SUGGESTING A COURSE OF STUDY IN MUSIC FOR KINDERGARTENS

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CHAPTER I

INTRODUCTION

Statement of Problem

Music holds an important place, not only in the curriculum of the schools, but in the life of most individuals. Music claims to do many things as evidenced by statements of music educators. It is the opinion of Morgan that "The first purpose of music education is to enrich the lives of human beings, both as individuals and in groups." [1] The value of music is further stated by Dykema in his School Music Handbook.

> Music in schools, being essentially social in nature, tends to develop friendliness, cooperation and courtesy. Properly guided, it easily transfers from school to home and community, making for happiness and democratic participation. Music much more than most school subjects, stresses the necessity of working with others instead of competing with them. [2]

Lilla Belle Pitts, professor of music education at Columbia University, expresses her opinion of the value of music as a means of communication in the following quotation:

> Music in kindergarten is a major means of communication which is capable of being used in ways that will give children better command of all of their expressive actions. [3]

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[1] Morgan, Russell Van Dyke, Music, A Living Power in Education, (New York: Silver Burdett Co., 1953) p. 6.

[2] Dykema, Peter W. and Cundiff, Hannah M., School Music Handbook (Boston: C. C. Birchard Co., 1955) p. 524.

[3] Pitts, Lilla Belle, Glenn, Mabell and Watters, Lorraine E. The Kindergarten Book (Boston: Ginn and Co. 1949) p. viii.

Music is the language of the emotions and as such, makes for happiness, relieves tensions, dispells sulkiness, and provides needed outlets for the child. Since these leaders have shown that it is so important for living, for a means of communication, for relieving tensions, for making happiness, and for heldping the child in so many ways, it is essential that music has its place in the kindergarten program. It has been the desire of the writer to develop a well-balanced program of music for the kindergarten which is the purpose of this paper.

Justification

A well-balanced program in music should consist of a variety of musical experiences planned so as to widen horizons and to develop greater understanding and appreciation of music. The program should include expressive singing of many beautiful songs, provide many opportunities for dramatizations, encourage creativeness on the part of the pupil, both in making up songs and in expressing himself creatively in rhythmic activities. It should also include much experimenting with sound and with simple rhythmic instruments, as well as listening to beautiful music.

Morgan believes that the music program in the schools should benefit all the children in the school. He stresses this in the following paragraph:

> The distinctive feature of music education in the public schools of America is that the programs must be conceived and carried out in such a way that will benefit all children in the community. This comprehensive point of view does not envision identical musical experiences for all pupils, but rather sees the need for varied opportunity to

> provide differentiation for all levels of music ability, so that each student may advance at his best rate of speed. [4]

Limitations of Study

This program has been set up according to the areas in music, such as singing, listening, rhythmic activities and creativeness, rather than on a weekly or daily basis. Objectives and evaluations of music in kindergarten have been given. Since many children at this age have not yet found their singing voices, it was thought best to include many suggestions and aids to improve their singing. The aims or objectives which we strive to obtain are given in the following paragraph.

Statement of Objectives

The constant objectives of all music teaching in the elementary schools are the development of a love for great music, and the enrichment of the lives of people by bringing to each child the maximum musical enjoyment of which he is capable. Morgan believes that music should be in the life of every child. He stresses this in the following paragraph:

> Music education in our schools today is primarily concerned with making it possible for great numbers of our citizens to become musical amateurs. There is no thought of training large numbers in a vocational sense, nor of overcrowding the professional field of music. It is the desire of the schools to create a great body of people who are vitally interested in making music of their own, with no expectation of any return save that of happiness that comes through creation or recreation of something beautiful....Democracy of America holds that great things of beauty should be in

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[4] Morgan, op. cit. p. 9.

> the possession of every man, no matter what his economic or social standing in the community. To this end, America has placed music in the educational curriculum of our public schools and has consistently supported every attempt to expand lives of all of our children by sensitizing their souls to great beauty that resides in all the fine arts. [5]

The place to begin training in music is in the kindergarten for the entire musical development of a child is greatly influenced by his musical experiences in his pre-primary years.

Procedures

Before setting up this program some definite procedures were necessary. The writer felt it was important to have other opinions as to the type of music program in the kindergarten, and the amount of material that should be included. The music consultant of the Bozeman City Schools, the kindergarten teachers and several teachers of first grade were consulted.

The teachers consulted agreed with the writer that the best type of program should be divided into the four areas of music. It was thought worthwhile to include a list of some of the best records that this age group would enjoy and a list of favorite songs of the kindergarten children in Bozeman.

In preparing this report the writer has examined the course of study in music for kindergarten for the Denver City Schools [6],

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[5] Ibid. p.

[6] Music Program of the Denver Public Schools prepared by the Elementary Music Committee in 1952.

the music program for kindergarten in the schools of Euclid, Ohio, [7] the Zepp-Montague Musical Kindergarten Course [8], a bulletin on the music program prepared by Dr. Hartsell, state music supervisor [9], and the kindergarten and first grade outline in music used in the Bozeman City Schools.

A review of literature was then made to enable the writer to get material on the latest trends and ideas in music by noted music educators.

The study has been divided into chapters dealing with the areas in music, the role of parents, the role of the teacher, the part instruments play in the kindergarten music program, the out-of-tune singer, and the characteristics of the kindergarten child.

To plan a music program for any age group it is necessary to have some knowledge of the characteristics of that age group. In planning a program for kindergartens it is especially important to have some knowledge of the characteristics of these children. It was for that reason that the writer decided to start this study with the first chapter dealing with the characteristics of kindergarten children.

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[7] Teaching Guide in Kindergarten of the Euclid, Ohio Public Schools prepared by the teachers of the kindergartens in Euclid in 1953.

[8] Zepp-Montague Musical Kindergarten Course, Teacher's Book A. Pro Art Publications 1952.

[9] Bulletin entitled How Good is Your Music Program? by Dr. O. M. Hartsell, 1953.

CHAPTER II

CHARACTERISTICS OF THE FIVE-YEAR OLD

Probably at no period of life does a child accomplish as much as during his pre-school years. This point has been well brought out by Jenkins in the following paragraph:

> As we look back over his years from two to five, we realize how much he has learned and absorbed and just how far he has come/...The kind of person he will be is beginning to show definitely, not only in his appearance but in his way of meeting situations, his approach to life. His speed of learning, his potentialities of intelligence, some of his special skills and talents are beginning to be noticeable. Those individual characteristics which make him different from everyone else are already evident. [1]

Physical Characteristics

The five-year old is beginning to have good control over his body. He is concerned with large muscle activity which helps him gain more complete control over his body movements. He enjoys balancing himself, and he likes to run, climb, dance, jump and engage in rhythmic play. He may excell in one motor skill and do poorly in others. His muscular development will be uneven, but this will improve so that he can climb and skip with increasing ability. Skill in use of arms, legs and trunk muscles precedes the development of skill in use of fingers and hands, so the child should be encouraged in those activities which strengthen the large muscles of arms, legs and trunk. [2]

Willis, Clarice D., and Stageman, William H., Living in the Kindergarten (New York: Follett Publishing Co., 1954) pp. 17-19.

[2] Jenkins, Shacter and Bauer, These Are Your Children (New York: Scott, Foresman and Co., 1953) pp. 88-89.

The kindergarten child is an active child, but his activity has definite direction. He is usually playing something or doing something. He enjoys games in which there is plenty of movement. This age child readily shows fatigue, so periods of strenuous activity need to be balanced with periods of quiet activity or even rest. During these periods of quiet activity the child should feel free to move from one activity to another. He cannot be expected to sit still for long periods of time. However, his attention span is increasing. He may even become interested in some projects for as long as thirty minutes. [3]

Mental Characteristics

The five-year old is learning rapidly. He has an inquiring mind and wants to find out about things. He is interested in simple answers to such questions as, "Where does the rain come from? What becomes of light when it is night?" [4]

The kindergarten child learns best by doing, by experiencing, and by observing. His vocabulary of over 2000 words enables him to use language well. He talks freely, carrying on conversations and expressing his ideas. He loves to tell stories and will tell the teacher about something that happened at home, or he will enjoy telling his mother about something that happened at school. He is de-

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[3] Willis and Stegman op. cit. pp. 18-20.

[4] Foster, Josephine C. and Headley, Neith E., Education in the Kindergarten (New York: American Book Co. 1948) p. 6.

veloping a real ability to communicate, and speech is beginning to be used in an adult manner. Articulation is usually clear and easily understood. [5]

The kindergarten child will learn rapidly if the problem is interesting and pleasant, but if the work is disliked, the process will be slow. The speed of learning depends a great deal upon the personality of the teacher. Learning, however, does not proceed at a uniform rate. The five-year old works in short spurts of energy. He enjoys directed group activity if it does not exceed fifteen minutes, and if the group does not include too many children. He has an excellent memory which is his greatest intellectual asset.

The kindergarten child likes to imitate and impersonate. He likes to make believe he is an animal, a fire engine, an airplane or a bird. He has a vivid imagination and he uses this imagination to supply what he lacks in material. The child becomes that which he plays. [6]

He enjoys stories and will respond eagerly to the story hour. He enjoys stories that answer his questions about things he sees about him. He also likes stories of child activities and stories of family life. Some imaginative stories delight him, but he does not enjoy more fanciful and unreal fairy tales. He becomes quite absorbed in the story and wants to see pictures in the book. He can listen to the same story over and over and is as delighted the tenth time as the first.

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[5] Ibid. p. 7.

[6] Tompkins, Helen, "Dramatic Play", Portfolio for Kindergarten Teachers, Leaflet #7, p. 1-3.

Emotional Characteristics

This age child shows a great deal of emotional stability. He has almost outgrown the jealousy and selfishness of earlier years. He is usually docile before company, although he may occasionally revert to the showing off behavior of earlier years.

Probably one of the most commonly observed emotions in the five-year old is anger. The causes which arouse anger vary with the age of the child. The younger the child, the more apt he is to become angry at any interference with physical activities. His response might be a display of temper or he might fight back. As he grows older his anger might more readily be aroused by interference with his possessions, or by such things as being ridiculed or called names. Boys are usually more quarrelsome than girls. [7]

Children of this age laugh easily at things that amuse them and have a definite sense of humor. Foster brings out this point in the following paragraph:

> Perhaps in no one respect does a child change so markedly at this age as in his sense of humor. Laughter is an accompaniment of a child's play, particularly if the child is well and happy. Boys laugh aloud more than girls, but girls smile more often than boys....Children of five are amused by noises, grotesque faces and figures, dramatic situations, such as someone falling down, funny dancing and bumping into each other. [8]

Social Characteristics

The five-year old is definitely more social than he was the

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[7] Foster and Headley op. cit. p. 10.

[8] Ibid. p. 10-12.

year before. This point is well brought out by Fowler in the following paragraph:

> Most five-year olds are relatively independent and self reliant, dependable and obedient, and protective toward younger playmates and siblings. They are interested in household activities, can tell their names and addresses, play sociably in groups of two to five, prefer to play with companions, like to construct buildings and dress up in masquerade, like to impress companions, and have an elementary sense of shame, disgrace and status. They have self-assurance, confidence in others, social conformability and show politeness and tact emerging in speech. [9]

The child of this age is interested in group activities and in group play. He enjoys playing with other children although he does not always cooperate with others. His interests are still self-centered and he will stay in a group only as long as he enjoys it. When he tires of the group activity he will become restless, or he will go to something else that he likes better. He is capable of taking part in activities of a large group if it is well supervised, although he gets along better in small groups of five or six children. [10]

He is learning to show self-control in waiting turns, to respect property of others, and he is learning to ask for things rather than snatch them. His sense of property is developing. Although he still quarrels and fights, he is learning better how to get along with others and is learning how to handle situations himself.

The following chapter will be devoted to singing in the kindergarten and the various methods in teaching songs to kindergarten children.

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[10] Jenkins, op. cit. p. 92.

CHAPTER III

SINGING IN THE KINDERGARTEN

Singing is the most important phase of music in the elementary school. This point has been well brought out by Louise Meyers in her statement:

> Singing offers an excellent means of self-expression, for giving emotional release, for identifying one's self with people, places, things and ideas....It is the most important phase of music in the elementary school, not only because it is so personal, but because a wide musical experience can be gained through it. [1]

The voice is more directly and intimately a medium for self-expression than any artificial instrument could possibly be. If we observe the average child of pre-school age, we frequently find him humming, singing and "making up" words as well as tunes. That these tunes and words do not make sense from an adult standpoint indicates our ignorance as to how music education begins. The child is making music at his level and the sounds are the child's best imitation of what he hears and of what he makes up when he can't remember. [2]

In kindergarten is the place to begin with beautiful singing. It is in the kindergarten also, that tone quality needs attention. The voices of kindergarten children are high and very light. Most authorities agree that songs that lie within the treble staff are those that these children should sing. The songs should have a

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[1] Meyers, Louise Kifer, Teaching Music in the Elementary School, (New York: Prentice-Hall, 1950) pp. 29-30.

[2] Wright, Francis Elementary Music Education (Los Angeles: Carl Fischer, Inc., 1941) p. 23.

narrow range with not more than five or six notes. A common fault has been to pitch songs too high for the child, and this fault has tended to block just that kind of spontaneous, expressive singing that we try so hard to obtain.

Songs should be beautiful, expressive and appealing, both in their music and in their text. The subject matter should be familiar. Songs with slurs are difficult for kindergarteners, so should not be chosen. Half steps are poor too, for it is difficult for the child to sing them. The melody of the song should not be too intricate, but could be repeated several times in the song. The kindergarten child sings skips well, so songs with skips should be chosen. [3]

The singing period in kindergarten should be one of happiness and enjoyment and closely related to the child's activities. Simple, short and tuneful melodies sung carefully by the teacher with due care in matters of correct pitch, phrasing and expression can be learned easily. The child will enjoy learning to express himself in song, and will readily acquire ability to sing a tune. All fine points of good musicianship should be meticulously observed in the teacher's performance of every song, even the simplest. These years of the kindergarteners are formative ones and the little child is entitled to the best in music. [4]

In kindergarten most songs are taught by rote which is

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[3] Grant, Parks, Music for the Elementary Teacher(New York: Appleton Century Crafts Inc., 1951) pp. 91-92.

[4] Ibid. p. 201.

fundamentally a simple process. The teacher should know the song well before presenting it to the class. Unless she does this she may have some difficulty starting on the correct note at the beginning of various phrases. If the children once learn the song wrong it is difficult to change it.

At all times in teaching a rote song correctness is absolutely essential on the teacher's part, for if the class once learns a musical fragment incorrectly, it will be very difficult, if not impossible, to eliminate the mistake later. If the teacher should make a mistake in singing, she should stop at once, rectify the error, and repeat the entire phrase correctly before the class attempts to sing it. If she does this and in a very nice manner, usually no harm will result.

At times, even though the teacher sings the phrase correctly, the class will repeat one or two notes inaccurately. When this occurs, it is best to stop the class at once before the phrase is finished so it is not learned wrong. The teacher should be cheerful and friendly and should call attention to the exact location of the mistake. There are times when the class will persist in singing the phrase incorrectly even though the teacher sings it many times slowly and accurately. When this happens, it is best to stop for the time being and try again later.

In teaching a rote song by the phrase method Grant gives us the following procedure:

1. Teacher sings entire first stanza of song; children listen.
2. Teacher may repeat the stanza or may speak the words.
3. Teacher sings first phrase, children repeat.

4. Teacher sings second phrase, children repeat.
5. Teacher sings first and second phrase and children repeat.
6. Teacher sings third phrase, children repeat.
7. Teacher sings fourth phrase, children repeat.
8. Teacher sings third and fourth phrase, children repeat.
9. If there are more than four phrases the remaining ones are taught in the same way.
10. Teacher sings entire song, children repeat. [5]

Sometimes difficulties which arise are due to careless listening, so it is important that the teacher urges careful listening. The need to proceed slowly when there are many uncertain singers is clearly substantiated by Mathews. [6]

In teaching a song by the whole method, the teacher sings the entire song again and again until the class knows it well enough to repeat it. Teaching a song by this method is usually spread out for several days. The teacher introduces the song one day by simply singing it to the children. The next day she sings it again and a day or two later, again. As soon as she feels that part of the class knows the song, she asks these children to sing it to her while the others listen. Soon all the children know the song and the teacher no longer sings it with them. [7]

The phrase method has the advantage of being quicker and revealing the structure of the song; the whole method has the advantage of presenting the song at all times as a complete unit, rather than in

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[5] Ibid. p. 27.

[6] Mathews, Paul Wentworth, You Can Teach Music (New York: E. P. Dutton & Co. 1953) pp. 34-36.

[7] Ibid. p. 23.

bits. Some educators think music taught by the whole method is re-- tained longer. They urge that songs of the art type should be taught by this method while pure childhood songs be taught by the phrase method.

It is highly important that the teacher should not sing with the children as a matter of regular routine. An exception might be when she sings with the class to help it over a difficult spot or sing the first few notes to give courage to a timid class. If the teacher makes it a habit to sing with the class, the children rely on her and cannot sing without her. If the class cannot sing without the teacher, they do not know the song. Some teachers move their lips silently shaping the words as the class sings. This is excellent practice for it reminds the class of any words they have forgotten, it centers their attention on the teacher, it aids her in directing, and it gives children a feeling that the teacher is working with them. [8]

It is also possible to teach a song by the phonograph record method. In this method the children listen several times while the record is played. They listen to find where the repetition occurs in the melody. The teacher asks them to listen for specific points and then questions them on these points. She may play the record again while the children hum with it. The teacher may then read the

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[8] Ibid. p. 24.

words of the song to the class. At the last they sing with the record. [9, 10]

Teaching by piano is also a method of learning a song. At times it might be desirable to teach by the piano although it would be a disadvantage if used for all primary singing. After the children have learned a song it is well to have accompaniment occasionally.

Many children, when they first enter kindergarten, are unable to carry a tune. It is important that the teacher understands that this is a normal situation and that with patience and understanding she can do a great deal to improve this by the end of the year. So that the teacher will understand this situation and know what to do about it, the next chapter deals with these out-of-tune singers.

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[9] Sheehy, Emma Dickson, There's Music in Children (New York: Henry Holt and Co., 1952) pp. 133-139.

[10] Personal interview with Dr. O. M. Hartsell in March, 1953 during a music workshop conducted in the Bozeman City Schools.

[11] Ibid. Same interview.

CHAPTER IV

THE OUT-OF-TUNE SINGER

The first time the kindergarten teacher asks the class to sing the results will probably sound quite distressing. A few may be singing the tune correctly, but most of them will be badly off pitch, some much more so than others. A few will be singing too high, but most will be singing too low. The teacher need not be too disturbed about this for the average kindergarten child does not carry a tune at the beginning of the year. Karl Ernst, director of music education in the public schools at Portland, Oregon, has said, "Children are individuals in music just as they are in other areas. They have individual vocal needs which can be met only by a certain amount of individual work. From twenty-five to fifty percent of the children who enter school are unable to carry a tune." [1]

There are several degrees of inability to sing a song correctly. This idea is expressed by Meyers in the following quotation:

> The inability to sing a song is manifest in several degrees. There are the children who can sing an easy song with a group but not alone, those who can sing a single phrase with a group but not alone, and those who can sing a single tone with the group but not alone. [2]

These uncertain singers are simply children who have had little or no experience in singing and who need extra help.

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[1] Ernst, Karl, "What Should be Expected from the Classroom Teacher?", The National Elementary Principal, February 1951 pp. 26-28.

[2] Meyers, Louise Kifer, Teaching Children Music in the Elementary School (Boston: Prentice-Hall Inc., 1950) p. 57.

Practically all children can and will respond to help, some readily while others respond much more slowly. These out-of-tune singers not only can be cured but they must be cured, and cured early in life, otherwise it will be too late. Helping them is one of the most important problems in kindergarten music. [3]

Sometimes it is an adult who is responsible for a child's inability to sing. It is Mathew's opinion that

> It is little short of tragic that so many children as well as adults are told they cannot sing. Sometimes it is a misguided teacher who has come under the influence of a perfectionist who decides certain children cannot sing. Sometimes it is a parent like the one who brought Jane to school and told the teacher in Jane's presence, 'Jane cannot sing.' You who know children, know that such a remark will become a scar carried by the child for many years to come, if not for life. [4]

At every step in progress of musical development of children individual differences assert themselves. Nowhere are they more apparent than in the singing voices of children who are entering school for the first time. Individual differences in singing talents and abilities are to be expected in any heterogeneous group of young children.

We may find in one group children who are uncertain and confused in their singing because of inexperience. The children found in this group have had very little musical background at home.

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[3] Thompson, Carl O., and Nordholm, Harriet, Keys to Teaching Elementary School Music (Minneapolis: Paul A. Schmitt Music Co., pp. 63-64.

[4] Mathews, Paul Wentworth, You Can Teach Music (New York: E. P. Dutton and Co., 1953) p. 13.

These children, if given a rich and stimulating environment, will have little difficulty in finding their singing voices.

In another group are children who are too immature to adapt themselves to a singing standard set by a majority of their classmates. It does no good to push them, but each boy and girl should be guided and encouraged to take part in a wide range of musical activities.

The music program must make provision for these individual differences. Short and simple songs that can be grasped easily and many well known singing games should be included. The children need a chance to join in at their level with what others can do. Independence can be built up through active and happy participation. [5]

In a third group there are children who are sometimes designated as indifferent singers. Here we may find some children who have been over entertained, as well as children who may have been dulled by underprivilege and malnutrition. Singing problems arise from these two extremes that are not easy to solve, but are far from hopeless.

In still another group are those children who fail to rise to their highest level of singing ability because of emotional disturbances. By far the largest number of boys and girls known as non-singers will be found in this group. These children form an

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[5] Morgan, Hazel Nohavec, editor, Music Education Source Book #1 (Educational Conference, Chicago: 1947) p. 2.

unfavorable attitude toward singing because of emotional disturbances. The child may be very timid, fearful or jealous, or he may feel insecure, frustrated or inferior.

The best cure for emotional disturbances that have an unhappy effect upon the activities of the child is prevention, and this prevention should begin in the home. Instead many well meaning parents are unintentionally responsible for starting the trouble. Feelings in childhood are keener than in later years, and young children are extremely sensitive to impressions they make on others. A young child yearns to be liked, to please and to be accepted and wanted. In this way he builds confidence in himself. Whoever destroys this may do irreparable harm, for grievances of childhood can be lasting, sometimes creating resentments that are never outlived.

A direct quotation from Pitts gives us an overall picture of the damage caused by emotional upsets in the child:

> Therefore, what every teacher and parent should know is that attitudes of children toward singing are found by a variety of individual and social experiences that are colored by intensely emotional overtones. The very self of a child goes out in song, evoking feelings similar to the emotion that accompanies a gesture of affection or a friendly smile. When this is rebuffed or discouraged, a quivering sensitive spot may be touched, making a child feel much as he would had a personal overture of affection or friendliness been rejected with a frown of disapproval. To reiterate a vitally important point: if there is one urgency that is stronger than another in young children, it is the need to belong, to contribute and to be wanted. Undue concern about how talented a child is, how well he can match tones, or whether or not his singing voice is as good as that of some other boy or girl has a tendency to create uncertainty and fear (if the child recognizes it.) [6]

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[6] Pitts, Lilla Belle, Glenn, Mabell; and Watters, Lorrain E. The Kindergarten Book (Boston: Ginn & Co., 1949) pp. viii-ix.

In still another group we find the children who have serious physical defects, as for example, defects of the ear, adenoids, and other tissue growth in the throat, enlarged uvula, bruised vocal chord or malformations of the tongue. In this group we find the fewest of all. [7]

Practically all of the children can and will respond to help. Many teachers take the attitude that if a child is a monotone his case is hopeless. Such a teacher is not doing justice to the child, for defective singers not only can be cured of their difficulty, they must be cured, and cured early in life, otherwise it will be too late. Helping them is one of the most important duties of the music teacher. Nearly every normal child can be cured if the teacher works toward such an end.

Sympathetic understanding on the part of the teacher and skillful handling of each individual case will bring results unless there is some physical disability. The establishment of correct attitudes and the giving of a feeling of success will often prevent self-consciousness.

It is important that the teacher creates the right atmosphere and that she does not set these out-of-tune singers apart. Mathews emphasizes this point in the following paragraph:

> The teacher must not set these children apart as being different. If a child begins to suspect that he is different from others, if even the slightest stigma becomes attached to those who find the tune less quickly, you have already lost a part of your battle and the

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[7] Wright, Francis, Elementary Music Education (Los Angeles: Carl Fischer Inc. 1941) p. 37.

> child is harmed. Countless children have been harmed, and very unjustly so through being set apart and not being allowed to sing or being allowed to sing only under certain conditions. Sometimes it is well to ask certain ones to sing less loudly and to listen more closely. If the teacher is careful to build the right atmosphere, she can help the individual at odd times. The idea built up must be that this individual help is no different from individual help to others in other kinds of study. [8]

The teacher must also be aware of misleading children into thinking they are singing correctly when they are not. It is just as wrong to let them go on thinking they are singing correctly when they are not, as it is to deny them the right to sing. If we deceive them, other children will tell them, and probably more cruelly too. The teacher should allow the poor singers to sing regularly with the others and help them to realize that help in music is the same as help in other subjects. [9]

The important thing is to start where the child can sing, even if it includes only one or two notes, and work up or down gradually. The teacher should sing along with the child encouraging him to sing a little higher, still higher and still higher. Some children can match piano tones best, others the teacher's voice, while still others match best the voices of other children. Devices do not work the same with all children. Usually a child can distinguish between two widely separated tones more easily than between two close together.

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[8] Mathews, op. cit. pp. 37-39.

[9] Ibid. p. 40.

When giving drills to individuals it is best not to single out only the defective singers and drill them alone. The teacher should give exercises to part of the good singers too. It is a good plan to ask an outstanding singer to match tones just before calling on a defective singer using the same tones for both. At times when a child sings below pitch, it is best for the teacher to match his tone, gradually getting higher and higher until arriving at or near the original pitch. It is also useful to have the child follow the up and down movement of simple drills with his hand. [10]

It often helps the out-of-tune singer for the teacher to play the piano or sing with him. When he matches tones successfully, he should be praised. If he doesn't, he should be given another chance. A teacher should never attract unpleasant attention to a child by making him try over and over, for this may lead to poor results. The teacher should remember that these poor singers are not cured in a day, and if a child shows gradual improvement, that is progress.

If children have had an understanding teacher and help in improving their singing they should be in tune by the time they reach third grade. The idea of Grant on this subject is:

> It is a commonly accepted principle that the first grade teacher should have as one of her goals the correction of 90% of defective singers in her class—most of the remainder will be cured by the time they finish second

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[10] Grant, Parks, Music for the Elementary Teacher, Appleton Century Crafts Inc. New York: 1951) pp. 109-111.

> grade, and unless some abnormality in class they should be 100% on pitch by the time they finish third grade. [11]

The question often comes up whether to segregate. Some educators still feel it best to seat these poor singers in the front row close to the piano and the teacher. The writer feels it best to seat children heterogeneously and that it is especially desirable to have the poor singers by the good singers.

The key person in curing these poor singers is the teacher. She must be sympathetic, understanding and alert to the needs of the child. She must have patience and work untiringly to help these children. This point is well brought out by Hoffman in the following quotation:

> No teacher has a right to tell a child he cannot learn music. Lovely tone quality is definitely an asset, but the desire to sing and willingness to work are also assets. The best natural singers are not always the ones who go farthest or who make the greatest contributions to their communities....None of us should be too busy to say an encouraging word now and then to help them keep trying. Do not tell children they cannot learn to sing. [12]

Rhythms are an enjoyable part of the music in the kindergarten program. The next chapter deals with the rhythmic activities suitable for kindergarten.

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[11] Ibid. p. 103.

[12] Hoffman, Mary, "What About the Others?" Educational Music Magazine, Vol. 1 (November, December, 1952) p. 29.

CHAPTER V

RHYTHMS IN THE KINDERGARTEN

Rhythms are those physical motions that are motivated, controlled or directed by music. They are not only valuable aids in teaching music, but they are also based on the child's need for and love of motion. They have an essential place in the music program in elementary schools, especially in the kindergarten. The belief of Meyers is, "A carefully planned program of rhythms contributes to the physical, intellectual, social and emotional growth of all children by offering a means of self expression and by objectifying understanding." [1]

Rhythmic activities are as natural as life itself. If we watch a child only a short time we can see that rhythm plays an important part in the very earliest actions of childhood. Running, skipping, hoppin, and jumping are only a few of the rhythmic activities of his everyday life. Through these activities he finds an outlet for physical energy, and through them he expresses the vivid imaginations which are so characteristic of childhood.

It is through this natural desire of a child to move that he makes his first response to rhythm in music. The child's first interest is in action, and he is interested in music because it supports these actions. The belief of Mathews is, "If we are to capture the enthusiasm and spontaniety of childhood responses, it

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[1] Meyers, Louise Kifer, Teaching Children Music in the Elementary School (New York: Prentice-Hall Inc. 1950) p. 72.

is important that at first, we make music fit the child rather than require the child to fit the music." [2]

Children must learn to feel rhythm through their large muscles if they are to sense the beauty of music. They should not be cramped or inhibited in any way, and they will definitely be handicapped unless a large room is available for their rhythmic activities. [3]

The child who is weak rhythmically is in as unfortunate a condition musically, as one who is weak tonally. There needs to be much individual work in rhythmic development. At least once a week there should be an opportunity for each child to experience rhythms alone. Frequently in rhythmic activities, the individual is lost in the group and surprising facts are revealed when they perform alone. It may be a slow process in developing a sense of rhythm in a child who has little or none, but it is a very whorthwhile one. It is a good plan to have a child who is weak in his responses, participate often with children who have a strong feeling for rhythm. [4]

Free Rhythms

Free rhythms are those which are spontaneous. They are called free because they are free of any imitation or dramatization, and they

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[2] Mathews, Paul Wentworth, You Can Teach Music (New York: E. P. Dutton and Co., 1953) pp. 73-75.

[3] Hood, Marguerite V. and Schultz, E. J., Learning Music Through Rhythm (San Francisco, Ginn & Co., 1949) p. xi.

[4] Ibid. p. vii

involve the body as a whole rather than a restricted part. Children delight in making these responses for the sheer joy of movement. Here they run, jump, hop, skip, twirl and bend. All these are a part of the child's life before he enters school. Physical responses of a child to music make the music real to him. It is typical of a child to listen to music actively. [5]

There are times when a teacher will unknowingly take freedom out of rhythmic response by expecting the child to conform too quickly. It is better for the teacher to find ways of making music which will pick up whatever motion the child makes voluntarily. As the children walk around the room the teacher could clap her hands in rhythmic pattern to their walking or she could tap on a drum. Guidance on the part of the teacher is a necessity for unless the child has learned through previous experience to discriminate, it is useless to play a record and say, "Do what the music tells you." Many a child will be at a complete loss for any response to make, so it is important to start with the child's actions and bring the music to these. The teacher might say as she plays on the piano, "This is the way our walking could sound to music." Then as she plays faster music, "When we run, we run like this ." Later she could give the child an opportunity to select as she plays either fast or slow music and says, "Does this sound like running or walking?"

Most causes of failure in responding to music through body

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[5] Mathews, op. cit. pp. 75-76.

movements are due to shyness, inhibition, embarrasment, or sometimes, a feeling of looking foolish. A teacher should never force a hesitating child to perform. It often takes much patience and tact to get this type of child to participate but it can be done. The writer has found it sometimes helps for the teacher to take the hand of a timid child and skip or dance with him. It also helps to give him simple rhythmic instruments to play. It takes time to get this participation, but it is important that each child takes part. [6]

Imitative Rhythms

Imitative rhythms are those in which a child imitates anything, or impersonates animals or people. These rhythms are very popular with small children for they delight in becoming butterflies, fairies, elephants, birds, trees and such things. This type of rhythm should be developing at the same time as free rhythms with music. Children do not all need to be the same object at once—some could be fairies, some flowers or butterflies. One of the real problems is for the teacher to develop independence among children and to guide them away from too much following an imitating the natural leader of the class. [7]

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[6] Ibid, p. 77.

[7] Pitts, Lilla Belle, "The General Music Program in the Elementary School" The National Elementary Principal, Vol. xxx, No. 4, (February, 1951) p. 7.

Dramatic Play

Dramatic play is an extension of free and imitative play. All children love to dramatize, act out a song or an instrumental piece. They don't have to learn how to do this for it is natural for them to act out a given character as they see it. An entire group can dramatize such nursery rhymes as "Little Jack Horner", "Hickory Dickory Dock," or "Jack Be Nimble" with each child acting out his own interpretation.

The principal use of dramatic play in music is to provide another way for children to discover and make effective use of their own gifts in group undertaking. Graceful movements and "precision of controlled techniques are neither the immediate purpose nor final aim of dramatic play. " According to Pitts, "When dramatic play of a child is direct and sincere, the effect is always touchingly simple and sweet." [8]

Singing Games and Folk Dances

Singing games and folk dances offer a great scope of creative experience and should be included in every music program. They should be chosen for interesting melody, mood, story or implied activity. Sometimes a teacher might wish to substitute words that are better suited to her particular group. There is no reason why she should not do this. However, the sounds of words often make up for the

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[8] Pitts, Glenn & Watters, The Kindergarten Book (Boston: Ginn & Co. 1949) p. xvi.

inscrutability of meaning. Many folk songs have withstood the test of years throughout the country and still delight the children. [9]

The Rhythm Band

The rhythm band can be one of the most significant or the least significant outgrowths of the music program. This will depend on how it is taught. If its chief purpose is to dress up children in fancy costumes and present performances, it may not only cease to have value, but it may become a positive detriment. If, however, the chief purpose is rhythmic development of the child, it can be very valuable. Programs have merit if they are the normal outgrowth of activities, but child exploitation is never good. It is also very undesirable to spend too much time rehearsing for programs. [10]

The real value of the rhythm band lies in the opportunities for rhythmic development of children. It should include the development of suitable responses in unfamiliar music so that the child may gain in the ability to recognize changes in mood and spirit of music. Musical development is the heritage of all children, so the teacher should see to it that every child has an equal opportunity to play all instruments. [11]

Another important phase of the music program is listening. The following chapter will stress the listening activities in the kindergarten.

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[9] Neer, Frances L., "A Music Program for the Four and Five Year Olds," The Instructor (April 1956) p. 81.

[10] Mathews, op. cit. p. 82.

[11] Hood, op. cit. pp. 15-16.

CHAPTER VI

LISTENING

Listening is one of the most important musical activities and is one of the easiest to use in building interest in music. Pitts emphasizes its importance in the following paragraph:

> There could be no singing, no physical response to tonal rhythmic patterns, no playing upon instruments, no appreciation of the literature of music, without the capacity to hear and respond to tonal design. [1]

Beatrice Krone, noted music educator and author, shows her attitude towards the importance of listening in the following paragraph:

> The listening activity is a necessary prerequisite to all forms of musical growth. Rote singing results from imitation which implies careful listening in order to discover the fundamental beat. Making appropriate decisions as to which instrument is more appropriate as an accompaniment to a certain song, can only be done as a result of careful listening, and probably repeated hearings. To dramatize a song or a recording involves the most discriminating kind of listening to details, to repeated and contrasting themes. In other words, every basic experience in musical growth requires careful purposeful listening, and consequently we may well say that the entire music program is built on listening. [2]

Singing and listening are closely related in the musical experiences of kindergarten children. Most of the songs in kindergarten are taught by rote and all rote songs require careful listening. The teacher who sings frequently to children helps them to form a correct idea of what singing is before trying to sing themselves.

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[1] Pitts, Glenn, Watters, The Kindergarten Book (New York: Ginn & Co., 1949) p. xix.

[2] Krone, Beatrice and Max, Music Participation in the Elementary School (Chicago: Neil A. Kjos Music Co., 1952) p. 47.

It is further stated by Morgan that:

> Listening is the foundation of musical experiences. It is a basic tool, both for the child's performance and his appreciation. Quiet listening of the audience type is a most important activity for little children. [3]

A little child is not a listener by nature. He has to learn to listen and the teacher should see that he can learn under the best possible conditions. Pitts[4] feels that "physical comfort and a friendly and happy emotional atmosphere are necessary. Music can then have a chance to be felt as well as heard."

Pitts explains further that:

> Varied approaches and procedures help. Quiet listening is desirable from the teacher's standpoint, and children can achieve it up to a certain point and under certain conditions. Variety is one. Attention span is short, and the desire for action is long. If little children fidget and make audible comments, it is only natural. They are not audiences either by preference or by nature. Make as many occasions as possible for children to take part. Hum a melody, clap a rhythm, make comments and as questions. [5]

One of the best places to begin the listening program is with the use of phonograph records. There are two different types of recorded music used for pre-school listening. The first type is played during a rest period or when the children are working with clay or art. This type provides a pleasant musical atmosphere in the room and tends to relax children. In this way children learn to

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[3] Morgan, Russell Van Dyke, Music, A Living Power in Education (Silver Burdett Co., New York: 1953) p. 69.

[4] Pitts, op. cit., xix.

[5] Ibid. pp. xix-xx.

recognize some well-known compositions by sound. Folk songs, nursery rhymes, and some of the smaller compositions of classical music which are light and gay are best for this type of listening.

The second type of listening combines music with a story and pictures. Illustrated albums are an ideal choice for this type. The story appeals to the imagination of the child and music enhances the story. Children delight in these story records and look forward to hearing them.[6]

One of the best and most convenient recordings to use in the listening program for kindergarteners is a group especially edited and prepared for children of this age. Some of the best are the R. C. A. listening albums which have helps and suggestions for the teacher in the front of the album. [7]

The instinct to create is strong in a child and he should have ample opportunities to create. Creative activities should be an important part of the kindergarten music program. The following chapter will deal with creativeness.

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[6] Zepp, Montague Musical Kindergarten Course (Teacher's Book A Pro Art Publications, 1957) p. 15.

[7] Mathews, Paul Wentworth, You Can Teach Music (New York: E. P. Dutton & Co. 1953) p. 99.

CHAPTER VII

CREATIVE MUSIC ACTIVITIES

No music program for the kindergarten should be planned without giving creative music activities an important place, for they are an important phase of music in the kindergarten. This point is well brought out by Myers in the following paragraph:

> The music that children create helps, both qualitatively and quantitatively, to carry out the desire for emotional growth. Moreover, creative activities can contribute to intellectual and social growth as well. [1]

Creative musical activity formerly meant only composing songs. The new concept, however, according to Katherine Everman[2], noted music educator, "reveals to us an unlimited field of creative activities. As they are now understood, they cover a much wider realm than that found in the grades ten years ago."

According to Everman, creative activities should include the following:

1. Original rhythmic interpretations of music heard.
2. Original dramatizations.
3. Original dances.
4. Use of percussion instruments.
5. Original plays.
6. Making percussion instruments to use as accompaniments to dances.

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[1] Myers, Louise, Teaching Children Music in the Elementary School, (Prentice-Hall Inc., New York: 1950) p. 108.

[2] Everman, Katherine, "Let's Try Creative Rhythms", Ed. Music Magazine November & December 1952, p. 14.

[3] Ibid. pp. 14-15.

Composing songs is still an enjoyable and happy experience for children. Julie Lepeschkin, in an article in Childhood Education, stresses this importance in the following paragraph:

> One of the most enjoyable rhythmic activities that the teacher and child can engage in is making up songs about things that are immediately within the child's experience. They can create new words to established folk tunes or can create on the spur of the moment, simple melodies that suit their spontaneous rhyming. It is the fun that comes from creating that is important, not the end product. [4]

As the child makes up his words and tunes, the teacher should give him much praise and encouragement, for confidence in one's self is very important. Praise from the teacher and group for a song or idea will give the child a comfortable feeling of belonging. The teacher can often delight the child by making up songs about the child himself.

In creating songs much vocabulary building can be done by matching words or thinking of words that say it a different way. It isn't necessary that all creative music rhyme, for if a child is happy with his song and the song says something vital through its rhythm and words, it will serve its purpose.

Rosemary Born adds another important reason for creativeness when she states, "Creativity in any area of work tends to produce clear concise thinking. It helps solve our problems because in creating, we are thinking. Approach creative music by encouraging the child to think." [5]

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[4] Lepeschkin, Julie, "Rhythms & Dance in Creative Education," Childhood Education, November 1954, p. 130.

[5] Born, Rosemary, "Creative Music in the Readiness Program," The Instructor, September 1955, p. 36.

The teacher should give children many opportunities to express their moods in creative ways, so that the making up songs and dances is a joyful, happy experience in self-discovery. Pitts [6] expresses this idea well in the following words, "The golden key of creative growth is self-discovery that leads out into continually expanding and richer areas of fulfilling experiences."

Parents play an important part in the musical development of their children. Many parents have little understanding of the value of music and so, unknowingly can do a great deal toward giving their child an unfavorable attitude toward music. If the teacher understands this, she can do much toward helping the parent understand and help the child. It was for this reason that the writer included a chapter on the parent's part. The following chapter is concerned with ways a parent can help the child develop musically.

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[6] Pitts, Glenn, & Watters, The Kindergarten Book (Ginn & Co. New York: 1949) p. xix.

CHAPTER VIII

THE ROLE OF THE PARENT

Parents play an important part in the usic education of their children. This point is well brought out by Elston, noted music educator and writer, when he says,

> Parents play a vital role in modern music education for good or for evil. Upon their intelligent cooperation rests, perhaps even more than it does upon the teacher, the burden of maximum development of potentialities for musical expression inherent in every child. [1]

The responsibility for the child's earliest music education rests wholly with the parents. The amount and quality of music that the child hears at home and outside the home during the pre-school years awakens or checks his musical responsiveness. Whether his attitude is favorable or unfavorable depends largely on what he hears during this early period of development. The music that he hears often, and with which he becomes familiar, will determine to a large extent the type of music that he will enjoy listening to and making. [2]

There are many ways in which parents can help their child grow with music. The extent of active interest in music by parents reflects itself in the child. Marion Flagg, consultant in music education in the Dallas city schools, stresses the importance of parent cooperation in the following paragraph:

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[1] Elston, Emanuel, "Music and the Child," (Child Study Association New York: 1930) p. 5.

[2] Ibid. pp. 6-7.

> Parents who fully realize the benefits of singing; its social and emotional outlets and its opportunities for artistic experiment and group organizations, will make a real effort to give their children opportunities for learning to sing. [3]

Beatrice Landeck, director of Music Workshop, Mills College of Education in New York, believes that parents have a very definite responsibility in the music education of their children. She gives us the following ways in which parents can integrate music into family life.

1. Every boy and girl will enjoy casual singing with his family often during the day, while drying dishes, etc. These unplanned singing fests should continue to remain a happy pastime as long as the family is together.
2. Parents should avoid being self-conscious about their voices. A child is affected by his parents' standards and when the parent insists he "can't carry a tune in a basket" the child is likely to feel certain he can't carry a tune either.
3. Avoid being anxious about a child's voice. Parent's anxiety may create a tension which will hold back casual relaxed singing.
4. Family should grow together in their love for sharing music without thought of individual performance.
5. The child should be given many musical experiences through the use of worthwhile records, concerts, musical instruments and

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[3] Flagg, Marion, "Singing Child," (Child Study Association New York: 1930) p. 12.

books. The parent should always encourage the child and never discourage him. [4]

The following quotation from Landeck points out her feeling concerning the relationship between the home and the child in his enjoyment of music.

> When a child is encouraged to express himself in a spontaneous way and to look to music for entertainment in the warm, friendly atmosphere of home, he is doubly benefited. He has a better chance to be a happy child, secure in his family relations, and at the same time he is developing musically. An intimacy with music in any of its manifestations personalizes the art for a child, relegating its technical aspects to their proper place and putting the emphasis on enjoyment. If a child can share that enjoyment with his family, his joy will be unrestrained. [5]

The parent who uses his imagination will find many ways to help his child grow musically. At the same time that he is helping his child he will find himself growing musically also.

It is imperative that a teacher understands the child and knows how to help him musically. The next chapter stresses the role of the teacher in the music experiences of the child.

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[4] Landeck, Beatrice, Children and Music New York: William Sloane Associates, Inc. 1952) pp 106--117.

[5] Ibid. pp. 118--119.

CHAPTER IX

THE ROLE OF THE TEACHER

The key person in a good music program is the classroom teacher for it is her attitude and enthusiasm rather than her technical skill that will make the music program one of success and enjoyment. [1]

The teacher must know boys and girls and guide them so they will grow in understanding and love of good music. She must understand how they grow musically and how music affects their personalities. She must provide a rich and varied musical environment which will foster their musical growth. It is important that children enjoy the songs they sing and the music they hear, and it is the teacher's responsibility to lead children to like the right things. She should also be aware of the possibilities that music affords for the wholesome development of the child's emotional nature.

It is highly desirable that the teacher have a good ear for music and a voice that is true and pleasing. Francis Lief Neer stresses this in the following paragraph:

> To develop a listening ear and a singing voice in her children, the teacher should develop her own appreciation of music and her ability to sing and play.... Above all, she needs a well modulated voice, clear tone and clear diction. The closer she gets to her children, not being tied to the piano, singing to them and with them, joining them by sitting on low chairs, the closer they will be to her. [2]

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[1] Sheehy, Emma, There's Music in Children, (New York: Henry Holt & Co., 1952) p. 120.

[2] Dubois, Charlotte, "Musical Experiences of the Classroom Teacher," Etude May 1955, p. 73.

Flagg also feels that the voice is very important in teaching music. She brings this point out in the following paragraph:

> One of the most important teaching techniques is in the use of the voice. When the air gets tense, lower the voice and ease its productions. A low resonant tone will cut under confusion, where a loud forced voice increases nerve strain and resulting noise. The teacher's voice should be calm and directions given without emotion. The voices of children and teacher, if pleasant, have much to do with the feeling tone of the room and school.
>
> The feeling tone of the room can be heightened by a positive good humor in the teacher's attitude---giving an impression that she really likes boys and girls and has a good time teaching. The music room should be a happy place, with teacher and with children. [3]

Pitts gives us the following points in guiding children to sing with enjoyment, skill and beauty:

1. Sing for children with directness, simplicity and enjoyment.
2. Confidence in one's self is an asset for no teacher who is unsure of her own singing can put children at their ease.
3. A widely varied and memorized repertory of songs is an asset.
4. The teacher should try to capture the unique spirit of each song.
5. An intelligent and realistic concept of the child voice is a great help.

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[3] Flagg, Marion, Musical Learning, (C. C. Birchard & Co., Boston: 1949) p. 179.

6. It is important to give careful attention to pitching songs.
7. Lead or direct group singing of younger children by suggestion and indirection rather than formal directing.
8. The piano and pitchpipe should be used with judgment. [4]

The music teacher who observes these points in teaching music to children and who enjoys the music herself, will instill in the child a love of music and make the music period a happy and enjoyable experience.

The following chapter will discuss the value of musical instruments for children and how some of the best can be made at home.

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[4] Pitts, Glenn & Watters, The Kindergarten Book (Ginn & Co. Boston, 1949) p. xiii.

CHAPTER X

CHILDREN AND INSTRUMENTS

No music program for kindergarten children would be complete without giving instruments a definite place. A tiny baby likes to make noise with a rattle, a two-year old delights in the noise a pan and spoon can make while four and five-year olds are fascinated with such instruments as drums, triangles, tambourines, bells and castanets. Children are vitally interested in sound and rhythm, which are the stuff music is made of.

Care should be taken in the choice of instruments for little children, and care should also be taken in ways in which the instruments are used. Most toy instruments have as little intrinsic worth as toy tools. The instruments need not be expensive, but they do need to be carefully chosen.

Many instruments can be made at home. According to Sheehy,

> Drums are among the most satisfactory instruments and some of the best ones can be made at home. Large cans, wooden mixing bowls, nail kegs, and large barrels can be used. Little children can not make these instruments alone, but they will love to help other members of the family make them. The inner tube of an auto tire stretched tightly across one end of a barrel gives forth a deep resounding primitive sound. Better still is a skin drum head such as can be secured at a musical instrument store... A head made of skin is superior to a rubber one because it is much easier to control the sound. [1]

Besides the large drums, there are varieties of smaller ones and children enjoy carrying these around and using them in dramatic

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[1] Sheehy, Emma, There's Music in Children (New York: Henry Holt & Co., 1952) p. 18.

play. A child may experiment more freely when he is free to use both hands while playing. Usually the best results are obtained when the child is standing and the drum is placed so that his hands or the sticks will drop on it easily.

Because their first attempts are sure to be full of vim and vigor, Sheehy says that, "outdoors is an ideal place for little children to use drums." [2]

It is further stated by Sheehy:

> We must not ask for control too soon for they do not want to play lightly. It is a good idea in kindergarten to set aside special corners for use of instruments. Children should be given every opportunity to try out these instruments in their own way, but music instruments should be respected as such and not rolled around like balls or pounded with hammers. [3]

Percussion instruments are valuable in developing tonal sensitivity in children. Drums vary in pitch, one drum may be higher or lower in pitch than another. The same drum head sounds different when struck in different places and still different when struck with the hands rather than the sticks. There is considerable variation both in quality and volume of drum tones. Children, properly guided, can discover these things through their exploring and experimenting. [4]

Gradually other instruments such as the triangle, tambourine, cymbals and bells should be introduced. At the beginning, these in-

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[2] Ibid. p. 19.

[3] Ibid, pp. 19--20.

[4] Pitts, Glenn & Watters, The Kindergarten Book (New York: Ginn & Co. 1949) p. 137.

struments are used without the piano. Later, simple accompaniment can be used or simple improvised chords.

According to Sheehy:

> After the chilren have worked for some time with instruments, they enjoy orchestrating music that is played for them. Often they work out a plan with their instruments and then ask for music to supplement it. This is one of the best ways for them to develop musically through the use of instruments. [5]

Tonal instruments offer another type of musical experience for children. One of the most satisfactory of these is a set of resonator bells made of metal bars attached to blocks of wood. These bars, when struck with a hammer, produce an unusually lovely sound. One of the advantages is that each block is separate so that a little child may be given only a few at a time. These resonator bells are accurately tuned to the diatonic scale and are so constructed that it is almost impossible to get them out of tune. Each child should be left free to use these bells in his own way. Sheehy advises us, "His first playing is apt to be haphazard, but soon he will discover certain tonal arrangements and sequences or various rhythmic patterns." [6]

These bells are more suited to the kindergarten child than the xylophone because they have a larger striking surface and they are not so close together as the bars of the xylophone.

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[5] Sheehy, op. cit. p. 26.

[6] Ibid. p. 27.

Little children delight in the playing of instruments. While their playing is mostly exploratory, they are gaining in their musical experience and rhythmic ability by the use of these instruments.

CHAPTER XI

SUMMARY

No teacher could successfully plan a music program for kindergarten children without some knowledge of the characteristics of children of this age. It was for this reason that the writer included a chapter on characteristics of five-year olds in this paper.

In planning this program or in teaching music, it is important that the teacher or planner know the physical characteristics of her age group. For instance, she should know that the attention span of the five-year old is very short, and so he should not be expected to sit still longer than ten to fifteen minutes at a time. She should know that he is very active, and so she should plan an active period to follow a quiet one. She should know he is very cretive and dramatic, and to utilize these qualities, much creative work would be included to make the period more enjoyable and worthwhile. If she realizes this is a period of rapid mental development, she should see that he is challenged by giving him much interesting work that will stimulate him.

The writer felt it important to include a chapter on the role of the parent since it is the parent who has the first contact with the child during his early impressionable years. Some parent, through ignorance and misunderstandings, seriously hamper their child's musical growth. A wise teacher, in her relationship with the parents, can do a great deal to prevent this.

It was felt important to include a chapter on those children who

can not, for some reason or other, carry a tune. These children, unless encouraged and helped at an early age, may never learn to sing. It is important that the teacher know that all children can learn to sing unless there is a serious physical handicap. Much patience, understanding and encouragement are required on the part of the teacher, but if the child is given these, the results will be ample payment for the extra work and time involved.

The writer has tried to create a well-balanced program by including a variety of musical experiences. These experiences were planned so as to include the expressive singing of many beautiful songs, opportunity for dramatizations, much discriminative listening to beautiful music and experiences in creative self-expression.

Music in our schools should provide experiences, not only for the gifted child, but also should provide for the musical development of all students. There is some phase of music in which every child can succeed, so opportunity for him to feel success must be provided. It is important to start this musical training early for the entire musical development of a child is influenced markedly by his musical experiences in his pre-primary years.

CHAPTER XII

COURSE OF STUDY

SINGING IN THE KINDERGARTEN

Suggestions for the singing lesson:

1. Always pitch song in the original key.
2. Teach children to sing beginning tone accurately and with good attack.
3. Teach children to use light tone quality and to ennunciate clearly.
4. Children will never learn to sing high unless they use light, clear tones.
5. The attention span of a kindergarten child is very limited so they should have frequent but short participation periods.
6. Teacher should do much individual work to improve the out-of-tune singers.
7. Teacher should have individual work with good singers to develop special abilities.
8. Poor response on part of pupils may be due to indistinct singing on the part of the teacher, poor choice of songs, or outside distractions.
9. Kindergarten child should not be expected to master a song in one lesson.
10. Dramatize song when possible.
11. Give some attention to poor posture.
12. Seat children heterogeneously on low chairs or floor.
13. Encourage child to sing in class any songs learned at home.

Lesson Plan for Kindergarten

Stressing Singing

1. Singing familiar songs. Include mainly songs requested by children, usually from a list for which they have voted earlier. Use two or three at opening and one at close (4 min.).
2. Matching voices in calling and echo games. Use both children's names and phrases from songs. Involve both strong and uncertain singers. (1 min.).
3. Give extra time to uncertain singers so that most of them sing every day as a natural and enjoyable experience. (2 min.).
4. Start a new song by rote and improve others already started. Several should be developing at the same time. In both this and item 2, encourage original contributions from capable children. This applies to both vocal and bodily expressions. (10 min.).
5. Observations on musical structure. Introduce musical terms and analysis whenever they will clarify and expedite any of the above items. (3 min.).

Objectives:

1. Teach many fine rote songs so that children have a large repertoire of well-chosen, beautiful songs.
2. To develop the child's ability to use his singing voice correctly and to enable him to sing a song individually, and with a group.
3. To know and use beautiful tone quality.
4. To develop and interest in singing.
5. To increase social development through singing.
6. To foster love of beautiful songs.
7. To develop self-expression through singing.
8. To develop ability to respond to rhythms and moods.

Procedure for obtaining objectives:

1. Have children learn many new songs.
2. Have children sing songs alone and with group.
3. Have children match tones.
4. Help child express what the song tells.
5. Allow child to choose songs.
6. Motivate songs. (Motivation in the kindergarten should be made interesting. Pictures, poems or story about song to be learned arouses imagination and creates an atmosphere of wanting to sing.)

Teaching rote songs:

Phrase method:
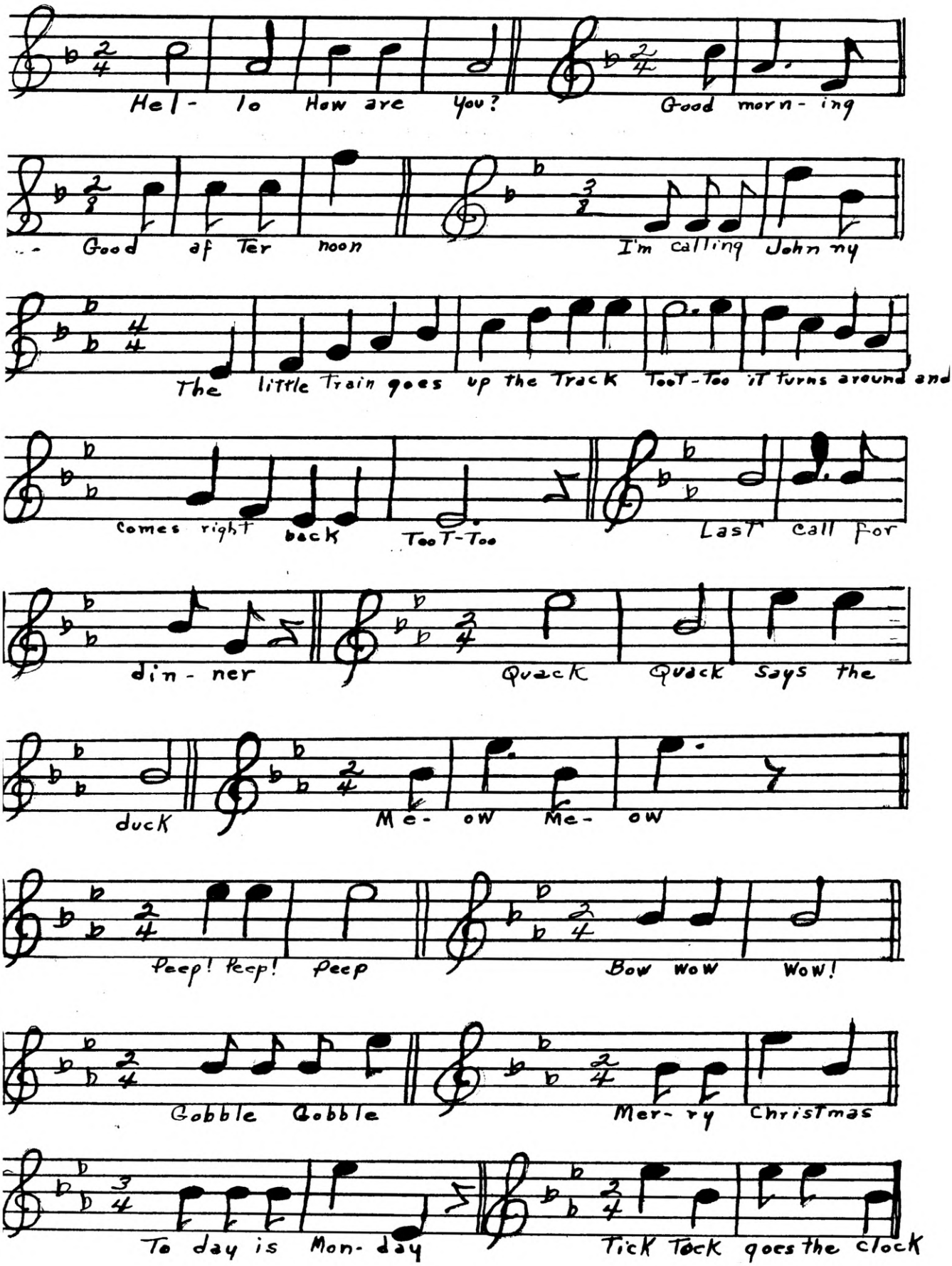
1. Teacher should memorize song so she can teach it without a book.

2. Motivate song through use of pictures and stories.
3. Teacher sings entire song using good phrasing and diction.
4. Lead pupils to discuss song and ask questions about it.
5. Sing entire song again.
6. Sing one phrase at a time and have children repeat.
7. Repeat this procedure throughout. The beginning tone of each phrase should always be on pitch. If necessary, teacher should sound it on the piano or pitchpipe.
8. After all phrases have been presented, they are combined; the first and second phrases together, with the child repeating; then the third and fourth with child repeating. Continue, using larger units each time, until entire song has been presented.

Whole method:

1. Motivate song through use of pictures, stories and discussion.
2. Sing song to class, using beautiful tone and careful diction.
3. Ask questions of children regarding their understanding and enjoyment of singing.
4. Sing song again.
5. Gradually lead children to join in singing.
6. Gradually withdraw until children sing song independently.
7. Have children sing whole song, giving help only where needed on difficult portions.
8. Let them sing entire song alone.

Calls and Motives



Devices that help children develop their singing voices:

1. Teacher may ask child to stand on tiptoe, tilt his chin upward, and match the tone the teacher sounds.
2. Begin with pitch the child gives and extend it upward or downward as individual case requires.
3. Child may be encouraged to recognize differences in pitch by having teacher sound alternate high and low tones, and then ask him if the pitch is high or low. Teacher should gradually narrow the intervals. When child can recognize small intervals, he is showing definite progress.
4. Child may imitate an airplane going up into the sky, stopping at highest point he can reach. Teacher imitates an airplane and stops at a higher point. Child tries to match higher point.
5. Child may imitate large or small clocks.
6. Children enjoy imitating a fire truck. Good singers may play this game, one being the driver, the other the bells. Child who is having difficulty in matching tones may be the siren. When children dramatize activities they lose their self-consciousness and frequently gain control of their voice and tone placement.
7. Children may motion up or down with hands as teacher sings up and down.
8. Children stand on tiptoe to sing up high.
9. Teacher may start a call at child's level and raise phrase one tone at a time.

10. Teacher should use tone calls every day in kindergarten.
11. Emphasize singing very lightly.
12. Have children sing conversations over play telephones.
13. Have children call names of playmates in octaves.
14. Children may squeal like a mouse; "tweet-tweet" like a bird; "oo, OO" like a siren; "ooooo" like the wind; call "goodbye"; "baa, baa" like a sheep.

Why many children cannot sing.

1. He is shy.
2. He has difficulty in speaking clearly.
3. Lacks family cooperation.
4. He has not yet found his singing voice.
5. He is inattentive to pitch: does not recognize pitch.
6. Lacks coordination of vocal muscles.
7. He has never had any musical experiences so lacks understanding.
8. He has some physical defect.

Choosing songs for children:

1. Songs should be rooted in child's interest, expressive of his play and activities in his experience.
2. Songs should be short with clear-cut melody.
3. Songs should be strongly rhythmic and often with a clear suggestion in both words and music of bodily response or dramatic play.
4. Songs should be beautiful.
5. Songs should be limited to one thought or mood.

6. Range should not be too wide—for beginners, five tones.

Evaluations:

1. Do children's voices have beautiful tone quality?
2. Do they show that they enjoy singing?
3. Do they sing on pitch?
4. Is enunciation and pronunciation clear?
5. Do they demonstrate an emotional response to their songs?
6. Do they show pleasure in cooperative effort?
7. Do they show growing independence by asking to sing alone?
8. Do they find dramatizing possibilities in songs sung?

Favorite songs:

Taken from "My Picture Books of Songs."

1. I am Five
2. The Funny Giraffe
3. My Thank You Prayer
4. Mr. Snowman
5. Easter Bunny
6. Pitter Pat
7. Pretty May Flowers
8. The Bumblebee

Taken from "Songs and Stories About Animals."

9. Peter Penguin
10. The Big Crocodile
11. The Monkey
12. Black Cat
13. My Dog

Taken from "New Songs and Games."

14. Christmas Candles
15. The Bus
16. Little Pilgrims
17. The Postman

Taken from "Sing and Play Book."

18. Walking in the Sunshine
19. The Wind
20. Aeroplane

21. My Dog and My Cat.

22. Lights

Taken from "Music for Early Childhood."

23. This Old Man

24. One Day One Foot Kept Moving

25. Skip to my Lou

26. Old Brass Wagon

Taken from "The Kindergarten Book."

27. Six Little Mice

28. Will You Come?

29. Five Little Chickadees

30. Goldilocks and the Three Bears

31. Easter Bells

32. Silent Night

33. Away in a Manger

34. Prayer

Taken from "New Music Horizons."

35. Candy Shop

Song Materials:

1. The Kindergarten Book; Pitts, Lilla Belle; Glenn, Mabelle and Watters, Lorraine E.; Ginn & Co. New York, 1949.

2. My Picture Book of Songs; Dalton, Alene; Ashton, Myriel and Young, Erla; M. A. Donahue & Co., New York: 1952. $2.50

3. Songs and Stories About Animals; Crowinshield, Ethel, Boston Music Co., 1947. $2.50

4. The Sing and Play Book; Crowinshield, Ethel; Boston Music Co., 1941. $1.50

5. New Songs and Games; Crowinshield, Ethel; Boston Music Co., 1941. $1.50

6. Music for Early Childhood; McConathy, Osbourne, et al; Silver Burdette Co., New York 1952. $3.00

7. Singing Time; Coleman, Satis N. and Thorne, Alice; John Day Co., New York, 1941.

8. New Music Horizons; McConathy, Osbourne, et al. Silver Burdette Co., New York, 1944.

LISTENING EXPERIENCES IN THE KINDERGARTEN

Suggestions for the listening lesson:

1. Every listening lesson should have a purpose.
2. Children should sit in a comfortable position.
3. Have children listen to one particular thing at a time.
4. Lead children to show courtesy and to refrain from talking while music is being played.
5. Discuss music before and after listening.
6. Remember their attention span is short, so plan lessons that are short, not over 20 minutes.

Objectives:

1. To listen quietly and appreciatively to music.
2. To distinguish between slow and fast; loud and soft; and high and low.
3. To recognize familiar melodies.
4. To develop an increasing ability to sense and express contrast in moods orally and through dramatizations.
5. To develop recognition of several instruments of the orchestra such as drums, piccolo, trumpet and violin.
6. To develop ability to respond with bodily movements to the rhythm of music.
7. Begin the development of a music repertoire.

Procedure for obtaining objectives:

Lesson I. Mother Goose Songs

Records: Mother Goose Songs

Begin by playing songs that are the most familiar to the children. Let them hum or sing the melodies that they know.

Lesson II. The Hobby Horse

Records: Knight of the Hobby Horse — Schumann

Soldier's March — Schumann

L'Arabesque — Burgmuller

Gigue — Corelli

After the children have listened to the record, ask such questions as these: "Who has a hobby horse? How is he different from a real horse? Did you ever ride one? Was there music when you rode your horse? Did the horse keep time to the music? Does the music tell how this horse was ridden? How would you ride a hobby horse to this music?

Lesson III. Swaying Rhythms

Records: Waltz — Schubert

Waltz — Brahms

Elfin Dance — Grieg

Let children listen to record several times. Child may then imitate swaying of tall trees, flowers blowing in a gentle breeze.

Lesson IV March Rhythms

Records: March from the "Nutcracker Suite" — Tchaikovsky

March of the Tin Soldiers — Tchaikovsky

March of the Little Lead Soldiers — Pierne

Discuss with children the differences between toy marches and other marches. Toys march with stiff arms and legs. Act out music in small groups.

Lesson V March Rhythm

Record: March — Hollaender

Contrast this lumbering march, which is slow and plodding in pitch, with the march from the Nutcracker Suite, which is fast, jaunty, and high in pitch. Express differences through dramatizations. Let child imitate an elephant, a bear, lion or a giant. He might pretend he is climbing a very steep hill.

Lesson VI Lullaby Rhythm

Records: Lullaby — Brahms

Sweet and Low — Barnby

Ave Maria — Schubert

A picture of a mother and child will help motivate this listening lesson. Let children discuss the picture and tell their own experiences. Let them rock imaginary babies to sleep. They might hum some of the music.

Lesson VII Contrasts

Records: Lullaby — Brahms

Sweet and Low —— Barnby

Light Cavalry Overture — von Suppe

March of the Tin Soldiers — Tchaikovsky

Play one of the lively records and then one of the lullabies. Let children decide which is lively and which is quiet.

Lesson VIII Mood

Records: Fairies — Schubert

The Witch — Tchaikovsky

Witch's Dance — MacDowell

Compare elves and fairies with witches and goblins. Lead children to see that fairy music is dainty, sweet and happy while that of the witch is harsh, weird and unhappy.

Lesson IX Bells

Record: Legend of the Bells — Planquette

Tell the story of the bells. Call attention to the high pitched fast bells, which play the melody, and the lower, slower chimes which ring out occasionally. Experiment with ringing sounds such as tuned water glasses, flower pots and gongs.

Lesson X Rhythm of the Clock

Record: The Clock — Kullak

Children may discuss clocks and the sound they make as they run. Have them listen while the record is played and then lead them to work out their own rhythmic activity with rhythm instruments. After the record has been played several times, let children with rhythm sticks play the first phrase; those with wood blocks, the second; those with rhythm sticks, the third; those with wood blocks, the fourth; and all play the remaining phrases. This lesson may be varied by using different instruments from the rhythm band.

Lesson XI Toy Symphony

Record: The Toy Symphony — Haydn

Tell the story of Haydn and how he decided to write this little symphony before playing the record. Have group discussion on toy instruments. Play toy instruments in rhythm band with suggested possibilities coming from children.

Lesson XII Instruments of the Orchestra

Record: March — Gurlitt

Dixie — Emmett

Instruments of the Orchestra C MX-250

Have children tell about seeing a band or orchestra. Ask if they can name any instruments or if they know anybody

who plays an instrument.

Discuss the drum with the class. If possible, bring a drum to class to show children and explain how it is played. Explain the difference between bass drum and snare drum. Let children listen for the beat of the drum and raise hands when drum is heard. Let the class march to music playing imaginary drums.

Lesson XIII: Instruments of the Orchestra

Record: Humoresque — Dvorak

Rusty in Orchestraville

Explain parts of violin such as the bow, bridge, strings, and pegs. Show a picture of a violin and demonstrate how it is played, the use of the bow and how it is held. Play both selections and let children listen to beautiful tone quality of the instrument.

Evaluations:

1. Do children show joy and enthusiasm in listening lesson?
2. Can they recognize by sight and sound the instruments of the rhythm band?
3. Are they developing quiet, intelligent listening habits?
4. Do they listen to what the music has to say?
5. Do they hear different moods?
6. Can they discover various tempos?
7. Can they recognize some of the instruments of the orchestra by sound?
8. Do they enjoy simple classical music?

Lesson Plan for Kindergarten

Stressing listening:

1. Opening song of a markedly rhythmic type to which children may respond with movements, in their places. (1 min.)
2. Listening to rhythmic composition on piano or record player. Class responds physically, individually or in group. Time 3 minutes if material is familiar, 6 minutes if material is new.
3. Singing of familiar quiet song for mood in preparation for next item. (1 or 2 min.)
4. Listening to instrumental music for mood; 2 minutes if for quiet listening, 6 minutes if for dramatization.
5. Discussion of music heard — pointing out favorite sections, naming musical factors of melody direction, striking rhythmic features, instruments used, etc. (2-4 Min.) When feasible, have individual children sing phrases or imitate tones of instruments.
6. Listening to other music without discussion; records or playing or singing by teacher or capable children. Do this in the manner of a concert. (3-5 min.)
7. Closing with a familiar song. If feasible, relate this to some of preceding listening items. (1 min.)

RECORDS

Story records:

A Walk in the Forest Y P R

The Big Red Fire Engine Peter Pan

Carrot Seed C R G

Golden Goose C R G

Grasshopper and the Ants Cap.

Jack & the Beanstalk Decca

Happy Prince Childcraft

Little Black Sambo R C A

Little Indian Drum Y P R

Little House Decca

The Magic Toy Shop Decca

The Milk's Journey C R G

Muffin in the City Y P R

Muffin in the Country Y P R

Peter and the Wolf Col.

The Shoemaker and the Elves Decca

SHHH hhh -- Bang Y P R

Snowhite and the Seven Dwarfs Cap.

The Toy Smyphony

Instruments of the Orchestra

Little Black Sambo's Jungle Band R C A

Sparky and the Magic Baton Cap.

Rusty in Orchestraville

Instruments of the Orchestra C MX-250

Pee-wee the Piccolo

Concerto for Toys and Instruments Y P R

The Runaway Sheep Y P R

RHYTHMIC EXPERIENCES IN THE KINDERGARTEN

Suggestions for the rhythm lesson:

1. Stress large bodily movement.
2. Adapt each rhythmic experience to physical, emotional and social maturity level of each child.
3. Do not insist upon graceful movements, but let child respond as he wishes.
4. Help child to overcome feeling of self-consciousness and shyness.
5. Allow child to set his own rhythm if possible. Teacher should follow him on the piano.
6. Divide class into small groups so only part participate at one time.
7. Encourage soft, light responses.

Objectives:

1. To develop the ability to interpret the mood, the meaning, and the motion of the music with large bodily motions.
2. To develop the ability to interpret rhythm through dramatizations, singing games and mimetic play.
3. To develop ability to respond to rhythm through playing of rhythm instruments.
4. To develop in the child a group feeling through cooperative effort.

Procedures for obtaining objectives:

1. Have children clap hands in time to music.
2. Help child respond to slow music in correct rhythm; respond to fast music in correct rhythm; and respond to combined fast and slow music in correct rhythm.
3. Have children participate in singing games, action songs, finger play songs, free rhythmic play, dramatizations and mimetic play.
4. Develop a rhythm band.
5. Help children respond to fundamental rhythms in time to music by:

walking	marching	clapping
running	galloping	hopping
jumping	swinging	stretching
tiptoeing	crawling	high stepping
whirling	swaying	skating
bending	rocking	skipping

6. Help children to respond to combined fundamental rhythms in time to music by:

skipping and whirling	skipping and whirling
walking and running	skipping and tiptoeing
walking and marching	running and bending
walking and skating	galloping and marching

Lesson I. March Rhythm

March in F. Major — Anderson

1. Free expression
    a. marching
    b. brisque walking
    c. clapping
    d. skipping
2. Imitative play
    a. marching band on parade
    b. circus parade
    c. bouncing balls
    d. pumping water
3. Rhythm instruments
    a. triangles or cymbals play on accented first beat of each measure
    b. sticks and drums play on steady marching rhythm

Lesson II. Skipping rhythm

Skipping Theme — Anderson

Happy and Light of Heart from Bohemian Girl

1. Free expression
    a. skipping
    b. galloping
    c. hopping
    d. jumping
    e. tiptoe running

2. Imitative play

    a. jumping rope

    b. skipping games

    c. dancing snowflakes

3. Rhythm instruments

    a. triangles lightly on each accented first beat

    b. sticks or tambourines on steady rhythm

Lesson III. Running Rhythm

Running Game — Gurlitt

1. Free expression

    a. running

    b. whirling

2. Imitative play

    a. playing fox and geese in snow

    b. music box

    c. dancing dolls

3. Media

    a. steady accompaniment is played by pizzacato strings plucked with fingers rather than played smoothly with bow.

4. Melody

    a. the little tune heard at the beginning is repeated four times. It is easy to sing and play 8-7--8-2-3

5. Rhythm instruments

    a. clap, or play pizzacato on sticks

Lesson IV. Jumping rhythm

Les Pifferari — Gounod

1. About the music

   This gay melody describes a group of pipers frolicking and leaping about as they play merry little tunes on their pipes.

2. Free expression

   a. hopping

   b. jumping

   c. fast skipping

3. Imitative play

   a. hopping like rabbits, frogs or grasshoppers

   b. jumping rope

   c. sawing

4. Mood

   a. This gay, frisky little tune is made up of three short sections. Sections one and three are alike while the middle one is different. The piece begins and ends with same hopping melody. The middle section is gay and smooth flowing.

5. Story and dramatization

   a. let children make up own story and dramatize

6. Rhythm instruments

   a. drums and sticks for hopping melody

   b. tambourine and bells for smooth middle section

Lesson V. Walking rhythm

Air de Ballet — Jadassohn

1. Free expression
    a. walking
    b. tiptoeing
    c. stepping
2. Imitative play
    a. children walking to school
    b. bouncing balls
    c. sawing
    d. hammering with big and little hammers
3. Mood
    a. The first time this happy little tune is played we think of peiple walking briskly. When it is repeated more lightly and delicately at high pitch, it might suggest graceful tripping of fairies.
4. Story and dramatization
    a. Let children make up stories to express contrast in mood.
5. Rhythm instruments
    a. clap rhythmic pattern of melody, or use rhythm sticks
    b. For the steady walking rhythm, use drums
    c. For tiptoeing, use large nails suspended on string

Lesson VI. Galloping rhythm

Postillion — Godard

1. Free expression
    a. galloping
    b. skipping
2. Imitative play
    a. ponies galloping
    b. whirling lassoes
3. Rhythm instruments
    a. play halves of coconut shells together to imitate horses hoofs

Lesson VII. Swaying rhythm

Valse Gracieuse — Dvorak

1. Free expression
    a. swaying
    b. rocking
    c. swinging
2. Imitative play
    a. dancing of butterflies or fairies
    b. tossing balloons in air
3. Form
    a. show rise and fall of phrases in dances by dipping, whirling, bending and lifting. Bright colored scarves may be used.

Note: The records are listed for guiding purposes only. There are many other records adaptable for the same activity.

Evaluations:

1. Do children show a well-developed feeling for rhythms?
2. Can the children keep time with their hands, feet or instruments?
3. Are they eager to listen to rhythms and to follow them?
4. Is there increased muscular coordination?
5. Are they overcoming the feeling of shyness and self-consciousness?

Popular Singing Games:

1. Go Round and Round the Village
2. The Mulberry Bush
3. Farmer in the Dell
4. The Old Brass Wagon
5. Oats, Beans and Peas
6. The Muffin Man
7. Looby Loo
8. Did You Ever See a Lassie?
9. London Bridge
10. Soldier Boy

Rhythm Books:

1. Rhythm Fun
2. Dancing Time, Coleman, Satis: John Day Co., 1953. $2.50
3. Play a Tune, Glenn, Mabelle; Ginn & Co., 1936.
4. Romp in Rhythm, Seatter, Elizabeth,; Willis Music Co., 1949 $1.50
5. Rhythmic Games and Dances, Hughes; American Book Co. 1942

Rhythm Books (contunued)

6. Rhythmic Play, Games and Dances for Little Children; Arnold Frances, Willis Music Co., 1929. $2.50

Rhythm records:

1. R.C.A. Victor Rhythmic activities, album I, II, and III.
2. Rainbow Rhythms, album, Nora Belle Emerson, Emory University Georgia
3. Childhood Rhythms, album, Ruth Evans; U.C.L.A. Los Angeles Education Series.
4. Pop Goes the Weasel. RCA 20151
5. Le Secret -- Victor 20146
6. Hokey Pokey -- Capitol
7. The Circus Comes to Town -- Young People
8. Out of Doors -- Young People
9. Train to the Zoo -- Children's Record Guild
10. Winter Fun -- Young People
11. A Rainy Day -- Young People
12. When the Sun Shines -- Young People's Records

CREATIVE EXPERIENCES IN THE KINDERGARTEN

Suggestions for creative expressions:

1. Make use of all opportunities for creative song writing.
2. Observe children at play. Catch and record bits of melody that they sing.
3. Read stories for dramatization and make up songs to go with dramatizations.
4. Give many opportunites for original interpretations of various types of music.

Objectives:

1. To develop self-expression
2. To develop imagination
3. To develop self-confidence
4. To stimulate and encourage musical initiative among children.

Procedures for obtaining objectives:

1. The children should previously know songs of marked rhythm and melodic patters.
2. The teacher may sing all but the last word of each line of an unfamiliar song. The children supply the last word and note.
3. Teacher may sing questions while children sing answers with original melodies.
4. Teacher may sing one line of a song unfamiliar to the children; the children make up and sing a second line; teacher sings the third line; and children make up and sing last line.

5. Children may sing a thought instead of speaking it.
6. Teacher may help children decide on dramatizations.
7. Children may decide on rhythmic activities best suited to music.
8. Children may decide which instruments are best suited for certain phrases in a selection.
9. Children may make simple rhythm band instruments.
10. Teacher should encourage original dances.

The following creative activity was carried on in the Irving School kindergarten.

It was a snowy day and the snowflakes that came down were large and soft. The children were so delighted with the snow that the teacher decided to use the idea for a creative song writing lesson. The discussion involved such questions as these:
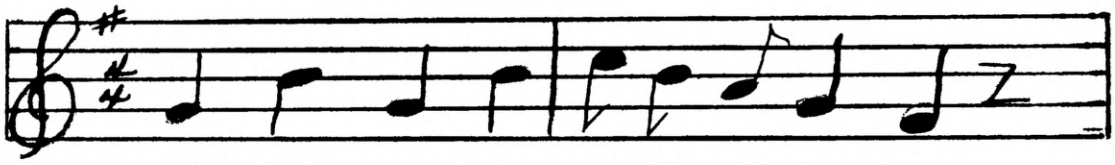
"Where do the snowflakes come from?"

"Where do the snowflakes go?"
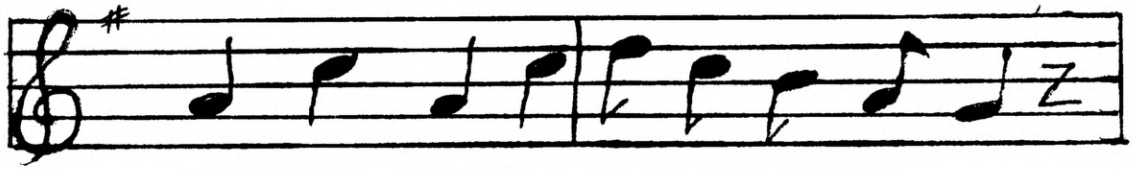
"Who can sing us a tune about falling snowflakes?"

The music on the following page was the result.

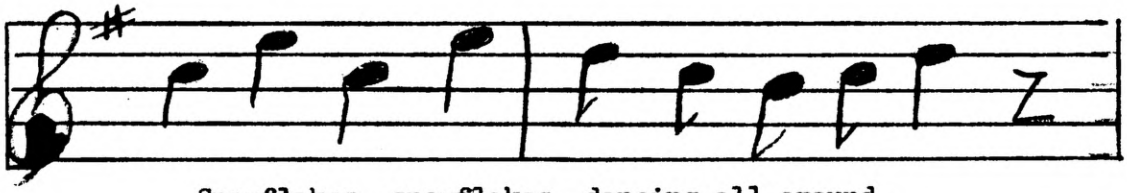
Snowflakes
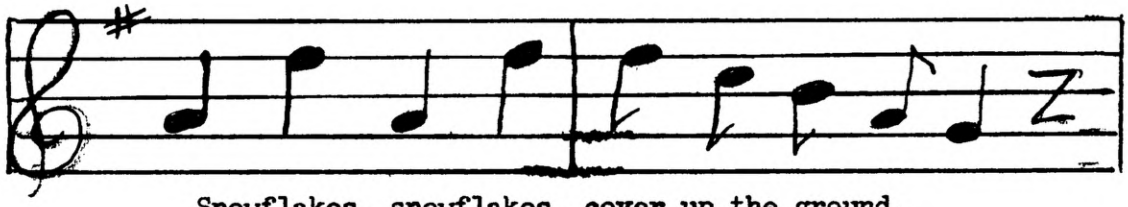


Snowflakes, snowflakes, whirling all around,



Snowflakes, snowflakes, do not make a sound.



Snowflakes, snowflakes, dancing all around,



Snowflakes, snowflakes, cover up the ground.

Lesson Plan for Kindergarten

Stressing Playing upon Instruments:

1. Sing a rhythmic song for its regular swing or pulsation. On the repetition, let children, as they sing, clap lightly for strong pulsation or beat. (1 min.)
2. Children clap similarly to a record or piano piece. Gradually add tapping on a few rhythmic instruments - rhythm sticks, light rattles, tambourines and drums. At first have all play together, then restrict them to assigned phrases; e.g. sticks first, then tambourines, etc. This may develop into a rhythm band. (4 min.)
3. When children are capable, the instruments may occasionally be assigned to either strong or weak beats, using a 2/4 or 3/4 meter. This practice should be used only when it improves the rhythm band. (4 min.)
4. Sing a quiet song with a lovely melody, stressing careful tuning. (2 min.)
5. Add occasionally one or two tones from tuned instrument, such as a melody bell, a tuned bottle, the teacher's pitch-pipe, a good xylophone, or the piano. Children with keen ears may find steel or iron crowbars which have a tone that corresponds to a tone on the piano, and this may be used as a tuned instrument. Use true instrumental tones for the uncertain singers to match. Encourage them to tune their voices as the players in an orchestra who are tuning their instruments do. All children who are capable of singing

exact pitches may be used occasionally as though they were tuned instruments for accompanying songs. (6 min. With capable children, extend this singing of simple tones from tuned instruments to the use of two tones, thus involving intervals. This is similar to reproducing calls or motives.

6. Sing a song, and have one or two tuned instruments play here and there an accompanying tone in the manner of an instrumental obligato (the fifth tone of the scale frequently may be introduced almost anywhere in simple songs). (2 min.)
7. Closing familiar song, sung without adding instruments. (1 min.)

Evaluations:

1. Can the children respond to music with original interpretations?
2. Can they dramatize some of their experiences in everyday life to music?
3. Do they enjoy making up little tunes?
4. Do they enjoy singing their own little tunes?
5. Are they overcoming their feelings of shyness and self-consciousness?

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