Teaching General Music through Harmonic Experience in the Seventh Grade at Ritzville, Washington

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TEACHING GENERAL MUSIC THROUGH HARMONIC
EXPERIENCE IN THE SEVENTH GRADE AT RITZVILLE, WASHINGTON

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
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Master of Education

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

Music educators generally share the opinion that there is much room for improvement in the field of teaching general music in the junior high school. Too often it is a course that does not meet the needs of the students. To be effective, the general music course must have clear-cut objectives and must be administered efficiently in the classroom.

I. THE PROBLEM

Statement of the problem. Prior to the school year 1963-64, general music at Ritzville Junior High School was primarily music listening-oriented. There was an obvious need for a more balanced music program that included singing, playing instruments, creativity, listening, and rhythms to provide the students with a broader concept of music. A general music program was sought, therefore, that would offer a balance of the above activities, and one that would create more enthusiasm than was apparent in the previous course of study.
Importance of the study. The importance of this study will be twofold: to determine whether or not the method of teaching resulted in the students receiving a well-balanced program, and whether or not there were definite signs of increased enthusiasm on the part of the students.

Limitations of the study. This thesis will represent a report and evaluation of one year's experience teaching experimentally a typical junior high general music class. The reporter-evaluator was the instructor.

II. DEFINITIONS OF TERMS USED

Balanced program. A general music program that includes singing, playing instruments, listening, creative activities, and rhythms.

Harmonic experience. The training and personal participation of the students in music, through the use of harmony.

Harmony-oriented. Using harmonic experience to achieve the goals and objectives of the course.

General music. Wherever used, this term will relate
to the course of study commonly offered in the public schools at the junior high level, and will not relate to the whole area of music in general.

III. SUMMARY

In the preceding pages, an attempt has been made to point out some of the reasons for, and limitations of, the present study. It was pointed out that an effective general music class in the junior high school must have clear-cut objectives and efficient administration.

A course of study was sought to provide the students with a broader concept of music, a well-balanced program, and a program that would create more enthusiasm for music.

The importance of the study, therefore, depended upon the evaluation of such a program, to see whether the results obtained were those desired.

The study was limited to one class for one year, and the instructor was the present reporter-evaluator.

It is hoped that the remaining chapters will disclose information helpful to music educators involved in the teaching of general music in the junior high school.
CHAPTER II

REVIEW OF RELATED LITERATURE

To understand the importance of junior high school general music in the total education program, the writer has reviewed books and articles that were of importance to the whole area of the general music course. For purposes of most efficient summarization the literature will be reviewed in this chapter under the following headings: Definitions of General Education; the Music Program in General Education; and General Music in the Junior High School.

I. DEFINITIONS OF GENERAL EDUCATION

Foster McMurray, in his article "Pragmatism in Music Education," described general education in this way:

The aim of general education is to use our accumulated knowledge, values, and skills to acquaint everyone with those more subtle forces in his world which influence his life, with the hope that, if he learns of their existence and their force, he can control his relations with environment to gain more of good and less of preventable bad outcomes (4:41).

Another definition of general education was stated by James Kootz in his article "Music and General Education," when he wrote:
General education must inculcate an appreciation for and an understanding of the elements of our heritage of Western culture in order that our youth might better interpret the world in which we now live. One of the expressed objectives of general education is to develop an understanding and enjoyment of literature, and arts, and other cultural activities as the expression of personal and social experience. Literature and the arts have been called the keys which often serve to open doors to all understanding of people in other lands and times. It is through the study of great literature and art that one may participate vicariously in a wide range of human thought and experience far beyond the compass of one's own life (2:20).

II. THE MUSIC PROGRAM IN GENERAL EDUCATION

The part music plays in the total picture of general education is of importance. Sur and Schuller, in their book Music Education for Teen-Agers, stated in the foreward:

Music Education is concerned with music as an art, as a social force, and as a therapy. In the total school program we believe its function is to meet the needs of the individual pupil and the group. We are concerned in this writing with a broad concept of music education: a concept which takes into account a sustained, reasonable and ever growing musical development of girls and boys, a concept in which music is not an isolated area of instruction but a significant part of the education of all the pupils (9:xi).

James Mursell, in his book Music Education: Principles and Programs, stressed the use of music education to
A program which is to achieve human aims and to realize human values must be oriented, planned, and organized throughout for the promotion of musical growth (7:71).

In a program planned to promote musical growth, the development of music-reading ability will proceed as the development of a progressively clearer, fuller, and better understanding of music (7:135).

In a program planned to promote musical growth, the unique values and potentialities of singing will be clearly recognized, and they will be utilized to the fullest extent (7:198).

In a program planned to promote musical growth, the essential function of experiences with instruments will be to make musical response richer, deeper, wider, more precise, and more dynamic (7:226).

In a program planned to promote musical growth, listening will be cultivated in connection with all musical experiences and activities, as an essential factor in them (7:280).

A publication by the Music Educators' National Conference entitled _The Function of Music in the Secondary School Curriculum_, listed the following objectives for a junior high school general music program:

a. (To) arouse and develop interest in music.  
b. give further contact with music and some experience in producing it.  
c. give information about music that the well-informed person should have.  
d. provide exploratory experience in sing-
ing, listening, and playing. e. further desirable musical skills. f. provide opportunities to discover musical skill (3:21-2).

III. GENERAL MUSIC IN THE JUNIOR HIGH SCHOOL

The following definition of the general music course from the book *Music Education For Teen-Agers*, explained the need for a balanced program in general music:

General Music as a course in the junior high school is not easily defined. We think of it as a pupil-centered program of singing, listening, rhythmic, creative, and instrumental activities with the content of the course determined by the needs and interests of the pupils enrolled in the class. General Music is the foundation of a sound music education program - the keystone upon which other music courses and activities may be based. It is founded upon a broad concept of music education for teen-agers which recognizes the importance of the performing groups, but which, in addition, provides an opportunity for all pupils, regardless of their previous experience in music, to become more familiar with and receptive to music as performers and consumers (9:25).

Books and articles pertinent to teaching general music through the method of harmonic experience were sought by the writer, but none were found. Therefore, literature which dealt with activity-oriented classes and music classes that gave emphasis on the elements of music were reviewed since
the course described in Chapter Three compared best with these types of classes.

Expression of need for a definite active experience for the students was observed in the following article from the *Music Educators Journal*:

Listening is a vital activity, yet to be considered the heart of the program, especially when the characteristics of junior high boys and girls are taken into consideration, seems very unrealistic. The seventh grader usually is not ready to study music by quietly listening to it. He is nervous, excitable, and needs activity. In fact, we believe that the entire junior high music program should be characterized by activities allowing the student to participate emotionally, mentally, and physically. Music is, and should be fun - an enjoyable experience. When adult standards of sitting passively and enjoying music are imposed upon a "bundle of energy," music can become a boring, dull experience as it has often been in the past in heavily dominated subject-matter music programs. The heart of the music program should consist of interesting activities developed around educationally significant and important projects (10:44).

Rossi, in an article on listening in the general music class stated:

General Music's true purpose, in the words of James Mursell, "is to promote and foster in the most comprehensive way possible the over-all musical growth of the particular people with whom one has to do, without the limitations which become necessary in the specialties." The students in a
general music class should have experiences both in performing - singing and in the use of simple instruments - and in listening to music. There is music that is too difficult for them to perform, but there is none that is too good for them to hear (8:32).

Under one suggested course of study, the authors emphasized the importance of learning the elements of music through the active experiences of singing, listening, and playing instruments. The authors wrote as follows in the preface:

By means of the organization and content, the authors make a direct appeal on behalf of a musically orientated approach to classroom music. The sections on understanding melody, rhythm, harmony, and form are the result of lengthy discussions with teachers who have expressed concern over the teaching of lasting musical values through the study of musical elements, especially at the junior high level. But because of the ever-present necessity for aural communication in music, the experiences of singing, listening, and playing instruments are integrated into every lesson on the elements of music (6:vi).

Donn Mills advocated the teaching of composition in the general music class. In his article in the Music Educators Journal, he said:

I think every child who is exposed to music should learn to write it early in his listening experience, and continue to do so throughout his
musical training. A student can better appreciate the art of music if he has tried his hand at producing it, not just as a reader, or speaker, but as a writer. The actual musical product of the student's composing is of little importance, the real value to the student in writing music is in the doing (5:43).

As a concluding quote, the writer chose one written by Charles L. Gary, entitled "The Report on General Music." He predicted what the general music course of the future would involve, according to a survey that was taken. Mr. Gary concluded:

The survey suggests the General Music program of the future. It will be action-packed, pupil-centered and jointly planned. It will result in some real knowledge about and understanding of music. It will be a course of such purpose and worth that no charge may be leveled at it as a "dumping ground" or "play period." It will be taught by teachers who are specialists in General Music. It will become the center of the music program in junior high school from which performing groups will develop (1:22).

IV. SUMMARY

In this chapter, the present writer has striven to present important thinking by authors in three areas of education. These included the areas of General Education, the Music Program in General Education, and General Music in the
Junior High School.

In the area of general education, definitions were stated and the following points stressed: (1) The aim of general education is to use all knowledge available to acquaint people with the forces that are apt to influence their lives; (2) One of the expressed objectives of general education is the expression of personal and social experiences through an understanding of literature and art.

The position music education has in general education was pointed out to be a position of integration. Integrating art into the entire curriculum was of primary importance. Also of importance was the use of music as a social force and as a therapy.

In the third section of Chapter Two, literature was reviewed which emphasized the balanced general music program, activity-oriented classes, and music classes that gave emphasis on the elements of music.

Upon a review of the literature, the present writer formulated reasonable objectives for the course of study presented in Chapter Three and in the Appendix.

The primary objectives for the course are: To develop love, interest, and appreciation for music; to give
a broader and deeper understanding of music; to give the students some experience in producing music - regardless of individual differences; and to instill in students the habits of individual responsibility and group cooperation.
CHAPTER III

DESCRIPTION AND RESUMÉ OF THE COURSE

The success or failure of any experimentation often depends upon the first steps taken. The writer has, therefore, included as the first part of the chapter, an exact resumé of the first three meetings of a seventh grade general music class. The second part of Chapter Three will represent a departure from direct transcription of what was said and done in the class in chronological sequence, in favor of an explanation of how the balanced general music curriculum was achieved through harmonic experiences.

I. THE FIRST THREE DAYS

Since the musical background of the students in the class was varied, the instructor felt that the introduction to music study needed to be focused on something which would catch the interest of all the students. The procedures used below were administered for the purpose of creating interest, starting directly with the first lesson. The reader will notice that liberties were taken in the harmonizations of the suggested melodies. This was done deliberately for
specific purposes and is not recommended for use in all circumstances.

The First Day

The most important objective or goal of the first day was one of motivation. To motivate the students to listen and discover chords and to develop an awareness of chord changes in an accompaniment for a melody was the primary aim. The instructor felt that if the students could discover this in their first day in class, they would realize that music was not as difficult as they thought and that they would be able to successfully understand what the class was going to do in general music.

After all students were seated and quiet, the instructor held up the autoharp and said, "How many of you know what instrument this is?" After receiving the desired response and writing the word "autoharp" on the blackboard, the following questions were asked:

"Why do you suppose it is called autoharp? Obviously it looks like a harp. Why auto? What longer word might auto suggest? (automatic) The autoharp is an automatic harp. It is automatic because you can push down a button and automatically produce a chord. You can also play songs on an autoharp. Let me play songs that you know very well. As soon as you recognize them, raise your hand, but do not tell."
The instructor then played America on the autoharp in the rhythm of the melody and by using the chords as indicated below:

F F C7 C7 F C7 F F Bb F C7 F
My country 'tis of thee, sweet land of li-ber-ty,

C7 F C7 F
of thee I sing.

F F F F F C7 F C7 C7 C7 C7 F C7
Land where my fa-thers died! Land of the pil-grim's pride!

F C7FC7 F C7 F Bb F C7 F From ev-ry mountain side, Let free-dom ring. (13:8)

Only about half of the class recognized the song on the first hearing. Those who had their hands raised were asked, "This is a song everyone knows, isn't it?" The song was played again and by the time it was finished, a majority of the class had raised their hands. Then, following the song, these directions were given: "How many of you know the song? Hum it as I play it so we can see if you are right." Humming was called for here, rather than having individual pupils give the title of the song, so that it would have been impossible for a pupil to be judged wrong on his first attempt to answer a question.

The class was then asked to sing the song again, this time with the words. At this point, this writer ob-
served the class and noticed four boys and two girls who were having a very difficult time in singing. Of course, being able to find the students who are insecure in singing so soon, depends entirely upon the size of the class. With a class of eighteen pupils, this writer had no difficulty at all.

Following the statement: "Let me play another. Raise your hand when you know what it is." Old Folks at Home was played in the rhythm of the melody as indicated below.

\[
\begin{align*}
    \text{C G7 C C G7 C C G7 C C G7} \\
    'Way down up-on the Swa-nee River, Far, far a-way.
\end{align*}
\]

\[
\begin{align*}
    \text{C G7 C C G7 C C F F} \\
    \text{There's where my heart is turn-ing ever,}
\end{align*}
\]

\[
\begin{align*}
    \text{C C C G7 G7 C}
\end{align*}
\]

There's where the old folks stay.

\[
\begin{align*}
    \text{G7 C G7 G7 C F C C F F F F F C}
\end{align*}
\]

All the world is sad and drear-y, ev-'ry where I roam.

\[
\begin{align*}
    \text{C G7 C C G7 C C F F}
\end{align*}
\]

Oh loved ones, how my heart grows wear-y,

\[
\begin{align*}
    \text{C C C G7 G7 G7 C}
\end{align*}
\]

far from the old folks at home. (9:91)

The same procedure was used for Old Folks at Home as was used for America. After the song was recognized by
the class, the same procedure was used for *The Marines'* Hymn, using the harmonization below.

\[
\begin{align*}
F & \quad F & \quad F & \quad F & \quad F & \quad F & \quad F & \quad F & \quad C7 & \quad F & \quad F & \quad C7 & \quad C7 & \quad F \\
\text{From the Halls of Mon-te-zu-ma to the shores of Tri-po-li.} \\
F & \quad F & \quad F & \quad F & \quad F & \quad F \\
\text{We fight our coun-try's battles,} \\
F & \quad C7 & \quad F & \quad F & \quad C7 & \quad C7 & \quad F \\
in the air, on land and sea; \\
Bb & \quad C7 & \quad Bb & \quad Bb & \quad Bb & \quad Bb & \quad F & \quad BbF \\
\text{First to fight for right and freedom,} \\
Bb & \quad C & \quad Bb & \quad Bb & \quad Bb & \quad Bb & \quad F \\
\text{and to keep our hon-or clean;} \\
F & \quad F & \quad F & \quad F & \quad F & \quad F & \quad F \\
\text{We are proud to claim the ti-title} \\
F & \quad C7 & \quad F & \quad F & \quad C7 & \quad C7 & \quad F \\
of U-ni-ted States Ma-ri-nes. (1:156)
\end{align*}
\]

The autoharp as an accompaniment. The following statement was then made to develop an awareness of chord changes in an accompaniment for a melody:

An autoharp can be used to play an accompaniment for songs, much like a guitar or ukelele can be used. You can play chords that will accompany a melody. I am going to sing a song which I am sure you will all know - *Polly Wolly Doodle*. I will begin with the F chord on the autoharp. When you hear a word in the song on which the chord needs to be changed - where it doesn't sound right - raise your hand and be ready to tell me on which
word I need to change to another chord. I will
give you one clue - you do not have to change chords
on every word. Sometimes you can use the same chord
for quite a number of words. Are you ready to listen?

The instructor then sang and played Polly Wolly Doodle,
using the F chord only. By chording on the primary beats,
and by not indicating by facial expression or otherwise that
a chord change was necessary, this writer sang until hands
were raised and objections made by the class. After the word
"day" was identified as the first word on which a chord
change was needed, the following was said to the class:
"Listen to the word "day" with the F chord." At this point,
"day" was sung on G while strumming the F chord on the auto-
harp. "You don't like that sound? The next chord on the
autoharp is the C7 chord. Listen to "day" with the C7 chord."
"Day" was then sung on G, while strumming the C7 chord. "Do
you like that better? Listen now, to find the word on which
I must change from the C7 chord." Beginning with the second
phrase of the song, the song was sung, accompanied by the C7
chord on the autoharp, until hands were raised or objections
made by the class. The harmonization for the rest of the
song was then completed using the procedures used above.
After this was completed, the following directions were
given: "Would all of you now tell me the words on which chord changes are needed. The first? The second? The third? The fourth?" As the class responded, the words were placed on the blackboard as follows: day
day
day
fay
day

The following statements were then made: "A chord change is needed on the last word of each phrase. The song starts with the F chord. On what word do you change to the C7 chord? Back to the F chord?, etc."

The Second Day

To begin the second day, a review was made of the chord changes of *Polly Wolly Doodle*. It may be noted here that this class met for only one day a week, for one fifty-minute period. This is one of the main reasons this writer started a general music program of this kind.

*Using the I and V relationship within a key.* The following letter names were then placed on the board consistent with pitch starting with F as indicated below: C B A G F - I
The following question was then asked; "If F is called I, what number would C be called?" Responses to this question included II, IV, and V. No answers were judged at this time, but students were asked to go to the board to defend their answers. After the relationship was clarified, a Roman numeral V was placed by C.

To give the students added understanding of the I and V chords, the following directions were then given:

I would like for you to show me the chords to use as I play the accompaniment for Polly Wolly Doodle. Show me how many fingers you will hold up when I should play the F chord. (One) How many for the C7 chord? (Five) You must indicate the chord changes at exactly the right time, and you must be together. I will play what you show me. If there is disagreement, I shall just lift the buttons and keep strumming like this: (At this point the autoharp was strummed several times with no buttons down). Are you ready? Show me the chord on which to begin.

This instructor then played and sang Polly Wolly Doodle, observing the chord changes given by the class. After going through the song four times, the entire class was able to give the right chord changes at the correct time.

The Third Day

The main goal or objective for the third day was to give the students an opportunity to use the information they
had acquired so far, and to apply this information on the autoharp. The instructor's opening challenge to the class was as follows: "I would like to choose one of you to play the autoharp. Who would like to try?" From the many volunteers, the instructor chose one student and then said to the class:

There is one important thing you need to know to play the autoharp. You must press the buttons down hard or else they do not close off the strings that are not needed in the chords and it will sound like this.

A demonstration was given by pressing down lightly on the buttons so that the chord was not clean sounding. Then, while continuing to strum, the instructor pressed down harder and compared the sound.

The student who was chosen was then asked to play the F and the C7 chord, and asked the following questions: "What is the first word on which you use the C7 Chord? Which word do you change back to F?, etc." After establishing what and where to change chords, this writer then had the student play several F chords for an introduction. Then, with the instructor at the piano, the student playing the autoharp, and the class showing the chord changes with their hands, we
proceeded to sing and play Polly Wolly Doodle. On the first time through, most of the class missed the second chord change. Discords were played on the piano by the instructor. After starting twice because of discords, the song was done correctly. The rest of the period was used exactly this way. This writer had three autoharps in use, so all in the class were able to play.

II. THE REST OF THE YEAR

Instead of continuing in chronological order for the entire year, the following will present an explanation of how the balanced general music curriculum was achieved through harmonic experiences. The present writer has, therefore, divided the rest of this chapter into five sections. These include playing instruments, singing, listening, creativity, and rhythms.

Playing Instruments

In the first year of this course at Ritzville, only three instruments were used by the class. These were the autoharp, the string bass, and the resonator bells. After reading the resume of the first three meetings, the reader can see that the first instrument learned is the autoharp.
From this instrument's introduction at the beginning of the year, to the very end of the year, it was used extensively. It was used as an accompaniment for singing, as an insight into the studying of chords, as an instrument for listening, and as an instrument of rhythm. By the end of the school year, all but one of the students in the class were able to play all of the songs learned during the year on the autoharp.

The string bass, introduced at the sixth meeting, was the second instrument. It was used after the students had established a knowledge and understanding of the relationship of the I and V chords. The key used while the string bass was introduced was the key of G. This key, because of its range for singing and open strings for the bass, was used in many of the simple songs sung. If a song had to be sung in the key of F, because of limitation on the autoharp, the bass was simply "tuned down" a step. The bass was also used to a great advantage as an introduction to two-part singing and vocal chording.

At the tenth meeting of the class, the resonator bells were introduced. These bells were presented at a time when the class was learning how to spell chords. They
were especially helpful in the respect that each bell could be taken individually out of the case and handed out to the students. One student would receive the root of the tonic chord, one the third, and one the fifth. The same was done for the dominant chord. After some activity with the resonator bells, each student was able to identify the chords in the keys of C, F, and G. They were also able to use them as an accompaniment in the few songs we were doing at that time.

The instructor found the instrument helped the students to achieve a much better understanding of music in general.

**Singing**

At Ritzville, students in general music are those with singing problems. The singing part of the course had to be planned, therefore, with this factor in mind. Simple songs were used for singing for the entire year. There was a definite attempt to teach those students who could sing fairly well on pitch, but could not read the notation of music, to read more efficiently. An equal attempt was made to teach those who had difficulty singing on pitch to at least sing the melody of any song attempted in class. Four
class meetings were spent on the problem of music reading. The writer was able to teach three non-readers to read music by the end of the year. It was a most satisfying experience for the students and their teacher.

Part singing was done by singing the parts written for some of the instruments involved. The difficulty of part-songs was gradually increased until the end of the year, when the class was able to sing songs that were composed in class in four parts.

**Listening**

Listening played a very important role in this program. Practically every activity the students were involved in required a listening skill of some kind.

Starting with the first day, the students had to listen and be able to tell aurally the difference between the I chord and the V7 chord. They then had to tell where in the melody the chord was used. This type of listening activity was used throughout much of the program.

In another section of the program, on the nineteenth meeting, the students had to listen to a recording and then pick the melody they heard from several similar melodies written on the board.
Being able to participate in listening activities such as these enabled the students to become more aware of the part harmony played in the hearing and enjoyment of music.

**Creativity**

To promote creativeness within this general music class was actually not difficult. To encourage a student to try something new leads to discovery. Discovery, therefore, is a type of creative response.

Teaching music creatively through the harmonic experience was achieved primarily because the students involved in the class had little or no experience working with harmony. Working with harmony, therefore, did enable the students to create music as they never had before. This was especially true while the students worked with the instruments.

The class was able to write, sing, and play parts they had written themselves by the end of the year. Considering that these same students did not know the difference between the tonic and dominant chords to begin with, it was very evident these students were experiencing creativity in their class work.
Rhythms

There was no such thing as a "unit" in rhythm in the course. Most books or articles on the subject of general music seem to stress rhythm a great deal. Rhythm was not dealt with extensively in the course. The primary beats, or pulses, were introduced at the beginning and were used on the instruments. Only during the sections on music reading was rhythm studied to any extent. Things such as comparing note values, and primary and secondary beats were introduced during this time. This was, however, as far as the class went into the study of rhythms. The emphasis was on music reading and not on rhythm.

There could be many arguments pro and con regarding this limited use of rhythm, but the present instructor found the students had a good understanding of the basics of rhythm by the end of the course. The writer does believe, however, that rhythm was a bit out of balance in relation to the other four parts of a balanced general music program. In fact, the instructor will attempt a strengthening of the section on rhythm in the future use of the course.
III. SUMMARY

It was pointed out in this chapter that the first three days of the course of study were important. A transcribed résumé of the first three meetings was included. In the résumé, an actual recording was reported, with the present instructor's words to the class set in quotes, and the activities of the class discussed.

The second part of Chapter Three was a report on the course of study presented, and how it led to a balanced general music program. The balanced program included the activities of playing instruments, singing, listening, creativity, and rhythms. There was found to be a limited use of rhythms, but the instructor found the students had a good understanding of the basics of rhythm by the end of the year.
CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

One year of teaching experimentally the course known as General Music at Ritzville, Washington Junior High School makes possible certain conclusions and recommendations.

**Conclusions**

A more balanced general music program, in comparison to the previous course of study, was achieved. Most emphasis was given to the activity of playing instruments. Of the other four activities, singing, creativity, listening, and rhythms, the one that received the least emphasis was rhythms.

Since the activities enabled the students to actively participate in all of the learning situations, they were able to retain the concepts of the course throughout the year.

Administering the class resulted in a broader and deeper understanding of music. The students in the class were basically in two groupings: those who had interest toward music, but had problems in singing, and those who had a negative attitude toward music.
The interested students with voice or music-reading problems were the first to respond favorably and accept the course. Since these students were in the majority, the teaching of each class resulted in a successful class, with no discipline problems. From this group, three students learned to read music well enough to be accepted into the next year's seventh and eighth grade choir. These students were able to grasp the concepts of note reading, phrasing, rhythm, and voice control.

Those students who had a negative attitude toward music were small in number, but were a definite challenge to the present instructor. The first few meetings were regarded as fun. After the first quiz, these few students found that they had received fairly decent grades without trying too hard, and were amazed at how much they had learned. From this point on, they participated very readily and enjoyed the class throughout the rest of the year.

A general knowledge music test was given before the class began in September, and repeated at their final meeting. The average score for the class after the first test was seventy-four percent correct. After taking the test the second time the average was raised to ninety-three percent.
correct. This, along with observations by the present instructor, would enable the writer to conclude that after the first year of experimentation, the method was found to be most successful.

Enthusiasm was very high throughout the year. This was attributed to the fact that the activities were planned well and varied. Teacher enthusiasm was also instrumental in obtaining the desired interest and participation of the students.

Recommendations

It is recommended that the necessary equipment must be provided to enable the course to fulfill its objectives. The course should have at least:

- Three autoharps
- Two sets of tuned resonator bells
- One piano
- One string bass, or cello

It is also recommended that the teacher of such a course become proficient on the autoharp, because of its importance during the first few meetings.

It is finally recommended that additional study be made into the teaching of general music through harmonic experiences. The course could be administered in the eighth grade, as well as the seventh.
BIBLIOGRAPHY


APPENDIX A.
DAILY LESSON PLANS

The following lesson plans were made for a class that met only once a week. The students were of mediocre or low musical ability.

FIRST DAY

Objective

To motivate students to listen to, and discover chords.

Activity

1. Introduce autoharp to the class.
2. Play the song America on the autoharp and require students to recognize it.
3. Have students hum, and then sing America with the autoharp.
4. Repeat the same procedure for Old Folks at Home and The Marines' Hymn.
5. Sing Polly Wolly Doodle to the class, and accompany on the autoharp, using the F chord only.
6. Introduce the C7 chord by using in correct place in the song.
7. Continue harmonizing song, and place the words on the board where the chord should be changed: day
   day
   fay
   day

Materials Used

1. Autoharp
2. Blackboard
SECOND DAY

Objective

To review the sequence of letter names and to define the I and V relationship within a key.

Activity

1. Place the letter names on the board consistent with pitch starting with F as indicated below:

   C
   B
   A
   G
   F - I

2. Discover relationship of F and C, and have students go to the board to figure it out. Place Roman numeral V by C when relationship has been clarified.

3. Have students show what chord is being played, as the instructor plays Polly Wolly Doodle, by holding up one finger for the tonic chord and five fingers for the dominant chord.

4. Sing and play Polly Wolly Doodle using chord changes as indicated by the class.

Materials Used

1. Autoharp
2. Blackboard

THIRD DAY

Objective

To give students an opportunity to apply information
received as they play accompaniments on autoharps.

**Activity**

1. Choose volunteer to play autoharp. Demonstrate the difference in sound when pressing the autoharp hard and soft.

2. Have student play the F and C7 chords. Use four F chords for introduction to *Polly Wolly Doodle*. Have students in class show the chord changes with their hands, while volunteer plays chords on the autoharp and instructor accompanies on the piano.

3. Choose three more students to play the accompaniment on the three autoharps provided. Continue until all students in class have played. Use same procedure as described in number two above.

**Materials Used**

1. Three (3) autoharps
2. Piano

**FOURTH DAY**

**Objective**

To develop an awareness of transposition by analyzing and applying the I-V relationships in different keys.

**Activity**

1. Write the following letters on the board:

   C
   B
   A
   G
2. After discovering what letter V is, sing and play Polly Wolly Doodle in the key of C.
3. Place the letter D above the top C on the board, and place the numeral V beside it.
4. After discovering the relationship between D and G, play and sing Polly Wolly Doodle in the key of G.
5. Choose students to play the accompaniment on the autoharp in the key of G.

Materials Used

1. Autoharp
2. Blackboard

FIFTH DAY

Objective

To determine the extent of understanding of concepts developed in activities to this point.

Activity

1. Ask students to write answers to the following questions:
   a. Write nine letters used in music, in order, from low to high starting with C.
   b. If C is I, what is V?
   c. If D is V, what is I?
   d. If D is I, what is IV?
   e. If E is III, what is I?
What is I in the key of C?
What is I in the key of G?
What is V in the key of F?
What is VII in the key of C?
What is the key if G is V?
What is the key if E is I?
What is the key if D is IV?
What is the key if A is VI?
If A is III, what is VII?

2. Check the answers by having individuals go to the board and explain how they arrived at their answers.
3. Check the number of errors for each question to determine which concepts have not been clarified sufficiently at this point.

SIXTH DAY

Objective

To introduce the string bass and to apply concepts by playing accompaniments on the instrument.

Activity

1. Introduce the string bass to the class. Discuss the string family briefly to note the part the bass plays in the family.
2. Demonstrate how to pluck the strings.
3. Show how, by using open strings only, you can accompany Polly Wolly Doodle. (G and D)
4. Choose students to play accompaniment on bass, while instructor accompanies on the piano and students in class show chord changes with hands.
5. Use letters on board to demonstrate how to count backwards to find the V chord in the key of G.
6. Use as many students as time permits to play the bass, while others are playing the autoharps and the instructor is playing the piano.
Materials Used

1. String Bass
2. Three autoharps
3. Piano
4. Blackboard

SEVENTH DAY

Objective

To identify and write notation for the accompaniment played on a string bass.

Activity

1. Draw a staff on the board and place the bass clef on it.
2. Demonstrate what is meant by having a note on a line, and in a space.
3. Write notes on all the lines and spaces, giving them their appropriate letter names.
4. Discover where the G and the D below G is on the staff.
5. Ask a student to write notes for all of the tones which the string bass plays in the first phrase of Polly Wolly Doodle. (The number of notes to be written will be determined by the way the accompaniment has been played. If the accompaniment on the string bass has been played on every beat, this will need to be taken into account in writing notation. Rhythmic notation will be dealt with at a different time.) The first phrase should be done one of two ways. These include:

Example a: [notation]

Example b: [notation]
6. When the notation has been completed for all of the phrases, (each phrase should be written on a separate line) choose students to point to the notes as other pupils play the bass part and as the instructor plays the piano.

EIGHTH DAY

Objective

To apply concepts established this far, to vocal chording.

Activity

1. Help the class to discover that to make up a part to sing with Polly Wolly Doodle, you need only two notes. After discovering what these notes are (G and D), find out how long you must sing on each note for it to match the correct chording.

2. Indicate by hand direction (up and down), as to which note the class should sing.

3. Practice singing the chording part with the string bass, autoharp, and piano without the melody.

4. When the class seems to be secure in singing the chording part, choose a small number of students to sing the melody while the rest of the class sings the harmony part. Use all of the class for the accompaniment.

Materials Used

1. Piano
2. Three autoharps
3. String bass
NINTH DAY

Objective

To analyze and define the structure of chords, and to differentiate between and V and a V7 chord.

Activity

1. Place letters on the board, as indicated below, where they can be referred to throughout the following discussions and activities:

   G
   F
   E
   D
   C
   B
   A
   G
   F
   E
   D
   C

2. Starting with the C chord, find out which other two notes sound best with C, through the process of elimination. Put the notes that "sound best" above C on the board.

3. Discover what V is in the key of C, and find out which notes are in the V chord. After the correct notes are discovered, place the information on the board:

   G   D
   E   B
   C   G
   I   V
4. When students discover the every other tone relationship, test the two chords of C and G on the resonator bells, to see if they "sound" all right.

5. Discuss the building of other chords such as: the D chord; the F chord; the A chord. Do not be concerned about sharps and flats at this time, rather establish the concept of every other tone. Accidentals will be analyzed later.

6. Explain to the class that the V7 chord is the same basically as the V chord, but that one note is added to the top of the chord.

7. Place F on the board in its proper position in the G chord and change the chord to a V7 chord.

8. Compare the sound of the V and V7 chord on the autoharp. Use other chords to clarify; C-C7, D-D7, etc.

Materials Used

1. Piano
2. Tuned resonator bells
3. Blackboard

TENTH DAY

Objective

To develop skill in spelling chords and to use chords to play accompaniments on tuned resonator bells.

Activity

1. Review the spelling of chords, and then ask questions such as: "What is the second tone in the I chord in the key of C?"

2. Hand out a bell to each student who gives a correct answer to the questions.

3. After the notes to both chords have been handed out, place the following information on the board as the class spells each chord:
4. Have all students who have notes in the C chord to play as the instructor sets the rhythm. Then have the students with the G7 chord do the same.

5. Instruct bell players to play the chords as the instructor points to them on the board. Set a tempo by tapping and change chords every four or eight beats.

6. Have the bell players play the accompaniment for Polly Wolly Doodle as the class indicates the chord changes with their fingers and as you play the song on the piano.

7. Add autoharps, vocal chording, and pupils singing the melody as you play the song on the piano except that you play a harmony part above the melody instead of the regular melody.

8. Invite some pupils to sing the harmony part above the melody with you as the performance is repeated as in step seven above.

9. Pass out resonator bells, and have students put them in their proper order in the case. Check order by playing the bells and having the class listen to see whether or not they are in order.

10. Repeat the distribution of the bells to repeat the performance. Vary the questions somewhat.

Materials Used

1. Resonator bells
2. Autoharp
3. Piano
Objective

To determine the extent of understanding of concepts developed in the activities to this point.

Activity

1. Ask students to take out paper and write the answers to the following questions:

   a. What are the tones in the I chord in the key of C?
   b. What are the tones in the V chord in the key of F?
   c. In what key is D, V?
   d. What are the tones in the V chord in the key of C?
   e. How many tones are in the V7 chord?
   f. What are the tones in the G7 chord?
   g. What are the tones in the IV chord in the key of G?
   h. What are the tones in the IV chord in the key of C?
   i. What are the tones in the ii chord in the key of C?
   j. What are the tones in the vi chord in the key of C?
   k. What are the tones in the vii chord in the key of C?
   l. What are the tones in the iii chord in the key of F?

2. Ask individual students to come to the board and explain the way in which they arrived at their answers to specific questions.

3. Check the number of errors made on each question to determine the extent to which the class has developed understandings of concepts.
TWELFTH DAY

Objective

To reinforce understandings of concepts developed in activities to this point.

Activity

1. Analyze the chords needed for Down in the Valley.
2. Develop accompaniments using autoharps, string basses, tuned resonator bells, vocal chording, and write the part for the string bass.
3. Repeat number two for the songs: Stodola Pumpa and Clementine.

Materials Used

1. Resonator bells
2. Autoharps
3. String bass
4. Piano

THIRTEENTH DAY

Objective

To analyze key signatures aurally.

Activity

1. Play the C major scale ascending, on the resonator bells. Have students listen for wrong notes, as they follow the notes on the board.
2. Play the F major scale with a B natural instead of B flat.
3. Explain the difference in keys, while using the resonator bells to demonstrate. (The possibility for students to see as well as hear tones needed in key signatures is one of the advantages provided by tuned resonator bells which have both black and white keys. In order for this to be an advantage, the black keys must be marked with both sharps and flats, that is Bb and A#, Db and C#, etc.)

4. Repeat the procedures to determine the tones needed in the key of G.

Materials Used

1. Resonator bells
2. Blackboard

FOURTEENTH DAY

Objective

To spell chords in the keys of C, F, and G.

Activity

1. Question the class on what chords to use for the song Down in the Valley, in the key of G.
2. Ask the class to spell the I chord in the key of G, and put the information on the board as follows:
   
   D
   B
   G
   I

3. Have students spell the V chord in the key of G. If students answer D, F, A, C and no objection
is raised by the class, distribute the bells and following procedures previously outlined, play the accompaniment. When it is noticed that the F should be changed to F#, change the bells, with an explanation of why.

4. Add string bass, autoharps, and vocal chording when the chords have been correctly determined.

5. Use the same procedures in the three keys for the songs for which activities have been developed. Determine which keys can be used when the string bass plays open string accompaniments, which are possible for autoharps, and spell chords for use in playing accompaniments on tuned resonator bells.

6. Each time that a key signature is determined, write the signature on the treble staff and on the bass staff.

Materials Used

1. Resonator bells
2. Autoharps
3. String bass

FIFTEENTH DAY

Objective

To recognize melodic lines visually.

Activity

1. Inform the students that they will sing a song they all know, but it will be sung without an accompaniment of any kind. Instruct them that they will be shown the melody by the movement of the instructor's hand.

2. Play the D major chord on the piano. Hum the starting tone, and design with the hand the melody of America.
3. After melody is recognized, have students hum and show the direction of the melody with their hands.

4. Repeat the procedure with several familiar songs such as: America The Beautiful, Down In The Valley, Silent Night, and Old Folks At Home.

Materials Used

1. Piano

SIXTEENTH DAY

Objective

To indicate pitch motion by singing direction of pitch in melodic lines.

Activity

1. Instruct class to sing America. Substitute the words with the direction of hand movement, such as: "up" "down" and "same".

2. As class sings, select a student to design the melody.

3. Stand in back of the class and "help out" if needed.

4. Repeat the procedure, by selecting other students and other songs.

Materials Used

None
Objective

To recognize melodic relationships from design on the board.

Activity

1. Place three notes on the board as shown below:

   \[ \text{\includegraphics[width=0.5\textwidth]{notes.png}} \]

2. Ask for opinions as to the title of the song shown.

3. Test each response by having class sing the melody as the instructor points to the notes on the board.

4. List each possible title on the board.

5. Place three additional notes on the board as shown below:

   \[ \text{\includegraphics[width=0.5\textwidth]{notes2.png}} \]

6. Repeat procedures outlined in numbers two and three above. If titles on board do not match the notes, cross them out.

7. Add three additional notes as shown below:

   \[ \text{\includegraphics[width=0.5\textwidth]{notes3.png}} \]

8. Have class determine what song it is, from the list on the board. Test each response. Delete titles no longer possible. After \textit{Old Folks at}
Home is discovered to be the melody, repeat the procedure with songs such as: Three Blind Mice, All Through the Night, Come Thou Almighty King, and the Star Spangled Banner.

EIGHTEENTH DAY

Objective

To recognize specific melodies from designs using notation on the staff.

Activity

1. Place melodic material on the board as follows:

2. Play G chord on the piano. Ask students to hum the melody as you point to the notes.

3. Repeat the procedure for other familiar songs, such as: America the Beautiful, Battle Hymn of the Republic, Old Folks at Home, etc.

NINETEENTH DAY

Objective

To encourage listening for a specific characteristic in music, and to encourage use of resources for information about musicians.
Activity

1. Play the theme from the Andante Movement of Haydn's "Suprise" Symphony. Instruct the class to listen for a clue of the nickname of this work.
2. After listening, and a brief discussion of the clue and the nickname, ask for volunteers to find some information on Haydn to be reported to the class during the next meeting.
3. Place notation on the board as follows:

4. Play the theme of the "Suprise" Symphony again, and have the students count how many times they hear it exactly as it is on the board.
5. Have students test their conclusion by testing it themselves on the board.

Materials Used

2. Blackboard

TWENTIETH DAY

Objective

To become aware of long-short relationships in the melodic line, and unit of beats represented by note values.

Activity

1. Put the notation of the main theme of the "Suprise" Symphony on the board, as in the last meeting.
2. Play the theme on the piano.
3. Instruct the class to watch for which notes last longer than others, as it is played on the piano.
4. Have the class tap steadily as a student points to the melody, and as it is played.
5. After observing that some notes get one tap, others two, and others four, put the following diagram on the board to show the relationship of the notes:

A whole note \( \bullet \) is twice the length of a half note \( \cdot \).

A half note \( \cdot \) is twice the length of a quarter note \( \cdot \).

What note would be half as long as a quarter note?

What note would be half as long as an eighth note?

6. Complete the numbering of the notes, with each quarter note receiving one beat, etc.
7. Have students sing the melody, using the numbered beats for the text:

8. Change the unit of beat to the eighth note, and the first note to an eighth note.
9. Have individual students go to the board and change the notation and change the note values accordingly.

Materials Used

1. Piano
2. Blackboard
Objective

To discover chord outlines in melodic lines.

Activity

1. Write the letter names under the notes as the class recites them. Use the "Surprise" Symphony theme.

2. Frame the first seven notes of the melody and ask for the chord it spells.
3. Frame the second group of seven notes and ask for the chord it spells.
4. Frame the third group of seven notes and ask for the chord it spells.
5. Frame the next four notes. Explain that only two notes of the chord are used, and the chord is a D7 chord.
6. Find the relationship between the C chord and the G7 chord, and between the G chord and the D7 chord.
7. Place the information on the board above the staff as indicated below:

8. As the instructor plays the piano, choose students to follow the notation on the board as the class sings the letter names, and as other students play the melody line on the resonator bells, and
as other students play the accompaniment on the autoharps.

Materials Used

1. Piano
2. Resonator bells
3. Autoharp

TWENTY-SECOND DAY

Objective

To analyze structure of melodic line from a score.

Activity

1. Write the melody for *Skip To My Lou* on the board as shown below:

   ![Melody Notation]

2. Inform the class that the song is written in the key of F. Choose a student to play the F scale on the resonator bells to see if any "substitute" notes are needed.
3. Place a flat on the third line when discovered.
4. Have student write the names of the notes under the first measure, and inquire as to what chord it is.
5. Complete harmonization of the song with like procedure.
6. Perform the melody from the score by having:
   a. One student point to the notes on the board.
   b. One student with bells for tones in the F chord, play the portions of the melody using these tones, and a second student with bells for the C7 chord doing likewise.
c. Three students play the autoharps for accompaniment.
d. The remainder of the class sing the letter names of the notes in the melody.
7. Repeat the performance with different students assigned to each responsibility.

Materials Used

1. Autoharps
2. Resonator bells

TWENTY-FOURTH DAY

Objective

To transpose a melody by writing in different keys.

Activity

1. Inquire into the possibility of playing Skip To My Lou on the string bass in the key of F.
2. After the negative response, discover which keys would be appropriate for the string bass.
3. Choose students to determine the key signatures needed for each of these keys. When they have been determined, write the key signatures on the board.
4. Write the following homework assignment on the board: Write the melody for Skip To My Lou in any one of these keys, using notation similar to that used above. Write the letter names of the notes and the chords above the staff.

TWENTY-FIFTH DAY

Objective

To transpose a melody by writing in different keys.
Activity

1. Select students to write their material on the board by choosing one student for each key which has been used.
2. Determine whether or not all of the instruments will be able to play in each key.
3. Perform in each key by using autoharps, resonator bells, string bass and piano.

TWENTY-SIXTH DAY

Objective

To recognize visually chord outlines in melodies.

Activity

1. Write the song shown below on the board.

2. Find the name of the key.
3. Discover the tones in the I chord and the V7 chord.
4. Have students find a part of the melody in which the notes outline the I chord. Repeat the same for the V7 chord.
5. Have a student write the letter names of the notes.
6. Choose students to play the melody on the bells as other students point to the notation, and as the class sings the letter names.
7. Add autoharps.
8. Transpose to keys in which string basses can be added.
TWENTY-SEVENTH DAY

Objective

To add harmony parts which may be sung or played on bells.

Activity

1. Write the following song on the board with both parts as indicated below:

2. Point out that the harmony part sounds right because all the notes are part of the chord.
3. Choose a student to play the top line on the bells as another student points to the notes on the board.
4. Repeat the procedure with the melody line.
5. Choose students to play both parts.
6. Add autoharps.
7. Assign members of the class to sing both parts.
8. Homework assignment: Write the melody in the key of G and add a part for the string bass to play. The string bass part needs to be written in the bass clef. Whole notes will be acceptable for the string bass part.

TWENTY-EIGHTH DAY

Objective

To perform student assignments.
Activity

1. Select students to place their scores on the board.
2. Perform by selecting students to play the melody on the bells, accompaniment on the autoharps, and bass part on the string bass.

TWENTY-NINTH DAY

Objective

To rearrange parts for singing and playing.

Activity

1. Write the melody of *It Ain't Gonna Rain No More* on the board in the key of G.
2. Compose with the help of the students two parts as suggested below.

![Musical notation](image-url)
MUSIC SURVEY

I. IDENTIFICATION OF SYMBOLS

1. Draw a circle around the quarter rest.
   \( \text{quarter rest} \)

2. Draw a circle around the quarter note.
   \( \text{quarter note} \)

3. Draw a circle around the eighth note.
   \( \text{eighth note} \)

4. Draw a circle around the repeat sign.
   \( \text{repeat sign} \)

5. Draw a circle around the treble clef.
   \( \text{treble clef} \)

6. Draw a circle around the symbol that means "Loud"
   \( \text{Loud symbol} \)

7. Draw a circle around the hold.
   \( \text{hold symbol} \)

8. Draw a circle around a flat.
   \( \text{flat symbol} \)

9. Draw a circle around the sharp.
   \( \text{sharp symbol} \)

10. Draw a circle around the half note.
    \( \text{half note} \)
RECOGNITION OF KEYS - Find "do" or "I" and put a whole note on the correct line or space. Name the key:

- Key of C
- Key of F
- Key of G
- Key of E
- Key of B

NOTE VALUES - Some of the measures below have too many beats in them. Some do not have enough. Some are correct. Find the incorrect measures and cross them out as shown in the example.

SYLLABLES OR NUMBERS - Write the syllables and/or numbers under these notes.

NOTE NAMES - Here are some notes arranged to spell words. Write the letter names below the notes as shown in the example, and see what word the letters spell. Do as many as you can.
SONG RECOGNITION - Match the song and its title by placing the correct title in the space below the melody. Choose your answers from the list at the bottom of the page.

Joy To The World  Home On The Range  America
America The Beautiful  Silent Night  Dixie
Swanee River  Yankee Doodle  Oh! Susanna