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A Proposed Basic Curriculum for Elementary Vocal Music for use in Bremerton Public Schools

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**A PROPOSED BASIC CURRICULUM
FOR ELEMENTARY VOCAL MUSIC
FOR USE IN
BREMERTON PUBLIC SCHOOLS**

by

Ronald Keith Gillespie

**A thesis submitted in partial fulfillment of the requirements
for the degree of Master in Education, in the
Graduate School of the Central Washington
College of Education**

August, 1950

This thesis submitted in partial fulfillment of the requirements for the degree of Master in Education and Education 250, in the Graduate School of the Central Washington College of Education.

Approved:

Dr. Lewie Burnett, Chairman

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Central Elementary School - Delpha Keeler, Mary Cox
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Library
Central Washington College
of Education
Bellingham, Washington

FOREWORD

This paper is intended to be used as a guide to the teacher. She may wish to select from or add to it in any way that fits the activities of her own room. It is not intended that any one teacher try to present it in its entirety.

The introduction to each section of the Kindergarten Unit is written to clarify the concepts as they pertain to that level of music. It is hoped that the teacher will become familiar with these concepts that she may better understand what to expect from her children and how to realize her expectations. Such an introduction is not used in the units for grades one through six, as each teacher in the Bremerton system has in her hands a guide book, published for use with Bremerton's adapted text. The American Singer Series. This guide book, which deals with each of the six grades individually, eliminates the necessity of presenting a further introduction.

The material herein submitted is offered specifically as a refresher--a reminder of some aspects of our basic teaching philosophy. It is hoped that it will be accepted in this light and used in whatever way it may prove most applicable to actual teaching situations.

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CHAPTER I

INTRODUCTION TO STUDY

Statement of Purposes

The purpose of this study is threefold: (1) to state and define the philosophy of the music program in the Bremerton schools; (2) to establish the major goals of the total music program; (3) to organize and present materials with which to attain these goals.

A successful music program is dependent upon the common purposes, concepts, and philosophies of all its participants. Without careful consideration and complete understanding of them, unity is impossible and the program is doomed to chaos. Therefore, the general design for music education must be discussed, over-all goals set up as a guide to planning and teaching, and materials found and utilized in such a way as to exploit their greatest potential value.

Description of Procedures

This thesis was prepared to coordinate the previously unorganized elementary music program of the Bremerton Public Schools and to assist the author in professional growth in his capacity as supervisor of music in those schools. The material herein presented was assembled and organized over a period of three years and in collaboration with the entire teaching staff.

A preliminary survey, the first step in the study, was made to reveal needs and inadequacies in the then current program. Each member of the staff presented a rough draft of suggestions based upon her own experiences; and a master list, compiled from these individual reports, indicated the relative importance and prevalence of specific problems. The findings thus arrived at were used as a point of departure for detailed study of both educational philosophy and actual teaching procedures.

After a general orientation meeting, the staff was organized into committees according to grade level, each group to formulate first a general philosophy of the teaching of music in the Bremerton Public Schools. One representative of each of these committees served on the master committee which coordinated the findings of the smaller groups. The premises thus arrived at were thoroughly discussed and analyzed in general meetings before being adopted as the foundation for the program.

The committees then turned their attention to formulating in definite terms the objectives, both remote and immediate, for each grade level, and translating into workable procedures the necessarily abstract principles of the philosophy. Sources and materials suggested by each individual teacher were scrupulously evaluated and accepted for recommendation only after having been actually used and proven valuable. Again, the

master committee acted as coordinating medium, eliminating duplications and filling such discrepancies as were found.

The still tentative program was then put to test in the classroom--not in unnatural, demonstration situations, but week after week in the ordinary classroom with the ordinary teacher in charge. As the inevitable problems arose, they were referred to the committee which, in their monthly meetings, made such changes and revisions as were indicated by experience. Moreover, a mimeographed outline of the complete program was given to each teacher so that she might familiarize herself with the whole, appreciate her own part in the entity, and offer any suggestion which might occur to her. Only after a semester's successful trial was any procedure finally adopted.

Fundamentally, the entire program is based on rhythms, graduated in difficulty to correspond to the ability of the student at each point in his development. Notation, singing, and creative activities are also kept at a level that the student can master without undue difficulty. The wise instructor will select materials and present music which is within the scope of the child's interest and ability; she will base her teaching upon the child's musical development, not upon his chronological age or grade in school. Therefore, an insistence upon arbitrary divisions between grades is artificial, and the program must be considered as flexible and adaptable

to varying conditions.

The kindergarten unit is based entirely upon rhythms. It is presented in more detail than those for grades one to six because there is no guide book or other outline available for this particular level. The primary unit introduces rhythmic activities, singing, listening, creative experiences, and folk dancing. The unit for the intermediate grades is built around rhythmic activities, singing, notation and sight singing, directed listening, creative activities, and folk dancing.

All the materials mentioned in this thesis are available to the elementary music teachers of Bremerton. Most of the books, records, and similar instructional materials have been placed in each school--specifically; complete sets of the American Singer series, the adopted text; the Music Hour series; First Songs to Sing With Descants; the complete R.C.A. Victor educational series of records; and many other books and single records too numerous to list. Supplementary materials, including all books mentioned in the bibliography, many single records, and approximately 600 albums of the classics, are kept in a central music library, established in 1948. The materials found here are available to any teacher; she may either call for them to obtain them immediately, or have them delivered to her school on a day's notice.

The music department is also responsible for supplying every school with pianos, radios, record players, supplementary

music for choruses, and sundries such as pitch pipes, phonograph needles, rhythm band instruments, music stands, etc. All maintenance and repair of equipment is also taken care of by the department.

The Philosophy of Music

Concept of music education in Bremerton

That education is an organismic whole is the philosophy underlying the present Bremerton system. The child is considered in the light of total growth, music being considered an important part in the child's total development. In the same manner, music should be considered by the music teachers as a unified whole. The component elements of music education are studied individually only for the purpose of more fully understanding its entirety.

The elements in music education may be considered as:

1. Rhythmic activities
2. Creative music
3. Listening and appreciation
4. Singing (considered as an individual process)
5. Chorus (common participation)
6. Music structure (staff, scales, etc.)
7. Playing an instrument

It is to be emphasized that, although each of the above elements may be studied in isolation, no one of them should be stressed at the expense of another. Each has its place in the

program; and neglect of, or substitution for, any one of them is inexcusable.

Specific growth of the child in music

In the elementary music program, each child should have experience in each of the aspects of music education and should show growth in each field, within the limitations of individual differences.

- A. He should be an active performer, if not in public, at least in his educational group.
 1. He should sing in a chorus or choir.
 - a. He should be able to sing, with others, at least, his own part in harmony.
 - b. His voice should be well enough controlled to respond to direction.
 2. He should be able to sing alone.
 - a. He should carry a tune.
 - b. He should be able to express the meaning of both words and music.
 - c. He should be able to read unfamiliar music with a good degree of accuracy.
 - d. His voice should be light, clear, and unforced, with a flute-like tone.
 - e. He should be able to stay on key.
 3. He should be able to play some instrument, either alone or in a group, with pleasing effect.
 - a. He should be able to read music.
 - b. He should be able to interpret the music.
 - c. He should do some solo or ensemble work.
 - d. He should be able to follow a director.

- B. He should have increasing appreciation for fine music and a knowledge of fundamental techniques involved.
1. He should be able to sing from memory numerous standard American and foreign songs.
 2. He should be able to identify by name and composer many standard compositions.
 3. He should recognize fundamental meters, chords, intervals, and rhythmic and melodic patterns.
 4. He should have some basic criteria by which to judge the merits of music.
 5. He should enjoy music and have a well developed aesthetic response to it.
- C. He should have had the experience of composing music so that he may better understand the principles involved.

Three aspects of music education

For purposes of discussion, the elements of music education may be arbitrarily classified under three headings: participation, appreciation, and creation.

Participation

Participation is the keynote of the music program in the Bremerton Public Schools--participation in all phases of musical activity as a means toward development of self-expression through performance, interpretation and creation, appreciation and enjoyment of the skill of others, and proficiency in musical skill.

Obviously, the child's interest in music must be stimulated if he is to find in it more than mere dutiful routine. Here his natural store of physical energy and his desire to be

active may be utilized. Group experiences in music give him an opportunity to express himself pleasurablely and to engage in meaningful activity in which he may attain the gratification of achievement. Even the self-conscious child, lost in the anonymity of the group so that he no longer feels himself conspicuous, gains a confidence that carries over into all his other activities. But if these fortunate results are to be obtained, care must be taken to preserve at all times a spirit of fun for younger children and of pleasure for older pupils.

Singing is the most natural form of music expression, springing spontaneously and extemporaneously from the experiences of everyone. Children hear their elders singing at their work, singing at their play; and even before they start to school, they try to express themselves in song. Singing, therefore, is the most suitable activity with which to begin education in music, for it is already within the experience and ability range of the young child and requires no special equipment or investment of any kind.

It is essential that both the form and content of songs introduced to the child of any age be within his experience and coincide with his interests; for, in order to extract any permanent value from the study of music, the child must not only understand, but also feel, the basic meaning of both the words and the notes that he is interpreting. He must always feel that he is expressing his own familiar world, whether it

be the world of imagination and fantasy or that of his daily common experiences, both of which will be richer for being expressed in song. If the child can feel this personal rapport with his music, he will have taken the first step toward understanding how different techniques are used to express different ideas and emotions in music and he will have laid the foundation for a true appreciation of music.

Rhythmic activities are the complement of the singing program, providing more physical activity and often supplying a motivation for the indifferent child. Since these rhythm experiences may easily be integrated into play periods, they tend to break down inhibitions and to encourage freedom of expression. Meaning of words and music is often emphasized by dramatization, and rhythm techniques can be introduced and studied unobtrusively and naturally.

As the child's musical skills and interests grow, instrumental music provides a more challenging field of endeavor, for it is almost limitless in its possibilities for new and greater music experiences. Through the study of an instrument, the child necessarily gains wider understanding of musical techniques and begins to sense the nuances of interpretation that differentiate true musical art from mere skill.

Participation in an instrumental group has numerous intangible carry-over values, many of which are inherent in the vocal program as well. Persistence and patience in practice are

fundamental to success; individual responsibility for entrances on cue is heavy; alertness and mental concentration are required to meet this responsibility; the discipline, implicit in the situation, subordinates the individual to group purpose. Since such groups, often in uniform, frequently present public performances, personal appearance becomes an important personal consideration; and the necessity for exacting care of instruments fosters a respect for property.

As the child's proficiency increases, performances by smaller groups--both vocal and instrumental--are to be encouraged. Specialization may begin at this time if the child's interest and ability warrant. From this point on, more artistic selections, more subtle interpretations, and greater skill in presentation may justly be expected.

Appreciation

Appreciation of music depends not upon talent, but upon education, which is available to all. The child brings to school preconceived attitudes toward music, attitudes which have been formed in the home and which are all too frequently incompatible with the standards of fine music. It is the duty of the schools to counteract, through education, influences which tend to lower these standards.

The child's own desires and interests must be the motivation for assimilating such an education; with participation paving the way, habits of purposeful listening must be

established. The material presented must be on the child's level of comprehension so that discussion of meanings and techniques may be vital to him and so that he may make his own interpretations, ultimately arriving at a personal approach to all music.

Appreciation is predicated upon complete understanding. Although much understanding is concomitant with participation, there must be a conscious effort at rational analysis. The various techniques of music must be considered as means toward creating different mood and emotional patterns. At first, instrumental sound effects may be used to establish this concept; piano and other instrumental accompaniments to songs also serve this purpose. Soon the child will learn to react to more subtle implications of music without the aid of words.

The means to these ends is intelligent listening. In the first place, the child should have an opportunity to listen to his own group, to hear it as an outsider would. He will experience a thrill of pride and gain a better realization of his own contribution to the whole. At the same time, he will develop a critical attitude and a desire to improve. It is highly desirable to cut records or to make tape or wire recordings of group performances; children are delighted to hear themselves so presented and they are quick to recognize their own faults. Secondly, they should be given every opportunity to hear other performing groups of their own school;

bands and choruses should perform often, and classes may perform with or for each other. Of course, the group should frequently listen to and analyze the performances of professional musicians as presented on recordings, radio, film, and television.

The child should be introduced to fine music as soon as his musical maturity permits; that is, abstract or pure, music must be presented concurrently with abstract thought. Since children are naturally concrete in their thinking, enforced listening to pure music too early, before their minds have established a pattern for abstraction, may result in a psychological block of distaste for it. If it is used casually or incidentally at first, the child will have less trouble in making the transition from representative to pure music.

There is also a place for the better type of so-called "popular" music in a versatile musical education. Most of the child's out-of-school musical experiences will be in this field, through radios, records, juke boxes, and similar recreational devices. This modern emphasis on "popular" music cannot be easily counteracted, for the child will not accept a dogmatic statement that this type of music is not "good." Instead, he must have well-defined criteria to enable him to discriminate between the artistic and the cheap, to decide which compositions have a definite place in the folk music of America and which are merely atavistic.

Aesthetic response to music cannot be taught as such, but

must be developed as a corollary experience. A sense of beauty can be derived only from an inner receptiveness, not superimposed upon the mind as a lesson. In general, when the component factors of participation, appreciation, and creation are satisfactorily provided for, aesthetic appreciation will be self-generative.

Creation

Some creative work can be done by all children. The point of departure for this activity is the writing of words to songs, for words are more easily understood by children, having chronological precedence in their experience. The tunes should be simple ones with a definite rhythmic pattern, tunes which children can easily memorize. The subject of the song can be chosen by the group and the lyrics composed as a cooperative enterprise. This sort of undertaking is especially valuable in giving insight into beat, tempo, and other elementary techniques and in emphasizing the necessity of matching the mood of the subject to the spirit of the music. Actions may be improvised to add dramatic appeal.

The next creative step is composition of tunes by the group, with simple harmony introduced as soon as possible. In all cases of creative work, the group should perform its own compositions, for outsiders if possible. Such a performance will be an inspiration and a source of pride to all who participate.

More intricate compositions are necessarily more individual in nature, although collaboration is often highly successful. Individual efforts of this sort should be strongly encouraged, but cannot be assigned or forced in any way, since their chief value is contingent upon spontaneity of expression.

Individual differences among pupils

Children vary in their receptiveness to the program, which must, therefore, be very flexible to satisfy the needs of children with all degrees of aptitude--and lack of it. Modern psychologists disagree in respect to the exact influence of heredity in determining musical ability. However, from an original detailed study of the families of living musical geniuses, Amram Scheinfield has proved almost conclusively that some degree of musical ability--both in performance and in appreciation--is due to hereditary factors,¹ and most outstanding psychologists of the day agree with his conservative deduction. Also, it has long been apparent to the educator that an identical school environment over a period of years is sufficient to erase certain fundamental differences which seem inherent. However, in the background of the average child, environment is a more potent influence than heredity; his musical attitudes and abilities when he enters school are usually determined by those of his parents. It is the purpose

1. Scheinfield, Amram. You and Heredity. p. 254.

of education to exploit fully his latent capacities, whatever they may be.

If a child is talented, he may be a valuable and inspiring leader. In the first place, the gifted child enjoys music naturally; his enthusiasm will be contagious to his associates, and he himself will probably be inspired by his role as leader. Then too, others can learn readily from him by unconscious imitation; for he is on their own social level and they will be amenable to suggestion from him. From another point of view, the exceptional child himself profits greatly from the school music program. True, he probably takes private lessons in which instruction is more intensive than that of the classroom; but this type of study is by nature limiting. All specialization is narrowing, and any field of study is enriched by related experiences. Therefore, the group work of the schools can provide the talented child with a broader field of activity than would otherwise be available to him.

Although many apparently untalented children have undiscovered possibilities which have been dormant because of lack of opportunity for expression, there still remains a large group of children who have no natural aptitude for music. Some are interested in music, others are not; but all can grow in musical stature through education. Training can improve any voice; even tone deafness and other physical handicaps can be somewhat alleviated. Any child who evinces an interest should

be encouraged to learn to play an instrument. For the untalented, any effort is progress; personal satisfaction, not finesse of performance, is his goal. He can find pleasure in participation if the inhibitions and self-consciousness which are his stumbling block can be removed by self-effacement in the group. However, to this child, appreciation is particularly important, for his most gratifying musical experiences will probably lie in this field.

Individual differences among teachers

In an ideal situation, only well-trained specialized teachers are entrusted with the actual carrying out of the program. Unfortunately, however, it is sometimes necessary that the classroom teacher conduct her own music periods. If she is interested in music and has an average talent, she may be successful in presenting at least the fundamentals of performance and appreciation. But if, on the other hand, she lacks either interest or talent, she may be an active detriment to the progress of her pupils. Music taught by such a person can easily become drudgery or, at the other extreme, a farce; for music without enthusiasm and pleasure is dreary indeed, and music without skill degenerates soon into noise.

When an inadequate teacher is obliged to carry on the program, it is often possible to have a specialist come in frequently to conduct the class; while such a procedure does not allow for much continuity, it at least makes the best of

an unfortunate situation by assuring the pupils of some qualified guidance. Then, on days when the regular teacher is in charge, a sort of "community sing" activity may be used as a filler; or, following an outline prescribed by the supervisor, records and radio programs may provide purposeful listening.

Another approach to this problem is a program of in-service training. Many teachers can improve their own ability and discover the road to a genuine appreciation if given an opportunity, for many teacher-training institutions have slighted music education for more utilitarian subjects.

Value of the music program

It is unnecessary to justify the music program, since music has an undisputed place in the life of every person. Response to music is primarily an aesthetic experience which provides the richness essential to full living. Not only is it a satisfying escape, but also an ennobling means of answering man's innate craving for beauty.

As a form of self-expression for the average person, it is unexcelled; for there is gratification in performance, even when skill is doubtful. The performer's interpretation is a sort of creation of a new beauty. Since music is more readily adaptable to emotion than any of the other arts, it is a safety valve which, either in performance or in listening, provides release from tension.

The recreational values of music are too obvious to need exposition. Modern communication makes possible a complete range of listening experience at a nominal cost. More and more civic and social groups are expanding their musical activities; and, obviously, all dancing is dependent upon music.

Of course, music may be utilitarian. The talented person may become a professional musician, and music in some form is a hobby for millions. It has often been used as an aid or inspiration to better work--factories use it to inspire their workers, soldiers march to it, sailors work to sea chanties.

In short, there is no one who has not had some music in his life.

Goals

Major objectives of the Bremerton music program

The objectives are based on the elements of music education as listed on page 18. They include abilities and skills, understandings and insight, and appreciation. In other words, they constitute the results that should come from the changes in personality effected by the processes of music education in the individual child. Major objectives are listed as follows:

1. To develop an ability to sing and to find pleasure in song as a means of expression.
2. To develop the ability to use instruments as a means of expression and with satisfaction in such experience.
3. To develop an ability and disposition to associate with others and to blend individual effort in the rendering of chorus singing.

4. To develop discrimination and taste in music with evidence of preference for that which has excellence and worth.
5. To increase the enjoyment of present musical experiences.
6. To stimulate the desire for more and richer musical experiences.
7. To foster a sensitivity to the beauty in music.
8. To promote a freedom of response, both intellectual and emotional, to the aesthetic content of music.
9. To increase a sense of familiarity with music and thereby prevent the development of a feeling of inferiority in regard to this art.
10. To increase the desire for good, sincere, and artistic music and a distaste for poor, false, and merely utilitarian music.
11. To develop a sensitiveness to tone color, both in harmony and in instrumentation.
12. To foster habits of listening to music so that recognition of specific features will become automatic and not interfere with the response to the inherent beauty of music.
13. To arouse intellectual curiosity concerning music, the way it is made, the people who make it, and the significant characteristics of various styles and types of music.
14. To develop ability to read musical meaning fluently from the printed score.
15. To develop ability to use individual originality and personal initiative in interpreting, using, and creating music.

Objectives of rhythmic expression in the kindergarten

1. To develop a feeling for, and a sense of, rhythm, so that the child may consciously use it in creative or recreative channels.

2. To give a happy release for the emotional tension and abundant energies of the child.
3. To develop muscular coordination, poise, and freedom of movement.
4. To help the child coordinate and integrate natural movement patterns.
5. To give opportunity for the child to express creative ideas and moods through bodily movement.
6. To develop an awareness of basic rhythms as expressed in natural movement.
7. To experience the joy of responding as a group to the stimuli of music.

Objectives for music in the primary grades.

1. To awaken and further the first musical interest and stimulate a love for music.
2. To help every child find pleasure in singing and discover the use of his singing voice.
3. To develop a sense of rhythm through bodily responses to musical stimuli and to encourage free rhythmic expression.
4. To help every child enjoy listening to music and to make appreciation of music a factor in all musical activities.
5. To provide the child, through listening, with musical experiences which are richer than those provided by his own singing.
6. To encourage self-expression through music.
7. To provide reading readiness activities.
8. To encourage individual responses in all phases of music education.

Objectives of music in the intermediate grades

1. To use the aims for primary levels as a basis for new phases of musical growth on the intermediate level.

2. To develop ability to sing with a high degree of proficiency.
3. To develop increased ability to understand musical symbols.
4. To extend knowledge of fundamental skills which make beginning of music reading practical and possible.

CHAPTER II

RHYTHMS IN THE KINDERGARTEN

Rhythm occupies a unique place in the life of the child. It is the lever which controls all his musical experiences; but more, much more than that, rhythmic expression is the gateway through which he escapes from the bondage of awkwardness, timidity, and the repression of self-consciousness into freedom, grace, and poise. Physical response to the conscious hearing of music should be fostered and developed during plastic years by constant and insistent exposure to strongly-accented good music.

Rhythm types for kindergarten experience fall into three classes: suggested expression, organized games and dances, and free expression. In all types, the best approach is from movement rather than from music; but neither should be used to the exclusion of the other.

Teachers need understanding and faith--faith that there is the capacity within the child to do surprisingly beautiful things when encouraged and freed by the teacher; understanding that the children's dancing is not a thing of steps or artificial movements learned by rote, but, rather, a form of expression which should be natural and uninhibited.

SUGGESTED RHYTHMIC EXPRESSION

The title of the musical selection, the text of the song, the rhythm of the music, the suggested interpretation by the teacher--all may serve to determine the character of the child's bodily expression. One child's response will stimulate that of the others. The music group should be small and flexible, with the slow skippers grouped together. In the first experience of each rhythmic pattern, the teacher should follow the children with her music, either on piano or percussion instrument. Children gradually learn to keep accurate rhythm by first practicing in their own time and then gradually conforming to that set by the teacher.

Listening cannot be emphasized too much. The program of music should be saturated with it. Children need to learn early that, in order to make satisfactory response, they must listen to hear what the music says.

There can be no musical culture without musical stimuli; the same music should not be used over and over, for the children will soon cease to listen. Several different selections should be used for each rhythmic pattern. The children should be able to recognize and name each rhythm after having several experiences with it.

Some variations which help in associating actions with music and which appeal to the play instinct of the child are: stepping high, walking through deep snow, marching like soldiers,

tripping like fairies, striding like giants, stepping sidewise, jumping rope, flying like birds, bouncing balls, rocking cradle, chopping wood, prancing like reindeer, dancing like leaves. These devices are pure play to the children, but to the teacher they are the development of rhythmic ideas and their coordination with bodily expression.

I. Walking

A. Percussion



B. Chants

1. Original - Frances Harvey - View Ridge Elementary School

Walk along, walk along,
Step, step, step, step,
Walk along, walk along,
Step, step, step.

2. American Singer, Book I, p. 111

Three funny old men from our town
Went out for a walk one day.
The wind blew so hard
That it turned them around
And they walked the other way.²

C. Piano

1. Sonata Op. 14 No. 2 Beethoven - American Singer, Book I, p. 111

D. Songs

1. Walking Song - American Singer, Book I, p. 112
2. When I Take a Walk - Our First Music, p. 17

E. Record

1. Air de Ballet - Jadassohn V20162

2. Beattie, John W. and others, p. 111.

II. Marching

A. Percussion



B. Chants

1. American Singer, Book I, p. 111
 Hear the beat, beat, beat,
 Of the feet, feet, feet,
 Of the children as they march
 Down the street, street, street.³

2. American Singer, Book I, p. 110
 Hear the boom, boom, boom
 And the boom, boom, boom
 Of the children as they march
 In the room, room, room.

Left right, left right,
 Here we go, in a row.⁴

C. Piano

1. Soldiers March - American Singer, Book I,
 p. 115
2. Fair Land of Poland - Music Hour, Book I,
 p. 81

D. Songs

1. Marching - Little Singer Song Book, p. 19
2. Marching - Our First Music, p. 102
3. Marching - Singing with Peter and Patsy,
 p. 25
4. Marching - Singing Time, p. 7

E. Records

1. March V19881

3. Beattie, John W. and others, p. 111.

4. Ibid., p. 110.

2. March V22168 A-B

III. Running

A. Percussion



B. Chants

1. American Singer, Book I, p. 116
 I like to run, I like to run,
 I like to run around.
 I like to run, I like to run,
 And hear my feet upon the ground.⁵
2. American Singer, Book I, p. 116
 We'll follow our leader, away we will go,
 Away we will go, away we will go.
 We'll follow our leader, away we will go,
 Far away, far away we will go.⁶

C. Piano

1. Badinage, Reinhold - American Singer, Book I,
 p. 116
2. Gypsy Rondo, Haydn - Music Hour, Book I, p. 83
3. March, Bizet - Music Hour, Book I, p. 83

D. Songs

1. Take a Little Run About - American Singer,
Book I, p. 150

E. Records

1. Badinage, V. Herbert; Scherzo, Mendelssohn,
 V70053
2. Run, Run, Run, Concone; Tarantella, Saint
 Saens, B17174
3. Running V20162

5. Beattie, John W. and others, p. 116.

6. Ibid., p. 116.

IV. Tiptoeing

A. Percussion



B. Chant

1. American Singer, Book I, p. 118
Lightly, lightly tiptoe,
Not a single sound.
Lightly, lightly, tiptoe,
Gently move around.⁷

C. Piano

1. Andante, Haydn - Music Hour, Book I, p. 82
2. On Tiptoe, Gretrey - Our First Music, p. 10

D. Song

1. Sh, Betty Martin - American Singer, Book I,
p. 120

E. Record

1. Minuet, Paderewsky; Pizzicato, Delibes;
Amaryllis, Ghys, V16474

V. Jumping

A. Percussion



B. Chants

1. American Singer, Book I, p. 123
High-jumping is fun,
High-jumping is fun,
High-jumping is fun,
For everyone.⁸

7. Beattie, John W. and others, p. 118.

8. Ibid., p. 123.

2. American Singer, Book I, p. 122

Jack be nimble
 Jack be quick
 Jack jump over
 The candlestick.⁹

C. Piano

1. Allemande, Couperin - Music Hour, Book I,
 p. 83 (Jump on every other note.)
2. Variation on a French Melody - Music Hour,
Book I, p. 84

D. Songs

1. Jump, Jump - American Singer, Book I, p. 122
2. Oh Kangaroo - Singing with Peter and Patsy, p. 29

E. Records

1. Dance of the Clowns (Mid-Summer Night's Dream)
 Mendelssohn
2. Dance of the Tumblers (Snow Maiden) Rimsky-
 Korsakov
3. Jumping, Gurlitt, V20162

VI. Hopping

- A. Percussion 

- B. Chant (This is done on one foot, or both
 feet held close together.)

1. American Singer, Book I, p. 125
 Hop, hop, hop, hop, hop, hop,
 Turn to the right
 And turn to the left
 And change your feet with a
 Hop, hop, hop.¹⁰

9. Beattie, John W. and others, p. 122.

10. Ibid., p. 125.

C. Piano

1. Allemande - Music Hour, Book I, p. 83

D. Song

1. Cheerio - Rime, Rhythm, and Song, p. 29

E. Records

1. Johnny at the Fair, English Folk Dance
2. Highland Schottische - Scottish Folk Dance
3. L'Arabesque, Burgmuller

VII. Galloping

A. Percussion



B. Chants

1. American Singer, Book I, p. 122
 To market, to market
 To buy a fat pig.
 Home again, home again,
 Rig-a-jig-jig. ll
2. Original - Frances Harvey, View Ridge Elementary School
 Gallopy, gallopy
 Gallopy on.
 Gallopy, gallopy
 Gallopy gone.

C. Piano

1. Hunting song, Reinecke - American Singer, Book I, p. 127
2. Wild Horseman, Schumann - American Singer, Book I, p. 128

3. Wild Rider, Schumann - Music Hour, Book I, p. 86
4. Wild Horseman, Schumann - Our First Music, p. 232

D. Songs

1. My Pony - Rime, Rhythm, and Song, p. 61
2. My Pony - American Singer, Book I, p. 129
3. Galloping - Our First Music, p. 114
4. My Pony - Progressive Music Series, p. 225

E. Records

1. Galloping V22162
2. Light Cavalry Overture - Suppe V20079
3. Wild Horseman V20153 A

VIII. Trotting

A. Percussion



B. Chant

1. Original - Frances Harvey, View Ridge Elementary School
Trot, trot pony
Trot, trot pony
On--on--on we go.

C. Piano

1. Running Horses - Our First Music, p. 329

D. Song

1. The Little Huntsman - Progressive Music Series, p. 210

E. Record

1. Rhythm Medley V20526

IX. Skipping

A. Percussion



B. Chants

1. American Singer, Book I, p. 130

Oh, it's hippity hop to bed
 I'd rather stay up instead
 But when Daddy says must
 There's nothing but just
 Go hippity hop to bed.¹²

2. Original - Frances Harvey, View Ridge Elementary School

I like to skip, I like to skip
 I like to skip, around, around,
 I like to skip, I like to skip
 And hear my feet upon the ground.

C. Piano

1. Happy and Light of Heart - Music Hour, Book I, p. 852. Malbrough Has Gone to War - Music Hour, Book I, p. 863. Skipping Dance - Our First Music, p. 120

D. Songs

1. I'm Skipping Along - Little Singer Song Book, p. 162. A Skipping Song - Our First Music, p. 753. Skipping Song - Our First Music, p. 333

E. Records

1. Skipping V26526

12. Beattie, John W. and others, p. 130.

2. Theme for Skipping V18253

3. Skipping V22765

X. Skating-Sliding

A. Percussion

3
4 d.

B. Chant

1. American Singer, Book I, p. 133

With a step and a slide
We move to the side
And slide and slide
And slide.¹³

C. Piano

1. Skater's Waltz, Waldteutel - American Singer,
Book I, p. 134

2. Skater's Waltz - Our First Music, p. 246

D. Song

1. Roller Skating - American Singer, Book I, p. 135

E. Records

1. Czarina - Cann

2. Skater's Waltz - Waldteutel V21938

XI. Swinging and Swaying

A. Percussion

3
4 d d

B. Chants

1. American Singer, Book I, p. 139

13. Beattie, John W. and others, p. 133.

Hickory dickory dock
 The mouse ran up the clock
 The clock struck one
 The mouse ran down
 Hickory dickory dock.¹⁴

2. American Singer, Book I, p. 139
 Day and night, night and day
 The clock is ticking the time away
 Tick-tock, it's one o'clock
 Tick-tock, it's two o'clock.¹⁵

C. Piano

1. Waltz - Brahms - American Singer, Book I,
 p. 143
2. Theme for Sonata in A - Music Hour, Book I,
 p. 50
3. The Swing - Progressive Music Series, p. 153
4. Whispering Leaves and Trees - Our First Music,
 p. 12

D. Songs

1. Learn to Swing - American Singer, Book I, p. 141
2. Rocking Horse - American Singer, Book I, p. 142
3. Swing Cradle Swing - Our First Music, p. 27

E. Records

1. Waltzer - Gurlitt
2. Waltzes No. 2 - Brahms V2-162
3. Valse - Poldini
4. Ride a Cock Horse - Elliott V20212

14. Beattie, John W. and others, p. 139.

15. Ibid., p. 139.

XII. Turning

A. Percussion



B. Chants

1. American Singer, Book I, p. 146
 Round about, and round about,
 And round about, and round about
 And round about and round about
 I go.¹⁶
2. American Singer, Book I, p. 146
 Like a leaf or a feather
 In windy weather
 We'll whirl about and twirl about
 And then sink down together.¹⁷

C. Piano

1. Tarantella - Mendelssohn - American Singer,
Book I, p. 146

D. Song

1. Dancing Dolly - American Singer, Book I, p. 147

E. Records

1. Spinning Song - Mendelssohn V20153
2. Spinning Song 18598
3. Music Box - Liadow
4. Whirlwind 18684

16. Beattie, John W. and others, p. 146.

17. Ibid., p. 146.

ORGANIZED RHYTHMIC RESPONSE

Singing games (song dances) and folk dances should be kept informal. The aesthetic element of song and rhythm has peculiar value in making for control and courtesy. Children have opportunity for spontaneous expression. On no account should children be expected to make gestures or actions just alike, or in imitation of teacher's pattern. They must be encouraged to give their own ideas concerning the game; for, unless they understand the meaning of the words and the relation of the action to the under-lying thought, the spontaneity of the game will be lost.

It is of paramount importance that the teacher should not separate the child from the music by too much talk; she should let the children discover how to play the game without too much teacher direction.

In order that the singing be on the highest level and that fatigue be avoided, the class should be divided for games requiring singing for accompaniment, one group playing the game while the other group sings.

Music Hour, Book I

Let Your Feet Go Stamp, Stamp, Stamp p. 19
 Did You Ever See a Lassie p. 158
 Looby Loo p. 158 Victor Record 17567
 Mulberry Bush p. 159 Victor Record 17104
 Go Round and Round the Village p. 159

Our First Music

Did You Ever See a Lassie p. 9 Victor Record 17568
 Mulberry Bush p. 29 Victor Record 17104
 Looby Loo p. 30 Victor Record 17567
 I'm Tall, I'm Small p. 42
 Sally Go Round the Chimney Pot p. 63
 We'll Dance p. 75
 Come Dance p. 104
 Action Song p. 113
 Muffin Man p. 152
 Oats and Beans and Barley Grow p. 152 Victor Record
 Farmer in the Dell 17567

Rime, Rhythm, and Song

Do It Song p. 36
 Hickory Dickory Dock p. 69 Victor Record V22760
 Yankee Doodle p. 70
 Skip to My Lou p. 79

Progressive Music Series, Vol. I

Chimes of Dunkirk, p. 119 Victor Record 17327
 Swing Song p. 153
 Shoemaker's Dance p. 121 Victor Record 17084
 Dancing Song p. 127
 Ring a Ring of Roses p. 193
 Mulberry Bush p. 199 Victor Record 17104
 Oats and Beans and Barley Grow p. 236 Victor Record
 17567

FREE RHYTHMIC EXPRESSION

This type of rhythmic expression should spring from the child's spontaneous play. His individual movements should be observed and utilized. Whenever his movement has enough simple rhythmic pattern to benefit by the addition of an accompaniment, it should be added. It may take the form of hand clapping, singing, chanting, or using an instrument. Each child has his own natural rhythm; therefore, the accompaniment should be made to fit the rhythm of the child. A child may be made conscious of his rhythm by being shown with an accompaniment how his feet sounded when he marched and how they sounded when he ran. Imitation of his rhythm by tapping or clapping will make him aware of differences much more quickly than starting out with alien distinctions between marching and running. A child's feeling for rhythmic movement cannot be forced; it must coincide with his development. If he is given space and encouragement, he will proceed at his own rate.

"Stunts" time should be a part of any dance period, because many dance "leads" are offered by the group through this kind of activity. If the children are limited in their experimentation, they can sometimes be helped to explore other possibilities by suggestion: "How many ways can you find to cross the room without using your feet? See what

you can do lying on your back. How many things can you do with your head, arms, etc?" Often an accompaniment can be added.

Appreciation or listening lessons have their influence on bodily expression. Children should be asked to tell how they felt when the music was played. Pictures have a use in helping to attain a specific mood; and discussion of how a composer might have felt when certain music was written is a means toward better insight.

All these experiences give the child a foundation on which to develop individual response. When confidence, ideas for expression, freedom of response, and spontaneity have gradually developed, then the child should be given an opportunity for more individual expression. Great freedom should be allowed, and each attempt respected if it shows thought. Several steps of development of this type of response are suggested:

1. Children listen to music, thinking what it tells them to do.
2. All children (of group) express in bodily activity anything the music says to them.
3. Children evaluate and pick out several interpretations they think best.
4. Those picked (by children) respond again and the others watch.
5. Entire group responds again.

Other groups proceed in like manner. It is important that the standard be set by the children, and the leaders be selected by the children with teacher guiding.

Suggested Music for Free Interpretation:

Records:

Canzonetta V64784
 Cupid and the Butterfly V35532
 Dance of the Happy Spirits V74567
 Dorothy V18216
 Gavotte (Popper) V45116
 Gavotte (Gretry) V64198
 Golden Trumpet Schottische V35228
 LaCinquantaine V18296
 Merry Makers - Nell Gwyn V18164
 Minuet - Valensin V45116
 Minuet - Haydn Military V62660
 Military Escort V17368
 Musette - Gluck V18314
 On the Wing V17368
 Scherzo - Dittersdorf V74294
 Tarantelle 17174
 Teddy Bear's Picnic V16001
 Wild Horseman V18598

Piano:

Music Hour, Book I

The Brook p. 48
 The Lake p. 49
 Moonlight Scene p. 52
 Fairies March p. 53
 The Giants p. 54
 Stephanie Gavotte p. 55
 Album Leaf p. 55
 Minute Waltz p. 56
 Nocturne p. 57
 Larghetto p. 57
 Invitation to Dance p. 67
 Adeste Fideles p. 73
 Cradle Song p. 91
 Boat Song p. 93
 La Cinquantaine p. 178
 Ciribiribin p. 180
 Valse p. 179

Our First Music

Southern Roses Waltz p. 33
 Poor Robin's Fancy p. 63
 Andante p. 81
 Soldier's March p. 97
 Scotch Dance p. 117
 Hide and Seek p. 119

Skipping Dance p. 120
March of the Toys p. 236
Country Gardens p. 270
Song of the Wooden Shoes p. 282

RHYTHM IN DRAMATIC PLAY

I. Fall Unit

A. Music Hour, Book I

1. Flowers going to sleep
2. Squirrels storing nuts - The Squirrel p. 31
3. Wind blowing trees - Swaying Trees p. 50
4. Leaves falling - Meledy p. 60
5. Raking leaves - Waltz (Brahms) Victor Record V20162
6. Birds flying south - Caprice p. 60
7. Snowflakes coming p. 172

II. Winter Unit

A. Music Hour, Book I

1. Snowflakes whirling - Snowflakes p. 62
2. Snowballing - Masurka Russe p. 62
3. Walking through deep snow - March p. 82

B. Our First Music, Book I

1. Snowflakes whirling - Snowflakes p. 240
2. Skating - Skater's Waltz p. 246

III. Christmas Toys Unit

A. Music Hour, Book I

1. Jack in the Box p. 17
2. Rocking Horse p. 22
3. Top p. 24
4. Baby Doll p. 24
5. Dancing Doll p. 72

B. Our First Music, Book I

1. Train p. 54
2. At the Station p. 54
3. Hobby Horse p. 114

C. Records

1. Waltzing Doll V64734

2. Rabbits V20526A Rhythm Medley
3. Soldiers
4. March of the Toys V55054

IV. Spring Unit

A. Music Hour, Book I

1. Birds hopping p. 31
2. Flowers swaying in the breeze p. 50
3. Birds flying p. 60
4. Butterflies fluttering - Butterflies p. 84
V45185, 64706

B. Our First Music, Book I

1. Butterflies p. 118, V45185, 64706
2. Mister Turtle p. 278
3. Apple Blossoms p. 296
4. Grasshopper p. 317

C. Little Singers Song Book

1. Birds resting - Going to Rest p. 3
2. Raindrops p. 32

D. Records

1. Dancing in May - Wilhelm, V19891
2. Little Birdie - Neidlinger, V20349

V. Farm Unit

A. Music Hour, Book I

1. Rabbits p. 30
2. Pony galloping p. 32, p. 86

B. Our First Music, Book I

1. Duck waddling - Brown Duck p. 5
2. Pony trotting - Pony Rides p. 209

VI. Circus Unit

A. Our First Music, Book I

1. Merry Go Round p. 195, 341
2. Elephant p. 268

3. Balloons p. 269
4. Clowns p. 284, p. 320
5. The Hoppity Kangaroo p. 324
6. Bear p. 327
7. Trotting horses p. 327
8. Dainty Dancer p. 330

B. Music Hour, Book I

1. Bear p. 29
2. Elephant p. 34
3. High stepping horses p. 35 V18253

VII. Week End Experiences Unit

A. Our First Music, Book I

1. Swinging-Swinging p. 6
2. Rowing p. 107
3. See-saw p. 250

B. Music Hour, Book I

1. See-saw p. 19
2. Boating p. 68
3. Jumping Rope Allemande p. 83
4. Swinging-Swinging p. 132

C. Sing and Sing Again

1. Playing in sand - Sand Pie p. 27
2. Teeter-totter p. 31
3. Swinging p. 36

D. Records

1. Ride-a-Cock-Horse V17004
2. Walking home - Andantino - Thomas V20079
3. Skating - Kullack V20401

VIII. Windy Day Activities Unit

A. Music Hour, Book I

1. Swaying trees p. 50
2. Dancing leaves p. 59

B. Our First Music, Book I

1. Swaying trees p. 12
2. Dancing leaves p. 12

C. Records

1. Waltz No. 2, Brahms V20162
2. Whirlwind V18684

IX. Indian Unit

A. Our First Music, Book I

1. Medicine Song p. 125
2. Lullaby - My Owlet p. 126
Cradle and Bough p. 132
3. Indian Dance p. 135 (Use simple side step)

X. Fairy Unit - Fun and Fancy

A. Music Hour, Book I

1. Fairies in Moonlight p. 52
2. Giants p. 54
3. Fairies Dance p. 55
4. Fairies Asleep p. 57

B. Our First Music, Book I

1. Fairy Piper p. 11
2. Elf and the Butterfly p. 317

C. Records

1. Elfin Dance - Grieg V20079
2. Dwarfs - Reinhold V19882
3. Fairies - Scherzo - Schubert V19882
4. Elfenspiel - Kjerulf V20399

XI. Transportation Unit

A. Our First Music, Book I

1. Rowing p. 107
2. The Freight Engine p. 267
3. The Ferry Boat p. 335

4. Clockity Clack p. 336
5. The Aeroplane p. 340

B. Records

1. Train-Tarantelle - Mendelssohn V20079
Chant, original, Frances Harvey, View Ridge
Elementary School
Chug, chug, chug, chug
Through the tunnel I must go
Choo, choo, choo, choo
Choo, choo, choo, choo
Choo, choo, choo, choo
Now I'm through, choo, choo, choo.
2. Boat-Barcarolle - Offenback V20011

RHYTHM IN SONG

When choosing songs for rhymic interpretation, the teacher must be certain that the rhythm of the music and the mood of the text are congenial.

Suggested songs for rhythmic interpretation:

Music Hour, Book I

To Market, To Market p. 17
My Pony p. 32
Top, Tap, Tap p. 68

Our First Music

Hippity Hop p. 63
Skipping Song p. 75
Marching p. 103
Indian Warrior p. 127
Pony Ride p. 209
Dancing Snowflakes p. 240
Jack Be Nimble p. 253
Little Miss Muffit p. 256
Raindrops p. 270
Apple Blossoms p. 296

American Singer, Book I

Rabbit Comes A Hopping p. 86
Walking Song p. 112
Sh - Betty Martin p. 120
Rocking Horse p. 143

Little Singers Song Book

See Saw Town p. 2
Going To Rest p. 3
Peek-a-Boo p. 5
Snowflakes p. 10
Skipping Along p. 16
Marching p. 19
Prancing Reindeer p. 22
The Rain p. 32
My Little Brown Pony p. 33

Rime, Rhythm and Song

Skip to School p. 6
Teeter Totter p. 11

Library
Central Washington College
of Education
Ellensburg, Washington

Streamlined Train p. 19
Jigging Sambo p. 20
Swinging p. 22
Ride a Cock Horse p. 43
Tug Boat p. 46
We March Along p. 52
My Pony p. 61
Skip Around the Christmas Tree p. 65

RHYTHMIC ACTIVITY SUGGESTED IN POETRY

I. From Sung Under the Silver Umbrella

1. Playing squirrel: The Squirrel, p. 71 (Each line of the poem suggests an activity.)
2. Playing merry-go-round: The Merry-Go-Round, p. 54 (Play in circle formation, each child riding up and down, as on a horse, while the whole group moves in a circle slowly, then faster, and then more slowly to a complete stop.)
3. Going for a walk: Good Morning, p. 69 (A child goes for a walk and meets in turn a downy duck, a timid mouse, a curly dog, and a scarlet bird.)
4. Playing pigeons: Mrs. Peck Pigeon, p. 48 (Play the activity of Mrs. Pigeon's head and feet.)
5. Playing swing: The Swing, p. 40 (Two children for swing, another to push swing.)
6. Playing Jack-in-the-box:

"Jack in the box
 Hey, Hello! How do you do?
 Jack in the box, who called for you?
 You're not supposed to be out, you know
 Jack in the box, DOWN you go."¹⁸

II. From Selected Poems for Elementary Grades

1. Skipping in the spring: Here It Comes, p. 1
2. Skipping rope: Skipping Rope Rhyme, p. 2 (Turn rope to rhythm of poem.)
3. Sweeping the sky: Brooms, p. 2
4. Playing train: The Engine, p. 2
5. Swinging: The Swing, p. 3

18. Bennett, Rodney, In Childhood Education, p. 82.

6. Going for a ride: My Pony, p. 3 (This can be used for trotting and galloping by changing the rhythm.)
7. Playing rabbit: Bunny Rabbit, p. 6 (Hopping like rabbits.)

III. From Mother Goose Songs

1. Playing "Hickery Dickery Dock" (Swing arms for pendulum, hands up for "mouse ran up the clock," clap hands for "clock struck one," hands down for "mouse ran down.")
2. Playing "Two Little Blackbirds" (Children sit on tables for hill. Boys fly away for Jack, girls fly away for Jill; boys fly back at "Come back, Jack," girls come back at "Jill.")
3. Playing birds: Once I Saw a Little Bird Go Hop, Hop, Hop
4. Playing "Wee Willie Winkie" (A suitable record is V20399B, "Peasant's Dance.")

IV. From Miscellaneous Sources

1. Playing woodpecker: The Woodpecker - Elsen Reader, Book II (Play the activities suggested.)
2. Playing in the wind: American Singer, Book I, p. 146
 "Like a leaf or a feather
 In windy, windy weather
 We'll whirl about and
 Twirl about
 And all sink down together."¹⁹
3. Playing jump rope: Skipping Ropes - Everything and Anything, Aldis (Skip rope to the rhythm of the poem, using either real or imaginary ropes. This gives a turn of eight skips.)

19. Beattie, John W. and others, p. 146.

STORIES FOR RHYTHM

THE THREE BEARS - Simon and Schuster

Bears walking in the woods; baby bear dancing; three bears going upstairs; Goldilocks running away.

TIM TADPOLE AND THE GREAT BULLFROG - Marjorie Flack, Double-day Doran & CompanyWAIT FOR WILLIAM - Marjorie Flack, Houghton, Mifflin Company, Boston

Playing the animals in the circus parade.

NO-GOOD, THE DANCING DONKEY - Dorothea Snow, Rand McNally & CompanyPOKEY BEAR - Helen and Alf Evers, Rand McNally and Company

How father bear, mother bear, grandfather bear and baby bear are walking, baby bear walking when the big bird frightened him.

A PENNY FOR CANDY - Louise Devine, Rand McNally and Company

Playing the activities of the children on the way to the store.

LITTLE RED HEN - John Martin

Play the planting and harvesting of the wheat.

THE LITTLE ENGINE THAT COULD - Walter Piper

Play the engine slowly puffing up the hill and then hurrying down.

THE ELVES AND THE SHOEMAKER - from Collection of Christmas Stories for Very Young Children, Bremerton Public Schools

Play the elves making the shoes and dancing on the snow in the new clothes.

LITTLE BLACK LAMB - Miriam Potter, Rand McNally and Company

Playing Black Lamb running, jumping, skipping, and splashing in the duck pond.

THE LITTLE VELOCIPEDA - from Stories for Children, Wagoner,

Playing the little velocipede running away and all running after it.

ROWDY - Jan Wyatt, Whitman Publishing Company, Racine,
Wisconsin
Running, galloping and trotting.

BUNNY BLUE - Catherine Stahlmann, Rand McNally and Company
Playing the activities of the toys.

THE SHY LITTLE KITTEN - from Little Golden Book - Cathleen
Schurr
Playing the activities of the animals in the story.

FLUFFY AND TUFFY - Emma McKean
Playing the tricks the ducks could do.

THE MUSIC CORNER

Often the child who is too self-conscious to give free bodily response will receive great satisfaction and an appreciation and feeling for rhythm if he has an opportunity to experiment with percussion instruments. It is not long before a child will fall into a regular rhythm, and this must be allowed to happen naturally. The opportunity to help comes when the teacher hears it happen; she can then register it for him by repeating what he has done or by helping him repeat it. She should never miss an opportunity to substitute a pleasant for an unpleasant sound, provided this does not interfere with the child's play.

All too frequently, the child's first experimentation is tied up with ready made music; not until the child has had ample time to experiment freely, and an awareness of the difference in sound and an concept of rhythm as a whole has developed, should music be added.

Basic to any group work is a long and unhurried time for individual use of instruments, with the instruments being introduced singly, and gradually grouped together when a contrast in sound proves profitable.

The music corner whould be situated out of the line of traffic in order to give space for bodily expression should

the child wish to experiment with the type of music which lends itself to this type of expression. Some children will be able to play an instrument and respond bodily at the same time; others will be insufficiently coordinated for more than one response.

The following songs are suitable for the various rhythm instruments used in the music corner:

Drums:

- Elephant - Rime, Rhythm, and Song p. 14
- Little Singer Song Book p. 10
- Run Tum Tum - Rime, Rhythm, and Song p. 24

Drums and Sticks:

- Marching - Little Singer Song Book p. 19
- Marching - Singing with Peter and Patsy p. 25

Sticks

- Tick Tock - Our First Music p. 20
- Galloping - Our First Music p. 114
- Hickory Dickory Dock - Our First Music p. 255
- The Woodpecker - Our First Music p. 301
- Tap Tap Tap - Music Hour, Book I p. 68

Tom-toms:

- Big Red Indian - Sing and Sing Again p. 51
- Indian Warrior - Our First Music p. 127

Triangles:

- Icicles Drip - Our First Music p. 243
- Rain Song - Singing Time p. 38
- The Chimes - American Singer, Book I p. 8
- The Telephone - American Singer, Book I p. 9

Blocks:

- Song of Shoes - Our First Music p. 104

Sandblocks:

- My Broom - Sing and Sing Again p. 22
- Roller Skating - American Singer, Book I p. 135
- Skating - American Singer, Book I p. 133
- The Carpenters - Music Hour, Book I p. 44
- The Train - Singing Time p. 27
- The Freight Train - American Singer, Book I p. 29

Sandblocks and Sticks:

Mister Carpenter - Our First Music p. 199

Tambourines:

Lightly Trip It - Our First Music p. 106

Castanets:

Come Dance - Our First Music p. 104

Heel and Toe - Our First Music p. 106

Cymbals:

The Thunder - Sing and Sing Again p. 44

Rattles:

Indian Dance - American Singer, Book I p. 159

After the children have worked with instruments for some time, they will enjoy "orchestrating." This should be a thoughtful musical experience and not merely an occasion for beating time. The music should be chosen with care; it must be music which shows a definite contrast, either in mood, text, or rhythm. Marching (Little Singer Song Book, p. 119) is a good point of departure. "We want to make our music tell the same story," is a good introduction. Here again, listening is of prime importance.

FOLK DANCES AND SINGING GAMES

Kindergarten

American Singer, Book I

- Go Round and Round the Village p. 93
 Mulberry Bush p. 96
 Looby Loo p. 97

Our First Music

- Did You Ever See a Lassie p. 9
 I'm Tall, I'm Small p. 42
 Sally Go Round the Chimney Pot p. 63
 Come Dance p. 104
 Action Song p. 113
 Muffin Man p. 152
 Oats and Beans and Barley Grow p. 152
 Farmer in the Dell p. 153

Music Hour for Kindergarten and First Grade

- Let Your Feet Go Stamp, Stamp, Stamp p. 19

Rhyme, Rhythm, and Song

- Do it Song, p. 36
 Hickory Dickory Dock p. 69
 Yankee Doodle p. 70
 Skip to My Lou p. 79

Progressive Manual for Grades 1, 2, and 3

- Chimes of Dunkirk p. 119
 Dancing Song p. 127
 Ring a Ring o Roses p. 193

Kindergarten Curriculum

- Maypole Dance - Social Studies - May Unit
 Come Let's Play We're Indians - Play and Games Unit p. 5
 Hens to Sell - Plays and Games Unit p. 6
 Five Little Chickadees - Plays and Games Unit p. 11
 The Little Princess - Plays and Games Unit p. 12

First Grade Book

- Soldier Boy p. 38

Physical Education in the Elementary School

- How D'ye Do My Partner p. 249

CHAPTER III

MUSIC IN THE FIRST GRADE

I. Rhythmic Activities (motion to music)

A. Directed rhythms

1. Mimetic rhythmic movements of arms, legs, trunk, as clapping, stepping in place, clock ticking, etc. (Refer to Rhythms in the Kindergarten pp. 2-9)

- a. American Singer, Book I pp. 111-49

Walking Song p. 112
Theme p. 114
Gypsy Song p. 118
Jump, Jump p. 122
The Rabbit p. 125
Hunting Song p. 127

- b. Supplementary Material

Musical Experiences of Little Children -
Kenagy & Arnold, Willis Music Co.
Rhythmic Play - Arnold - Bouncing Balls,
p. 11
Come and Caper - Whitlock

- c. Records: Young People's Record Club - Dept. F., 295 Madison Ave., New York 17, N.Y.
Sing Along (clock, frog, duck, dog, etc.)
I Am A Fine Musician (violin)
Music Listening Game (ups and downs in melody)
Muffin's Little Dog
Muffin Could Hear
Out of Doors (hopping, marching, see-saw)
Sunshine (variety in slow-fast mood)
Brass Band (each child interprets story and rhythms)
Phoebe James Educational Series
AED I Five Little Ponies
Animals (frogs, bears, work-horse, rabbits, lions, or tigers)

- AED II Free Rhythms (skip, run, gallop, tip-toe, walk, jump, hop, skip and whirl, run and fall down, walk and run, run and jump)
- AED III Animal Rhythms
 Rabbits (hopping, eating)
 Frogs (leaping)
 Airplane (taxiing, rising, flying, landing)
 Lions (walking, growling, walking)
 Dogs (walking, barking, running)
 Elephants (walking, throwing water, walking)
- AED IV A & B - Garden Varieties
 Bees
 Butterflies
 Small Birds
 Large Birds
 Wind
 Rain
 Sun
 Growing Plants
- AED V A & B - Interpretive and Fundamental Rhythms (teetering, swinging, loading or unloading, walk, run, skip, skip, run, gallop - skip, run, gallop)

2. Rhythm band activities (This is creative, in that children decide which instrument is best to use for desired effects.)

a. Rhythm band instruments used in Bremerton Schools

- 12 pr. rhythm sticks
- 6 jingle clogs
- 4 sleigh bells
- 2 castanets
- 2 tambourines
- 2 snare boys
- 2 tom boys
- 3 triangles
- 1 pr. cymbals

- 2 cymbals with strap and beater
 1 pr. sandblocks
 2 tone blocks
 1 director's baton and instruction book
- b. Instruments which may be made at home (Refer to American Singer, Book I, p. 158 for suggestions on resonant metals and woods, drums and rattles.)
 wood blocks
 cocconut shell halves
 tuned glasses
 triangles - large nails on string
 rhythm sticks - doweling, oak squares, tinker toys
 sand blocks - wood blocks covered with sandpaper
 drums - rubber covered gallon cans, nail kegs, etc.
 rattles - shot in a can - gourds
- c. Rhythm band material and music
 (1) Books
 (a) American Singer, Book I pp. 157-72
 Indian Dance (rattles) p. 159
 My Rhythm Sticks (rhythm sticks)
 p. 160
 The Cymbals (cymbals) p. 161
 My Tambourine (tambourine) p. 165
 My Bugle (tonettes or blow instruments) p. 166
 My Triangle (triangles) p. 169
 (b) Supplementary books and songs
 New Music Horizons, Book I
 Marching in Our Band p. 16
 Yankee Doodle
 Jingle Bells
 Rhythmic Ensemble Books, Diller & Page
 Rote Songs for Rhythm Band, Diller & Page
 A Pre School Music Book, Diller & Page
 Rhythms, Diller & Page
 Our First Music, Singing School Series
 North American Tunes for Rhythm Orchestra, E. Gest

Play a Tune, Ginn & Company
Music Hour, Book I, pp. 173-81

- (2) Records
- (a) Records for rhythm bands - RCA
 Victor Album E-90
 Amaryllis - Ghys - V45-5076-A
 Minuet 2 G - V45-5076-B
 Le Secret - V45-5077-A
 Pirouette - V45-5077-B
 Gavotte (from "Mignon") V45-5078-A
 Rendezvous (Intermezzo) V43-5078-B
 Rataplan; Sernata; Waltz No. 5 -
 V45-5079-A
- (b) Records for castanets
 Shadows - V45-5079-B in RCA Victor
 Album E-30
 Thythm Thru Melody - V20526
 Fun Rhythms - V20350-20351
 Rhythms for Children - V22168
- (c) March records
 Stars and Stripes Forever; Fair-
 est of the Fair - Sousa - V20132
 Washington Post March; El Capitan-
 Sousa - V20191
 American Patrol; Semper Fidelis -
 Sousa - V22061
 El Capitan - Sousa; Lights Out -
 McCoy - V26290
 March Time with the Goldman Band -
 RCA Victor Album No. p-68
- (3) Singing Games
- (a) American Singer, Book I
 Round the Village p. 93
 Ten Little Indians p. 94
 Mulberry Bush p. 96
 Looby Loo p. 97
 The Shoemaker p. 98
 Dance, Thumbkin, Dance p. 99
 Seven Steps p. 100
- (b) "Finger Plays" Emile Paulson,
 Brunswick & Smith, Norwood, Mass.
 The Mice p. 42 with action
 How the Corn Grew p. 62 with
 action
 Making Bread p. 70 with action
 Making Butter p. 72 with action
 Santa Claus p. 80 with action

- (c) Music Hour, Book I
 - Run and Hop p. 43
 - Dancing Lessons p. 86
 - Choose Your Partner p. 89
- (d) Our First Music
 - Did You Ever See A Lassie p. 9
 - The Muffin Man p. 30
 - Will Dance p. 75
 - Flora Dance p. 97
 - Indian Dance p. 135
 - The Farmer in the Dell p. 152
 - London Bridge p. 153
- (e) Singing On Our Way
 - This Old Man p. 7
 - Bency Weency Spider p. 9
 - Bluebird, Bluebird (game) p. 34
 - Jingle At the Window p. 39
- (f) Twice 55 Games with Music, Birchard
 - How De Do, My Pardner p. 15
 - Greetings (Danish) p. 19
 - I See You p. 21
- (g) Listen and Sing
 - Three Dukes p. 24
 - The Birthday Party p. 40
- (h) Supplementary Books
 - Learning Music Through Rhythms
Hood & Schultz
 - New Music Horizons, Book I
 - Follow the Music, Coit & Bampton
 - Progressive Teachers Manual
- (i) Kindergarten Singing Games and Folk Dances In Review

B. Semi-Directed Rhythms

1. Fundamental movements (Rhythmic)

a. American Singer, Book I

Walking	pp. 111-15
Running	pp. 116-18
Tiptoeing	pp. 118-21
Jumping	pp. 122-24
Hopping	pp. 125-26
Galloping	pp. 127-29
Skipping	pp. 130-32
Sliding	pp. 133-35
Bending - Stretching	pp. 136-38

Swinging - Swaying pp. 139-45
 Turning - Twisting pp. 146-49
 Rhythmic Variations pp. 150-54

b. Singing On Our Way
 Walking - Skipping - Running, etc. pp.
 16-20

c. Records
 Victor Records listed in basic text,
 American Singer, Book I, pp. 155-56
 Basic Listening Activities (primary)
 Victor Listening Volume I, II, and III

C. Creative Rhythms

1. Songs which are impersonations and dramatizations

a. American Singer, Book I

Home	pp. 4-12
School	pp. 13-18
Occupations	pp. 19-24
Travel	pp. 25-31
Nature	pp. 32-54
Special Days	pp. 55-56
The Farm	pp. 68-76
Animals	pp. 77-92
Games	pp. 93-102
Rest and Relaxation	pp. 103-108

b. Listen and Sing

Fiddle Song	p. 9
Ducky, Daddle	p. 13
The Policeman	p. 103
Trading	p. 105
Big Bear and Little Bear	p. 108

c. New Music Horizons, Book I

Three Little Kittens	p. 6
Merry Go Round	p. 8
Little Jack Horner	p. 20

d. Supplementary Books
 Nursery Songs - A Little Golden Book -
 Simon and Schuster, Inc.
Experiences in Music for First Grade
Children - Silver Burdett

Learning Music Thru Rhythm - Hood,
 Schultz, Ginn and Company
Songs for Nursery Children - McCartney -
 Willis Music Company
Rhyme, Rhythm, and Song
Singing Time
Little Singers Song Book

2. Songs with many word repetitions, or simple re-
 frain for children to sing

a. American Singer, Book I

The Telephone p. 9
 School Time p. 15
 Good Morning p. 18
 The Scissors Grinders Bell p. 19
 Mr. Baker p. 20
 Crossing the Street p. 25
 Transportation p. 27
 Freight Train p. 29
 The Robin's Call p. 47
 Cows and Sheep p. 75
 Indian Dance p. 159
 Bells p. 171
 Icicles p. 171
 Auto Horns p. 172

b. New Music Horizons, Book I

What Does the Puppy Say p. 9
 Mary Had a Little Lamb p. 12

c. Our First Music - Birchard and Co. Boston,
 Mass.

Echo Song, "Hello" p. 37
 Ding, Dong, Ding, Dong, p. 59
 Hi-Ho-Hi-Ho "Indian Warrior" p. 127
 Merrily We Roll Along p. 137
 Polly Put the Kettle On p. 167

d. Supplementary Books

Listen and Sing
Hollis Dann Songs for Primary Grades
Little Singers Song Book
Songs for Nursery School Children -
 McCartney - Willis Music Company

3. Songs that have emotional appeal to children

a. American Singer, Book I

Lullaby p. 4
 The Child and the Star p. 5
 Dolly's Lullaby p. 6
 My Little Red Wagon p. 9
 Rockabye Baby p. 12
 The Empty Nest p. 33
 Grandma p. 36
 The Happy Eskimo p. 70

b. Our First Music

A Friend in Need p. 70
 Barnyard Song p. 149
 Farmyard Song p. 150
 "The Lord is my Shepherd" from 23rd
 Psalm p. 182
 My Pets p. 207
 Away in the Manger p. 207

c. Supplementary Texts

Listen and Sing
New Music Horizons, Book I
Singing on Our Way
Music Hour, Book I

4. Birthday, holiday songs

a. American Singer, Book I

A Birthday Song p. 16
 Brownies and Witches p. 55
 Gobble p. 57
 Christmas Bells p. 58
 Making Valentines p. 63
 Our Flag p. 66
 It's Easter Today p. 67

b. The Music Hour

Thanksgiving p. 71
 Christmas Chimes p. 71
 May Day p. 76
 Valentines p. 151
 Easter Eggs p. 152

c. Supplementary Texts

New Music Horizons, Book I
Our First Music

Congdon Primer
Listen and Sing
Singing on Our Way

5. Seasonal songs

a. American Singer, Book I

Autumn p. 32
Falling Leaves p. 34
November Winds p. 36
Winter p. 37
March p. 40
Spring Is Here p. 41
April p. 42
It's Raining p. 44

b. Supplementary Texts

Singing on Our Way
Our First Music
New Music Horizons, Book I
Listen and Sing

6. Songs dealing with activities of home (these, especially, to integrate with the social studies program)

a. American Singer, Book I

The Lullaby p. 4
Sleeping Time p. 7
Sugar John p. 8
My Little Red Wagon p. 9
Washing Dishes p. 10
Rockaby Baby p. 12
In School p. 13
Days of the Week p. 14
Mr. Baker p. 20

b. Our First Music

Cookies p. 22
My Bunny p. 23
When Mother Sews p. 28
Mulberry Bush p. 29
Kitchen Tools p. 200
Garden Tools p. 201

c. Supplementary Texts

New Music Horizons, Book I
Singing on Our Way
Listen and Sing

II. Activities to aid in development of the singing voice

A. Imitation

1. Imitation of sirens, from low pitch to high and high to low
2. Imitation of whistles, beginning on pitch child sounds and working up or down
3. Phrase imitation game (Teacher sings and child answers: "Who has the penny?" "Who has the key?")
4. Imitations found in songs

a. American Singer, Book I

- School Time (ringing of bell) p. 15
- The Robins Call (bird chorus) p. 47
- Chickens and Ducks p. 69
- Cows and Sheep p. 75
- Three Little Kittens p. 78
- Yoo-Hoo p. 85

B. Devices to aid weak singers

1. Placement between two strong singers
2. Use of loo, no, or hum phrase
3. Posture improvement
4. Practice in octave skips

a. American Singer, Book I

- Conductor's Call p. 26
- Apples p. 171
- The Kittens p. 172

b. New Music Horizons, Book I

- The Singing Stair p. 5
- Old Mother Hubbard p. 96

5. Marching games and devices

- a. Single tone (beat, train whistle, etc.)
- b. Two tones (animal sounds, bells, calls)
- c. Three tones (NBC gong)
- d. Miscellaneous
 - (1) With hands in air, express

high	low	high	low
do	do	do	do
 - (2) Reach - ing so high

do	mi	sol	do
----	----	-----	----

6. Practice in matching tones (both single tones and motives from class songs)
7. Practice in singing short refrains or word or tone repetitions of songs sung by teacher
 - a. American Singer, Book I
Tin Soldier p. 112
Jump, Jump p. 122
 - b. New Music Horizons, Book I
What Does the Puppy Say p. 9
Candy Shop p. 31
Little Shoemaker p. 32
8. Game: Have good singers hold hands in arch as they do in London Bridge. When weak singers match tones (try or improve) they may pass under bridge
9. Supplementary Texts
 - a. Listen and Sing pp. 23, 27, 118, 132
 - b. Music Hour p. 162
 - c. Our First Music pp. 16, 36, 149, 165, 279
 - d. Sing and Sing Again pp. 7, 63, 65, 67, 69, 72
 - e. Singing on Our Way p. 7

C. Listening

1. Contrasting tones

high	low	middle
big	small	middle
2. Melody (listening to songs to find where melody runs up or down, where it is loud or soft, big or little, fast or slow)
3. Key or "home" tones
4. Recommended songs
 - a. American Singer, Book I
The Chimes p. 8
The Slide p. 17
The Christmas Tree p. 60

b. The Music Hour, Book I

The Candy Man p. 13
 Bells in the Steeple p. 31
 New Year p. 32
 Scissors Grinder p. 45
 Jump Rope p. 58

5. Discussion of songs

III. Listening Activities --(particularly stressing how to listen -- attention, understanding, specific things to listen for, learning to follow the meaning of music.)

A. Music that suggests activity and invites rhythmic response

1. Dramatizations and impersonations

Basic Rhythmic Activities - primary grades -
 RCA Victor record library
 Volume I - Album E 71
 Volume II - Album E 72
 Volume III - Album E 73
 Basic Listening Activities - primary grades -
 RCA Victor Library
 Volume II - Album E 78
 Where the Sun Shines - Sedorsky
 Dancing Clock - Elwing C 265 M
 Capering Kittens and Monkey Shines - Ganz -
 D 23106
 Tailor and the Bear
 Dancing Doll
 Skating

2. Simple eurythmics

Basic Listening Activities - primary grades -
 RCA Victor Record Library
 Volume I - Album E 77
 Basic Rhythmic Activities - primary grades -
 RCA Victor Record Library
 Volume I - Album E 71
 Volume II - Album E 72
 Volume III - Album E 73
 Victor records
 Rhythm Melody 20526
 Fun Rhythms 20350-20351
 Rhythms for Children 22168
 Nursery Rhymes - Frank Luther
 Soldiers March - Schumann
 Nutcracker Suite for Dancing - Allegro -
 Junior

Supplementary books

Listen and Sing

Dancing Together p. 71

Fox and Geese p. 116

Ragman p. 117

Music Hour, Book I

Puss in the Corner p. 44

Playing Horse p. 53

Jump Rope p. 58

B. Music that suggests differences in moods, emotions, also quiet listening for relaxation

1. American Singer, Book I

Night Time p. 104

Yawning p. 105

The Rag Doll p. 106

Lazy Mary p. 107

Choral p. 108

Sleep, Dolly, Sleep p. 132

2. Our First Music

Waltz - Greig p. 44

Music Box p. 79

Once There Was a Little Princess p. 80

Symphony No. 4 Pastorale p. 154

Symphony No. 4 Shepards Song p. 156

Dancing Doll p. 218

3. Records

Basic Listening Activities - primary grades -

RCA Victor Record Library

Volume I - Album E 71

Volume II - Album E 72

Children's Corner Suite - Debussy

Morning - Greig

Sleeping Beauty Waltz - Tchaikovsky

Coppellia Ballet - Delibes

C. Music that tells a story

1. Story Records

Basic Listening Activities - primary grades -

RCA Victor Library

Volume I - Album E 77

Basic Singing Activities - primary grades -

RCA Victor Library

Volume E 83

Basic Rhythmic Activities - primary grades -
 RCA Victor Library
 Volume I - Album E 71
 One String Fiddle - Victor - 340
 Sparky's Magic Piano - Capitol 78
 Bugs Bunny - Capitol 117
 Little Black Sambo - Victor - 333
 Rumpelstiltskin - Victor - 354
 Puss in Boots - Columbia 33
 Sleeping Beauty
 Tubby the Tuba
 Pee Wee the Piccolo
 Rusty in Orchestraville
 In a Clock Store
 Teddy Bears Picnic
 Peter and the Wolf
 Genie, the Magic Record
 The Lonesome Octopus
 The Little Engine that Could
 Bozo at the Circus

2. Programme Music

Danse Macabre - Saint-Saens
 Jumbo's Lullaby - Debussy D23107
 Little White Donkey D23107
 Minute Waltz - Chopin
 Peer Gynt Suite - Greig
 Pilgrim's Chorus - Wagner
 Tailor and the Bear
 The Bee - Rimsky-Korsakov
 To a Wild Rose - MacDowell

IV. Creative Experiences

A. By means of rhythmic activities

1. Free Rhythmic Expression
2. Dramatization
3. Impersonation

B. By means of "singing conversations" (These are often recorded on the board to aid in reading readiness, stimulate interest, follow the "tune.")

What do you do on a rainy day?

Tell me what you'd like to do?

Describe someone.

What did you see on the way to school?)

BASIC FOLK DANCES AND SINGING GAMES

First Grade

Kindergarten games and dances in review

American Singer, Book I

Dancing in a Ring p. 100

Seven Steps p. 100

Our First Music

We'll Dance p. 75

The Flora p. 97

Progressive Music Series - Teacher's Manual for Grades 1, 2, 3

Lassie's Dance p. 120

Shoemaker's Dance p. 121

Rhythmic Activities for World of Music

Dancing Together p. 6 (Listen and Sing p. 71)

Minuet p. 11 (Listen and Sing p. 129)

Games and Dances

One By One p. 17

Little Sister Come With Me p. 31

Dance of Greeting p. 34

Manuscript - Bremerton Public Schools

Four in a Boat

Here We Go Round the Mountain

BASIC RECORDS FOR FIRST GRADE

I. Records for Rhythm from RCA Victor Record Library for Elementary Schools

- Walking: Wheelbarrow Motive (Anderson) Basic Rhythm Program, Volume I
- Running: Run, Run, Run (Concone) Basic Rhythm Program, Volume II
- Tiptoeing: Amaryllis RCA Rhythm Bands
- Hopping: Entrance of the Little Fauns (Pierne) Basic Listening Program, Volume IV
- Jumping: Jumping (Gurlitt) Basic Rhythm Program, Volume II
- Skipping: Cigue (Corelli) Basic Rhythm Program, Volume I
- Galloping: The Little Hunters (Kullak) Basic Listening Program, Volume II
- Sliding: Skating (Kullak) Basic Rhythm Program, Volume II
- Stretching and Bending: Waltz No. 2 (Brahms) Basic Rhythm Program, Volume II
- Swinging and Swaying: Waltz Nos. 1, 2, and 9 (Brahms) Basic Rhythm Program, Volume II
- Turning and Twisting: Music Box (Liadoff) Basic Listening Program, Volume IV
- Beating and Shaking: Dance Song, Omaha RCA Basic Indian

II. Records for Quiet Listening from RCA Victor Record Library for Elementary Schools

- Lullaby (Brahms) Basic Listening Program, Volume II
- Of A Tailor and A Bear (MacDowell) Basic Listening Program, Volume II
- Little Sandman (Brahms) Basic Listening Program, Volume I
- Cradle Song (Schubert) Basic Listening Program, Volume I
- Sweet and Low (Barnby) Basic Listening Program, Volume I
- To a Wild Rose (MacDowell) 22161-A
- To A Water Lily (MacDowell) Basic Listening Program, Volume III
- Humoresque (Dvorak) Basic Listening Program, Volume, I

CHAPTER IV

MUSIC IN THE SECOND GRADE

I. Rhythmic Activities (with songs, piano, phonograph)

A. Directed, semi-directed, creative (as in Grade I)

1. American Singer, Book II (continued walking, running, skipping, swaying, sliding, etc. rhythms)
 - Trees in Autumn p. 8 (swaying)
 - Jump, Jim Crow p. 9 (jumping)
 - My Swing p.10 (swinging)
 - Grandfather's Clock p.24 (pendulum swinging)
 - Skipping p.44 (for skipping)
 - Pitter-Patter p.67 (Tapping on desk to imitate rain)
 - The Windmill p.124 (Children stand back to back, make "windmills" with arms)
 - The Parade p.125 (marching)
 - Waltz Rhythm p.138 (sliding)
2. Singing On Our Way (Our Singing World)
 - This Old Man p. 7
 - I Had A Little Hobby Horse p. 132 (galloping)
 - Ride Away p.133 (imitating hobby horse, walking, trotting, galloping)
3. Supplementary Books
 - Our Songs - Singing School Series
 - Tuning Up - The World of Music
 - New Music Horizons - Book II
4. Records
 - RCA Victor Record Library
 - Singing Games - Primary Grades - Album E 87
 - Basic Listening Activities - Primary Grades
 - Volume II - Album E 77
 - Waltz of the Flowers - Nutcracker Suite (Tchaikovsky)
 - Rhythm Medley - 20526
 - March Hollander - 20162

Circus Melody - 20399
 Nature - "The Bee" Schubert - 35785

B. Rhythm Band (Choosing proper instruments to accompany well-liked songs with strong rhythms)

1. RCA Victor Record Library
 Rhythm Bands - Album E 90
 Singing Games - Album E 87
2. New Music Horizons, Book II
 Playing in the Band p. 8
 Begin with the Rhythm Band p. 123
 Yankee Doodle p. 129

C. Rhythm Patterns for Motions to Music (Imitate rhythms of stories, animals, birds, fairies, gnomes, giants, trains, etc.)

1. $\frac{2}{4}$ 
2. $\frac{3}{4}$ 
3. $\frac{4}{4}$ 

D. Singing Games and Folk Dances

1. American Singer, Book II
 Jump, Jim Crow p. 9
 Walking Song p. 55
 Sleeping Princess p. 160
 All Around the Maypole p. 164
 Skip to My Lou p. 166
2. New Music Horizons, Book II
 Go In and Out the Window p. 27
 Lazy Mary Will You Get Up p. 30
 Christmas Gifts p. 44
 Did You Ever See A Lassie p. 53
 John Brown Had A Little Indian p. 65
 The Muffin Man p. 72
 Summer Ring Game p. 118

3. Singing On Our Way


- Looking For A Partner p. 32
- Turning, Turning Round p. 33
- Bluebird, Bluebird p. 34
- Looby Lou p. 36
- Who Has The Button p. 37
- Jingle At the Windows p. 39
- Here Is The Beehive (fingerplay) p. 43

4. Supplementary Texts

- Follow the Music (Coit and Bampton)
- Our First Music
- Rhythms and Games for Elementary Grades -
- Dorothy Hughes

E. Rhythms of rote-note and note songs for chanting

1. American Singer, Book II (as introduced on page 54.
This involves recognition and association of various notes as the symbols of varying tone lengths as:

 run, run  walk  slow  hold)

- Walking notes pp. 55-60
- Running notes pp. 66-67-96
- Slow notes pp. 55-77
- Hold notes pp. 55-77-97
- Chanting rhythms pp. 54-66-84-137-159

2. Supplementary Texts

- New Music Horizons
- Our Songs

II. Singing Activities

- A. Rote songs of many types as in Grade I, but of a little greater difficulty

1. American Singer, Book II

- Sing a Song p. 7
- Cradle Song p. 14
- Clouds p. 15
- Columbus p. 16
- Skipping p. 44
- Animal Friends p. 64

2. Supplementary Songs

- a. American Singer, Book II

Torn Clothes p. 68
 O Come Little Children p. 88
 Santa Claus Comes p. 90
 A Candle p. 92
 The Cowboy p. 110
 Noisy March p. 120
 A Childs Prayer p. 130
 Robinson Crusoe p. 149
 The Traffic Officer p. 154
 The Sleeping Princess p. 160
 Little Birds Ball p. 168
 America p. 186

b. Singing On Our Way

Halloween Is Coming p. 70
 A Goblin Lives In Our House p. 100
 On A Rainy Day p. 101
 The Cat Is In The Snow p. 114
 Widdy-Widdy Wurky p. 135
 Go Tell Aunt Nancy p. 136

c. New Music Horizons, Book II

Mary Wore Her Red Dress p. 9
 What Are Little Boys Made Of p. 11
 The Witches Are Calling p. 18
 Where Has My Little Dog Gone p. 20
 Silent Night p. 34
 Over the River and Through the Woods p. 36
 Jolly Old St. Nicholas p. 40
 Santa Claus p. 42
 Playing Indians p. 56
 The Fly and the Bumblebee p. 66
 Good Morning, Merry Sunshine p. 132

Note: There is a definite feeling that second grade should be devoted to rhythms, rote-songs, and reading readiness and that actual reading should not begin until the third or fourth grade, although basic texts introduced earlier. It is felt that no definite decision should be made on this, as notation is taught when the class is ready.

d. Supplementary Books

The Music Hour, Book I, Silver Burdett
Tuning Up - The World of Music, Ginn and Co.
Our Songs - The Singing School Series, Birchard
 Company
Our First Music - Singing School Series
 Birchard Company

- B. Rote songs with textbook in hands of children, when ready, leading up to rote-note work, and developing reading readiness.
1. American Singer, Book II
Starting on page 19 are rote note songs with tonal patterns and instructions
 2. Tuning Up
Fairy Fiddles (sol-sol-do) p. 15
The Organ Man (do-mi-sol) p. 38
- C. Rote songs chosen particularly to correlate with social studies program, dealing with community and community workers and activities. This will depend upon the room teacher, and the units of social studies work accomplished.
1. American Singer, Book II
Lullaby p. 11
Indian Unit pp.35-41
The Postman p. 56
The Cowboy p. 110
Our Airplane p. 144
The Traffic Officer p. 154
 2. Our Songs
When Mother Sews p. 8
Hot Gingerbread p. 13
Also p. 45-53
 3. New Music Horizons, Book II
Shopping p. 3
Stop and Go p. 21
Here Comes the Postman p. 26
Over the River and Thru the Woods p. 36
 4. Supplementary Texts
Tuning Up - World of Music, Ginn and Company
Merry Music - Singing School Series, Birchard & Co.
- D. Methods of developing the singing voice
1. Calls of all kinds, such as cuckoo calls
 2. Repetitions of phrases or words in rote songs
 3. Listening for high-low, soft-loud, etc.
 4. Playing tone matching games

5. Tuning up imitations
 - a. violin
 - b. airplanes on the beam
 - c. trains on the track

6. Much individual singing of tonal patterns and songs. (Children follow up and down course of melody with their hands; to do and hear much singing is most important to the child, especially, singing tonic chords and scales.)
 - a. American Singer, Book II
 - The Chimes p. 57
 - The Slide p. 61

7. Singing conversations (This would be definitely creative.)
 - a. Questions sung by teacher, answers by pupils
 - b. Original songs
 - c. Scale practice
 - Up we go (do-mi-sol)
 - Hop-a-way (sol-mi-do)
 - Where are you? (fa-la-do)
 - Here I come down (do-sol-mi-do)
 - Who is there? (mi-fa-mi)
 - d. Suitable songs
 - (1) American Singer, Book II
 - Mothers Call p. 121
 - (2) Our Songs
 - Hello p. 35
 - The Policeman p. 44
 - Down and Back p. 91
 - Yoo-Hoo p. 119

III. Reading Readiness Development

A. Using books for rote songs

1. Noting progression of melodic line (scalewise--up or down; by skips, big or little)
 - a. American Singer, Book II (This text stresses intervals of the key chords)
 - The Chimes p. 57 (scale descending)
 - The Slide p. 61 (scale ascending)
 - Little skips (thirds) pp. 57-108-126-149-170-
 - Big skips (octaves) pp. 127-147-183 182

2. Using questions and conversations

a. Questions

Which notes are held longer than others?
 Which lines are the same?
 Which lines are different? Where?

b. "Singing Conversations" based on tonic chords,
recorded on board

Ma ry -- sol-do

John nie -- sol-mi

Bing Bang -- mi-do

It's a sunny day so-so-mi-re-do

Cheer up--cheer up do-so-do-so

Oh! Look out! I'm coming do/do, so-do-do-do-

Can you see me? Here I am la-la-la-do, la-

I like to run down stairs do-ti-la-sol-fa-mi

One, two, three--out goes he so, so, so-mi,
re, do

c. Discussion (whether tune goes up, down, skips, or
steps)American Singer, Book II

Old Dobbin p. 25

The Farm p. 152

The Windmill p. 124

3. Finding repetitions of tonal patterns in songs (Make
tonal patterns on staff in back of book with notes.)American Singer, Book II

pp. 24-25 mi-do and sol-sol-mi-mi

Marching Soldiers p. 43

Balloons p. 47

At the Bakery p. 48

4. Learning to "listen and look at book" at same time. (As soon as books are placed in hands of pupils, explain the relationship of the notes on the staff to the words, then impress upon them to follow and watch from then on.)

American Singer, Book II

Frogs at Night p. 51

The Parade p. 125

5. Listening for contrasting tones (high, low) loud and soft parts, simple phrasing, etc.

- B. Presenting notation rote-note procedures as indicated in basic text. (Suggestions for procedure on p. 8 in American Singer, Book II, also in Teachers Manual.)

- C. Introducing some actual sight-reading toward end of year, if class is ready.

IV. Listening Activities (About the same as Grade I -- still stressing how to listen)

Victor Basic Listening Activities - Primary Grades -
Volume I and II, Album E 77-78

Young People's Record Club - Age 6 - 11

- A. For dramatization - Records
Memories of Childhood
March of the Dwarfs
Children's Corner Suite - Debussy
Waltz of the Flowers - Tchaikovski (Nutcracker
The Skaters Waltz (Waldteufel) Suite)
- B. For phrase recognition
The Wild Horseman (Schumann)
The Clock (Kullak)
Lullaby (Brahms)
Waltzes (Brahms)
- C. For rhythms
March Militaire - Schubert
Run-Run-Run - Concove
The Wild Horseman - Schumann
Jumping - Gurlith
- D. For quiet listening and enjoyment
To A Wild Rose - MacDowell
Flight of the Bumble Bee - Rimsky Korsakov
Children's Corner Suite - Debussy
The Swan - Saint Saens

V. Creative Experiences (as in Grade I)

- A. Singing conversations
- B. Choosing the rhythm instruments to best accompany songs
- C. Adding verses to song - as "When we go to play," p. 22
Singing on Our Way
- D. Dramatizations

1. American Singer, Book II

- Fairies Music p. 30
- Indian Songs p. 35-41
- A Song Story p. 71-76
- Tiny Snowflakes p. 113
- Our Airplane p. 144
- The Scarecrow p. 146
- The Butterfly p. 177
- The Elephant p. 171

2. Singing on Our Way

- Eency, Weency Spider p. 9
- The Little Shoemaker p. 10
- The Shoemaker and the Elves (Luther) pp. 158-166
- The Three Billy Goats Gruff (Luther) pp. 166-175

BASIC FOLK DANCES AND SINGING GAMES

Second Grade

Review of Kindergarten and First Grade Dances

American Singer, Book I

Jump Jim Crow p. 9

All Around the Maypole p. 165

Skip to My Lou p. 166

Progressive Music Series - Teacher's Manual for Grades 1, 2, and 3

Children's Polka p. 120

I See You p. 125

Rhythmic Activities for World of Music

Dancing Lesson p. 23 (Tuning Up, p. 122)

Playing in the Sun p. 41 (Rhythms and Rhymes, p. 133)

Games and Dances

The Carrousel p. 46

Punchinello p. 50

Physical Education in Elementary School

Jolly Miller p. 252

Rig-A-Jig p. 268

Manuscript - Bremerton Public Schools

Heel and Toe

Minuet

Pop Goes the Weasel

BASIC RECORDS FOR SECOND GRADE

Same as Grade One, Also:

I. Rhythms

RCA Victor Record Library for Elementary Schools -
Walking: Soldier's March (Schumann) Basic Rhythm Program, Volume II
Running: Etincelles (Moskowski) Basic Rhythm Program, Volume I
Skipping: Barcarolle (Rubinstein) Basic Rhythm Program, Volume I
Galloping: The Wild Horseman (Schumann) Basic Listening Program, Volume II
Jumping or Hopping: La Secret (Gautier) Rhythm Bands
Running and Walking: Shadows (Schytte) Rhythm Bands
Swaying and Skating: Skaters Waltz (Waldteufel) Basic Rhythm Program, Volume IV

II. Quiet Listening

RCA Victor Record Library for Elementary Schools -
 The Little Shepherd - Children's Corner (Debussy) Basic Listening Program, Volume II
 Melody in F (Rubinstein) Basic Listening Program, Volume II
 Waltzing Doll (Poldini) Basic Listening Program, Volume II

III. Phrase Recognition

See page 22 of American Singer, Book II, Guide Book

RECORD LIST FOR AMERICAN SINGER ALBUMS
AMERICAN SINGER, BOOK TWO

Decca Record 13000 A

- | | | |
|----------------------------|----|-----|
| 1. Sing a Song | p. | 7 |
| 2. My Swing | p. | 10 |
| 3. Clouds | p. | 15 |
| 4. Lullaby | p. | 11 |
| 5. Cradle Song | p. | 14 |
| 6. Indian Mother's
Song | p. | 104 |

Decca Record 13000 B

- | | | |
|------------------------|----|-------|
| 1. A Song Story | p. | 71-76 |
| 2. Tommy Stout | p. | 62 |
| 3. Mr. Bear | p. | 98 |
| 4. School Room Helpers | p. | 128 |
| 5. Sleeping Princess | p. | 160 |

Decca Record 13001 A

- | | | |
|-------------------------------|----|----|
| 1. Trees in Autumn | p. | 8 |
| 2. Columbus | p. | 16 |
| 3. Jack-o-lantern | p. | 23 |
| 4. The Flowers' Lul-
laby | p. | 50 |
| 5. Thanking God | p. | 53 |
| 6. O Come, Little
Children | p. | 88 |
| 7. Santa Claus
Comes | p. | 90 |

Decca Record 13001 B

- | | | |
|----------------------|----|-----|
| 1. Coasting | p. | 106 |
| 2. Lincoln | p. | 112 |
| 3. A Valentine | p. | 116 |
| 4. George Washington | p. | 119 |
| 5. The Cuckoo | p. | 123 |
| 6. My Mother | p. | 151 |
| 7. Spring Song | p. | 163 |

Decca Record 13002 A

- | | | |
|--------------------|----|-----|
| 1. Grinding Corn | p. | 37 |
| 2. My Bark Canoe | p. | 38 |
| 3. Sunrise Dance | p. | 39 |
| 4. Peace Pipe Song | p. | 40 |
| 5. Fairies' Music | p. | 30 |
| 6. Skating Song | p. | 100 |

Decca Record 13002 B

- | | | |
|--------------------------------|----|-----|
| 1. Waltz Song | p. | 138 |
| 2. All Around the May-
pole | p. | 164 |
| 3. Skip to My Lou | p. | 166 |
| 4. Go, Tell Aunt Rhodey | p. | 170 |
| 5. The Cowboy | p. | 110 |
| 6. Robinson Crusoe | p. | 149 |
| 7. The Little Birds Ball | p. | 168 |

Decca Record 13003 A

- | | | |
|---------------------|----|----|
| 1. Happy Builders | p. | 19 |
| 2. The Cuckoo Clock | p. | 20 |
| 3. Mothers' Song | p. | 28 |
| 4. On the Seashore | p. | 29 |
| 5. Balloons | p. | 47 |

Decca Record 13003 B

- | | | |
|-----------------------|----|-----|
| 1. Skipping | p. | 44 |
| 2. Walking | p. | 55 |
| 3. The Chimes | p. | 57 |
| 4. Animal Friends | p. | 64 |
| 5. The Merry-go-round | p. | 97 |
| 6. Rocking Chair | p. | 105 |
| 7. Little Johnny | p. | 114 |

CHAPTER V

MUSIC IN THE THIRD GRADE

I. Rhythmic Activities

A. Chanting rhymes of note songs (walk, run, slow, etc.)

1. American Singer, Book III

Signs of Autumn p. 13

The Cobbler p. 17

Sleepy Head Sun p. 18

The Train p. 40

Ding Dong p. 47

Swinging p. 60

There are many others given in basic text.

B. Grouping beats into measure patterns

1. "Step-swinging," etc.

a. Clap first beat and swing arms for rest of measure.

b. $\frac{2}{4}$ Step on beat one - bend on beat two.

c. $\frac{4}{4}$ Stretch arms on beat one - touch shoulders on beat three.

d. $\frac{3}{4}$ Clap hands on thighs for beat one, clap own hands on beat two, clap partner's hands on beat three.

e. American Singer, Book III

Yankee Doodle p. 42

Roller Skating p. 55

2. Discussion and recognition of metric signatures

a. American Singer, Book III

One Two p. 46 ($\frac{2}{4}$ metric signature)

Lady Bug p. 57 ($\frac{3}{4}$ metric signature)

In France p. 68 ($\frac{4}{4}$ metric signature)

- b. Discussion of meaning of the top and bottom numbers
- (1) Number of beats or counts in measure determine by top number, as $\frac{2}{4}$.
 - (2) Bottom numbers to tell what kind of a note gets one beat.
- c. Practice in waltzing rhythms
- (1) American Singer, Book III
 - Waltz Song p. 56
 - Lady Bug p. 57
 - Rye Waltz p. 136
 - Broom Dance p. 162
 - (2) Supplementary Texts
 - American Singer, Book II p. 138
 - Our Land of Song p. 107

C. Creating free rhythmic activity

1. American Singer, Book III
 - The Parade p. 8
 - Roller Skating p. 55
 - High Stepping Horses p. 171
 - The Juggler p. 174
2. Motions that go with:
 - working in the garden
 - skating, skiing
 - baseball, basketball
 - playing musical instruments
 - beating time

D. Rhythm band instruments (Listed in Grade I. Child should be able to handle all rhythm band instruments. He may create his own drum, etc.)

1. American Singer, Book III
 - Playing Together p. 109
 - Our Orchestra p. 110
 - Dinah p. 114
2. Recordings for Rhythm Bands:
 - Ace of Diamonds-Victor-20989
 - Amaryllis-Victor-20169 B

March Lead Soldiers-Victor-19730 A
 Minuet in G-Victor-1434
 Norwegian Mountain Dance-Victor-20151 B
 Onward Christian Soldiers-Victor-20443
 Pop Goes the Weasel-Victor-20150
 Shoemaker's Dance-Victor-20450 B

E. Singing Games and Folk Dances:

American Singer, Book III

Heel and Toe p. 44
 Shoe Fly p. 64
 Way Down in Paw Paw Patch p. 66
 Old Pompey is Dead p. 106
 Rye Waltz p. 136
 Broom Dance p. 162

II. Singing Activities

A. Rote songs (special attention to pitch, tone quality, enunciation and interpretation)

1. For special occasions, seasonal songs, songs of community activities, Indians, etc., to correlate with social studies.

a. American Singer, Book III

(1) Autumn

Autumn Chorus p. 7
 Happy School Days p. 10
 Autumn is Here p. 12
 Autumn Wind p. 22
 Harvest Time p. 35

(2) Columbus Day

Christopher Columbus p. 27

(3) Halloween

The Witch p. 36
 Halloween Night p. 38

(4) Thanksgiving Day

Our Song of Thanks p. 70
 Coyote's Song p. 73
 Thanksgiving Day p. 74

(5) Christmas (supplement the many fine Christmas carols)

Christmas is Coming p. 82

A Christmas Wish p. 84
Cradle Hymn p. 86

(6) Winter

Coasting p. 89
Skating p. 92
Overcoats p. 118
Icicles p. 128
Old Man Winter p. 129

(7) Lincoln's Birthday

Young Abe Lincoln p. 134

(8) Valentine's Day

Mother's Valentine p. 132

(9) George Washington's Birthday

Yankee Doodle p. 42
George Washington's Birthday p. 144
Noble Duke of York p. 145

(10) Easter

Welcome, O Birds p. 156
Winter, Goodbye p. 164
Spring p. 181
Joy in Spring p. 185

(11) Other patriotic songs

America, My Home p. 141
America the Beautiful p. 198
America p. 200

(12) Merry Music

Hiawatha's Childhood p. 64
Morris Dance p. 88
Five Fat Turkeys p. 97

2. Remedial work with retarded singers

a. American Singer, Book III---melody games

Jack Be Nimble p. 26
November Days p. 61
Snow p. 94
March Wind p. 148
My Own Melody p. 188 (creative)

b. Matching tones

(1) Finding tone child sings and working both ways from that tone. (Follow with two or three tone figures.)

(2) Using games, airplanes, etc. to secure tone

American Singer, Book III

Echo p. 124

- c. Singing longer phrases in tune
- d. Doing as much individual work as possible, using "loo" until child can respond correctly with words.
- e. Being surrounded by good singers

B. Rote note songs

- 1. Tonal patterns sung and built (keep notes in envelope for this purpose and follow rote-note procedures outlined in text.)

American Singer, Book III

Cradle Song p. 20

Our Orchestra p. 110

My Violin p. 117

It Rained a Mist p. 120

Icicles p. 128

- C. Note songs (attempting to read by note without teacher's help, with syllables. Procedure outlined in basic text.)

D. Singing games

- 1. American Singer, Book III

Jack Be Nimble p. 26

Heel and Toe p. 44

November Boys p. 61

Shoo, Fly p. 64

Way Down in Paw Paw Patch p. 66

- 2. New Music Horizons, Book III

The Fairy Ring p. 9

Santy Maloney p. 63

- 3. Physical Education, Wild and White, Iowa State Teacher's College, Cedar Falls, Iowa

Round and Round the Village p. 164

How Di Do My Partner p. 165

A Hunting We Will Go p. 174

Carrousel p. 192
 I See You p. 193
 Three Little Girls p. 207

E. Remedial work in developing singing voices.

1. Singing with a "loo"--paying special attention to tone.
2. Learning to sing the scale both ascending and descending.
3. Singing tonal patterns, first with "loo" and then syllables.

III. Notation and Sight Reading Activities

A. Intervals of the key chord

1. American Singer, Book III
 Key of E and E pp. 13-17-18
 Key of F pp. 46 and 47
 Key of G pp. 48-50-51-54 (Re-fa)

2. Familiarization
 do-me-sol-do
 do-sol
 re-fa

B. Scale line patterns - ascending and descending

do-re-mi-fa-sol (up and down)
 do-re-mi (up and down)
 sol-la-ti-do (up and down)
 do-ti-la (down for minor)

- C. Skips of a third outside the key chord (re-fa; fa-la; sol-ti; la-do; ti-re)
 Skips of a fourth (sol-do; re-sol)
 Skips of a fifth (do-sol)

IV. Directed Listening Activities from RCA Victor Elementary Series Listening Volume III

- A. For relaxation and enjoyment
 Carnival of Animals - Saint-Saens
 Of Er'er Rabbit - MacDowell
 To A Water Lily - MacDowell
 Toy Symphony - Hayden

Waltz in D Flat - Chopin
 William Tell Overture - Rossini

- B. For sensing meter, mood, phrase repetition
 - Allegretto - Gounod - 45-5003
 - March of the Dwarfs - Grieg - 45-5003
 - March of the Gnomes - Grieg - 45-5033
 - Memories of Childhood
 - Witch (45-5032), Clown (45-5032), MacDowell

- C. For rhythmic response to suggested activity
 - Dance of Moorish Slaves - Verdi - 45-5008
 - Indian Album - Victor Library
 - March Militaire - Schubert - 45-5009
 - The Blacksmith - Brahms - 45-5010
 - Toy Symphony - Haydn

- D. For dramatization and impersonation
 - Dolly's Funeral - Schaikovsky - 45-5010
 - Elfenspiel - Kjerulf - 45-5011
 - March of the Tin Soldiers - Tchaikovsky 45-5011
 - Of A Tailor and A Bear
 - Song of the Shepherdess - Weber - 45-5008

- E. For discussion and recognition of some of the instruments of the orchestra
 - One String Fiddle
 - Pee Wee the Piccolo
 - Peter and the Wolf
 - Rusty in Orchestraville
 - Tubby the Tuba

- 1. Methods
 - a. Also use records emphasizing solo instruments - violin, clarinet, cello, etc.
 - b. Show pictures of the instruments while playing records.
 - c. When possible, show real instruments and have student play on it.
 - d. Discuss history of instruments.
 - e. Have child make simple instruments such as drums, one string fiddle, whistle flutes, etc.

V. Creative Activity

- A. Engaging in free rhythmic expression.
- B. Making up their own "tunes" - often recording them on the board.
American Singer, Book III
Melody Games. As listed on pp. 26-61-94-148 and 188.
- C. Adding lines to verses, changing endings, etc.
- D. Interpreting songs.
- E. Deciding which rhythm instruments give desired effects.
- F. Illustrating songs or records by means of pictures, etc.

BASIC FOLK DANCES AND SINGING GAMES

Third Grade

Review of Dances of First and Second Grade

American Singer, Book III

- Heel and Toe p. 44
- Shoo Fly p. 64
- Way Down in Paw Paw Patch p. 66
- Rye Waltz p. 136
- Noble Duke of York p. 145
- Broom Dance p. 162

Physical Education in Elementary School

- Captain Jinks p. 235
- Indian Braves p. 250
- Tantoli p. 278

Progressive Music Series - Teacher's Manual

- Lottie is Dead p. 119
- Blecking p. 121
- Gustave's Toast p. 123
- Norwegian Mountain March p. 123
- Tantoli p. 125

We Sing

- Tantoli p. 116

Manuscript, Bremerton Public Schools

- Jennie Crack Corn
- Merrie Go Round
- Seven Jumps

BASIC RECORDS FOR THIRD GRADE

Same as Grade Two. Also:

I. Recognizing Phrase Repetition

Air de Ballet - Jadassohn Basic Rhythm Program, Volume II

II. Sensing the Phrase End

With Castenets (Reinecke) Rhythm Bands

Minuet - Don Giovanni (Mozart) Basic Listening Program, Volume V

III. Sensing Meter

Minuet in F (Gluck) Basic Rhythm Program, Volume V

Gavotte (Mozart) Basic Rhythm Program, Volume V

IV. Sensing Mood - Happy Music; Quiet Music

Elfin Dance (Grieg) Basic Listening Program, Volume II

Country Dance (Weber) Basic Rhythm Program, Volume IV

Ave Maria (Schubert) Basic Listening Program, Volume IV

Spring Song (Mendelssohn) Basic Listening Program, Volume III

RECORD LIST FOR AMERICAN SINGER ALBUMS
AMERICAN SINGER, BOOK THREE

Decca Record 13004 A

1. Autumn Wind p. 22
2. The Gadabouts p. 23
3. The Birds' Skyway p. 24
4. Gardens in the Sea p. 52
5. The North Star p. 131
6. The Little Fiddler p. 76
7. Dance, Children, Dop. 180

Decca Record 13004 B

1. Indian Cradle Song p. 9
2. Cradle Song p. 20
3. The Land of Nod p. 31
4. A Child's Evensong p. 122
5. Slumber Song p. 95
6. Cancion De Cuna p. 101
7. In Your Nest p. 152

Decca Record 13005 A

1. Autumn Chorus p. 7
2. Autumn is Here p. 17
3. Christopher Columbus p. 27
4. The Witch p. 36
5. Our Song of Thanks p. 70
6. A Christmas Wish p. 84
7. Cradle Hymn p. 86

Decca Record 13005 B

1. Song of the Seasons p. 107
2. Old Man Winter p. 129
3. Young Abe Lincoln p. 134
4. Welcome, O Birds p. 156
5. Joy in Spring p. 185
6. My Mocking Bird p. 186
7. Flowers for Mother p. 190

Decca Record 13006 A

1. A Paper of Pins p. 14
2. Heel and Toe p. 44
3. Roller Skating p. 55
4. Shoo, Fly p. 64
5. Way Down in Paw p. 66
Paw Patch
6. The Noble Duke of York p. 145

Decca Record 13006 B

1. Skating p. 92
2. Old Pompey p. 106
3. Rye Waltz p. 136
4. Broom Dance p. 162
5. The Juggler p. 174

Decca Record 13007 A

1. Playing Together p. 109
2. Our Orchestra p. 110
3. Dinah p. 114
4. My Violin p. 117
5. In France p. 68
6. The Balloon Man p. 58

Decca Record 13007 B



1. Signs of Autumn p. 13
2. The Cobbler p. 17
3. The Painter p. 30
4. Rain p. 33
5. Run, Brook, Run p. 159
6. Baker Man p. 125



CHAPTER VI
MUSIC IN THE FOURTH GRADE

I. Notation



A. American Singer, Book IV

1. Autumn p. 20



 - A walking note () is called a quarter note.

 - A slow note () is called a half note.

2. The Moon p. 22

 - The new note () is called a dotted half note.



3. Market Day p. 27

 - Running notes () are called eighth notes.



4. The Green Bus p. 28

 - There are eighth rests () in this song.



5. Tidy-0 p. 30

 - The signs () mean "Repeat the music between these signs."

6. Prayer for Peace p. 39

 - The new note () is called a whole note.

7. Day's Farewell pp. 98 and 99

 - There is a new rhythm pattern in this song (). It is the dotted quarter note followed by an eighth note.

B. American Singer, Book IV - Notation examples

- Chromatic - Can You Play? p. 4
- Scale Line - Autumn p. 20
- Key Chord - Sunset p. 21
- Thirds - The Moon p. 22
- Minor Tonality - Halloween p. 38
- Fourths, Fifths, Sixths - Winter Sports p. 90

II. Rote Songs

- A. For voice development (Children use their voices best on songs they like; therefore, careful attention and much thought should go into the selection of these songs. There should be more stress in this grade on tone quality. Room is divided allowing boys and girls to sing separately.)

1. American Singer, Book IV

- Rosina p. 17
- King Rooster p. 23
- Can You Play p. 41
- A Woodwind Duet p. 45
- Spinning Song p. 49
- Sliding p. 63
- Street Calls p. 178

- B. To develop discrimination and musicality

1. Simple dynamics
2. Song types (Lullabies vs. Sailor Chanteys, etc.)

- C. For song studies

1. American Singer, Book IV

- The American Way p. 8 (for accents, quarter rests)
- Lullaby p. 10 (lullaby)
- White Butterflies p. 11 (for slure, eighth rests, 1st and 2nd endings)
- Tidy-O p. 30 (for repeat)
- Early Frost p. 57 (for tied notes.)
- Reflections p. 111 (minor)
- Spring Awakes p. 157 (chromatics)
- Chinese Girl p. 161 (Chinese scale)

- D. For choral experiences

1. Good unison singing

2. Diction and dynamics
3. Two part singing
4. Rounds and descants
5. American Singer, Book IV

a. Rounds:

Row Your Boat p. 50
 Are You Sleeping p. 52
 Scotland's Burning p. 73
 May Bells p. 175

b. Descants:

Silent Night pp. 82-83
 All Through the Night p. 108
 Swinging p. 190

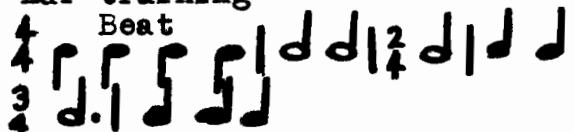
III. Rhythmic Experiences

- A. Relative values of $\underline{\underline{d}}$, $\underline{\underline{d}}$, $\underline{\underline{d}}$ notes as $\underline{\underline{d}}$ is a one beat note, etc.

1. Values of corresponding rests (Σ , — , γ)
2. Various eurythmic devices to establish these differences
 - a. Composing rhythmic measure on chalk board
 - b. Playing with rhythm sticks

- B. Association of note symbol with movement

1. Ear training

Beat  on drum - have class learn to write these.

- C. Chanting words of song in rhythm

1. Alternate - boys, girls on phrases, or rows
2. Conducting patterns in $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{4}$
3. American Singer, Book IV

Autumn p. 20
 Sunset p. 21
 The Moon p. 23

D. Use of up and down arm movements to mark time, making beats definite.

E. Introduction and use of dotted quarter note pattern:
Procedure

Walk Run Run

Wa ----- lk Run

Wa ----- lk Run

F. Meter introduced in rote songs.
Call attention to $\frac{6}{8}$ as it is sung in slow $\frac{6}{8}$
(using 6 beats to the measure) as well as $\frac{6}{8}$
in two (2)

G. Folk dances - singing games

1. American Singer, Book IV

Tidy-O p. 30
A Nick and A Nock pp. 46-47
Old Brass Wagon p. 66
Caller's Song p. 67
Oh Susanna pp. 68-69
Put Your Little Foot p. 141
Slovak Dance p. 173
Dutch Dance p. 188

2. We Sing

Weggis Dance pp. 102-3
Jibi-Di, Jibi-Da pp. 104-5
Czebogar pp. 106-7
Varsovienne pp. 108-9
Seven Steps pp. 112-3
Tantoli pp. 116-7
Push the Business On p. 120

3. New Music Horizons, Book IV

Czech Folk Dance p. 16
Old Grumbler p. 58
Little Dutch Mina p. 116

H. Dramatizations

1. American Singer, Book IV
 Mandandiran p. 34
 Little Shepherd p. 138
 Old Woman and the Peddler p. 194
2. We Sing
 Hansel and Gretel pp. 170-85
3. Dramatizations of scenes from the life of composers such as Haydn, Mozart, Beethoven, Schubert, etc.

IV. Directed Listening

A. Introduction of orchestra and band instruments

1. Demonstration by high school students (use only good ones)
2. Records for illustration
3. Pictures of each instrument and how played
4. Explanation of:
 - String family
 - Woodwind family
 - Brass family
 - Percussion family

B. Folk Music of other countries

1. American Singer, Book IV
 France, The Bridge of Avignon p. 31
 Germany, The Angel's Message p. 81
 Denmark, Yule Nisse p. 86
 Czechoslovakia, Ground Hog Day p. 118
 England, St. Valentine's Day p. 122
 Holland, Dutch Dance p. 188
 There are many others listed in our text.
2. Kronos - Neil Kjos Co., Chicago
 Songs of Denmark
 Songs of Finland
 Songs of Norway
 Songs of Sweden
3. Records
 Beethoven - Minuet in G
 Brahms - Hungarian Dances

Chopin - Funeral March
 Grieg - Peer Gynt Suite
 Haydn - Surprise Symphony
 Toy Symphony
 Humperdinck - Hansel and Gretel
 Mozart - Minuet Don Juan
 Saint-Saens - Dance Macabre
 The Swan
 Tchaikovsky - Nutcracker Suite

C. Music of the Masters

1. Biographies

2. American Singer, Book IV

Mozart p. 42
 Haydn p. 130
 Beethoven p. 133

3. Other composers' songs in American Singer, Book IV

Lullaby (Brahms) p. 10
 Trees in Winter (Chopin) p. 91
 Reflections (Mendelssohn) p. 111
 Sunrise (Liszt) p. 159
 The Organ Grinder (Tchaikovsky) p. 172
 Susie, Little Susie (Humperdinck) p. 189

4. Records

Chopin - His Story and His Music, VOX 252
 Mendelssohn - His Story and His Music, VOX 253
 Mozart - His Story and His Music, VOX 254
 Schumann - His Story and His Music, VOX 255
 Grieg - His Story and His Music, VOX 256
 Tchaikovsky - His Story and His Music, VOX 257

D. Contrast in Music

1. Melodic - Rhythmic

2. Fast - Slow

3. Major - Minor

E. Recognition of simple phrases and forms in music

1. Use of theme A B - A B A Forms

V. Creative Activity

A. Creative Songs

- B. Changing Melodies
- C. Adding Verses
- D. Dramatization - Hansel and Gretel
- E. Rhythms
 - 1. By dancing
 - 2. By drums, triangle Much movement to music

VI. Playing Instruments

- A. Orchestra Instruments
- B. Tonettes
- C. Piano - Chording to simple songs
- D. Orchestra Bells - Accompaniment Do Sol Do Sol to simple songs

VII. Participation

- A. Selected groups in singing
- B. Solo instruments
- C. Dancing
- D. Speaking
- E. Percussion accompaniments to class songs
- F. Illustrating songs, music heard on records
- G. Discussion of radio programs heard and famous artists
- H. Attendance of our own community musical events

BASIC FOLK DANCES AND SINGING GAMES

Fourth Grade

Review of Third Grade Dances

American Singer, Book IV

- Tidy-O p. 30
- A Nick and A Nock p. 46
- Old Brass Wagon p. 65
- Caller's Song p. 67
- Oh Susanna p. 69
- Hopak Dancing p. 117
- Put Your Little Foot p. 141
- Slovak Dance p. 173
- Dutch Dance p. 188

New Music Horizons, Book IV

- Paw Paw Patch p. 2
- Folk Dance p. 16
- Waltzing p. 38
- The Old Gacotte p. 156

We Sing

- Weggis Dance p. 102
- Cshebogar p. 106
- Varsoviennne p. 108
- Taran tella p. 110
- Troika p. 114
- Raalikkoon p. 118

Progressive Music Series - Teacher's Manual

- Ace of Diamonds p. 110
- Klappadana p. 125

Manuscript - Bremerton Public Schools

- Captain Jinks
- Come Let Us Be Joyful
- Klappdans
- Shoe Game

**RECORD LIST FOR AMERICAN SINGER ALBUMS
AMERICAN SINGER, BOOK FOUR**

Decca Record 13008 A

- | | | |
|---------------------------|----|-----|
| 1. A Frog Went A-Courting | p. | 7 |
| 2. Shake the Little Foot | p. | 14 |
| 3. Lone Star Trail | p. | 113 |
| 4. Good-by, Old Paint | p. | 145 |
| 5. Rollong King | p. | 102 |
| 6. Blow the Man Down | p. | 103 |
| 7. Blow, ye Winds | p. | 105 |

Decca Record 13008 B

- | | | |
|-------------------------|----|-----|
| 1. Tidy-0 | p. | 30 |
| 2. Old Brass Wagon | p. | 66 |
| 3. Caller's Song | p. | 67 |
| 4. Put Your Little Foot | p. | 141 |
| 5. Oh! Susanna | p. | 68 |
| 6. The Band | p. | 169 |

Decca Record 13009 A

- | | | |
|------------------------|----|-----|
| 1. The American Way | p. | 8 |
| 2. Fourteen Ninety-Two | p. | 24 |
| 3. Halloween | p. | 38 |
| 4. Sad Mother Nature | p. | 75 |
| 5. Festival of Lights | p. | 80 |
| 6. Little Pine Tree | p. | 84 |
| 7. The Holy Child | p. | 85 |
| 8. Spring Awakes | p. | 157 |
| 9. Welcome to Spring | p. | 164 |

Decca Record 13009 B

- | | | |
|-----------------------|----|-----|
| 1. Music Magic | p. | 43 |
| 2. Beethoven's Melody | p. | 134 |
| 3. Reflections | p. | 111 |
| 4. Trees in Winter | p. | 91 |
| 5. Lullaby | p. | 10 |
| 6. The Organ Grinder | p. | 172 |

Decca Record 13010 A

- | | | |
|------------------|----|----|
| 1. Can You Play? | p. | 41 |
| 2. King Rooster | p. | 23 |
| 3. The Goat Kid | p. | 26 |
| 4. Mandandiran | p. | 34 |
| 5. Mr. Bullfrog | p. | 36 |
| 6. Father Noah | p. | 48 |

Decca Record 13010 B

- | | | |
|-----------------------------|----|-----|
| 1. By the Light of the Moon | p. | 89 |
| 2. The Lonely Sheperd | p. | 92 |
| 3. Amalfi Bay | p. | 112 |
| 4. The Little Sheperd | p. | 138 |
| 5. Northern Swans | p. | 150 |

Decca Record 13011 A

- | | | |
|----------------------|----|----|
| 1. White Butterflies | p. | 11 |
| 2. Slumber Song | p. | 15 |
| 3. Spinning Song | p. | 49 |
| 4. My Shadow and I | p. | 50 |
| 5. Sea Shell | p. | 55 |
| 6. Little Night Wind | p. | 56 |
| 7. Bubble Pipe Dream | p. | 62 |

Decca Record 13011 B

- | | | |
|------------------------|----|-----|
| 1. Swedish Lullaby | p. | 74 |
| 2. Winter Winds | p. | 79 |
| 3. Night Time | p. | 112 |
| 4. The Bears's Lullaby | p. | 146 |
| 5. Siembamba | p. | 149 |
| 6. Nobody Knows | p. | 183 |

Decca Record 13012 A

- | | | |
|----------------------|----|-----|
| 1. Row Your Boat | p. | 50 |
| 2. Are You Sleeping? | p. | 52 |
| 3. A Wood-wind Duet | p. | 45 |
| 4. Wise Ben Franklin | p. | 126 |

Decca Record 13012 B

- | | | |
|--------------------------|----|-----|
| 1. All Through the Night | p. | 108 |
| 2. Swinging | p. | 190 |
| 3. Spring | p. | 174 |
| 4. May Bells | p. | 175 |

CHAPTER VII

MUSIC IN THE FIFTH GRADE

- I. Notation (As introduced in American Singer, Book V)
 - A. Review of commonly occurring tonal patterns.
 - B. American Singer, Book V
 1. Study difficult tones:
 - ti-re-fa p. 23
 - la-ti p. 24
 - re-ti-sol p. 28
 - fa-la-do p. 34
 2. Chromatics in note songs
 - Over My Meadow p. 42
 3. Minor Mode
 - The Moon p. 45
 - C. Continuation of study or introduction of letter names of notes and how to find key signatures.
 1. American Singer, Book V
 - Maple Trees p. 14
 - Autumn p. 15
 - Sun and Shade p. 25
 - Brother James Air p. 27
 - The Friendly Cricket p. 32
 - Also pp. 37, 38, 42, 46, 47, 49, and 154
- II. Rote Songs
 - A. For voice development
 1. Special emphasis on mood, tempo, artistic interpretation, good phrasing.
 2. Material of "community song" type, especially patriotic and folk music of our community.
 3. American Singer, Book V
 - Our Country p. 7

Ho For California p. 56
 The Texas Trail p. 58
 Night Herding Song p. 62

B. To develop discrimination and musicality

1. American Singer, Book V

- a. Art songs
 Lullaby, Humperdinck p. 12
- b. Minor mode
 Approach of Winter p. 30
 Five Hundred Hats p. 40
- c. Stephen Foster songs
 Jeanie With the Light Brown Hair p. 52
 The Glendy Burk p. 53

C. For song studies

- 1. Emphasis on songs of our country (This correlates well with the Social Studies program.)
- 2. American Singer, Book V
 Battle Hymn of Republic p. 8
 Dixie p. 9
 Smoky Mountains p. 17
 Cape Cod Chantey p. 37
 Springfield Mountain p. 46
 Prarie Schooner p. 49
 Ho, for California p. 56
 The Texas Trail p. 58
 Daniel Boone p. 60
 Night Herding Song p. 62
 The Old Dominion p. 133
 Little David p. 140
 Columbia, Gem of the Ocean p. 194
 Star Spangled Banner p. 196

D. For choral experiences

- 1. Review and continuation of two-part singing
 Note: As a suggestion, sometimes put weaker voices on upper part with just a few strong voices.
 Change parts often.

If difficulty is experienced in two-part work, it sometimes helps to put song on board in terms of harmonic intervals, number each and practice to blend tones.



2. Rounds

American Singer, Book V

The Twig Broom p. 22

The Mill p. 43

Ho, Every Sleeper, Waken p. 132

3. Cannon

American Singer, Book V

My Goose p. 22

Old King Cole p. 74

Rueben and Rachel p. 160

4. Descants (Through this, introduce three-part harmonies in triads, simple chords, etc.)

American Singer, Book V

The Brooklet p. 128

Silent Night p. 82 Book IV

All Through the Night Book IV

III. Rhythmic Experiences

A. Relative values of quarter, half, eighth, sixteenth notes, as--quarter is a one-beat note, etc.

1. Corresponding rests

2. Various eurythmic devices to establish these differences.

American Singer, Book V

Same Train p. 141 -- good for rhythmic study and establishing note values.

Ruben and Rachel p. 160 -- for eighth and sixteenth


3. Chanting words of songs in rhythm pattern used.

American Singer, Book V

Night Herding Song p. 62

Roll My Ball p. 155

The Jarabe Group p. 175

4. Use of arm movement as conducting various patterns, making beats definite. (A rhythmic experience only.)
5. Review of and use of dotted quarter note pattern as used in fourth grade unit.
6. Introduction of  (sixteenth note)
7. Rhythm patterns stressed in American Singer
8. Continue 6/8 meter in rote and note songs. (Note page 107, American Singer, Book V, for studies in 6/8 meter.)
9. Folk dances -- singing games
American Singer, Book V
 Harvest Festival pp. 49-71
 Square Dances pp. 63-70
 Minuet p. 122
 Viennese Waltz Step p. 153
 The Jarabe, Mexican Dance & Song pp. 176-180

IV. Directed Listening

- A. Continuation of orchestra and band instruments, calling attention to instrumentation and identifying instruments.
- B. Orchestration for songs pp. 199-208, American Singer Book V.
- C. Folk Music of America
 1. American Singer, Book V
 Springfield Mountain (1761 in Massachusetts, p. 46)
 Shoot the Buffalo (American Dance Song) p. 63
 Buffalo Gals (1844) p. 70
 The Old Dominion (Sung in 1850 in Virginia) p. 133
 2. Records
 American Song Album, Columbia
 Indian Rhythms, RCA Victor Albums
 Patriotic Album of Records, RCA Victor
 Stephen Foster Album, Sung by Richard Crooks
 Yankee Doodle, Victor Record

3. RCA Victor Educational series
 - Waltzes, Schubert E 74
 - March from the Carnival, Schumann E 75
 - The Wild Horseman, Schumann E 78
 - The Bee, Schubert E 79
 - Minute Waltz, Chopin E 79
 - Butterfly Etude, Chopin E 81

D. Music of the masters

1. Biographies

American Singer, Book V
 Schumann pp. 36, 189
 Foster p. 51
 Schubert p. 146
 Brahms p. 151
 Chopin p. 159

2. Supplementary

Mozart pp. 7, 94, 123, 125
 Humperdink p. 12
 Hayden pp. 25, 122
 Bach p. 84
 Gretry p. 150
 Strauss p. 154

3. Records

Chopin, His Story and His Music, VOX 252
 Mendelssohn, His Story and His Music, VOX 253
 Mozart, His Story and His Music, VOX 254
 Schumann, His Story and His Music, VOX 255
 Grieg, His Story and His Music, VOX 256
 Tchaikovsky, His Story and His Music, VOX 257

4. Supplementary

Solvieg's Song -- Grieg
 Minute Waltz -- Chopin
 Blue Danube -- Strauss
 Finlandia -- Sibelius
 Valse Triste -- Sibelius

E. Recognition of simple phrases and forms in music

1. Use of theme

2. Various forms

American Singer, Book V

Knife Grinder's Song p. 16
 First Sentence A B A B
 Second Sentence C C D E
 My Little Maid p. 23
 First Sentence A B A C
 Second Sentence D D A E
 Approach of Winter p. 30
 First Sentence A B A C
 Second Sentence D E D E

F. Contrast in music

1. Melodic -- Rhythmic
2. Fast -- Slow
3. Major -- Minor
 - Descriptive Music
 - Pure Music
 - Overtures
 - Dance Forms

V. Creative Activity

- A. Creative songs
- B. Changing melodies
- C. Adding verses
- D. Dramatization
 1. Pioneer life with songs and dances.
 2. Christmas or spring programs or parts of them.
- E. Rhythms
 1. Movements for dances
 2. Orchestral and other rhythmic accompaniments for songs.
 3. Making rhythm instruments.

VI. Playing Instruments

- A. Orchestral instruments (Use for accompaniments for songs and dances.)

B. Piano (Varied uses)

C. Orchestra bells

BASIC FOLK DANCES AND SINGING GAMES

Fifth Grade

Review of Fourth Grade Dances

American Singer, Book V

- Shoot the Buffalo p. 63
- Swing on the Corner p. 64
- Weevily Wheat p. 67
- Old Dan Tucker p. 68
- Buffalo Gals p. 70
- Haydn's Minuet p. 122
- In Old Vienna p. 152
- The Jarabe p. 176
- To Jerez p. 177
- Come and Drink p. 178
- The Doves p. 179
- Play the Bugle p. 180

New Music Horizons, Book V

- Jim Along Josie p. 19
- Virginia Reel p. 29
- Down in Mexico p. 43
- Shoo Fly p. 92
- Paper of Pins p. 149
- Handkerchief Dance p. 155

Physical Education in Elementary School

- Little Manina Fix p. 257

Manuscript, Bremerton Public Schools

- Louisiana Girl
- Virginia Reel

RECORD LIST FOR AMERICAN SINGER ALBUMS
AMERICAN SINGER, BOOK FIVE

Decca Record 13013 A

- | | | |
|------------------------|----|-----|
| 1. Our Country | p. | 7 |
| 2. Haydn's Minuet | p. | 122 |
| 3. Dancing the Gavotte | p. | 127 |
| 4. Nature's Praise | p. | 145 |
| 5. The Blacksmith | p. | 152 |
| 6. In Old Vienna | p. | 152 |

Decca Record 13013 B

- | | | |
|---------------------------|----|-----|
| 1. Sun and Shade | p. | 25 |
| 2. Approach of Winter | p. | 30 |
| 3. Weeping Winds | p. | 82 |
| 4. The Birds | p. | 85 |
| 5. The Moon of Wintertime | p. | 88 |
| 6. The New Year | p. | 93 |
| 7. In Early April | p. | 148 |

Decca Record 13014 A

- | | | |
|-------------------------|----|----|
| 1. Brother James' Air | p. | 27 |
| 2. Bells | p. | 72 |
| 3. Signs of the Weather | p. | 73 |
| 4. Boy and Goat | p. | 77 |
| 5. Evening Prayer | p. | 78 |
| 6. Harvest Hymn | p. | 79 |

Decca Record 13014 B

- | | | |
|----------------------|----|-----|
| 1. Sing a Song | p. | 94 |
| 2. The Brooklet | p. | 128 |
| 3. The Old Dominion | p. | 133 |
| 4. The First Tulip | p. | 144 |
| 5. The Sandman | p. | 187 |
| 6. Morning Serenade | p. | 131 |
| 7. Mental Arithmetic | p. | 76 |

Decca Record 13015 A

- | | | |
|-------------------------|----|-----|
| 1. The Moon | p. | 45 |
| 2. Alabam' | p. | 50 |
| 3. The Prairie Schooner | p. | 49 |
| 4. A Pledge | p. | 117 |
| 5. A Surprise | p. | 158 |
| 6. The Humming Bird | p. | 182 |
| 7. The Spotted Crow | p. | 183 |

Decca Record 13015 B

- | | | |
|---------------------|----|-----|
| 1. Prayer for Rain | p. | 43 |
| 2. Bayuschky Bayu | p. | 116 |
| 3. Faithful Johnny | p. | 31 |
| 4. The Bagpiper | p. | 192 |
| 5. Fly, Bird, Fly | p. | 28 |
| 6. Doctor Ironbeard | p. | 193 |

Decca Record 13016 A

- | | | |
|---|----|-----|
| 1. Jeannie With the
Light Brown Hair | p. | 52 |
| 2. Nelly Bly | p. | 55 |
| 3. Ho for California | p. | 56 |
| 4. Little David | p. | 140 |
| 5. Jacob's Ladder | p. | 142 |

Decca Record 13016 B

- | | | |
|--------------------------|----|-----|
| 1. Roll, My Ball | p. | 155 |
| 2. The Voyager | p. | 156 |
| 3. Rice With Milk | p. | 109 |
| 4. The Drum of Happiness | p. | 33 |
| 5. If You Want to Know | p. | 105 |
| 6. Puzzling Questions | p. | 112 |

Decca Record 13017 A

- | | | |
|--------------------------|----|-----|
| 1. Springfield Mountain | p. | 46 |
| 2. Night Herding Song | p. | 62 |
| 3. My Horse Ain't Hungry | p. | 71 |
| 4. Smoky Mountains | p. | 17 |
| 5. Father Grumble | p. | 120 |

Decca Record 13017 B

- | | | |
|----------------------------------|----|----|
| 1. Pat Works on the Rail-
way | p. | 57 |
| 2. Shoot the Buffalo | p. | 63 |
| 3. Swing on the Corner | p. | 64 |
| 4. Weevily Wheat | p. | 67 |
| 5. Old Dan Tucker | p. | 68 |
| 6. Buffalo Gals | p. | 70 |

CHAPTER VIII

MUSIC IN THE SIXTH GRADE


I. Notation


A. Review of material found in the fourth and fifth grade notations.

B. Review of known rhythm patterns


1.  Two notes to the beat

 (Walk)

 (Slow)

 (Hold)

2. 

3. $\frac{6}{8}$ meters


4. 

C. New patterns
American Singer, Book VI

1.  (triplet)

The Terek p. 135
Flow, River p. 145
Killarney p. 177

2. Syncopated rhymes
 The Ship From Heaven p. 43
 Come to the Land p. 126

3.
 The Arkansas Traveler p. 205
 Huckleberry Finn p. 206

4. Miscellaneous
 $\frac{4}{4}$ God Of Our Fathers p. 9

- $\frac{2}{4}$ Assembly p. 18

- $\frac{4}{4}$ Reveille p. 20

Pitch names p. 36
 Major and Minor Keys p. 122
 Nine Girls (Major) p. 125
 The Troika (Minor) p. 134

II. Rote Songs

A. For voice development

1. To meet problems of the changing voice
2. To develop interpretation of songs, enunciation and pronunciation

- a. American Singer, Book VI
 Fairest Lord Jesus p. 14
 Abide With Me p. 16
 On Wings of Song p. 58
 He Shall Feed His Flock p. 112
 By the Fireside p. 131





- b. Music Everywhere
 Lovely Evening p. 61
 Romany Road p. 212

B. To develop discrimination and musicality

1. American Singer, Book VI
 - Down In the Valley p. 40
 - Wayfaring Stranger p. 49
 - On Wings of Song p. 58
 - Lovely Messingers p. 60
 - Lock Lomand p. 84

 2. Music Everywhere
 - Music Dictionary p. 196 (Musical terms explained as they are used in songs.)
 - Oh No, John! p. 15
 - Cielito Lindo p. 44
 - Night Herding Song p. 113
 - If I Could Fly p. 204

 3. Discussion of song types as art, folk, patriotic, ballads, hymns, rounds, and etc. with classes.
- C. For song studies
1. American Singer, Book VI
 - Lovely Evening (Round) p. 15 (review)
 - Reville p. 20 (2nd accents)
 - Ring the Banjo p. 44 (syncopation)
 - Roundup Lullaby p. 54 (review)

 - The Terek p. 135 ()
 - The Arkansas Traveler p. 205 
 - Flying Down to Rio p. 221 
 - Garden Melody p. 223 
- D. For choral experiences
1. American Singer, Book VI
 - a. Unison
 - On Wings of Song p. 58
 - Betsy from Pike p. 152

 - b. Two Part
 - Fairest Lord Jesus p. 14
 - Round Up Lullaby p. 54
 - Mary's Lullaby p. 111
 - Children's Prayer p. 137

- c. Rounds
 - Lovely Evening p. 15
 - Sing Good Night p. 26
 - The Parrot p. 40
- d. Cannons
 - Alleluia p. 190
- e. Descants
 - Wake Up, Jacob p. 158
 - The Brooklet p. 187

2. Supplementary texts

Music Everywhere

New Music Horizons, Book VI

Our First Songs to Sing with Descants

Songs to Sing with Descants

III. Three Part Singing

- A. Use of triads
 - do mi sol
 - sol ti re
 - fa la do
- B. Division of group into three groups and singing, each holding a tone of the triad and listening for the other.
- C. Explanation and building of a triad on any scale tone by adding the third and fifth above it.
- D. Building triads on syllable names.
- E. Explanation of root, third, and fifth.
- F. American Singer, Book VI
 - Go On, Train p. 151
 - Betsy From Pike p. 152
 - Winter p. 153
 - Friendship p. 194
 - Slumber Song p. 198
- G. Music Everywhere
 - Minka p. 84
 - Going to Shout All Over God's Heaven p. 102
 - The Boll Seevil p. 110
 - Holy, Holy, Holy p. 173
 - New Years Carol p. 182

- H. Supplementary texts
New Music Horizons, Book VI
Choral Program, Book I

IV. Rhythmic Experiences

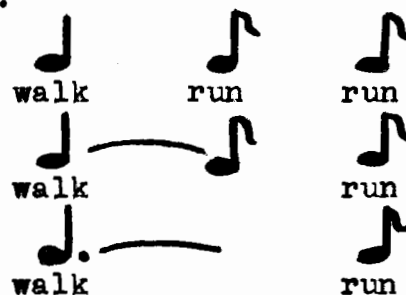
- A. Review of relative values of notes, as is a one beat or walking note, etc., also rhythms in Unit V.

1. Corresponding rests.
2. Various rhythm devices to establish these differences.
 - a. Ear training using drums, castanets, rhythm sticks.
 - b. Stress of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ patterns.


- B. Chant of words of songs in rhythm
American Singer, Book VI
 On Patrol p. 21
 Indian Chants p. 102-5
 Johnny Appleseed p. 210

- C. Elementary conducting in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ done by members of the class.

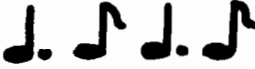
- D. Continued use of dotted quarter note pattern.
 Procedure:



- E. Introduction of patterns

1. Triplets or  pattern
Music Everywhere
 Meander in Mexico p. 68
 If I Could Fly p. 204

2.  as a pattern

3.  as a pattern
4. $\frac{6}{8}$ meter in rote songs (continued)

F. Folk dances and singing games

1. Review Grade V
2. American Singer, Book VI
 The Crab p. 37
 Come to the Land p. 126
 The Sailor Maid p. 140
 The Arkansas Traveler p. 205
 Flying Down to Rio p. 221

G. Dramatization

1. American Singer, Book VI
 Soldier, Soldier, Will You Marry Me p. 12
 Barb'ry Allen p. 52

V. Directed Listening

A. Orchestra and band instruments

B. Folk music of America and other countries.

1. American Singer, Book VI
 British Isle
 John Peel p. 83
 Lock Lomand p. 84
 France
 March of the Three Kings p. 110
 Patriotic
 God of Our Fathers p. 9
 Our Flag p. 136
 American Scene
 The Erie Canal p. 208
 Ballad
 Down in the Valley p. 47
 Work Song
 Drivin' Steel p. 50
 Spiritual
 Wayfaring Stranger p. 49
 Indian
 Indian Names p. 106
 South American Indian
 Hymn to the Sun p. 99

Mexico
 Lullaby p. 113
 Brazil
 The Ship from Heaven p. 43
 Silesian
 Fairest Lord Jesus p. 14
 Italian
 Salerno Fisherman p. 31
 Ukranian
 Winter By The Diueper p. 133
 Norway
 Good Morning p. 61

2. Records

Children's Corner Suite - Debussy
 Carnival of Animals - Saint-Saens
 March of the Caucasian Chief - Ippolitov-Ivanor
 Finlandia - Sibelius
 Grand Canyon Suite - Grofe
 Ballad for Americans - Robinson
 Stars and Stripes Forever, March - Sousa
 Album - Burl Ives
 Stephen Foster Album - Sung by Richard Crooks
 Rolito (Mexican)
 Spirituals, Sung by Marian Anderson
 I Got Shoes
 Nobody Knows De Trouble I've Seen

C. Music of the masters

1. Songs of famous composers

a. American Singer, Book VI

Chopin
 The Mist and All p. 13
 Schubert
 The Trout p. 94
 The Brooklet p. 187
 Haydn
 Oh, Worship the King p. 55
 Come, Gentle Spring p. 168
 Brahms
 The Homeless Man p. 30
 Liszt
 Sunrise p. 157
 Mozart
 Twilight p. 181

b. Records

Chopin, His Story and His Music, 252
Mendelssohn, His Story and His Music, 253
Mozart, His Story and His Music, 254
Schumann, His Story and His Music, 255
Grieg, His Story and His Music, 256
Tchaikovsky, His Story and His Music, 257

c. Books children should read

Robert Schumann and Mascot Ziff - Wheeler
Sebastian Back, The Boy from Thuringia -
Wheeler and Deucher
Franz Schubert and His Merry Friends -
Wheeler and Deucher
Ludwig Beethoven and the Chiming Tower
Bells - Wheeler
Handel, At the Court of Kings - Wheeler

BASIC FOLK DANCES AND SINGING GAMES

Sixth Grade

Review of Fourth and Fifth Grade Dances

American Singer, Book VI

Come to the Land p. 126

Physical Education in Elementary School

Kerry Dance p. 254

Life on the Ocean Waves p. 256

Sailor's Hornpipe p. 273

Games and Dances

Kerry Dance p. 157

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Manuscript, Bremerton Public Schools

Divide the Ring

Korobushka

Schottische

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CHAPTER IX

SUMMARY

In the past quarter-century, the so-called "cultural" subjects of the school curriculum have fallen into disrepute. The teaching of music has suffered from the materialism of the era between the two world wars; and, although emphasis upon performing groups has increased, a more than superficial understanding of music is too often considered as a sort of educational luxury. True, uniformed bands march at football games, choirs give Christmas concerts, and talented children appear in operettas. But these things are the ostentations of music; behind the performers should lie a complete program of participation, appreciation, and creation for the numberless children who pass through our schools, untalented and often neglected.

Fortunately, educators are reawakening to the values inherent in the study of music and the other arts. Slowly there is growing the realization that not in spite of, but because of, the confusion of our day, aesthetic values are important to everyone, whether he be a doctor or a ditch-digger, a lawyer or a lumberjack. If schools are to justify their important place in a democracy, they must provide for all people more than the means for a bare existence; they

must point the way to richer living.

The study conducted by the music teachers of Bremerton is representative of the trend back to a broader education for everyone. These teachers, working in a cooperative and democratic fashion, formulated the philosophies expounded in this thesis, taking cognizance throughout of the needs of the person of average musical ability, as well as of those of the more talented. By basing their choice of instructional materials upon the actual, rather than the ideal, development of their groups, they have guarded against loss of motivation and interest. They have avoided stressing performance, in which the talented child excels, at the expense of appreciation, which can be acquired in some measure by all. Above all, they have taken the attitude that musical experience is pleasure; by introducing rhythms in the kindergarten as an integral part of the play period, they have established favorable attitudes from the beginning.

The first two purposes of the survey were accomplished in the committees which drew up the preliminary findings and later elaborated upon them. Since each teacher was an active member of a committee and attended general meetings at which other committees presented exhaustive reports on their work, all understand thoroughly the basic philosophy upon which their teaching is based. The goals of one are the goals of all; and there is a definite continuity of objective up

through the entire system.

The same committees which formulated philosophies and goals investigated and tested the materials used to attain these goals. The teachers who participated had more than an academic interest in the problems encountered, for they embodied the situations which they themselves faced daily.

The ultimate success of any program can be judged only by its long range results, which are not immediately apparent. However, some aspects of it can be presently evaluated. The central music library, with its wide diversity of materials readily available to any teacher in the system, has proved invaluable by providing far more supplementary aids than could possibly be allotted to any one school. The attitudes of the teachers participating in the program have clearly demonstrated their enthusiastic acceptance of it and their gratification at having had a part in establishing it.

The specific goals of the music program may be epitomized into one primary objective: to provide pleasurable fundamental experiences in participation, appreciation, and creation, the elements of a true music education, for all students in the school system. This end is being accomplished. In his first seven years of school life, each student has the opportunity to develop the potentialities of his singing voice, to play simple rhythm instruments and to progress to more complicated ones as his interest so dictates, and to express

his response to music in the bodily movements of games and dances. He listens to fine music adapted to his level of appreciation and participates in critical discussions planned to further his understanding of it. He is encouraged to express his creative urge in music, to write songs and melodies, to devise simple instruments, and to invent games and dances. The students have responded well to the various approaches mentioned in this study and have already shown measurable growth in all of the three aspects of music education.

This survey is intended as a practical approach to the problem of serving the music needs of one community. It is not a hard and fast study plan, but a guide to be adapted to local conditions; it should serve as a directory to achieve articulation and correlation among the various grade levels of the school. A beginning teacher could very well follow it implicitly, while a more experienced person would find it valuable as source material.

By its very nature, no such survey is ever complete; the conditions under which it was undertaken are not static. Therefore, this work will be subject to constant revision, additions, and deletions to meet the contemporary needs of the children and their community.

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