance to all those concerned with improving the quality of experience offered in music for children while they are in the elementary school.

The educator using this material is invited to do additional reading from the original sources cited. Where no source is indicated, the opinions and comments are the author's.

Appreciation is expressed to the officers of the Association for Supervision and Curriculum Development and of the Music Educators National Conference for the excellent assistance provided in formulating and carrying through the details involved in this monograph. Gratitude is likewise due co-workers at the University of Arizona's School of Music for making it possible for the author to undertake and complete this project.

Tucson, Arizona
April 1963

O. M. HARTSELL

PART ONE

Music in the Education of Children

EVERY CHILD should have the opportunity to develop his full musical potentialities while he is enrolled in the elementary school. Educators in many elementary schools can take justifiable pride both in a general classroom instructional program in music and in excellent musical ensembles. In other situations, however, it is all too easy for instruction in music to become a lottery in which the child must take a chance on what opportunities—if any—will be made available to him as he progresses through each grade level in his school. Much depends on his classroom teacher or his special music teacher because, generally speaking, during each school year this individual determines whether and when music activities will be scheduled. This teacher also selects and provides the content for these activities.

Emphasis is currently being placed on re-examining the role and the value of various subject areas in elementary education. For example, foreign language, formerly a secondary school subject, is now being adapted to some elementary school programs. The pressures on the daily classroom schedule frequently result in music's being omitted or given only token attention. Singing "America" once a week in a low key or singing only those songs which children already know when they enter school is certainly not an instructional program in music.

Experiences in hearing and making worthwhile music can and should be considered a part of every child's total development in a system of public education. It seems essential, therefore, to restate some of the values accruing to children when they are able to participate in a comprehensive instructional program in music. The material available on

this topic is extensive. The following statement from the *Utah State Music Guide* (82) is both succinct and appropriate:

> Education in America is dedicated to the development of human dignity and a recognition of the worth, primacy, and supremacy of the individual as opposed to the power and supremacy of the State. In music education the ultimate goal is identical with the Great American Dream, namely, that every man, woman and child in this country be accorded the right and the obligation to improve American culture by improving himself.
>
> Music is an important aspect of life and culture because it is a significant means of expressing and interpreting human experience. Musical expression germinates and develops from man's experience, his beliefs and ideals, his basic needs. Music is a means of communication. It communicates feelings and emotions in ways that words cannot. Meanings that can bind people together in spiritual and patriotic unity may be grasped from common, everyday music experiences.
>
> A materialistic emphasis on the sciences can satisfy certain needs, but we must look to music and the other humanities—sources for common understandings and culture—to satisfy the moral, spiritual, and aesthetic needs so basic to the mature, well-rounded personality.

The outstanding characteristic of childhood is growth. Musical growth for children is best initiated and nurtured by evoking their inherent responsiveness to tone and rhythm. Children, like plants, do their own growing. This growth can be consistent and impressive if all the conditions necessary for desirable growth are provided in appropriate quantity and quality. The plant cannot be coerced into growing, but it can be studied and helped to grow naturally. The conditions of musical growth are identical with this. The potential for growth in music is present in all children. However, an environment for musical learning must be established and the necessary ingredients must be supplied if any worthwhile growth is to take place.

Musical growth has been widely discussed and written about in the past several years by psychologists and educators such as Mursell (50; 57), McMillan (44), and Nye and Nye (59). A publication of the Music Educators National Conference (51) gives information concerning children and how they grow musically. Some excerpts:

> . . . the growing child is filled to the brim and overflowing with feelings and responses towards life that find satisfying outlets in musical expression.
>
> . . . the young, however, need the help of their elders in becoming alive to the fact that music can be applied to their everyday interests and activities. Children have a *feeling* for the meanings in music. However, because what they *feel* is sensory and nonverbal in character, children need assistance in becoming aware of the musical values that are in their singing voices, their rhythmic bodies, and their eager hands and fingers, as well as in their special curiosities and likings.

Growth—musical or otherwise—is an active, not a passive, process. A child learns to sing by singing; he learns to move expressively by moving; he learns to play an instrument by manipulating a given instrument; and he learns *to think* in musical terms by experiencing music in as many appealing and enjoyable ways as possible.

Successful teaching and learning in the field of music call for a point of view that is sound with regard to the fundamental nature of both *children* and *music.* In child growth the active precedes intellectual understanding; and sensing meanings comes before attempting to translate abstract symbols (notes, letters, numerals) back into meanings for which they stand merely as reminders.

The American Association of School Administrators, in its Thirty-First Yearbook (1), states that children have certain inalienable rights and that the curriculum for the elementary school must take into account these rights of childhood.

The Council of Past Presidents of the Music Educators National Conference prepared a statement implementing this point of view; and its resolution, entitled "The Child's Bill of Rights in Music" (51), was adopted by the 1950 MENC Biennial Convention. This six-part document is presented in the following paragraphs. The statement has been extensively used in this country and has had wide distribution abroad.

The Child's Bill of Rights in Music

I

Every child has the right to full and free opportunity to explore and develop his capacities in the field of music in such ways as may bring him happiness and a sense of well-being; stimulate his imagination and stir his creative activities; and make him so responsive that he will cherish and seek to renew the fine feelings induced by music.

II

As his right, every child shall have the opportunity to experience music with other people so that his own enjoyment shall be heightened and he shall be led into greater appreciation of the feelings and aspirations of others.

III

As his right, every child shall have the opportunity to make music through being guided and instructed in singing, in playing at least one instrument both alone and with others, and, so far as his powers and interests permit, in composing music.

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given to

any other subject in all the free public educational programs that may be offered to children and youth.

V

As his right, every child shall be given the opportunity to have his interest and power in music explored and developed to the end that unusual talent may be utilized for the enrichment of the individual and society.

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.

Much progress has been made in this country during the past 25 years in extending musical opportunities to elementary school children. Classroom teachers and music teachers alike deserve commendation for this. Now, they must be concerned not only with maintaining the quantitative aspects of classroom music endeavor but also with striving to achieve higher quality in all phases of music instruction in the elementary school.

Every school needs a comprehensive music curriculum based on activities which provide experience with music of real worth. Such an instructional program can best be achieved by the music specialist and the classroom teacher working cooperatively. The responsibility for maintaining a high quality of instruction in music remains with the elementary school administrator. Perhaps it is now time for school administrators, classroom teachers and music specialists to talk, write and discuss *less* the question of *who* is to teach music in the classroom—the music specialist or the classroom teacher. Rather, they should give their wholehearted attention to *what* is being taught in this critical and sensitive area.

Instructional Responsibilities in Music

Responsibility for a comprehensive, worthwhile instructional program in music in any elementary school is always a shared obligation. Educators principally involved in this cooperative endeavor are the school administrator (superintendent or principal) and the person actually teaching music to children (classroom teacher or special music teacher). Occasionally there is a music consultant or a supervisor who is available. The role of the school administrator as an educational leader interested in children's musical development should not be overlooked or minimized.

The School Administrator

The school administrator sets the "tone" for his school or school district in many important respects: responsible citizenship, appreciation for scholarship, attractiveness in personal appearance, refinement of tastes, and a desire for effective learning experiences in all school subject areas including that of music. Seldom will a fine music program exist unless it has been encouraged by the school administrator himself. This educator is in a position to determine the kind of emphasis to be placed on instruction in music in his school. He employs teachers who are either qualified or not qualified to provide worthwhile opportunities in music for children. He prepares or approves annual budget requests for music equipment, materials and supplies. He participates in setting up the daily and weekly schedule of activities in music for both the performing organizations and the general classroom music activities.

Many school administrators today encounter a major difficulty when they are called upon to plan or to evaluate instructional programs in music. It is not enough for a school simply to decree that each classroom teacher will teach his own music. Certainly such a plan will not result in a high quality of instruction in music unless and until each classroom teacher is both interested in and qualified to guide the musical development of children. Without such a staff of teachers no administrative decree can result in more than a token effort toward a qualitative instructional program in music. Administrators must be realistic in their thinking and must plan a workable arrangement whereby *children will not be deprived* of basic musical experiences.

Things that the elementary principal can and should do:

1. See that a music curriculum that provides for continuity of growth exists for the school.

2. See that all teachers in the school are familiar with this curriculum and with their responsibility to it.

3. See that those teachers who feel inadequate to meet this responsibility are provided help through in-service education, specialist teachers, or fellow classroom teachers.

4. Be continually aware of what musical learning is going on in each classroom of the school.

The Teacher

The person who involves children in musical activities is to the pupils a teacher regardless of whether the school system classifies this individual

as a classroom teacher or as a special music teacher. It is estimated that during the past 20 years a majority of all elementary schools in the United States have operated on the basis of having the classroom teacher offer all instruction in music in his individual classroom.

Some school systems or districts have employed a music supervisor or consultant to give overall direction to the instructional endeavors in music, while other schools or school systems have had no consultative service in music. The other widely used instructional plan for teaching music has been to have a specially prepared teacher responsible for all activities relating to music in one or more elementary schools. There are advantages and disadvantages in each of these plans.

Attention is invited to the following statements concerning these two different plans for providing instruction in music:

1. Where there is a special music teacher, instruction in music should still remain a shared responsibility between the special music teacher and the classroom teacher. When the school employs special teachers for instruction in music, the period of time in the weekly schedule set aside for music should not be considered "released time" for the classroom teacher. Nothing is more revealing to children of the true attitude of their homeroom teacher toward music than this widespread and unfortunate practice.

The classroom teacher who by his own admission lacks adequate background and preparation to provide instruction in music in his classroom *can* and *should* learn through observation what is involved in the study of music for his grade group. Only by remaining in the classroom can he know exactly what has been presented by the special music teacher as well as the procedures used. This information should enable him to review, extend and refine the learnings and activities prior to the next scheduled visit of the music teacher. As in private piano study, it is what takes place between lessons that really counts toward progressive development and musical achievement. Would it be realistic to attempt to develop skill in language reading by scheduling the reading period once a week for 20 or 30 minutes and then doing nothing about it at any other time?

2. Teachers who prefer to teach their own classroom music should be encouraged to do so. This is especially true in the primary grades. It is equally the case with teachers at all grade levels *if* and *when* they have adequate preparation and have experienced the satisfaction of guiding children's growth through music.

3. It is a major fallacy to assume that classroom instruction in music for children taught by a music specialist will be superior to the class-

room music endeavors of the classroom teacher. While he served as a state music supervisor in two different state departments of education, the author was given the privilege and responsibility for many years to observe and evaluate the instructional achievements in music of several thousand classroom teachers operating under the self-contained classroom plan. During the same period of time, he reviewed the classroom accomplishments of several hundred special music teachers.

Empirical study indicates that instructional excellence is not the exclusive province either of the classroom teacher or of the special music teacher. Such excellence can result from the efforts and skill of either or of both working together cooperatively. As a general rule, however, special music teachers should be expected to provide outstanding instruction in music for children. This is especially true when their interests and specialization lie in the area of elementary music education.

4. A desirable plan for instruction in music provides a special music teacher for *each* elementary school. Frequently, such a teacher functions as a consultant for grades one, two and three and provides the actual instruction in grades four and above. Hermann (30) found such an arrangement the most successful of four plans used in an experiment to determine the amount of skill in sight reading developed by elementary school children. The consultant also organizes and conducts rehearsals for student ensembles. He is also available to assist in the preparation of music for school activities of a public nature.

A study (55) made in 1962 by the Research Division of the National Education Association showed 40 percent of all elementary school music being taught by a classroom teacher with assistance from a specialist. This plan was slightly more prevalent than the one in which the classroom teacher did the teaching entirely on his own and was twice as frequent as the arrangement in which the specialist did all the teaching.

Worthy of comment at present is the increasing number of young men preparing to be special music teachers in the elementary school. In situations where such young men are now teaching music in grades four and above, the effect, especially on the boys in these grades, has been notable and salutary. Children need contact with capable men as well as with women while they are in the elementary school. The area of music education is no exception.

The Music Supervisor

Many school systems have established a position of educational leadership for instruction in music. The person appointed to this position

is given any one of various titles, depending largely on the prevailing philosophy of the school administration. Director of Music, Supervisor of Music, and Music Consultant are the titles most often encountered. Snyder (73) classifies and differentiates between the positions these titles represent.

Whatever his title, the person selected to provide musical leadership should endeavor to expose both children and teachers to the many facets of music as often and as enjoyably as circumstances permit. He must believe in and set an example for continuing educational growth and musical development. He should view supervision as a *helping* process and consider himself a resource person (24; 53). As such, he should help to plan and develop as many different types of in-service educational activities and opportunities as teachers may need for both enjoyment and growth. Many of these he will conduct himself, but he will also find it effective occasionally to call upon colleagues from outside the system. Both the general supervisor and the music supervisor must learn that *telling* is not necessarily *teaching*. This fact is even more evident in working with adults than it is with children.

The music supervisor who wishes to become or to remain a valuable member of the school staff must keep up to date with new instructional materials, equipment and promising educational practices. He must also evaluate with honesty and tact the instructional program in music in his school or school system. Such an evaluation should document the limitations of his services as well as the contributions he is making toward an education in music for *every child* in his school district.

The limitations and handicaps are serious, for example, in any school system that expects *one* music consultant to be responsible for instruction in music in 1,500 self-contained classrooms. No consultant or supervisor can deal adequately or effectively with the multitudinous needs and problems of 1,500 elementary classroom teachers, much less provide even a token musical experience for 40,000 boys and girls in grades one through six in his school system. Such situations contribute materially to what might be called a vicious circle of inferior musical opportunity.

Experimentation

Those concerned with music education in the elementary school need to be alert to new possibilities with respect to both facilities and organization. Thus the uses of television, both closed-circuit and broadcast, of tape recorders, of the ungraded primary class, of team teaching, of independent study, need to be explored and evaluated. One example of such experimentation with implications for music is Stoddard's "dual progress plan."

Stoddard (75) maintains that the three subject areas for which instruction has been inadequate during the past two decades under the self-contained classroom plan have been science, mathematics and music. He would revise the conventional elementary school plan of organization. He recommends an instructional plan which groups children chronologically (all six-year-olds in the first grade, etc.) with a homeroom teacher during half of each school day. This teacher would be responsible *only* for teaching reading and social studies. For the other half-day, children are not assigned to a grade and would be grouped according to ability and interest. During this period of time, instruction would be offered by specialist teachers in mathematics, science, music, art and other specialties. Under this plan children are encouraged to advance as rapidly as their talents in each area permit.

There seem to be some possible advantages for music instruction inherent in this plan. Such an arrangement could make it possible for the teacher to give much needed attention to those children who have not to date found music to be a rewarding experience. For example, non-singers need not be ignored and neglected as they so frequently are in the traditional grade grouping. Such children can more readily receive the remedial assistance they deserve. At the same time, children with marked ability in music are not retarded or bored with the remedial procedures. The reason there are numerous non-singers in every elementary school is due solely to the fact that nothing of consequence is done to aid them in finding and learning to use their singing voices. Perhaps it should be reiterated that there is no child (unless he has some physical impairment) who cannot learn to use his singing voice.

Such experimentation is seen as an indication of critical concern with the achievement in certain areas of elementary education. Since music is one of these areas, the findings of the two systems (Long Beach, New York, and Ossining, New York) experimenting with the "dual progress plan" may be of interest to music educators.

A Foundation for Musical Development

The instructional program in music in the elementary school must be viewed as the foundation for all future endeavors in music. A lack of music education for children while they are in the elementary school can have far-reaching consequences. For example, consider the child who during all of his elementary school years has little or no development or exposure along musical lines. Whatever possibilities he may have for musical expression remain dormant during this period when he is acquiring attitudes, skills and appreciations along many other lines. As he later

continues and completes his education in the public schools, he is often denied further contact with music during his years in high school.

At the secondary level, the performing organizations are usually elective and selective. He must be able to play an instrument to qualify for the band or orchestra. His singing voice is an unknown quantity, so he does not feel qualified to join the choir. This same child grows into a young adult, graduates from high school, enters college and decides to become an elementary teacher. To obtain a teaching credential he must take at least one music course. He has brought with him to the college level very little if any background in music. In fact, he expresses and manifests a distinct feeling of inadequacy whenever he finds himself in a situation involving music. He then registers for a one-semester course in what is still frequently and erroneously termed in many colleges the "fundamentals" of music hoping to survive with a passing grade. By his own admission he receives a confused and unsatisfying contact with music at the college level and is more determined than ever to avoid the instructional aspects of music.

Thus another educational cycle has been completed. Another person enters the teaching service expected to provide all of the musical experiences children will have in his self-contained classroom. How can any teacher teach what he does not know? Many individuals, unfortunately, tend to perpetuate this vicious circle rather than attempt to prevent its recurrence.

It is precisely because the teaching of music in the elementary school serves as a foundation that it must be the responsibility of *all* educators, regardless of the titles they hold. The school administrator and the members of the teaching staff can make an ideal group for initiating and maintaining a good instructional program in music for each of the classrooms in their schools. Following are suggestions for their cooperative action:

1. At the beginning of the school year, decide on an instructional plan in music that is practical in the particular school. What will be effective as an instructional plan in music in one building in a school district or system is not necessarily what will prove to be the best plan in all other buildings in the district.

2. Prepare a *guide* outlining the content of the music curriculum planned especially for each grade level in a particular school. Such a guide is a reminder to the regular members of the teaching faculty and is most valuable for new teachers. Activities in music at each grade level should provide for different materials and different experiences. For example, what songs will children sing in the sixth grade that they did not and were not able to sing in the second grade? What music litera-

ture and what composers will be emphasized at each grade level? How will movement-to-music activities be initiated in the kindergarten and first grade? How will these activities differ in grades four and above? How will melody, harmony and percussion instruments be used in grades one through six? How will children be aided in using and understanding musical notation?

These important music curricular details should not be left to chance. It is very easy to teach music "by gee and by gosh." It is more difficult to place in writing desired outcomes and equally demanding to plan curricular experiences to obtain these goals. Such professional effort, however, will pay handsome dividends in terms of children's musical achievement and of staff communication and cooperation.

3. Determine what permanent equipment and materials are needed for a first-class instructional program in music for your school. (See pages 42-45 for recommendations.) Insist that this equipment be used and taken care of.

4. Devote at least one professional meeting during the school year to a phase of the teaching of music that seems to need emphasis or attention in the particular school. Invite a guest consultant or speaker for this occasion.

5. Evaluate annually (at the end of the school year) the successes and failures of instruction in music in the particular school. What has been outstanding? What has been satisfactory? What needs immediate attention during the coming year?

Each school year provides an occasion for teachers to take stock of their contributions to the musical and cultural development of young citizens. Teachers can best do their part by providing sound and inspiring activities for children's musical experiences. The supreme test of any instructional program in music is the finished product it produces—in enhancing the lives of the boys and girls who have spent six or more years in the elementary school. What are their musical achievements when they complete their elementary school education?

PART TWO

Elementary School Music: Questions, Opinions and Comments

THE QUESTIONS that comprise the headings for the following opinions and comments are those of greatest concern to classroom teachers and special music teachers who took part in the surveys for this booklet. The opinion given as a response to each inquiry is selected as representative of the material available concerning the topic.

The numerals in parentheses refer to the original source listed alphabetically in the Bibliography (found at the end of this booklet). The comments included are the author's suggestions regarding promising practices or are given as one viewpoint relating to the teaching of music in grades one through six. The endeavor throughout has been to keep both the opinion and the comment brief yet helpful.

There are four major areas of activity which should receive continuing emphasis in any instructional plan in music established for *all* children in the classroom. Likewise, there are three equally important approaches to subject matter presentation which must not be neglected. These are:

AREAS FOR INSTRUCTION AND EMPHASIS	APPROACHES TO BE USED IN EACH AREA OF INSTRUCTION
Singing and *reading* the musical score for unison and part songs	*Using* and *clarifying* musical notation in singing, in listening, in moving to music, in playing instruments, and handling musical media creatively
Movement-to-music, stressing and expressing the rhythmic content, form or mood of the music	Planning and teaching *creatively*

AREAS (Cont'd.)

Listening to both recorded and "live" music with increasing discernment and satisfaction

Playing melody, harmony, and percussion instruments as an enrichment for other classroom musical activities as well as associating musical symbols with the sounds they represent.

APPROACHES (Cont'd.)

When relevant, *relating* the music studied and performed to other classroom subject areas or activities.

It should be pointed out that not all of the areas listed here will be used as a part of each scheduled music period. However, each area should be included as often as appropriate in planning the overall musical experiences for the school year.

In addition to the instructional plan suggested here for *all* children in the classroom, it is essential that the school provide instructional opportunities in musical performance for those children with special ability and marked interest in music. Such opportunities may include beginning group instruction in piano, in string (orchestra) and wind instruments (band and orchestra), as well as experience in vocal groups. These activities are usually started in the fourth or fifth grade and are selective and elective. Individual instrumental study (piano, band and orchestral instruments) is highly recommended whenever competent instructors are available. Individual instruction (private study) is generally not provided by the school; arrangements for such study should be made by the parents of the children involved.

The four major areas of instruction in music, together with the questions relating to each area, are presented separately beginning with *singing*.

Singing

The musical activity most often engaged in by children is that of *singing songs.*

Why Should Singing Activities Be a Part of the Music Curriculum?

Pitts (64) states that singing should be the basic activity in any comprehensive music curriculum. Singing is a mode of expression that lies close to the personal interests and experiences of children.

The overall purpose of singing activities in an elementary classroom should be to help each child to learn to use his singing voice with con-

fidence and pleasure. Many musical learnings can also be based on familiar song materials.

What Is the Range of Children's Voices?

Tradition, possibly stemming from Curwen and the establishment of the tonic sol-fa in England, has held that the voice range of the young child encompasses only the pitches within the treble staff. Teachers will find statements to this effect in handbooks such as that of Mathews (43) and publications such as the California State Department Bulletin (12). Ellison (18) states that there is little factual evidence either way on this matter but that experience indicates that a lower pitch range (middle C to fourth space E-flat) is superior in eliciting singing. Some objective evidence, however, does exist.

Observation of children discloses that the young child will pitch his own songs in a key comfortable for him. Jersild and Bienstock (34) found that, by transposing the songs used for instruction, a readier response could be obtained from children who had previously remained silent. Such children made an effort to sing after the songs had been transposed to a lower key.

As early as 1933, Hattwick (29) reported that while testing 95 children ranging in age from four and one-half to eight years, he discovered that the mean pitch used by children when singing tones of their own choosing was significantly lower than the pitch level assigned to the same songs as printed in music texts planned for children of this age.

Kirkpatrick (35) in a recent study found that five-year-old children had extensive vocal ranges from F below middle C to E (fourth space). He also found that these children preferred a starting tone of D-flat above middle C. His research indicated that G above middle C was used most frequently as the starting tone in kindergarten music texts. He recommended that the range, musical keys, and tonal levels of kindergarten music, and perhaps those of the primary grades, should become the subjects of intensive study.

Though the danger of pitching songs too low also exists, it seems wise to remember that songs pitched too high tend to block the kind of spontaneous, expressive singing for which, first of all, the teacher should always aim.

What Is the Best Way To Teach a Song?

There is no "one best way" to teach a song. Pitts (64) states that the whole matter of what and where and when and how to teach songs

centers upon seizing and using to advantage every mood or occasion that makes children and people in general ready to sing. The following suggestions are typical of those found in almost every teachers guide accompanying the various music series:

1. Set a mood or establish a background for the song
   —story as told in the text of a song
   —information about the composer
   —poetry (words of the song)
   —pictures (one beautiful picture with boy and girl appeal is often much more effective than considerable talking)
   —experiences of children
   —resource persons invited to the classroom.

   Special note: All singing does not require this approach. Singing often begins spontaneously.

2. Ask children to listen to the song in its entirety
   —sung by the teacher
   —sung by a child from the group
   —sung by a visitor
   —played on an instrument
   —played from a recording.

3. Repeat the song several times but in a variety of ways
   —boys sing one part, girls another
   —chant the words in rhythm
   —clap, tap or snap fingers to rhythm (Do only *one* such activity at a time.)
   —teacher and children sing alternate phrases
   —use percussion instruments for sound effects
   —provide an harmonic accompaniment with autoharp or resonator bells
   —play counter melody on resonator bells
   —dramatize parts or all of the song
   —whistle appropriate parts of the melody
   —hum the melody.

4. Analyze the song according to the understanding of children at whatever grade level the activity is being presented
   —hear and see likenesses and differences in melodic structure
   —discuss and interpret symbols of notation
   —have children recognize and find tonal patterns in and from the song.

5. Expand interest whenever the song is sung on subsequent occasions
   —use instruments in a variety of ways
   —find other songs of like nature or mood
   —locate stories or information about people associated with the historical period represented by the song
   —read or write a brief commentary about the composer
   —select recordings which can be related to the song experience
   —plan correlations with other classroom or school activities.
6. Work for expressive rendition of the song
   —make the original presentation of a rote song as expressive as possible
   —discuss the mood of a song as suggested by the words
   —have children suggest ways of enhancing their rendition by the way they use either their voices or accompanying instruments.
7. Make a judgment about the progress of the song
   —what part of the song went well?
   —what part needs attention?

For motivational purposes, some teachers use the idea of a "song bag." Burlap is used to construct a bag which is left open at the top and labeled in the center, "Our Song Bag." It is placed on the bulletin board together with the names of all of the songs which the class is currently studying. Each song is listed on a separate strip of tagboard or construction paper.

A committee from the class determines when the group as a whole has finished performing a particular song sufficiently well to take it from the list and place its name in the "song bag." Often the music supervisor or consultant, the school principal or parents are invited to join the committee as it judges the rendition of various songs. Judgments are made on the basis of such criteria as accuracy of melody, rhythm, words, mood, expression and overall effectiveness. The object is to see how many songs the group can learn to sing from memory and perform with high standards of developing musicianship.

How Can Teachers Help Children Who Are Having Difficulties in Singing?

Most children come to school eager to take part in singing activities. The teacher's sympathetic assistance for the non-singer should, therefore, come early, before the child has recognized his present difficulties. The

older a child gets, the more tense he may become and the less willing he often is to follow the procedures suggested to him.

McMillan (44) states that children must be helped to understand that they are learning to sing, or that they are finding their singing voices, just as they are learning many other things in school. It is the thought that their singing is hopeless, "funny" or unacceptable that hurts children and damages their will to learn. The teacher must keep in mind that the way in which he accepts a child's learning problems will have a great deal to do with the way the child himself accepts his own problems and challenges. The child who is involved with remedial assistance needs the encouragement of many immediate successes in order to give him the courage to keep working for the subtle coordination required for singing.

A principal reason why many children have difficulty in using their singing voices is simply a lack of experience in musical situations. The first year in school should provide opportunity for children to hear and respond to much music and to experiment with the production of musical sounds with their voices and simple instruments. A majority of children will find their singing voices before the end of their first year in school, though it may take longer for others.

This should not lead the teacher to believe that these few children will never sing. An important point of view for the teacher is this: there is no such thing as a so-called monotone. "Mono" means one and *only* one tone. Even casual listening on the part of the teacher will indicate that the child speaks on *more than just one pitch.* What is needed, in this respect, is for the teacher to discard and stop using titles that stigmatize and that only serve to increase the child's feeling of inferiority and inadequacy about all things connected with music. After the teacher has worked with and has come to know the child's abilities as well as his limitations vocally, he is in a better position to diagnose the probable cause of the difficulty. In addition to lack of experience in singing, vocal problems sometimes result from physical or social immaturity, emotional disturbances or physiological handicaps.

Observation indicates that many children are unable initially to reproduce, on the teacher's demand, specific arrangements of tonal patterns. No one special procedure or suggestion can be used equally well with all children who have vocal problems resulting from a variety of causes. The teacher might select from the following list any one or a combination of approaches which would seem appropriate to the age and maturity level of the child (or children) in question.

1. Arrange the seating situation for classroom music activities so that the child who needs assistance is seated by a secure singer or, better still, *between* two secure singers. *Never* isolate insecure singers by

placing all of them together at the front of the classroom. There is no more fallacious practice than to assume that the beautifully trained voices of the able singers behind the insecure singers will somehow float over the less fortunate and enable them to become more secure in using their singing voices. A child does not learn to use his singing voice by osmosis but rather by his own efforts in manipulating his own vocal instrument. Aiding children with their vocal problems is most often a long-range process. However, the teacher who has patience and perseverance can help children to make commendable progress during any *one* school year.

2. Use many songs with a limited number of tones such as "Hot Cross Buns," "Mary Had a Little Lamb," and "Jingle Bells." Transpose these songs into higher and lower keys once the child has mastered the song as originally presented.

3. Sing and sustain the beginning pitch of a song on the neutral syllable, "loo."

4. Start the song at whatever level of pitch is sounded by the child rather than have him struggle initially with the teacher's level of pitch.

5. Help the child to speak with vocal inflections. Make the voice ask a question (rising inflection) or show how the voice sounds when a period is placed at the end of a sentence (falling inflection).

6. Have child sing words while other children sing the melody on "loo" or hum.

7. Choose songs with repeated words or tones such as "tick, tock," or "meow, meow."

8. Involve children in individual response in singing echoes, calls and the like.

9. Reinforce the tones or tune to be sung by using the resonator bells (often played by the child who is being helped vocally).

10. Indicate pitch direction by use of hands or standing high on tiptoe and stooping low (the concept of high and low when applied to pitch is not easily acquired by some children).

11. Use a tape recorder to add importance to this remedial endeavor as well as to document progress or differences in the child's speaking and singing voices.

12. Suggest imitative sounds which the child has heard and can in his own way reproduce, such as a siren (voice goes progressively higher in pitch), a dog or a cat.

13. Sustain pitches which child is to hear and reproduce by using a small classroom organ (or other similar instrument).

14. Provide assistance on a daily basis before or after school hours when the children involved can have their teacher's undivided attention.

How Can Children Learn a Song from a Recording?

Some classroom teachers may feel unable to teach children a song by singing it for them. These teachers, nevertheless, can still provide many singing experiences through the use of recorded song material. By the use of recordings, the teacher who is uncertain of his singing ability is released from the burden of a personal demonstration of a song. The teacher who needs help with tempo, tone and pitch can most often find, from carefully selected recordings, examples of singing for children to emulate.

The more experienced teacher who regularly teaches songs with enjoyment and satisfaction can use the recording as a model for interpretation, diction, recognition of theme or some other musical learning.

The several major series now available for use have albums of recordings made from the song materials in the texts planned for each grade level. The teachers guides which accompany these texts give helpful suggestions about teaching songs from recordings. The teacher must obviously be thoroughly familiar with the recording before attempting to use it as a special resource for learning a song.

It is desirable at times for the teacher to employ an interest approach based perhaps on weather, holidays, pictures, a story, a poem, some experience which has been shared by the class as a whole, or an occurrence of a seasonal nature. Ask the group to listen attentively while the recording of the entire song is played. Pertinent questions are always in order after each repeated hearing to determine the progress being made. Rehear the song at least once before asking children to sing the melody on "loo" as it is replayed. As children sing, the teacher must be certain of two things: first, that they do not sing louder than the recording and, second, that they keep up with the voice on the recording in terms of tempo.

In the second grade and above, children should hear the song sung with their music books open to the correct page. It may be necessary to read the words aloud for meaning. When the recording is next played, the children sing with it, following the music and words in their books. Each time the song is resung with the record the teacher notes the children's learning, listens for inaccuracies and corrects these. Children should sing the song without the recording as soon as possible.

The above suggestions are intended only as an indication of how the average teacher might make use of a special resource such as a recording

in order to provide singing activities in a classroom situation which would otherwise be impoverished in this respect. Many teachers who do not play the piano or cannot otherwise learn a melody instrumentally use recordings as a means of becoming acquainted with new songs which they in turn sing and teach to their students.

How and When Should Part-Singing Be Introduced?

Readiness for part-singing varies according to the musical background of the students. Nothing is gained by forcing such an experience on boys and girls who are totally unprepared to respond to it with success and enjoyment. Part-singing is most often emphasized beginning in the fifth grade. However, the reader will no doubt recall situations in which part-singing has been successfully accomplished by younger children. For example, some second graders do very well with two-part rounds learned by rote or with simple songs to which a very easy descant has been added. The third grade music texts usually include more in the way of rounds and descants. It is well to remember, however, that these extra parts are usually learned and sung by a selected group rather than by the class as a whole.

There is an increased amount of preparatory work for part-singing in the fourth grade. It is here that familiar songs may be used for introducing part-singing. One group of children may sustain a chord tone against the melody which is being sung by the second group. This may be followed by singing arrangements in thirds and sixths, which are the easiest intervals for children to use when singing in parts.

Wolfe (86) points out that part-singing is one type of musical experience that is noticeably cumulative. The more of this kind of singing that is done, the more the participants enjoy it. The ultimate goal is one of lasting satisfaction. Mursell (48) expressed this idea when he stated that the first experiences in part-singing for children should be both enjoyable and successful.

Pierce (63) believes it is important to bear in mind that part-singing requires a "good musical ear" as well as vocal control. This is especially true in the lower part of harmonic arrangements. A child who cannot hear and sing accurately a melody lying within his vocal range usually cannot sing a part in harmony. Experience with two-part canons and other simple polyphony may help develop independence.

Dykema and Cundiff (17) state that until the child has reached the fifth grade, there should be no definite assignment of any individual voice to a specific part. Instead, the teacher should make different divisions of the entire class on various days. Mathews (43) maintains that one part

is not more important than another. Many people have the mistaken idea that first and second parts carry a meaning of position, rank or importance. At this stage in the children's musical development, the teacher should make certain that they are singing within a range comfortable for them. A pitch pipe is useful when a piano or resonator bells are not available. Children must be very certain of their beginning tones before starting to sing. Correct pitch should be checked frequently.

In planning part-singing activities, Pierce (63) points out that the first songs to be sung in harmony should be simple and easy to sing. She believes that singing in parts should supplement, not replace, singing in unison.

There is no more thrilling or satisfying experience for children in the intermediate grades than that of blending voices together in beautiful harmony. The aesthetic and emotional values of such an activity in all probability cannot be surpassed. These values should not be overlooked or minimized.

How Can the Teacher Evaluate Classroom Singing Endeavors?

The following questions provide an initial evaluation:

1. Do children know by memory a variety of songs suitable for use in classroom, school assembly, home and community?
2. Do they sing these songs with feeling and musical understanding?
3. Do the boys and girls in the group enjoy singing?
4. Have steps been taken to assist and aid those children who have difficulty in "carrying the tune" or otherwise singing with the group?
5. Are children permitted to sing all songs alike or have they been made aware of the mood or spirit of the different songs they sing?
6. Do they demonstrate some creative imagination when interpreting new songs?
7. As the children sing, can you understand the words of the song?
8. Do children in grades four, five and six sing in parts?
9. Does their singing indicate an understanding of the relationship between the voices in part songs?
10. Is any opportunity given for children to develop song leadership?
11. Is the pitch generally correct when checked with pitch pipe, piano or resonator bells?

Responding to Music Through Movement

A basic area of experience in music in the elementary school is planned in terms of response to music through bodily movement. Music is movement as life is movement. Music is a time art, and young children can best experience many of the beauties of music through the movement of their own bodies. McMillan (44) points out the importance of experiencing music with the whole organism rather than with the ears or fingers alone.

Swanson (78) notes that expressive movement as an activity in music is related to a similar activity in the area of physical education since both involve skills in movement and freedom for expression. Common activities may lead to the special goals of each area—physical development, health and poise, for the one; and ability to listen to music, to explore it with imagination, to hear and feel the expressive ideas contained in it, for the other.

Responding to music may involve patterned movement such as walking, running, skipping, marching or galloping. It may be completely free, interpretative movement. It may take the form of singing games and folk dances which come from many different nationalities. Specific movement activities must be selected according to the interests and physical capabilities of the class group involved. The first activities for gradually developing a movement response to music will usually be concerned with guiding children in finding freedom of movement to music carefully selected for this purpose.

How Can the Teacher Begin Movement-to-Music Activities in the Classroom?

Andrews (4) recommends having a few key questions selected for a particular group as a means for getting them to use their bodies as instruments of expression. The following questions suggest a variety of approaches. Each of these involves concepts, thinking for one's self, finding out, exploring and expressing in terms of movement. Many of these suggestions do not in the beginning involve the use of music.

1. Can we walk fast—faster—even faster?
2. How slowly can we walk?
3. What happens to our steps as we walk this way (faster or slower)?
4. What other ways can we walk?
5. Can you swing your shoulders? How can you swing your shoulders while you are walking?

6. What is another way we can move around the room besides walking?

7. Let's see if we can move our very smallest part. Now, can you move two small parts?

8. Can you move the biggest part of your body? What different ways can you move this big part of you?

9. Do you suppose that you can move a part from your neck up and at the same time a part from your hips down?

10. How heavy can you make yourself? Think of something very heavy, the heaviest thing in the world: Can you make yourself that heavy?

11. How do you think you would move if you were in a very tiny box?

12. Now, how could you move if you were in a great big box?

13. Is skipping forward the only direction you can go?

14. Why do you suppose Bob goes so high when he skips?

15. Can you skip and move your arms or head at the same time?

16. Can you take a jump and then a hop?

17. What is the difference between a jump and a hop?

18. How can you move while sitting at your desks?

19. While playing your percussion instrument, can you move another part of you?

20. Look at this picture; how is the horse moving? Who can show us?

Once bodies have been freed for movement and imaginations stimulated regarding the possibilities of interpreting music through movement, the teacher will find that one of the most popular and frequently requested classroom activities will be movement to music. The significance of the children's appreciation of the fundamental value of rhythmic experience should not be overlooked by the teacher.

Should Properties Be Used with Movement-to-Music Activities?

Many children, especially girls, find pleasure in swirling lengths of colorful material with their hands as they move to music. Sleigh bells are an important part of a dramatization of a song like "Jingle Bells." Boys enjoy fastening bells around their ankles and using a feathered headdress when doing an Indian dance or game. Songs and dramatizations about satellites and space activities come alive when imaginations

are stimulated by simple costumes and properties which children themselves can design, make and use.

Properties should be used whenever they will appropriately enrich or enhance any type of movement-to-music activity. They are particularly important for the very shy child or one whose movement is somewhat awkward. Often children seem to concentrate on the properties rather than on themselves and are able to participate more freely than would otherwise be the case.

How Might the Teacher Assist Boys in the Primary Grades Who Have Difficulty in Skipping to Music?

Skipping to music requires first of all carefully selected music. Not all recorded music labeled for "skipping" is suitable for beginning endeavors in this type of movement. A fast, high skip will be easiest for children in their first attempt at skipping. If a boy is having some difficulty, arrange for partners or perhaps groups of three with the boy having the problem placed in the center. By having two "good skippers" on either side holding his hands as they all three skip together, he usually is able to make progress.

Children having problems with movement activities need just as much sympathetic assistance and encouragement as do children who are not able to sing satisfactorily with the class or group.

Listening

Another major area of instruction in music in the elementary school concerns the development of discriminating hearers of music. Listening involves skills which must be developed by carefully guided classroom activities through which children hear and respond to both recorded and live music.

Why Is Listening Important in Children's Musical Development?

Since all the elements of music are perceived by the ear, it is important that children learn the skills of the good listener. One must hear accurately to be a good singer, to play in an ensemble, to express rhythm through bodily movement, or to understand the subtle beauties of music. Listening therefore deserves careful attention in any instructional program in music.

How Should Children Listen to Music?

Listening is essentially an individual experience. Stokowski (76) put it this way: "There are probably as many different ways of listening to music as there are persons responsive to music in the whole world."

Children listen to music in many ways and learn to accept it as a part of their environment. The great concern of teachers is the quality of music children hear. It is generally agreed that the music which best serves the individual is that which is expressive of the wide range of human feeling and experience. Young children have their own levels of emotional response, and music to satisfy their needs must be supplied in various ways.

McMillan (44) says that no one of us knows exactly what the other hears, nor just how he listens. In the end, she contends, the most important result that can come from shared experience is that each child gains a growing self-respect regarding his own responses. She believes that much of the child's confidence in his ability to listen will come from the way the teacher receives his contributions and reactions. A shy child who is trying to put something into words about music may need much encouragement and perhaps the teacher's assistance in finding a word or two that he needs to express his ideas. The child who feels quite differently about the music from any of the other children may need to be made comfortable about it. The discovery that he can listen well is of special importance to the child whose singing voice is not serving him well. It will mean much to him to discover that he does have a good musical ear, that he can pick out a special theme or the sound of an instrument that many other children did not hear as quickly as he.

Swanson (78) writes that, because listening to music should create a response, be it emotional or intellectual, the teacher may wish to provide avenues through which this response may manifest itself. Some children express themselves more naturally by talking, others by moving, and still others by drawing or painting. It is helpful but not always necessary for children to define and interpret their feelings in these ways. The important thing is that in some way, through one of the many opportunities in which the teacher makes music available to them, the children begin to listen and to respond imaginatively.

Pitts (65) states that physical comfort and a friendly atmosphere are necessary to good listening. Music can then have a chance to be felt as well as heard. She believes varied approaches and procedures help. Quiet listening is desirable from the teacher's standpoint, and this approach can be used with children up to a certain point. However, the attention span of young children is short and their desire for action is

long. If little children fidget about and make audible comments, it is only natural. They are not audiences either by preference or by nature. Consequently, the wise teacher will make as many occasions as possible for children to take part: hum a melody, clap a rhythm, make comments and ask questions.

Good listening is far from being an act of passive reception. On the contrary, good listening is an active use of mind and imagination in following and responding to ideas that are expressed in moving patterns of tone. Listening to music with increasing sensitivity to tone and insight into tonal relations is a capacity that is gradually developed in children through their active participation in diverse and varied musical experience.

No area of instruction in music is more dependent upon excellent equipment than experiences planned for listening to recorded music. First and foremost in equipment needs is a three-speed phonograph with good fidelity of tone and the possibility of hearing orchestral music without distortion. The prevailing practice in far too many schools is the purchase of an inferior machine with one small speaker obtained "as a bargain." When it comes to musical equipment (sound reproducing or otherwise), we know that one is likely to get what he pays for. How can children be expected to respond to music listening activities, much less develop a sensitivity to tone, when all they hear is a rattling and complaining sound emitting from a phonograph incapable of any fidelity of tone and most often in need of repair? Equally important is a varied collection of appropriate recordings properly stored and often used.

Many classroom teachers, especially in grades four, five and six, have set up music corners in their classrooms. Included is an excellent but uncomplicated phonograph—no automatic changer—which has been adapted for earphones. This plan enables as many as four children at one time to listen to a recording without disturbing other members of the class. Other ways through which the interested teacher may encourage valid listening-to-music activities include making arrangements to attend concerts or to bring adult musicians into the classroom. Advice about radio and television listening is still another service the teacher can give to help develop discriminating listeners.

What About Program Music?

Hartshorn (28) reminds us that the aesthetic appeal of music and its potentialities for educative purposes are to be found neither in the title nor in descriptive material that may be associated with a composition but rather in the music itself. It is because of its musical values,

not its programmatic implications, that such music survives. Therefore, in listening to program music, attention must be not story-centered, but music-centered.

Playing Instruments

Another major area of instruction in music in the elementary school classroom concerns the use of melody, harmony, and percussion instruments. This area of instrumental activity is included in the music curriculum because it provides a type of experience which extends musical learning and understanding beyond the use of the singing voice. Its purpose is not only to sensitize children to the different qualities of sound and mood possibilities of melody and percussion instruments but also to use instruments wherever appropriate to enrich other classroom musical endeavors.

Mursell (47) states that no program of instruction in music is complete unless it includes the experience of music making by instrumental means. The German composer Carl Orff has developed an approach to school music that lays great stress on instrumental experiences.

Should Primary Grade Teachers Organize and Feature Rhythm Band Activities?

Andrews and Cockerille (2) maintain that if the instructional program in an elementary school is satisfactory, it will include using classroom percussion, melody, and harmony instruments for song accompaniments, rhythmic interpretations and dramatizations, creating melodies and exploring tonal and rhythmic relationships. Instruments include drums of various kinds, castanets, maracas, triangles, sleigh bells, autoharps, resonator bells and song flutes.

They explain that the rhythm band, as usually organized and conducted, often bears little or no resemblance to a musical experience. It is more in the nature of a mechanical activity, with children striking various instruments at particular times in a fashion reminiscent of marionettes banging instrumental facsimiles and with just as much understanding. If an elementary teacher took a language reader and assigned to one child the word "and"; another, the word "house"; each of the other children, another word as it occurred in the story; and then had one child start and stop the reading, we would have a situation making just as little sense to children as does the rhythm band. The most successful rhythm band episode ever witnessed by one teacher took

place when the small player of the tambourine enthusiastically smashed his hand right through the instrument. This brought down the house.

The foregoing comments on stilted rhythm band activities, in which the child has little or no opportunity to use musical instruments thoughtfully and creatively, *should not be construed* as opposition to the use of rhythm instruments (drums, maracas, castanets and others) in the classroom. Such instruments, used rightly, are an excellent means of making music and of enriching classroom musical experiences.

The child who is helped to consider the characteristics and to decide upon constructive musical uses for rhythm instruments, then to execute these ideas in terms of musical action, is growing both in skill and in appreciation.

What Instruments Should the Classroom Teacher Have Available for Daily Use?

The following instruments in suitable quantity for the size of the group are recommended: drums (at least one drum and, where possible, two or more of contrasting size), rhythm sticks, triangles, sandblocks, coconut shells, sleigh bells, tambourines, resonator bells, cymbals, gong, maracas, quiro (gourd rasp), castanets and finger cymbals. Some percussive instruments such as rhythm sticks, sandblocks, and coconut shells can be constructed by the teacher or by children in the intermediate grades.

The important thing to keep in mind is the *quality* of sound of each instrument. For example, some teachers construct drums made from large cans with rubber inner tubing stretched over the ends. Too often the resultant sound from this enterprise is a dull thud and can only detract from rather than add to the classroom instrumental activities. Making a drum is an excellent project—provided the teacher, through some study and experimentation with various materials, has planned wisely for the construction of a drum which will make a musical contribution to the classroom endeavors. Coleman (14) and Mandell (42) offer help for such a project.

Should Resonator Bells Be Used in Classroom Instructional Activities in Music?

Every classroom in the elementary school needs one or more sets of resonator bells. These are frequently called bell blocks or tone blocks. A set most often includes 20 individually tuned resonating bars varying

in size and arranged chromatically in pitch from middle C on the treble staff to first space G above the staff.

A new and practical development (i.e., in purchase price and tone quality) is the manufacture of tone bars fabricated from aluminum alloy. These bars are rustproof and lighter in weight than earlier ones. They are struck by mallets tipped with hard rubber for good tonal resonance. This is permanent school equipment and is most useful in schools where instruction in music is to be more than a token effort. Be certain that the set of bells obtained for use in your school has individually detachable bars. Such an arrangement doubles their usefulness and enhances the possibilities for visually illustrating musical notation.

What Size Autoharp Is Best for Classroom Purposes?

The autoharp is a stringed instrument which operates on a system of wooden damper bars. Each bar is labeled with a chord name. Underneath each bar is an arrangement of hard felt. When playing the instrument, one presses down the chord bars with the fingers of one hand and uses a plectrum or hard rubber eraser to strum with the other hand. When the felt on the bottom of the bar is pressed against the strings, only those strings in the desired chord are sounded when the performer strums across all the strings.

The autoharp comes in 3 sizes—5 bars, 12 bars and 15 bars. The 12-bar instrument is recommended for classroom use. This is an harmonic instrument and provides an harmonic accompaniment; it is not intended for use in playing melody.

This instrument is also permanent equipment and can be used to enrich many musical experiences in the elementary classroom.

Related Topics in Music Education

What Other Areas of Instruction in Music Should Be Included in the Elementary Music Curriculum?

This publication has emphasized four major areas of instruction in music for children—singing songs, physical movement in response to music, listening to both recorded and live music, and playing instruments.

In the past several years it has been customary—in addition to the four major areas already discussed—to include and place separate emphasis on creative activities and likewise on the correlation of music with

other classroom subject areas. Too often creativeness and correlation as well as a study of music notation have become compartmentalized projects. Making up a song has frequently been the extent of "creative" endeavors. Typical of the misguided attempts to relate music to social studies is the singing of the fine old spiritual, "Go Down Moses," and its erroneous use as "correlation" with a unit of study on Egypt. The first verse of this song includes the words, "When Moses was in Egypt's land, Let my people go." This obviously has nothing to do with the type of music which was a part of Egyptian culture for the period of history under consideration.

What Are Creative Experiences in Music?

Creativeness in music for children is not restricted to composing a song. In fact, group composition of a song as carried on in some classrooms may not be creative at all. The essential element of creative activity is the expression of the child's own feelings. Ideally, all singing in the classroom should strive for this expressive quality. Experimentation is an important part of the creative process, and a manifestation of this aspect is found in moving to music or in finding just the right percussion instruments to accompany a song or dance. The teacher who desires to foster creative expression must place emphasis on what is happening to children rather than on what they may produce.

It is a common error to suppose that creative activity in music starts by itself. Rather, it is nurtured—encouraged by an atmosphere of freedom and interest. The act of expressing thoughts, feelings and ideas in musical form has its beginnings in experiences of everyday life and flourishes best in a friendly, natural classroom environment. The latest of the research indicating that creativity is not inherited but can be taught is that reported by Parnes (61). Lowenfeld (41) believed that by developing creativeness in the arts we may be able to promote creativeness in general. What an opportunity for the elementary teacher! Creativeness along musical lines is limited only by the teacher's resourcefulness in involving children in activities which provide them with a challenge to respond to music in new and imaginative ways.

Why, When and How Should Music Reading Skills Be Developed?

This question, according to Birge (11), has been of consistent concern to both classroom teachers and special music teachers for more than 100 years. This topic can best be dealt with by approaching it on the basis of what is involved in the skill of music reading, namely using and understanding musical symbols.

Sur (77) conceives of notation as an integral part of musical activities in the elementary school. Ernst (19) says that reading music does not begin at a certain fixed point in a particular grade, but rather it is a gradual process. Each child must discover how to make his voice do what the symbol says. To do this there must be coordination of the ear and eye transferring the symbol to music production. The ability to hear what the eye sees is an important factor to keep in mind as one deals with part-singing endeavors. Benn (57) says that those teachers who successfully teach note reading "consistently focus the attention upon the aural significance of visual symbols." Mursell (49) maintains that musical understanding is best brought about by using eye experiences to help the mind to clarify, to disentangle, to make sense out of ear experiences.

Petzold (62) states that too often the importance of training the ear is left to chance. This is the reason children are many times unable to make their voices go the way the notes go. The child must be helped in relating the "auditory perception to the visual stimuli so the latter become meaningful."

In teaching music reading, the emphasis should be placed on the meaning of the notes rather than on the notes themselves. Watson (83) states that to read the notes of a song merely by letter names is nothing more than note spelling, but that imagining the actual sound of the music the notes represent is music reading. This does not, in any way, imply that note reading is always unimportant. Flagg (22) points out that teaching names for tones is an essential tool by which to define and clarify tonal relationships.

One of the recent changes in the approach to the development of music reading skills is the *promoting* of readiness for music reading rather than *waiting* for it. Herr (31) indicates that the teacher must become aware of the need for careful guidance and planning which will make language reading purposeful and satisfying. The same is true with music reading. Ernst (19) reminds us that the background for music reading is laid in the primary grades through direct experience with the musical score involving experiences which are integrally related to hearing, singing, or playing instruments. It remains for the teacher to associate notational symbols with musical tone and to help children as they use symbols to express the musical ideas which the symbols represent. Fredrich (23) states that children should be taught from the start that something lies behind the notes. They must "see through" what the eyes see. They must "see with the mind" in order to develop understanding.

The teacher must be certain that the pupils are looking at the notes when engaged in music reading practice. Children, who ordinarily spend

more time with language reading, are more inclined to look at the words and to sing by rote. Unless they actually see the notation as they sing and listen, there can be no development of reading skill. Following the notation also encourages the child to see and hear notes in groups rather than as isolated symbols.

The use of a chalkboard is to be recommended. Many times children will observe the board with its large "sweep" more eagerly than they do the small print of a book. This is especially true with very young children. As more time is spent in working from books, the teacher will find it is helpful to use a neutral syllable, such as "loo," for the children are then able to concentrate more on the melodic line than on the words. It is through this concentrated practice in following the melodic line, while at the same time listening to the corresponding sound or by singing, that children learn to read music.

Teachers sometimes use syllables as a part of music reading activities. Some children are able to learn by this method. Often, however, drill on syllables can be classified as nothing more than "busywork" with no resultant growth in music reading skills. The usefulness of syllables must be demonstrated to the children.

Some teachers prefer numbers as a clue to the musical meaning of melody. They base their preference on the fact that children already know numbers and are thus saved from learning a new set of names for the scale.

Kyme (36) suggests, on the basis of an interesting experiment he conducted in teaching children to read music by shaped notes at the Campus School of the University of California at Berkeley, that teachers may wish to reappraise the shaped note system of teaching music reading.

Mursell (50) maintains that there are too many people who use both syllables (or numbers) and letter names interchangeably to designate notes. He points out that syllables and letter names are not *different* names for the *same* thing. They are different names for two quite different things (each with its own significance). *The letter name indicates absolute pitch position*, which is the characteristic by which we agree to identify what we call a "note" and which obviously has musical importance. *But the syllable in the movable "do" system does not indicate pitch position at all*—it indicates relationship or tendency.

Ernst (19) suggests some specific devices which he feels are important in the building of music reading skills. These should be carefully considered because any teacher can follow a similar program in his classroom situation.

1. Have the student write on manuscript paper or the chalkboard portions of a familiar tune or all of a short one. This is very helpful in drawing

the attention of the eyes to the lines and spaces and placing of the notes on the staff. It is only a short while before the teacher can move on to the next step.

2. The teacher may begin dictating simple melodic fragments which the students attempt to write. This can be done by the teacher singing a simple melodic sequence or by playing a single line melody on the piano.

3. The children may be asked to create original melodies which they try to notate. This is a means of developing within the child an "inner" hearing of the melody he is attempting to write.

4. The teacher may sing a melody from the class book making obvious rhythmic and pitch errors. The person making the correction should then sing it correctly. It is also possible to write a melody on the board with a changed note or two, asking the class to correct it.

5. Take some time to practice the various interval combinations encountered in simple songs.

6. Use plenty of material. It is better to read many new songs with a little help than to struggle laboriously with a few difficult ones without help. It is not necessary to rehearse each new song to perfection.

7. Encourage the type of score study which will focus attention upon phrases and groups of notes rather than upon individual notes.

Hutton (33) found that audiovisual materials such as films, slides, filmstrips and recordings are effective means of supplying background. Such visual materials simplify the learning process and diminish the effort required to understand abstractions.

Pitts (66) says that, in the last analysis, the musical score is nothing more or less than a remarkably ingenious device for bringing music to life in terms of aural perception. This process entails translating the symbols of the notation into the moving sequences of a tonal-rhythmic design which the score merely pictures for the eye. Notation, then, should be approached, not as a matter of abstract analysis and memorized learning of separate items, but with focus of attention directed toward only those features of the score that can be directly related to prior as well as to immediate musical activity.

Pitts goes on to say that one of the chief causes of difficulty in the case of introducing notes, rests, staff lines, clef signs, and so on, is that a child is usually faced with the problem of interpreting the complex patterns and forms of visual notation without the faintest notion of what they stand for in the light of his own musical perceptions and actions. He comes to this important *means* of further *action*, musically speaking, without the proper preparation in the kind of *pre-action* from which musical ideas are gradually developed.

Growth in music reading skill is a desirable outcome of any worthwhile elementary music curriculum, and it should be a normal part of the

music activities at all grade levels. If, however, music reading is to be effective and functional in the musical development of boys and girls, it must be taught as a vital, living part of music itself and not as unrelated verbal drill. Music reading is a convenient tool and a means to a deeper experience with music. Music is the end—notation is the means.

Should Music Be Used with Other Subject Areas in the Elementary Curriculum?

It is desirable to relate music to other subject areas whenever there are relevant associations between music and the subject in question. The teacher should not, however, attempt to use music with every classroom project. Music should be brought together with other subject areas as a group *only* when such a combination will produce better understandings and insights than would have been possible without pointing up such relationships. Using music with other subject areas should not be restricted solely to the social studies. Music can and should be related to many classroom activities, and this should be done whenever appropriate rather than having one or two "correlation" projects during the school year.

The two terms most often encountered in relating music with other classroom endeavors are *integration* and *correlation*. Andrews and Leeder (3:105-106, 108) have written about correlation and integration as follows:

Webster's New Collegiate Dictionary defines the word "integrate" as meaning "to form a complete or perfect whole." Sometimes it is defined as meaning unification or welding into a whole. The word "integer" from which "integration" stems, means one or a unit. Thus, we say that an integrated personality, the development of which is one of the basic goals of modern education, is one that is well balanced socially, emotionally, intellectually, and physically. To become a well-balanced or an integrated personality, education must use subject matter that is rich in its very nature for developing such personality traits as co-operativeness, tolerance, intelligence in problem solving, perseverance, sincerity, and honesty, plus the many other qualities which characterize the personality of the well-integrated person. All this implies a wholeness that is in direct contrast to subject matter taught in isolation.

Correlation was one of the early attempts to break down closely drawn divisions between subject matter fields. In fact, it may be said that it was an early evidence of dissatisfaction with isolated subject matter and was a part of the "new education" movement. It has been used to varying degrees to show relationships that exist between various subject matter fields, within a subject field (music), or between areas (music and social studies). The songs of Robin Hood become more vital to pupils when they know some of the historical background of England during the time in which Robin Hood and his followers

were supposed to have lived. The pattern of living of a nation is revealed in the folk music and folk dances of that country. Existing correlations pointed out between any areas tend to enrich and enhance the subject under discussion.

Tooze and Krone (81) explain that music is another means to a better understanding of ourselves as a nation and of other peoples of the world.

Lawler (39) indicates that there is an increasing awareness on the part of general educators regarding the potentiality of the music education medium in teaching international understanding. The extent of the possibilities for music correlation on this topic is exciting and timely. The social studies and language arts correlations stand high in effectual contribution to this overall picture. For example, the singing of folk songs and foreign language songs of countries in close connection with social studies has long been recognized as a most effective means of understanding the customs and traditions of those countries, as well as of our own. Improved visual aids and means of communication make even greater the values of a correlation of music with this area.

Korson (40) writes that the field recordings of the Library of Congress are an essential part of the cultural heritage of the American people. This excellent source of collected folk music materials provides an opportunity for teachers who wish to relate music to social studies to absorb some of the traditions of America that are preserved in song and dance.

Bickel (10) indicates a few of the many ways in which music can be correlated with the other school subjects. Many special days, holidays, and world happenings offer a variety of suggestions for song.

A study of the history of musical instruments may lead to construction of instruments—correlation with crafts. This, in turn, may lead to experimentation with sound—thus a correlation with science.

The teacher desiring to relate music or other subject areas should be aware that the integration—if any—takes place, not within the subject matter, but *within the child.* Bringing two or more subject areas together is merely the process. Using music with other subjects is *not* an end in itself, but a means to an end.

Should Classroom Music Be Taught for "Fun"?

Music for "fun" can become synonymous with hilarity based upon factors extrinsic to music and only superficially, if at all, related to music. This type of "fun" may take on a pseudo-appearance of enjoyment which runs its course rapidly and invariably leads to disturbing factors detrimental to the actual cause of musical growth.

A more valid concept of the "fun" of music holds that there are intrinsic values in music that bring about lasting satisfaction and enjoyment

and contribute to musical growth. Through participation in many varied musical activities, children can experience real pleasure and satisfaction. Learning is essential to musical growth. Very little learning takes place without interest; and interest depends largely upon enjoyment, which evokes responsiveness.

The important point for teachers to stress is the fact that satisfaction for the child results from his having participated in the classroom musical activity to the best of his ability at this stage of his musical development. His participation may be in the form of group singing, group listening, or individual contributions vocally or instrumentally. It may also be along lines of learnings related to musical notation. Certainly music has its recreational aspects. However, if music is to be an area of instruction in the elementary school, its function must not be designated as "fun."

This in no way means that music must be approached "with a long face." It suggests, rather, that the teacher will be concerned about and avoid the use of such terms as "fun" and will give careful attention to the selection and presentation of worthwhile material. It is always possible to emphasize the trivial and banal in music. It is much more important however, to emphasize those materials and approaches to presentation which are elevating and have lasting value.

How Much Time Should Be Allotted to Music in the Weekly Classroom Schedule?

The first step toward a successful classroom music program is the scheduling of a special time for music activities and definite planning for the period.

Dougherty (16), in his book on organization and management in the elementary school, expresses the idea that the educational program should divide the instruction time for the areas of experience into length, location and sequence of periods that make possible effective learning.

Many of the state guides (e.g., Illinois, Missouri, Oregon, Tennessee, and Washington) recommend at least 20 minutes daily for basic music activities. Others (e.g., Utah) recommend from 90 minutes per week for kindergarten and first grade to 120 minutes per week in the fifth and the sixth grades.

Daily activities in music will vary from room to room. Some teachers may prefer daily music activity; others may prefer longer periods two or three times per week. In any case, at least, the minimum provision should be included in the overall weekly classroom schedule. Teachers should be encouraged to use music at times during the day when it can help provide a better environment for learning in their classrooms. In addition to the regularly scheduled music period, teachers might use music at different

times throughout the day as a pleasant, yet nonfatiguing, type of activity with which to vary the daily routine of classroom work. Group singing might be used before or after those classroom activities which largely involve individual work and response.

Children's moods often change as a result of inclement weather, playground happenings, or other circumstances either within or outside the classroom. A carefully selected song or other musical activity can sometimes help to counteract such periods of moodiness. Children have a "sitability span," and such musical activities as finger play songs, action songs, singing games, dramatizations of songs, or instrumental selections or playing instruments enable them to be active in a number of ways and for valid educational reasons.

Excess energy, particularly in the case of boys, also can be channeled constructively into similar "things-to-do" to music. The observant teacher frequently can prevent discipline problems by anticipating these and by making use of the child's natural vitality in educational ways involving music. Ways of using music throughout the day in the elementary classrooms are limited only by the teacher's point of view, his imagination, his understanding of how children grow and develop and respond to music, his awareness of their moods and feelings, and his interest in their general well-being.

Can Music Be Taught by Television?

Television has opened up new areas for expanding the teaching of music and is effective in ways not possible by any other communication device. Two statements seem to be in order at the present time: First, television as a medium of instruction has established itself as an integral part of the educational process just as the book did 500 years ago; second, the full potential of television as a teaching tool has not as yet been studied effectively and has by no means been realized. Many schools and colleges are currently using this medium in some phases of instruction.

Farley (21) points out that television *per se* will never be educational by and of itself. Television is not a teacher, but merely a conveyor of teaching.

Planning for educational telecasts is done in much the same way as for educational radio programs. Telecasts are custom-made to fit the curriculum day by day and require an unusually successful classroom teacher with a good background and an excellent knowledge of the subject and of children to make the teaching effective.

The use of television as a medium for the teaching of music has reportedly been successful in many localities. Webster (84) believes that

the purpose behind such a program would be to improve the understanding and enjoyment of music. The telecast provides an opportunity for teachers to contact thousands of children at one time. It can, for example, be used for demonstration teaching, presenting recorded music, as well as examining and hearing a performance on various instruments.

It takes a great deal of preparation on the part of the teacher to present such programs, yet many feel that the result well justifies such preparation and find it both rewarding and exciting. Holloway (32) holds that one has a sense of reaching out that is quite impossible to feel in the confines of a classroom. She believes that, although television has immense possibilities for the future, it does not seem likely that this medium will ever take the place of a fine teacher. The author of this booklet contends that any teacher who can be replaced by television probably deserves to be! Landau (37) suggests that we might think of television as an important and desirable teaching aid.

Television exerts a powerful influence in shaping students' musical tastes and activities. Berg (9) states that this medium offers considerable potentialities in the field of teaching instrumental music.

With all the advantages of television as a teaching aid, we must remind ourselves once more, however, that television is no substitute for pupil-teacher relationships. It is a good teaching medium but not a perfect one. Webster (84) considers television as an aid and a supplement to the classroom but not a substitute for the teacher. The educator interested in this topic is invited to read Scanlon's article, "Classroom TV Enters a New Era" (*Saturday Review*, May 20, 1961). Attention is especially called to the excellent bibliography which the writer includes.

When Should Private Music Study Begin?

By private music study for children in the elementary school, we refer to individual instruction in piano or on a band or orchestral instrument. It is not recommended that children of elementary school age be given individual vocal instruction.

Children with special interests along musical lines frequently begin piano study on an individual basis at approximately seven years of age or during the time they are in the second grade in the public schools. At this point in their educational experiences they have become accustomed to school routines and their physical development has progressed so that they can profit through individual instruction. There will, of course, be exceptions, and each child should be considered on an individual basis in planning for individual piano study.

Teachers interested in consistent and consecutive pianistic development may wish to examine the excellent *Guide to Teaching Piano* (5) or

the Music Educators National Conference piano publications for additional information on this topic.

Children interested in learning to play a band or orchestral instrument usually do not begin individual or group study on such an instrument prior to their fourth or fifth year in the elementary school—at nine or ten years of age.

Such study on a group basis is frequently referred to as "beginning band and orchestral activities." It is perhaps more accurate to think and talk about such study in terms of ensemble activities rather than as "band" or "orchestra." Seldom will the instrumentation justify more than an ensemble classification. Such activities should always be guided by specially prepared music teachers. Since these endeavors represent the initial as well as the continuing foundation work for all future instrumental music study, they are exceedingly important. Only systematic study, diligent practice (daily if feasible) and careful attention to good playing habits, together with well-planned orientation about the instrument and about the printed page of musical notation, will provide a worthwhile development for present and future musical performance by the boys and girls involved.

Can Music Instruction Be Planned and Offered for Exceptional Children?

When we speak of exceptional children, we may refer to those very gifted children who, because of their marked degree of talent and intelligence, are considered to be exceptional. At the opposite extreme of the educable group of children are those with IQs between 50 and 75, who are mentally retarded. The instruction of the latter group is the subject of these paragraphs—how to become acquainted with the characteristics of these children and how to select and use those phases of music from which these children can derive most benefit.

In all teaching, four kinds of human characteristics must be borne in mind (i.e., physical, emotional, social, and mental), and these are so closely interwoven in the unified individual as to be inseparable and interdependent each upon the other. To favor one characteristic without due regard for the others may be to assert one area at the expense of the others. For example, to emphasize the difference in mental ability to the point of segregation within a group may defeat or limit certain social developments or create emotional barriers which offset any possible advantages which might have seemed plausible. With this in mind, Cruickshank (15) recommends that, whenever possible and practicable, these exceptional children should remain a part of the general classroom music program.

Certain other characteristics of the mentally retarded, however, must be taken into consideration. These children have a short attention span, poor retention, are easily distracted, and find it hard to grasp abstract concepts. Herein lie many implications as to the nature of the conduct of the various musical activities.

Although vocal music is the basic activity, Scheenenberg (68) believes that care must be taken that the content will not exceed the children's level of intelligence. He states that material related to the child's needs, finger plays, action songs, and simple songs about the home, friends and pets are apt to be typical repertoire. Moreover, it is frequently difficult for the children to grasp the idea of "singing." Newacheck (58) gained best results by having each child teach the remainder of the class a favorite song, and held that children's respect for each other was enhanced in this way. Carey (13) points out that the singing should be by rote and believes that very little, if any, music reading should be attempted.

Beer (8) and Murphy (45) emphasize the importance of rhythmic game activities for retarded children. If the child can respond to rhythm by normal hand clapping, he can participate in group games. Use of the large body muscles is, of course, basic and is advocated in all types of free bodily movement such as hopping, skipping and running. In fact, free or controlled rhythm, dancing, circle games, imitative rhythms or games of all kinds within the capability of the child's achievement are strongly advocated. Rhythmic activity can help to develop coordination. Other skills for the retarded child depend strongly upon coordination. The rhythm band must not be overlooked—especially the percussive instruments. Newacheck (58) reported success in having children help with the construction of rhythm band instruments. Wiser (85) used flutophones with 8- to 13-year-olds. He taught fingering, first by rote and eventually by note, and reported that this helped concentration, gave incentive for group work, established a sense of accomplishment, and improved coordination.

Listening, like singing and reading of music, makes demands upon concentration and may belabor the attention span. Where attempted, the music should be brief and colorful. Scheenenberger (68) stated that serious music used exclusively would soon lose its appeal, whereas the occasional use of popular music might add interest.

As to methodology, both Scheenenberger (68) and Carey (13) agree that the safest advice is to "assume nothing." Know the students' interests, use a variety of approaches in lesson presentation, and emphasize *doing* rather than *talking*. One activity over a period of 10 to 15 minutes is sufficient. A music period not in excess of 30 minutes and

fewer than five times per week, was recommended by Myers (54). He assumes that there is plenty of motivation and physical activity.

In writings dealing with mentally retarded children, one repeatedly finds the admonitions, "develop self-confidence" and "help relieve tensions." Low achievers have known failure more often than success. For these children, even the simplest tasks are difficult and frustrating, adding up to insecurity and its resultant tensions. Teachers have real opportunities in music to help retarded children experience "success" and to make brighter their tomorrow.

How Are Attitudes Toward Music Developed?

To influence behavior is the ultimate goal of all education. School experiences are at all times modifying the actions of the students because of desirable changes or transformations taking place, leading to a keener sense of values. Attitude might be thought of as an inner urge which determines action. The individual has certain ideals he has accepted and wishes to act upon. This, in turn, develops into a mode of living and thinking which determines his conduct. In attempting to develop favorable attitudes toward music, the teacher must deal with the individual and attempt to enhance his ability to select and to appreciate music which reaches ever-higher levels of taste and refinement.

Falkner (20) believes that musical attitudes, as do almost all attitudes, begin in the home. Environment (both musical and cultural) is the strongest factor in the development of lasting attitudes. Schroeder (69) maintains that what the parents listen to will greatly affect the child's present interest. Some will have developed a love for worthwhile music. Others will mirror a distinct dislike for any kind of music except the popular tunes of the day.

Taubman (79) holds that parents have the major responsibility in the musical education of their children. He believes parents can and should provide their children with an environment that will make them easily and naturally hospitable to good music. What is done in the home can be geared to the individual child's capacities and tastes. What is done in school is often adjusted to the needs of the majority.

In the classroom the attitude of the teacher toward music will most often be reflected in the attitude of the pupils. The teacher sets the example.

Should Audiovisual Aids Be Used in the Teaching of Music?

Dykema and Cundiff (17) state that one of the most important goals in the study of music is to "see what you hear" and to "hear what

you see." A most effective way to bring this about in present-day education is through the judicious use of audiovisual aids. Many people mistakenly consider audiovisual aids as synonymous with films. This is not correct. A film is an audiovisual aid, but the term is much broader and includes many other valuable teaching aids such as photographs, recordings, scores, and charts as well as devices for projecting and reproducing study materials.

Many elementary schools make excellent use of flannel boards in teaching music notation. Some films as well as filmstrips can be used in teaching songs to children. Stevens (74) conducted an experiment in which two films were used. Both included song materials designed to correlate with other classroom studies. The films were judged to be effective in teaching some aspects of music.

Austin (6) lists a variety of visual teaching aids including cardboard keyboards, special note finders and Maestro games for teaching some of the technicalities of musical notation.

Sands (67) finds that audiovisual materials make valuable contributions to the elementary music curriculum. These aids include such items as large charts showing scales, keys, note values, clefs, tonal patterns, and the like. There are also motion pictures, filmstrips, flat pictures, plaster of paris miniature busts of composers, flash cards and flannel graphs.

Olson (60) believes that the use of pictures in conjunction with music listening activities tends to enhance student interest.

Teachers desiring to use films as a part of classroom music experiences will want to consult the excellent film guide (71) published by the Music Educators National Conference.

What Equipment Is Essential in Each Classroom for Teaching Music?

Instruction in music cannot be provided successfully without appropriate and suitable equipment. The physical environment is the first essential in good teaching. This is true in teaching music as well as any other subject area. Pierce (63) states that teachers can be expected to achieve a high level of musical development with pupils only when equipment essential to that development is available. It must be remembered, however, that though equipment is of the best, the important element is the use to which it is put. There is little point, for example, in purchasing a phonograph if an adequate supply of recordings is not to be procured to go with it.

The author (27) believes that each and every classroom in the elementary school should have the following equipment for instruction

in music. It is essential that this equipment remain in the classroom on a permanent basis.

Resonator Bells

The set most often used contains 20 separate bell blocks arranged chromatically in a carrying case. Sets containing 25 bell blocks are also available. Every classroom cannot have a piano as permanent school equipment for daily use, but every classroom can and should have some means of producing accurate pitch especially in relating musical symbols to the sounds they stand for. How else can valid instruction in music be provided?

Phonograph

One should be provided for every classroom.

Three speeds are desirable.

Good fidelity of tone is mandatory especially when reproducing symphonic music.

Percussion Instruments

A varied collection is important.

These may be purchased as complete sets for rhythm band activities or as individual instruments. A variety of kinds and sizes of drums is especially desirable.

Music Texts

An up-to-date set should be selected from one of the major music series planned for use in American elementary schools. Two rooms at the same grade level may purchase different sets of books which can be exchanged.

The teacher should also have desk copies of the grade level books from other series in order to enrich the material available for class experiences.

The teachers guide which accompanies the adopted series for the grade level represented should be available for the teacher's use.

Recordings

A varied collection of both instrumental and vocal recordings suitable for the grade level in question should be acquired.

An album or albums of recordings planned for use with the grade-level adopted music text should be available.

Recordings should be stored upright when not in use.

Pitch Pipe

Each teacher should purchase his own pitch pipe and have it available for use when needed in the classroom. This item should be considered perma-

nent personal property which can be used during all the future years this individual will teach.

Chalk Liner

The school should supply each classroom with a chalk liner for music notation endeavors.

What Musical Equipment and Materials Are Essential for the School as a Whole?

Music Books

These should be available for reference and general reading in the school library.

There should be books in the following general categories: biographies, scores, music histories, music dictionaries, books which relate music to literature, opera and musical instruments; and music for use by large and small ensembles as well as music classes.

A bibliography of music books for children may be found in *Music Education Materials—A Selected Bibliography,* published by the Music Educators National Conference.

Pianos

One or more pianos in good condition should be available. A small grand, where possible; otherwise, a small upright with full-length strings is recommended.

The piano should be kept in good tune (tuned every six months).

The piano should be available when needed, either for assembly or classroom use.

Instruments should be protected from extremes of hot and cold.

The piano should be equipped with large rollers for ease in moving.

Autoharps

Five or more can be shared as needed by all classrooms.

The autoharp is excellent for providing an harmonic accompaniment for singing. It is available in three sizes: 5 bars, 12 bars, and 15 bars. The 12-bar instrument is preferable for most elementary school situations.

The autoharp must be kept in tune.

Band and Orchestral Instruments

The more unusual and expensive instruments needed for group study and performing organizations should be purchased by the school when and *if* there

is a special music teacher to direct an organized instrumental program in the elementary school.

Adequate storage space should be provided for such instruments.

Pictures of Band and Orchestral Instruments

These pictures should be of large size, in color.

Pictures of Major Composers

These pictures should be of large size, in sepia color.

Film Projector

Filmstrip and Slide Projector

Radio

Portable Television

Tape Recorder

Opaque Projector

Are Choral Speech Activities Related to Instruction in Music?

Choral speaking activities provide a means by which children may receive valuable assistance in respect to correct pronunciation, clear enunciation, proper inflection, effective emphasis and the avoidance of a regular, monotonous, uninteresting intonation. In addition, such activities enable those children who are too shy to speak or read aloud by themselves to join with other boys and girls in speaking and thus continue to improve by group experience until they are ready to speak or read individually.

Choral speaking is much like singing. This activity should be used not only as an interesting part of public performance for school programs but more importantly as an enjoyable part of many daily classroom experiences. Choral speech is especially effective and pleasing when used with a musical background or appropriate musical sound effects.

If the teacher plans to use choral speaking activities in the classroom, he will want to—

1. *Classify* each voice as to quality of sound and level of pitch. To do this, ask each boy or girl to count aloud from one to five using his or her normal, natural speaking voice. There will usually be many speaking voices that sound light in quality and high in pitch (Group I);

other voices that sound somewhat fuller in quality and middle-ranged in pitch (Group II); and a few voices that sound quite full and deep in quality and are lower in pitch (Group III).

2. *Group* similar voices together. The taller youngsters in each group should be placed at the back of their group so that each individual may see and be seen.

3. *Emphasize* correct breathing habits from the beginning. Quiet, inaudible breathing is a "must." Ask each person to breathe through his nose and mouth at the same time; this avoids gaspy breathing.

4. *Bring out* the meaning of the selection by suggestion, discussion and questioning rather than by imitation.

5. *Be certain* that you do not permit the group to stop at the end of each line of poetry unless the meaning of the poem can best be brought out by such a pause.

6. *Minimize* nasal and hissing sounds in words. Nasal sounds such as the "an" in the word "and" must be watched or the effect will not be pleasing. Likewise, some final consonants such as "s" must be spoken carefully to prevent a hissing sound.

7. *Select* materials for reading or speaking which have "boy and girl appeal."

8. *Prepare* a visual arrangement of the selection to be read, indicating each pause and each word or syllable to be emphasized.

Conclusion

There are many paths along which individuals may travel toward the full development and expression of their potentials in music. Likewise, there is no single mold into which all who have musical interests will fit. It is the teacher's obligation and privilege to help each child find pleasure and a sense of accomplishment in some avenue of musical activity. This is the first step in developing persons who are *responsive* to music. The music curriculum is the substance which nourishes the child's musical growth. The teacher is the *guide* for making activities in music an exciting adventure for children.

If the teacher conceives of education as a process of human growth and development, he recognizes that his own educational preparation should *not* be terminated as he enters the teaching profession. Learning more about music and how to bring music to boys and girls can and

should be a continuing endeavor for educators in the elementary school and for college and university professors responsible for teacher preparation in music. Some plan of continuing education enables teachers to become and remain more competent and resourceful in their work.

Individual improvement is not the exclusive domain of the teaching profession. Tipton (56) believes that in-service education is the kind of self-improvement which discerning people of all ages and all walks of life seek voluntarily in order to explore new ideas, devise better ways of meeting responsibilities, and discover new meanings of accepted concepts. Very rarely does a new teacher in any field or at any level enter the teaching service feeling adequately prepared in all aspects of his work.

The teacher in the elementary school who is accountable for all instructional activities in his classroom is faced with a responsibility for being knowledgeable about many fields and for being aware of current changes in these subject areas. The result may be a pronounced feeling of inadequacy on the part of many teachers. This is frequently true in the area of the arts in general and of music in particular. In-service education in music is one of the best avenues of extending the musical horizons of classroom teachers. It is also an effective means of providing teachers with usable materials, proven techniques, and interesting activities for immediate implementation in their classrooms.

A distinct need exists for additional investigation and experimentation concerning many of the topics presented in this publication. The results of such research should be reported in professional publications, and teachers should develop a plan for keeping abreast of the discoveries.

A child's musical experiences in the elementary school should be continuous. The school should offer him opportunities to participate in varied musical activities which are appropriate for him as he progresses through each grade. Such a plan of instruction enables the child to discover his musical interests and to begin to develop his musical potentialities. When music in his classroom is presented as it can and should be, the pupil looks forward to it with much enthusiasm. It is up to his teacher to provide a stimulating environment, a wide variety of opportunities, and constant encouragement. All of these are essential requisites for an education in music for every child.

There is no "one best way" to teach music. The wise teacher will adapt his preparation, his experience, his understanding of how children grow and learn, his patience, and his energy to the musical and educational needs of the boys and girls in his classroom.

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