

A REPORT DEVELOPING AN ELEMENTARY MUSIC EDUCATION COURSE
DEALING WITH CLASSROOM MUSICAL INSTRUMENT EXPERIENCES
FOR STUDENTS ELECTING TO TAKE AN UNDERGRADUATE
MUSIC EDUCATION MAJOR.

BY

MORNA-JUNE CECILE MORROW

A THESIS SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
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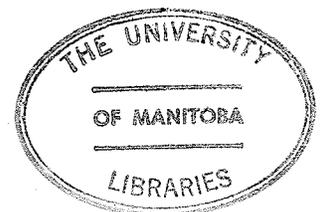
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A dissertation submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF EDUCATION

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*Dedicated to the loving memory of my very dearest
friend and music associate, Barbara Dahl McVey, whose living
spirit has been ever present during the writing of this thesis.*

Always experience music with JOY.

Barbara Grenoble

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ABSTRACT

The purpose of this study was to develop an elementary music education course dealing primarily with classroom musical instrument experiences for students electing to take a Music Education Concentration at the School of Music, University of Manitoba.

During the first three months of 1977, the writer taught a music education course at the Faculty of Education, University of Manitoba entitled "Instrumental Music I, Elementary". The feedback from students taking that course was so positive and reassuring that as a result, an intensive field study using ideas from this exploratory course was undertaken to explore a variety of instrumental musical experiences at the elementary school level.

Current trends in music education including the philosophies of Dalcroze, Kodály, Orff, Suzuki, the Yamaha Music Course, Manhattanville Music Curriculum Program, and the Contemporary Music Project, and the reasons for using classroom instruments in creative elementary music programs have been reviewed in order to give insight as to why the course was developed. The course design includes detailed teaching suggestions and methods concerned with classroom musical activities involving body percussion, rhythm band, homemade, folk, melodic percussion, melodic wind, keyboard, and accompanying stringed instruments. Descriptions of instruments, how they may be played, and their historical background are also explored.

Concluding remarks follow with recommendations made to the Department of Education, School Divisions of Manitoba, and the University of Manitoba's Faculty of Education and School of Music concerning elementary instrumental music education programs. The researcher contends that adoption of the recommendations given in the thesis could contribute significantly to ensure that Manitoba's elementary school children would receive excellent music training by well qualified and dedicated music teachers.

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CHAPTER ONE

INTRODUCTION

The purpose of this study will be to develop an elementary music education course dealing primarily with classroom musical instruments for students enrolled in the University of Manitoba's School of Music, Bachelor of Music degree program with concentration in Music Education, and for those students in the Faculty of Education wishing to pursue a Music Major in Music Education. It is understood that the ideas contained within this thesis may or may not be incorporated in the actual content of three courses to be introduced at the School of Music from 1978-1980. As they are printed now, the three course descriptions read as follows:

- 33.372 *Classroom Instruments: Class instruction in instruments useful to elementary classroom teachers with emphasis on the guitar, ukulele, and recorder.*
- 33.373 *Early Musical Development: Procedures and materials for the development of musicality in children through listening activities, movement, creativity, singing, and classroom instruments. (Co-requisite: 33.372)*
- 33.470 *Music Education Seminar: A study of the history, philosophy, and current directions of music education. Contemporary alternatives to traditional approaches to music education will be examined.¹*

It is my intention to look at some of the aspects contained within these three course descriptions, namely:

1. class instruction in instruments useful to elementary classroom teachers which will include mouth and environmental sounds, body instruments, rhythm instruments, homemade instruments, folk instruments, melodic percussion, small woodwind instruments, keyboard instruments, accompanying stringed instruments, and handbells;
2. musical development experiences and teaching methods for using the above stated instruments in the classroom;
3. brief background on the development of the use of classroom instruments in the elementary school;
4. current trends and directions of music education including the approaches of Orff, Kodály, and Dalcroze, in particular, and to a lesser degree, those of Suzuki, the Yamaha Music Course, Manhattanville Music Curriculum Program, and the Contemporary Music Project.

As background to this thesis, some of the ideas proposed have actually been tried and tested in my teaching of Course 63.211 Instrumental Music I, Elementary, at the Faculty of Education, University of Manitoba, from January through March, 1977. The detailed report of that exploratory course completed in April, 1977, will form much of the basis for the findings and information contained in this report.

STATEMENT OF THE PROBLEM AND ITS SIGNIFICANCE

A. Provincial University Offerings in Elementary

Music Education Courses

During the late 1950's and early 1960's, concerned music educators, notably the late Lola MacQuarrie, requested that the Manitoba Department of Education introduce music education courses for Manitoba teachers to be offered as part of a summer program. The Department of Education obliged by commencing course offerings during summer school sessions in the early 1960's. Eventually such courses were transferred to the University of Manitoba's Faculty of Education. In 1962, a half course in elementary music education was offered and by 1971, the elementary music education courses had expanded to include three half courses and two full courses in music education.²

University music programs in Manitoba are in a developmental stage at present. In 1963, Brandon University initiated a Bachelor of Music Education program in which students took a combination of music and music education courses within their four year degree. The University of Manitoba commenced a three year Bachelor of Music program in 1964 and when students had graduated they then took their certification year at the Faculty of Education. Since the implementation of both these programs, the degrees have been expanded to a five year Bachelor of Music Education program at Brandon University

and a four year Bachelor of Music program at the School of Music, University of Manitoba, with an additional certification year at the Faculty of Education. Both universities have developed undergraduate programs that provide for a number of music electives. Since 1974, the Faculty of Education at the University of Manitoba has been offering a Masters of Education degree with a major in music.

B. The University of Manitoba

In the past, all music education courses at the University of Manitoba have been offered at the Faculty of Education while the Bachelor of Music degree at the School of Music has had no music education component in its course descriptions. One problem in Faculty music courses has been in providing a course which would be challenging enough to the musically literate as well as within the grasp of the illiterate. The revised Bachelor of Music program offered by the School of Music is intended to answer the above problem with its first music education courses being offered in the 1978-1979 academic year. This Music Education Concentration may be taken by Bachelor of Music students as well as Faculty of Education students wishing to follow a Music Education Major. With the advent of the Bachelor of Music with Music Education Concentration at the School of Music, those university students with musical training can be streamed into a more specialized music education program within the School of Music. The courses at the Faculty of Education will still be available to all students regardless of their formal musical

background.

In the light of present research (as outlined in Chapter Two), the importance of training both music specialists as well as the musically inexperienced prospective elementary classroom teacher seems advisable. Music educators are continuing to provide training for both these types of teachers, as classroom teachers and music specialists, working cooperatively, are vital to ensure the best possible music education programs for the children of Manitoba.

The training of the musically inexperienced will not be of immediate concern in the design of the course, however, the elementary music education course involving classroom musical instruments that is being proposed in this study is suggested as a possibility for students enrolling in the Music Education Concentration of the Bachelor of Music degree or those students pursuing a Music Major with Music Education Concentration within their degree program. The comprehensive outline of content and activities will incorporate parts of the three courses (33.372, 33.373, and 33.470) identified earlier in this chapter. The research literature in the next chapter will address itself to the problem outlined above.

GOALS OF THE COURSE

The overall goals of the proposed course are to provide:

1. class instruction in the playing of classroom musical instruments ranging alphabetically from the autoharp to the zither;
2. practical musical instrument experiences for students in music-making activities at the elementary school level through a developmental approach to the elemental concepts of music;
3. a brief background on the development of the use of classroom instruments in the elementary school; and
4. information on the current trends and directions of music education including the approaches of Carl Orff, Zoltán Kodály, Emile Jaques-Dalcroze, in particular, and to a lesser degree, those of Shinichi Suzuki, the Yamaha Music Course, Manhattanville Music Curriculum Program, and the Contemporary Music Project.

OBJECTIVES FOR THE COURSE

The overall objectives for the proposed course may be stated as follows:

1. Students will demonstrate throughout the course their understanding and use of techniques and approaches to mouth and environmental sounds, body instruments, rhythm instruments, homemade instruments, folk instruments, melodic percussion, small wind instruments, keyboard instruments, accompanying stringed instruments, and handbells.
2. By the conclusion of the course students should have demonstrated their ability to:
 - (a) understand the value and reasons for elementary music education programs utilizing simple classroom instruments;
 - (b) understand the basic philosophies underlying contemporary approaches to music education;
 - (c) use body, environmental and mouth sounds where appropriate;
 - (d) identify and play approximately fifty classroom instruments;
 - (e) classify instruments according to their tone quality and ranges;
 - (f) demonstrate their understanding of the basic concepts of music through instrumental experiences;
 - (g) arrange simple rhythm band selections with notation appropriate to specific grade levels;

- (h) select appropriate instruments for accompanying songs, poems, fairy tales, nursery rhymes, narrative dramatizations, and original compositions;
- (i) write ostinati accompaniments on rhythmic and melodic percussion;
- (j) write accompaniments for a national folk song using characteristic tone qualities and rhythmic aspects representative of appropriate national instruments;
- (k) demonstrate basic use of chords on various accompanying instruments;
- (l) accompany themselves on an instrument while singing;
- (m) make a homemade instrument(s) of their own choice and incorporate it (them) in an arrangement for improvised musical instruments.

STATEMENT OF LIMITATIONS

Three course descriptions are presently outlined in the School of Music Supplement to the 1976-1977 General Calendar.

- 33.372 *Classroom Instruments: Class instruction in instruments useful to elementary classroom teachers with emphasis on the guitar, ukulele, and recorder.*
- 33.373 *Early Musical Development: Procedures and materials for the development of musicality in children through listening activities, movement, creativity, singing, and classroom instruments.*
- 33.470 *Music Education Seminar: A study of the history, philosophy, and current directions of music education. Contemporary alternatives to traditional approaches to music education will be examined.³*

Although these descriptions are being used as a beginning reference point, the intention of this researcher is to look at some of the aspects contained within each of these three course descriptions. With regard to Course 33.372, major emphasis will be placed on recorder instruction. Minimal information will be given for the ukulele and guitar. A multitude of other classroom instruments, such as rhythm instruments and melodic percussion will be looked at but in less detail than the recorder due to their rather simplistic nature. Various procedures and materials referred to in Course 33.373 will be developed. A brief history of the evolvement of elementary classroom instruments, the reasons for music education, and the current practices in music education will be elucidated as implied by the Music Education Seminar Course 33.470.

The report draws heavily from perceptions that resulted from the writer's involvement in the teaching of the music elective course, Instrumental I, Elementary, at the Faculty of Education, University of Manitoba, during the three month period from January to March, 1977. The findings and experiences of that course will be alluded to extensively throughout this thesis. The point is that many of the ideas contained in the following chapters have been used with prospective music teachers. Included in the contents of this paper will be miscellaneous practices and suggestions deemed important and obligatory to ensure a well balanced and comprehensive music program in the study of elementary instrumental classroom music methods.

DEFINITION OF TERMS

Because of the immense range and number of instruments implied by the term "classroom instruments", the term will be used in reference to the following instruments:

Classroom Instruments: any musical instrument that can be played by many or all elementary school children as part of the music activities engaged in by the group or class. These instruments are mechanical devices for extending and expressing one's music-making capabilities.

Environmental Sounds: anything in the immediate environment that under normal circumstances would not be considered a musical sound.

Mouth Sounds: any sound produced by the human mouth that would not be considered as singing.

Body Instruments (Body Percussion): These terms will be used to refer to only four body gestures as used in the Carl Orff approach, namely:

1. Stamp (Foot): stamping of the foot on the floor; usually indicated by "S" or "F".
2. Patschen: patting of the upper leg or thigh with the hands; usually indicated by "P".
3. Clap: clapping of one hand downward onto the other upward-facing palm, directly in front of the body about chest height; usually indicated by "C".
4. Snap: finger snapping with arms stretched upward over the shoulders; usually indicated by "S".

Rhythm Band Instruments: any simple percussion instrument which can be hit, struck, scraped, shaken or rubbed to produce a variety of sound categories. For purposes of this study, rhythm band instruments shall include:

1. Clicking Category: rhythm sticks, fluted sticks, claves, woodblock (toneblock), tubular woodblock, two-tone woodblock, stick castanets, finger castanets, and coconut shells.
2. Ringing Category: triangle, crash cymbals, finger cymbals, suspended cymbal (gong), cowbell, and chimes.
3. Scraping Category: fluted sticks, sandblocks, guiro, ratchet, and cabasa (afuche).
4. Rattling Category: maracas and metal tubo shaker.
5. Jingling Category: bells (sleigh, jingle, wrist, stick), jingle clogs, tambourine, and miscellaneous novelty bells.
6. Membranic Category (Drums): tambour (hand drum), bongo drums, conga drum, bass drum, snare drum (side drum), tambourine, Kindergarten drum (tom tom), and timpani (kettle drums). The timpani also belong to the melodic percussion while the tambourine is both a jingling and membranic instrument.

Homemade Instruments: any non-commercially produced instrument capable of producing definite or indefinite pitches. During the course these would include instruments made by the students themselves.

National Folk Instruments: instruments used by the native peoples of the world. Primarily drums, rattles, and bells of various kinds associated with the North American Indian, and drums, maracas, guiros, claves, cabasa, and cowbells of various sizes associated with Latin American countries will be referred to.

Melodic Percussion: instruments with definite pitched removable tonebars played with a mallet. The tonebars are made of different materials such as wood, steel, metal, as well as synthetic materials like kelon. They are usually laid across a resonator wooden box. There are different sizes of the same instrument and the range lies anywhere from one to two octaves. Melodic percussion includes glockenspiels, metallophones, xylophones, small timpani, and temple blocks. In addition there are melody song bells and individual resonator bells of various assortments with fixed tonebars, however, no further mention will be made of these.

Simple Wind Instruments: instruments which will give a variety of indefinite pitches when air is blown into them, such as the bird whistle, slide whistle, and open tubular pipe.

Simple Melodic Wind Instruments: wind instruments not generally associated with the woodwind and brass families of the band and orchestra. Such wind instruments as flageolets, song flutes, fifes, tonettes, and flutophones are not recommended. Melodic wind instruments will refer to a consort or combination of six sizes of recorders--the sopranino, soprano, alto, tenor, bass, and contrabass.

Keyboard Instruments: any instrument which has a collection of consecutive white notes and alternating groups of two and three black notes across its playing surface. Although there are many keyboard instruments, only the piano and desk organ will be mentioned.

Accompanying Stringed Instruments: general terminology to indicate any instrument capable of providing a harmonic background accompaniment. Instruments will include the autoharp, chordal dulcimer,

Nordic Lyre, bowed psaltery, zither, and two fretted instruments, the ukulele and the guitar. Many of these instruments may be used melodically as well as harmonically.

Handbells: Any tuned bell with a handle that is light enough to pick up and ring, with a clapper rigidly mounted and hinged so that striking is possible in only two directions, is referred to as an English handbell. Such bells are accurately tuned to all the chromatic notes and are available from one to five octaves.

Orff Instruments: Although this name implies a variety of definite and indefinite pitched instruments used in the Orff-Schulwerk approach to music, for purposes of this study will refer only to the melodic percussion instruments of definite pitch and the timpani.

Other terms that will be referred to throughout this course design include:

Orff-Schulwerk: the German terminology used to refer to the music education process developed by Carl Orff, one of the world's foremost composers. Although Orff-Schulwerk literally translates as "Orff School Work", the term "Music For Children" is most often used in English speaking countries.

Kodály Method: a comprehensive choral musicianship program developed by the Hungarian composer and musicologist, Zoltán Kodály.

Orff-Kodály Method: For the sake of brevity and convenience, music educators often refer to the similar aspects of the approaches of Carl Orff and Zoltán Kodály as the "Orff-Kodály Method".

Dalcroze Method: a method of music movement education developed by a Swiss, Emile Jaques-Dalcroze, involving the use of solfege (sol-fa syllables), improvisation, and eurhythmics.

Suzuki Talent Education: a string program originated in Japan by Shinichi Suzuki after the Second World War.

Yamaha Music Course: a keyboard course specifically designed by the Japanese to draw out the talent of pre-school children.

DKOSY Music Education Methods: "DKOSY" is an original term initiated and used by the writer to refer to five music education methods widely used in many areas of the world. Each letter in the word "DKOSY" refers to the following: (Illustration 3, p.56)

1. Emile Jaques-Dalcroze (1865-1950), Swiss: movement education;
2. Zoltán Kodály (1882-1967), Hungarian: choral musicianship;
3. Carl Orff (born 1895), German: speech, singing, movement, improvisation and instrumental;
4. Shinichi Suzuki (born 1898), Japanese: string program;
5. Yamaha Music Course: keyboard course developed in Japan.

Manhattanville Music Curriculum Program (MMCP): a curriculum developed program dealing with the totality of music education whereby the music program is largely life-oriented with students constantly involved in the creation, production, interpretation, and evaluation of musical thought.

Contemporary Music Project (CMP): This program "stresses above all the integration of the functions of performance, organization, and description of music. It emphasizes the importance of comprehensive musicianship. . ." ⁴ The elements of music "are studied in widely varying contexts reflecting the music of various cultures." ⁵

Exploratory Course: music elective course 63.211 Instrumental Music I, Elementary taught by the researcher from January to March, 1977 at the Faculty of Education, University of Manitoba.

FOOTNOTES FOR CHAPTER ONE

¹"Supplement to the 1976-77 General Calendar", School of Music, C. F. Haenselman, Director (Winnipeg, Manitoba: University of Manitoba, 1976), pp. 7-8.

²See Appendix A, pp. 221-224.

³"Supplement to the 1976-77 General Calendar", *ibid.*

⁴Paul R. Lehman, et al, The School Music Program: Description and Standards (Washington, D.C.: Music Educators National Conference, 1974), p. 22.

⁵*Ibid.*

CHAPTER TWO

REASONS FOR MUSIC EDUCATION IN ELEMENTARY SCHOOLS

The short statement by Leonhard and House, "Music has intrinsic value: it requires no external justification",¹ would appear initially to discount the necessity for giving reasons for the need and importance of music education; however, this writer believes that the majority of people within our present day society feel compelled to launch onto some tidy package which states in explicit terms just what justifies music education for children in elementary schools. Therefore, although the proponents of aesthetic education would be mortified at such justification, this researcher feels obliged to give the reader an inclusive statement on the existence of music education in elementary school programs today.

As early as the days of the ancient Greek philosophers, the power of music has been recognized. Aristotle stated in his "Politics" that it was clear that the young must be directed and educated in music.² To foster growth in the appreciation and understanding of music and its relationship to other humanities is compulsory in the education of children.

Robert L. Garretson says it is the primary task of music educators to develop in children an awareness and sensitivity to the aesthetic aspects of music.

*The aesthetic values inherent in music must be considered the primary justification for the inclusion of music education in the schools. Aesthetics may be simply defined as the study of beauty in art and nature. Man has a distinct need for beauty in his life as it serves to refine and humanize his entire being. Aesthetic education is the process of increasing an individual's sensitivity to beauty. . .*³

The late James L. Mursell claimed that "the purpose of all music teaching must be to bring about the evolution of musical responsiveness or musicality."⁴ We must give direction to these children so that they may become intelligent and discriminative consumers and listeners of various types of music.

"The ability to use musical skills and knowledge in the solution of musical problems indicates the degree of understanding possessed by the learner. . . . Music has as much intellectual content as any other area of education; thus it can serve intellectual development well."⁵

The Council of Past Presidents of the Music Educators National Conference came out several years ago (1950) with a document entitled the "Child's Bill of Rights in Music" which would seem appropriate to include at this time.

THE CHILD'S BILL OF RIGHTS IN MUSIC

I

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

II

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

III

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

IV

As his right, every child shall have opportunity to grow in musical appreciation, knowledge, and skill, through instruction equal to that given to any other subject in all the free public educational programs that may be offered to children and youth.

V

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

VI

Every child has the right to such teaching as will sensitize, refine, elevate, and enlarge not only his appreciation of music, but also his whole affective nature, to the end that the high part such developed feeling may play in raising the stature of mankind may be revealed to him.⁶

The study of music results in the development of several skills, namely, skills in listening to music whereby an active listener can share in a composer's art of creation; skill in uniting one's voice confidently in speech and song; skills in

expressing oneself on an instrument; skills in interpreting musical notation; and, skills in physical and mental coordination and discipline.

To discover a child's talents and help them flower, to the eventual benefit of the child (and subsequent adult) and of the community at large, is the duty of any educational system-- whether the talent be for mathematics, hockey, poetry or music. That is why there is music in the schools, not as an unimportant pastime, but as something integral which can absorb the youngster's energies, enthusiasm, and concentration as satisfactorily as can any other thing at which he works.

Charles M. Schulz, creator of the Peanuts and Charlie Brown cartoons has been quoted as saying:

Music keeps us sane. I think music would be equivalent to a sense of humor. Music is one of the things like the ability to laugh that has kept mankind going for all of these thousands of years. I would say that music education should be a must, because when all other things pass away music and art are still the things which are remembered.⁸

THE TRAINING OF PROSPECTIVE ELEMENTARY MUSIC TEACHERS

More and more novice music teachers discover that what they learned in their pre-service music education training does not always transfer comfortably from theory to practice in the classroom. What is it about teacher training institutes, be they Schools of Music or Faculties of Education, that try to prepare music teachers adequately, but, in reality often fail to forearm the new teacher with the necessary tools of the teaching trade? Surely all teacher education programs must undergo continual changes in order to keep attuned to the newest trends in the music field. What were suitable methods of teaching yesterday may be outdated for the lessons of tomorrow.

A. Music Educators National Conference

In 1968, the Music Educators National Conference activated a Teacher Education Commission, with Robert Klotman acting as chairman. The final report, which incorporated the work of the Commission from 1968-1972, developed recommendations to strengthen teacher education programs. In it, the report "clearly implies that all pupils have a right to music and suggests ways to prepare future teachers who will be equipped to employ various avenues, approaches, and viable alternatives in their teaching styles."⁹

It was the duty of Task Group II to make "Recommendations for Critically Needed Changes in Teacher Education", in three main areas: musicianship, general education, and teacher education.

With regard to the latter area of concern--teacher education--two of the Commission's recommendations included:

*That all music methods courses be taught by successful music educators regularly engaged in teaching music students of ages appropriate to the specific course.*¹⁰

Often music education students complain that university professors have been out of the classroom too long and are not always familiar with current situations in the schools. "It is recommended that all music methods courses be taught by music educators who have had years of successful experience in teaching . . . and who continue to keep abreast of current developments and have close contact with such schools either as part-time teachers, occasional teachers, or constant observers and supervisors of student teachers."¹¹

*That each prospective music educator be involved throughout the college years, beginning with the first, with a program of inschool observation and participation, in teaching-learning situations.*¹²

All prospective teachers need direct classroom experiences both in observation and teaching.

Task Group III was charged with identifying needs and priorities in the pre- and in-service education of music teachers. There is a trend to transform methods courses into field workshop experiences, whereby actual participation and involvement in music-making experiences substantiates what is implied by the methods hitherto studied and explored. Music education course options at the high school level have helped many teenage students to decide upon music education as their vocation to be pursued at the university level.

The Commission recommended that music in the elementary schools be taught by music specialists. It also realizes that this is not always possible or feasible and that classroom teachers must assume the role to provide classroom musical experiences either with or without the assistance of a music specialist. The Commission urges all classroom teachers, even in schools where there are music specialists, to develop minimal musical competencies so that they may meet the expressive needs of the children. Such musical competencies include skills in four main areas, namely:

- (a) Skills in Making Sounds: All classroom teachers must be able to use not only the voice but also a variety of percussion instruments in melodic, harmonic, and rhythmic situations. The teacher should be able to communicate and convey the essence of the music.
- (b) Skills in Organizing Sounds: All classroom teachers should include various types of improvisation in sound and movement creative experiences. A teacher should be capable of guiding children as they create rhythmic and melodic themes of their own, using simple basic procedures used in composing music. Various types of notation should be introduced, understood, and encouraged.
- (c) Skills in Hearing Sounds: All classroom teachers must be able to perceive aural sounds recognizable in music and should be receptive to music of all styles. Dancing and other physical movement promotes musical understanding.

- (d) Skills in Teaching: All classroom teachers must be able to guide students in musical experiences such as:
- (i) creating an atmosphere where creative expression and exploration are encouraged;
 - (ii) providing a certain amount of structure as well as freedom within the classroom;
 - (iii) treating musicality so that children feel free to expand their musical abilities;
 - (iv) assisting students in developing leadership qualities in musical experiences not only as performers and listeners, but also as composers, conductors and the like.¹³

Task Group I, when requested to seek out "Qualities and Competencies for Music Educators", made several basic assumptions that all music educators should demonstrate competency in their field, communicate their enthusiasm for music thus inspiring others, develop an attitude of intellectual curiosity, relate to individuals and society, seek relationships between music and other disciplines, identify and evaluate new ideas, learn to be creative and understand the role of the teacher. Musical competencies of music educators should include performance ability on instruments or with their voices, ability to accompany on the piano and other instruments, basic understanding of the human voice as a musical instrument, conducting, supervising, and evaluating techniques. All music teachers must be able to organize sounds creatively, demonstrate an understanding of the elements of music through original composition and improvisation,

demonstrate aural discrimination, notate and arrange sounds for performance in school situations. Task Group I concludes its list of competencies with professional qualities expected of music educators, namely; establish a commitment to music as an art and component of education, demonstrate a familiarity with contemporary educational thought, utilize their broad knowledge of musical repertory as it relates to the learning problems encountered by music students, demonstrate their musical expertise and dedication to the teaching of music.¹⁴ Teachers should also be aware of audio-visual aids and other enrichment resources in order to support and provide variety in the music program.

B. Other Studies

A study by Vincent J. Picerno¹⁵ concluded that teachers who are better prepared through a variety of musical experiences in teacher training institutions will spend more time on music than their colleagues. Music education and methods courses were deemed the most important part of this preparation. In a New York State Study conclusive evidence showed that " . . . there is, in general, more of a chance of a teacher transmitting an activity to the children if she has taken a course which placed an equal emphasis on both methods and participation."¹⁶ According to this study, there was more chance of a classroom teacher teaching her own classroom music if both methods of teaching and participation in musical endeavours (46%) were stressed than if only methods were stressed (12%).

C. The University of Manitoba

In September, 1976, students in the four year Bachelor of Education program could take a revised Music Major elective at the School of Music, and similarly, Bachelor of Music students were allowed to take Faculty of Education music education electives. By 1978, elementary music education courses will be initiated by the School of Music and by 1980, there is the possibility that the first Bachelor of Music with Music Education Concentration graduates will be ready to assume music specialists teaching positions in this province.

THE CLASSROOM TEACHER AND THE MUSIC SPECIALIST

John Goodlad¹⁷ suggests that every team of elementary teachers should have an art and music specialist on it. He suggests that one of ten teachers should be a specialist. Dr. Goodlad feels that the problem is an organizational one and demands an organizational solution.

The advantages of having music specialists assuming responsibility of carrying out the elementary music curriculum include these facts:

1. They are better trained and more equipped for the job.
2. They are aware of the tremendous commercial resources available and can devote more time and concentration on the area of study.
3. They can give overall direction to the entire school's music curriculum as they look at each music class in relation to the total program.
4. They can provide guidance and assistance for the classroom teacher who desires to be involved in the music education of her children.

But like all issues, there are two sides to the question. There are disadvantages too of employing music specialists apart from the obvious economic stress so prevalent today. Because of a very heavy program, music classes are not necessarily held at the most opportune times. Some specialists have a tendency in their isolation within a

staff to be very protective of their subject and may become narrow minded in their views. If the music specialist works in more than one school she may be left out of the schools' planning. Travelling time can detract from valuable teaching time or preparation time. Some children may see music as an extra subject because another teacher is involved in the teaching of it.

Naturally, there are disadvantages to a classroom teacher instructing her own class in music. With the exception of a few who have had extensive musical background and training, there is the major problem of lack of musical training and awareness of the vast music materials and teaching aids available on the commercial market today. Besides her lack of confidence in the subject, the classroom teacher is frustrated by being expected to become a "specialist" in all areas which she is expected to cover with her charges. The classroom teacher only sees the music program in relation to her own particular class, and thus the continuity may be lacking from grade to grade.

Charles Hoffer and Catherine English¹⁸ point out the advantages of classroom teachers who can incorporate music into the day when it best suits the needs of the children. Certainly the primary teacher who can use five or ten minute mini-lessons between other subject areas throughout the daily routine is at an advantage over the pair of twenty or thirty minute modules in which the specialist operates. The classroom teacher is in a superior position to really know the children in her room while the specialist must contend with perhaps several hundred personalities within the week.

It would appear that the pros and cons for classroom teachers versus music specialists just about balance out; therefore, the only logical solution is to call a "truce" and compromise. The Music Educators National Conference has suggested that a comprehensive music curriculum is best achieved by music specialists *and* classroom teachers working cooperatively.

Although classroom teachers may be untrained, insecure, and lacking in musical ability, many do provide rich musical experiences for the children. It is the responsibility of the specialists to give guidance and assistance by providing ideas as to format of lessons, materials, methods, and resources to the classroom teacher who carries out the specific steps as indicated. In this way, the class feels that the classroom teacher is interested in music and therefore assumes more importance with two teachers instructing one subject. Together, the classroom teacher and music specialist must complement and supplement each other's work to identify what subject matter in general correlation is amenable to use in the development of integrated units. "A new role for specialists in the arts, has developed out of the trend toward interdisciplinary programs in the arts, humanities courses, differentiated staffing, team teaching, and open-school concepts."¹⁹

It has been fifty-four years since Karl Gehrrens came up with a statement that has been used as a motto ever since by North America's largest music education organization, the Music Educators National Conference--*Music for every child, every child for music.*²⁰ In the intervening years there has been increasing interest and demand by

educators and the North American public to include music as a vital and integral ingredient in the school curriculum. Where school divisions have been convinced of the power and necessity of music for our youngsters, many valiant attempts have been made to engage well qualified personnel; be they music specialists, itinerants, or classroom teachers with considerable experiences in music. A look at the Manitoba scene will verify this attempt, and in some instances, to some degree of success.

In a survey conducted by the Fort Garry School Division No. 5 in 1974,²¹ thirty-nine of forty-seven Manitoba School Divisions submitted information on the music programs offered within each division from Grades One through Twelve. Only information pertinent to an elementary music program (Grades One through Six) will be alluded to hereafter.

As of three years ago, music was offered in all or some elementary grades in 89.7% of divisions who replied to the survey. Some divisions made use of both classroom teachers and specialists or itinerants at various grade levels, with 79.5% reporting use of classroom teachers while 71.8% used more specialized personnel.

The following observations were summarized as a result of survey responses:

1. The general consensus was that the better the music program, the better response there was to it. Its success was due largely to the personality and ability of the person who taught the music program. Where music supervisors/consultants/coordinators were employed, the success of music programs was signifi-

cantly better than in areas without such people giving of their expertise.

2. Parental response to music programs was very good where specialists were employed.
3. Parents desired more music for their children. In some areas, parents transferred their child to a school where a well established music program already existed.
4. There was a definite preference for music specialists as many classroom teachers were not qualified and tended to give less priority to this subject.
5. Elementary music was timetabled anywhere from six to fifteen percent of the total instruction time.
6. Some divisions replied that no foreseeable improvement in music programs would be forthcoming unless facilities were improved, and that government grants were made available for music teachers.

A more recent and encouraging report produced in August, 1976 by the Elementary Review Committee, Department of Education, Province of Manitoba²² included in its recommendations the following:

1. That there is need for special grants to improve music programs.
2. That funding to elementary schools be increased to provide specialized personnel and facilities. "In addition, elementary schools should have . . . music teachers . . . who can support classroom teachers in providing quality education for Manitoba's children."²³
3. That there is a need for improved teacher training.

In summary, the general consensus appears to recognize the need for adequately trained music specialists to carry out a comprehensive music education program in public schools, and furthermore, that such music specialists be encouraged to share their expertise and provide assistance to elementary classroom teachers.

VALUES OF INSTRUMENTAL EXPERIENCES

In two articles written by William Mathis²⁴ & ²⁵ he traces the early history of simple instrument experiences beginning in the 1880's when Kindergarten teachers first encouraged music participation for reasons of physical training, discipline, and sensimotor activities involving large muscles. Many educators advocate fundamental rhythmic training through movement activities prior to any instrumental experiences. Instruments were used in Kindergartens in Detroit at the turn of the century, although school officials at the time warned against exploiting children for novelty and performance purposes.

Marie Ruef Hofer²⁶ stated that instruments served the needs of self-discipline, skill in discrimination of tone quality, sensitivity to form, design, and mood, and improved rhythmic response. She was the first person, however, to recognize that instrumental experiences could involve the non-singing, unmusical or so-called untalented child. Some children are hesitant to sing but are often drawn to music by the manipulative aspects of instruments. Singing experiences, of course, may be greatly enhanced by the use of classroom instruments.

Satis Coleman experimented and made simple instruments for children to play at the Columbia University Teacher's College.²⁷ In Italy, Dr. Maria Montessori²⁸ made instruments so that children could compare noise and sound with the aim of developing sensitivity

to sound and silence as well as discrimination of sound in children. The Montessori Method involved motor education, sensory education, and language. Movement was necessary for coordination while the tactile manipulateness of instruments was regarded essential for sensory development.²⁹ Dr. Montessori considered a child ". . . a self activated learner at work in a prepared environment of programmed materials which encourage autoeducation."³⁰ Because a child can activate his potential to teach himself through autoeducation, the role of the teacher is to prepare the environment that will be acted upon by the child. The role of the teacher diminishes as the child expands.

By the 1930's rhythm bands reached their greatest popularity, being used within the framework of a music appreciation lesson. A decade later instrumental experiments spread upward through the elementary grades.

A contemporary psychologist, Jean Piaget of Switzerland, also claims that a child learns through his own action. The child absorbs and organizes experiences around his activities. This fundamental process of learning and growth Piaget labels as "assimilation". Such assimilation is always being modified by the accompanying process of "accomodation", in other words, the child adapts his knowledge by reorganizing and integrating it. The beginning of a child's intellectual growth is his own active behaviour. Through physical activity a child continually assimilates and organizes these learning experiences. A child learns best when actively involved in the learning and teaching process.

*I hear and I forget
I see and I remember
I do and I understand,³¹
--Old Chinese Proverb*

Piaget is interested in how a child thinks rather than what he thinks. During what he terms the "Pre-Operational Period", a child develops fundamental skills to manipulate organized thought. At the "Concrete Operational Level", the child manipulates concrete materials and makes generalizations into symbolic patterns.³² "In effect thought itself is now simply an internal version or development of outward action."³³

Jerome Bruner asks: "How can one know what a student understands save by seeing what he does?"³⁴ To comprehend music fully requires knowledge of its basic material--that of musical sound. As Bruner comments, ". . . doing something helps one understand it,"³⁵ so what better way is there to check on a child's progress and comprehension than by having him recreate his information through the media of classroom instruments.

The basic aim in using rhythm instruments is to develop a child's musical literacy through an awareness of the sound produced by various instruments. Rhythm instrument experiences can encourage a child to discover for himself the unique qualities and ways of playing many instruments. Through instrumental experiences a child can learn about the form and design of music which serves as the beginning of music reading.

By the 1950's not only were simple rhythm instruments used but melodic percussion instruments were being introduced as developed by Carl Orff and his associates, Karl Maendler and Klaus Becker-Ehmck

in Munich, West Germany. Simple woodwind instruments known centuries earlier--the recorders--were reintroduced by instrument maker, Arnold Dolmetsch, in England. Since 1950 experiments have established concrete values in using simple instruments to reinforce music skills and concepts. Most recently there has been tremendous interest aroused in the ukulele, guitar, banjo, and even mandolin.

During the last twenty years there has been an increasing interest in using national folk instruments in elementary music programs, which serves as an aid in gaining respect and understanding for the cultural and folk music of ethnic peoples from around the world.

Marguerite V. Hood³⁶ claims that percussion instrument activities can develop such basic skills as keeping time to the beat, recognizing rhythmic and melodic patterns by ear, writing basic music notation, learning to hear, play, and sing in harmony, and creating simple rhythmic and melodic accompaniments.

Playing is an opportunity to extend an arm or body movement into sound . . . through guided exploration and discovery, the child can acquire skill in controlling the sound as well as the silence of the instrument and can gain some understanding of the musical importance of each.³⁷

Instrumental activities may be used regardless of the varying levels of competency in such a way as to challenge the imagination and talent of the gifted child; at the same time, the relative easiness of playing instruments allows children with poorly developed coordination and/or skills to participate in a group setting with their peers. Achievement is not contingent upon intellectual capacity, therefore, even those children with emotional, physical,

or mental disabilities, can experience enjoyment through instrumental endeavours. Music does release the tension inherent in such children.

The authors, Irving and Herbert Cheyette, speak of enriching concepts of tone color through instrumental happenings. "Nothing motivates greater musical interest than the desire to acquire instrumental skills."³⁸ Instrumental performances demand conscious and reflexive muscular coordination and kinesthetic control. Classroom instruments may be used thoughtfully and creatively to enhance other classroom activities. Cooperation between players is evidenced in ensemble playing. Quite often an undiscovered talent may emerge from such a setting.

Exploration and improvisation by children on instruments not only makes them more perceptive learners, but could lead to their interest in recreational, social, band, and orchestral instruments. Classroom instruments provide excellent opportunities for creative activities, means of self-expression, and a deeper sense of self-worth within the child.

FOOTNOTES FOR CHAPTER TWO

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CHAPTER THREE

CONTEMPORARY MUSIC EDUCATION METHODS

The proposed fourth year Music Concentration elective at the School of Music reads as follows:

33.470 Music Education Seminar (6) A study of the history, philosophy, and current directions of music education. Contemporary alternatives to traditional approaches to music education will be examined.¹

In Chapter Two, reasons for music education have been discussed while "Values of Instrumental Experiences" briefly related the history of simple instrument experiences from the 1880's until the present time. Attention will now be focused on the "current directions of music education" with various emphases placed on the tenets and philosophies advocated by Dalcroze, Kodály, Orff, Suzuki, the Yamaha Music Course, the Manhattanville Music Curriculum Program, and the Contemporary Music Project. Although these are by no means the only music education programs available, they do represent the major influences in today's music training trends.

Music education in Canada, as in the United States, has always been eclectic, where educators have adapted pre-existing concepts or doctrines already proven successful in European educational systems. Music education embraces instrumental and vocal performance, listening appreciation, analysis, improvisation,

composition, and creativity.

Three leading European exponents of music education whose philosophy and methods have permeated the North American scene have been Emile Jaques-Dalcroze (Swiss, 1865-1950), Zoltán Kodály (Hungarian, 1882-1967), and Carl Orff (German, born 1895). All three men consciously learned from one another's interchange of ideas, hence the similarities in the three concepts. On the other hand, differences occur in each method as Dalcroze, Kodály, and Orff strove to strengthen weaknesses that were present in their times by adopting musical and educational principles that each felt to be the most useful in developing his own system. Many educators believe that the European methods warrant their use in North American schools.

From across the Pacific Ocean come two Japanese music educational systems, the Suzuki Talent Education and the Yamaha Music Program. In more recent developments in the United States, two contemporary music education programs have emerged, namely, the Manhattanville Music Curriculum Program in New York, and the Contemporary Music Project sponsored by the Music Educators National Conference.

A. Dalcroze Method

Emile Jaques-Dalcroze developed a method on the premise that the natural locomotor rhythms of the human body are the sources of musical rhythm.

Music instruction in the Dalcroze method involves three areas of study: solfege, aimed at developing an acute ear for sound; improvisation, for developing the capacity for free invention; and eurhythmics, to give students a feeling for musical rhythm by means of bodily movement.²

His system of rhythmic education--eurhythmics--allows the body to be the interpreter of musical rhythm. Dalcroze believed that unless rhythm was first felt by the whole body, the child might produce music mechanically and never develop the responsiveness essential to genuine musicianship.

Dalcroze felt the element of rhythm, the prime motivating force in life, was most important in early childhood experiences. He explained the elements of rhythm, melody, harmony, form, and dynamics by stimulating students to experience these concepts through movement.

"It is my object, after endeavouring to train the pupil's ear, to awaken in him, by means of special gymnastics, the sense of his personal body-rhythm, and to induce him to give metrical order to the spontaneous manifestations of his physical nature."³ Individuality of movement was encouraged by Dalcroze. He welcomed many interpretations of the same musical rhythm by his students.

Dalcroze believed that the Solfege "develops the ability to listen, the ability to hear, and remember (tonal memory). It should develop a consciousness of sound. Dalcroze used the fixed Do syllables. . . . The earliest Solfege study begins to establish C in one's tonal memory."⁴ Dalcroze wished to develop the capacity of "inner hearing", a term later to be used by Kodály. He hoped that students would eventually acquire absolute pitch.

Dalcroze included improvisation as an integral part of his approach. The teacher would freely improvise at the piano and ask



children to improvise rhythm patterns in their movement. Often spoken instructions were given by the teacher while children were improvising.

In 1934, Karl Gehrkens referred to the Eurhythmics of Dalcroze:

Many of us are coming to see that the training of this rhythmic sense has a highly important educational influence upon his body, the result of such training being freedom, self confidence, grace, and poise--in other words a psychophysical sense of well being.⁵

B. Kodály Method

Kodály's plan for teaching choral musicianship which he referred to as "sol-fa" teaching was a sequential system of sight singing and dictation which leads to the understanding of musical reading and notation based on a vocabulary of rhythmic and melodic patterns. Like Dalcroze, Kodály believed that everyone was entitled to all aspects of music, and the sooner the musical ear and musical taste were developed in a child, the better.

Like Orff, Kodály believed that the individual child reenacts the musical development of his race, from primitive musical responses to a highly developed level of musicianship. . . . A carefully planned and systematically developed sequence of musical concepts and experiences is fundamental to the Kodály method of instruction.⁶

Kodály and Orff believed that singing and movement are naturally simultaneous in young children. Singing games are important in both approaches. Kodály utilized movement to reinforce specific ideas.

*The quarter note is the child's walking pace, the eighth note, his running. . . . His singing games are largely made up of quarter- and eighth-note patterns in duple meter. They are a more reasonable starting place for teaching rhythm concepts to children than whole notes.*⁷

Kodály's method commences with the "universal chant of childhood", the interval of the falling minor third, then follows with the pentatonic mode, major and minor scales and modes. This sequence of teaching musical skills is a child-developmental approach. "The tools used to implement this sequence are the movable *do* system of solmization, rhythm--duration syllables, and the Curwen hand signs."⁸

Kodály adapted John Curwen's Tonic Sol-fa system from the mid-nineteenth century (which Curwen had adapted from its originator, eleventh century Italian, Guido d'Arezzo) and used syllables to represent pitches to which hand signals were added. (Illustration 1) Klara Kokas has stated that the real purpose of using hand signals is to put a melody into space.⁹ Because *fa* and *ti* were difficult to sing in tune, Kodály first used the pentatonic scale with children who built a vocabulary of rhythmic and melodic patterns. After constant repetition of these patterns a child discovers for himself the relations of sounds in duration and pitch. These patterns or "musical microstructures are sung, written, practiced in hand signs, represented in movement, and used in improvisation."¹⁰

Pictorial representations are used at first with children rather than the standard rhythm symbols of the quarter and eighth

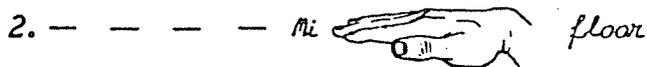
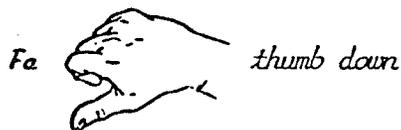
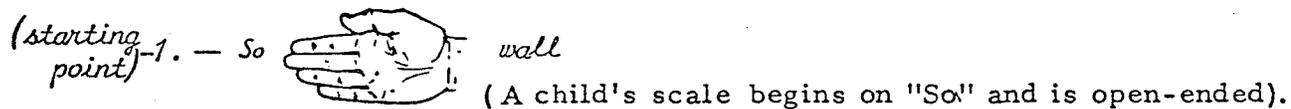
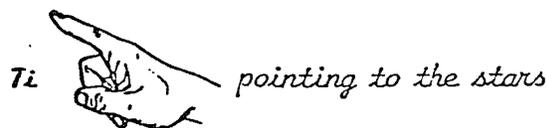
ILLUSTRATION 1

HAND SIGNALS FOR SYLLABLES

Singing with Hand Signals becomes a game that produces singing skills. This game is enjoyed by children of all ages because it provides a physical symbol for each tone and that tone's function in the scale or song. The Hand Signals are also a rhythmic aid to singing, to conducting and to musicality.

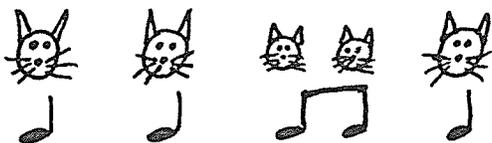
The instrumental ostinati can be introduced with Hand Signals, and voices, then transferred to the instruments.

Introduce the songs with Hand Signals — syllables.



notes, e.g.

instead of



Eventually staffless rhythmic notation is introduced to the children, i.e. | | □ | and finally it is transferred to the staff.

Listening was considered an all-important skill in the development of general musicianship. Children were given ear training exercises to develop their inner hearing. They learned to recognize intervals and the relationships in scales and to "sing" songs silently. No doubt, Beethoven himself had manifested such a skill of inner hearing at the turn of the nineteenth century, so that this concept of inner hearing was not an entirely novel idea.

Although the basic mode of instruction in Kodály's method was singing, he did make use of some instruments, namely, the xylophone with its removable tonebars, the black keys of the piano, and later, the recorder. He felt that the basic requirement to play an instrument is to be able to hear it before producing a sound. "One who does not hear what he sees, and who cannot see what he hears, does not deserve to be called a musician."¹¹

Zoltán Kodály believed only the best musical literature should be used in teaching and he encouraged his contemporaries to write for youth, stating that all composers should have the soul and spirit of a child.¹² "Kodály's premise is that the small child learns first through singing games, next through the folk songs of his own region and country, then through international folk song which is a bridge to art form and the classics of composed music."¹³ Kodály himself claimed that in folksong, "the most perfect relationship between music and language can be found."¹⁴

In North America, Mary Helen Richards has adapted Kodály's principles of pictorial representation of rhythmic and melodic patterns in her series, "Threshold to Music". Many classroom teachers and music specialists make use of this series and other publications of Mary Helen Richards in the public classroom today.

C. Orff-Schulwerk

Carl Orff was initially influenced by Dalcroze where movement and music were unified. In collaboration with Dorothea Guenther, Orff founded the Guentherschule in Munich, Germany, in 1924 where the study of music was combined with that of gymnastics and dance. The students were young adults who were amateur musicians preparing to become teachers of physical education. Orff began their training with the simplest musical rudiments and so developed his classroom approach to the elements of music. Special instruments, based on Indonesian and African type xylophones, had been designed and constructed for Carl Orff by the instrument manufacturer, Karl Maendler. Unfortunately, during World War II, the Guentherschule and its instruments were destroyed and it was not until 1948 that Orff was asked by the Bavarian State Radio to produce the same kind of music--but--for children. It was from this radio broadcast series that the five books of the Orff-Schulwerk developed.

All of a sudden the tragic interruption of my earlier work became meaningful--I saw in a flash where rhythmical education really ought to begin: when a child enters school--or earlier still, at pre-school age. . . . I suddenly understood what the first Schulwerk had lacked: the singing voice, the word. A child quite naturally starts with a call, a rhyme, with text and tune together; movement, play and song coalesce and integrate. . . . "Elemental" was the password, applicable to music itself, to the instruments, to forms of speech and movement. . . . and speech. . . . Elemental music is

*pre-intellectual, it lacks great form, it contents itself with simple sequential structures.*¹⁵

Orff agreed with Kodály that rhythm was the strongest motivating element and is shared in speech, movement, and music and therefore was the logical starting point from which to proceed. Creativity through improvisation is the main objective of Orff as it was with Dalcroze. Several characteristics are inherent in Orff's process of music education, namely, the use of:

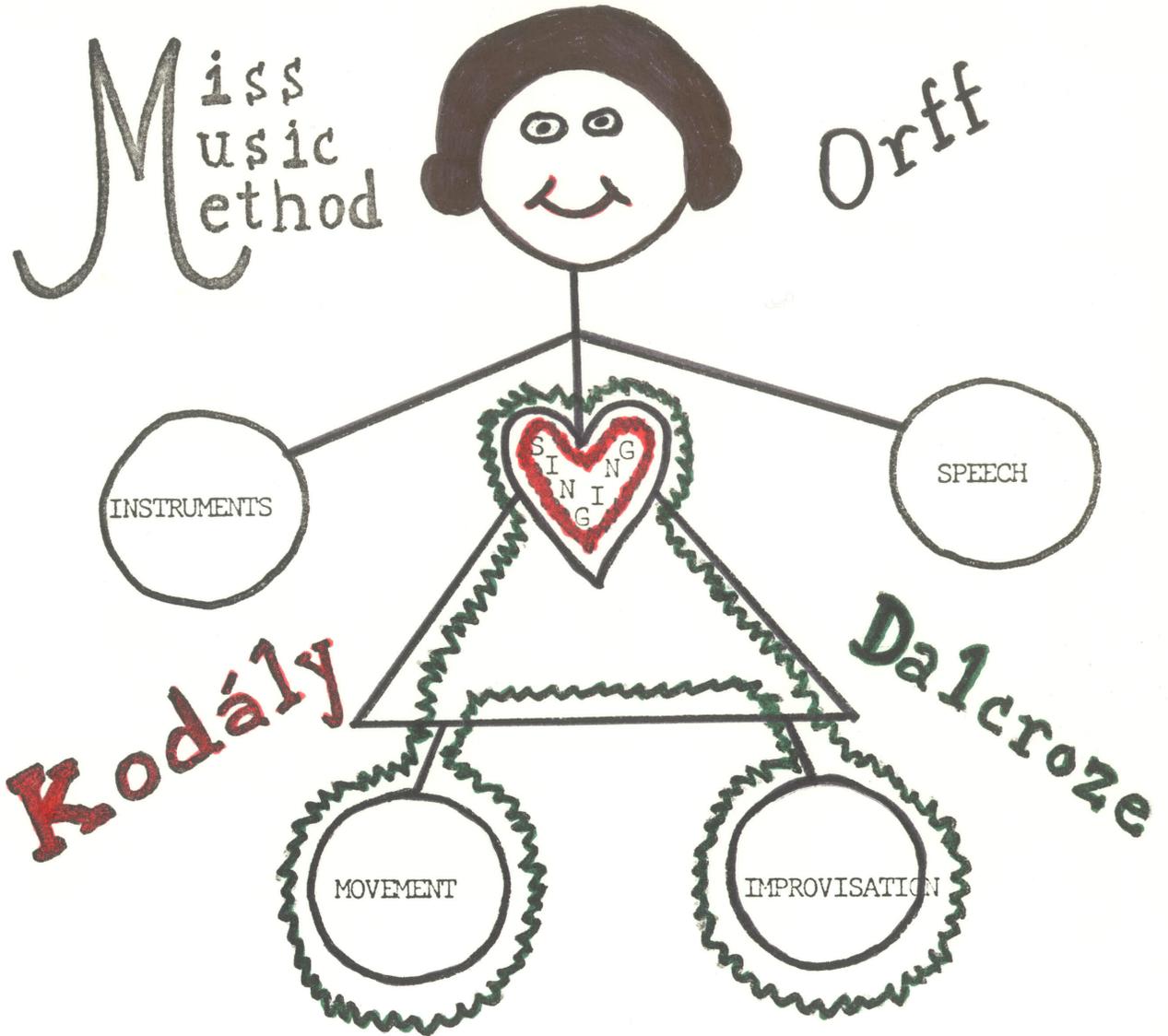
1. the pentatonic mode;
2. ostinato patterns and borduns;
3. music with a strong nationalistic flavour, i.e. folksong;
4. motives found in the song and used for introductions and accompaniments;
5. the Orff instrumentarium;
6. childrens' chants and calls based on the descending minor third;
7. speech patterns, canons, and rondos.¹⁶

*The real goal of the Schulwerk is attained in one's enjoyment of the fruitful combination of personal and interpersonal resources. Creating, reproducing and listening to music are not separate and exclusive areas of work, but are presented as one entity in the elementary musical experiences of all participants. The Orff-Schulwerk is not a method; rather, it is an indicator, a signpost.*¹⁷

The Orff approach consists of five main areas: speech, singing, movement, improvisation, and instruments. Such concepts as meter, accent, phrasing, dynamics, staccato, legato, repetition, contrast, binary, ternary, and rondo forms are illustrated through speech activities and reinforced with body instruments or body percussion--stamping, *patschen* (thigh or leg slapping), clapping, and finger snapping.

ILLUSTRATION 2

COMPONENTS OF THE KODALY, DALCROZE, AND ORFF APPROACHES TO MUSIC



Word rhythms allow for natural pitch inflections from which rudimentary melodies based on the universal sol-mi (descending minor third) chant of childhood evolve. Like Kodály, there is a specified sequence for introducing melodic intervals, first within the pentatonic mode, to enable children to improvise several melodic lines without annoying dissonance. Later, major and minor scales as well as more exotic modes are used. The open fifths of the bordun and monotone drone basses provide excellent and easy accompaniments either vocally or instrumentally.

Elemental movement is made up of untrained, natural actions, common to all children. . . . Such movements as running, skipping, turning, hopping, and jumping--often thought of as play--are part of musical development in the Orff plan. The teacher encourages these movements, relates them to music, and uses them in building musical concepts.¹⁸

The Schulwerk movement derived from the Eurhythmics of Dalcroze but was not the focal point through which music is studied.

The four body instruments or rhythms mentioned above are used to accompany singing or chanting of a poem or rhyme. Later, body rhythms may be transferred to untuned percussion and eventually to tuned melodic percussion.

All the activity areas within Schulwerk are media for improvisation--movement, speech, body rhythms, singing, non-melodic and melodic instruments. . . . Students create rhythmic and melodic patterns, accompaniment figures, introductions, and codas for songs. . . . the goal of extemporaneous performance is rather to form the habit of thinking creatively. . . .
.
Careful listening and a degree of aesthetic judgment are developed in this process.¹⁹

Both Orff and Kodály used rhythmic and melodic motives in their

work, the former as a means of cultivating creativity; the latter as a means of developing skill in music reading.²⁰

The Orff instruments are designed to require only large muscle movement so that even very young children can play them, but correct playing technique is essential. Children often appear less self-conscious playing music on an instrument rather than singing it, and by playing in ensembles, children begin to experience first and then gradually assimilate the musical principles of polyphony. The Schulwerk is particularly suitable for groups of varying abilities for it enables each child to contribute to the ensemble at his own level.

Arnold Burkart of Ball State University in Muncie, Indiana, believes the Orff approach most "appropriate for today's educational scene because it is adaptable to a teaching style based on the structure of music; it is assigned to maximize the discovery process; it lends itself to individualized instruction; it encourages creativity; and it permits the teacher to act as a guide rather than an authority."²¹

D. Suzuki Talent Education

Shinichi Suzuki was born in Nagoya, Japan in 1898, son of the founder of the world's largest violin factory. He did not begin playing the violin until he was seventeen years old, studying first in Toyko and later in Berlin (1920). With his three brothers, Suzuki founded the Suzuki String Quartet. After World War II, in Matsumoto, Japan, Shinichi Suzuki devoted his life to providing the

children of Japan, opportunities for creative activity in his Talent Education Movement.

Suzuki noted that children everywhere could fluently speak their own language at a very early age without formal instruction so he concluded that they had learned it from hearing their parents and older siblings talk. He felt a normal child who could learn his own difficult language without formal training possessed a great cultural sensitivity and ability to learn at a very early age if provided with a favorable environment. He consequently developed his "Mother Tongue" method. "Is it not probable that this mother language method holds the key to human development?"²²

*All human beings are born with great potentialities, and each individual has within himself, the capacity for developing to a very high level. . . . Education begins from the day of birth. We must recognize the amazing power of the infant who absorbs everything in his surroundings and adds to his knowledge. If attention is not given to early infancy, how can the child's original power be developed?*²³

William Starr, past President of the Suzuki Association of the Americas, states that "Suzuki's main purpose is simply to enrich children's lives through intimate contact with music and the inner satisfaction that comes from the ability to do something well."²⁴

Starr further sets out the following basic principles of the

Suzuki Method:

1. listening,
2. proper techniques,
3. motivation,
4. reinforcement.²⁵

Listening is a predominant feature of the Suzuki approach, the ideal situation being an environment saturated with music. A child absorbs a selection many times before he begins to play the music he has heard. He is stimulated into wanting to learn the music he has heard so often without the bother of having to learn how to read it first. The child's ear is trained through listening and he becomes accustomed to performing without music. All music is memorized. No music is used by the student until string technique has been firmly established.

John D. Kendall writes that "the process of learning to read is one of association--he watches the notes while he plays a piece he has already learned by memory, so that the logic of notation becomes apparent, not as a struggle to produce music from difficult symbols, but as a natural means of visualizing what he has already learned."²⁶

Regardless of ability all students follow the same sequence of materials. Students at all levels perform together thereby fostering cooperation as the prime motivator as older students help the younger ones.

Motivation is of prime importance. Suzuki teachers begin by instructing the mother or father before the child begins his lessons. With such motivating factors as hearing a recording played, hearing his parents practice, and observing other children in their lessons, the child's growth is accelerated in his own learning process.

Group lessons and concerts also serve as early motivational experiences and for this reason many school teachers have found that group instruction can be adopted to the classroom situation.

In addition to group lessons, children receive private lessons with the parent present. In this way, parents are involved learners along with the child and they in turn guide and encourage the child in regular daily practicing. This family sharing and parental involvement in the education of the child is basic to the Japanese tradition. The Suzuki system is "deeply rooted in traditional Japanese culture with its respect for beauty, its veneration for the past, and, in its traditional music, a centuries-old dependence upon learning through the medium of imitation."²⁷

Suzuki considered physical movement as the basis of the Talent Education. He breaks down motor activity into simpler components whereby the child develops "muscular memory which eventually becomes automatic, unconscious and internalized."²⁸ A variety of physical exercises for holding the violin, using the left hand and bowing hand, shifting exercises, and games are used to encourage flexibility and freedom of movement.

Another important principle is that of repetition or reinforcement. Each repetition brings improvement thus building confidence and security in one's ability.

*We simply have to train and educate our ability, that is to say to do the thing over and over again until it feels natural, simple and easy. That is the secret.*²⁹

In an April, 1973 workshop conducted in Winnipeg, Doreen Breckman, Director of the Suzuki Talent Education Institute of

Manitoba,³⁰ summarized the Suzuki Method under ten points:

1. teacher teaches the mother to play;
2. repetition is encouraged;
3. child listens to good recordings and imitates them;
4. child sees his mother play;
5. child imitates others;
6. preparatory exercises develop co-ordination and freedom;
7. child develops intelligence--often far greater than we as adults give them credit;
8. child develops memory through rote training and ear development. Lessons are prepared by ear with reading of notation not introduced until Book Two of the ten volume Suzuki Violin Method;
9. appreciation and understanding comes as repertoire is extended;
10. child experiences various emotions as he is exposed to pieces ranging from simple folk songs to the masters' classics.³¹

Like all systems of education, the Suzuki Talent Education cannot be readily transplanted from Japan to North America with the same degree of success as in the Orient. However, since its first exposure to Dr. Suzuki's method of string playing in the spring of 1958 at a meeting of the American String Teachers Association at Oberlin College in Ohio, and later, at the March, 1965 Music Educators National Conference convention in Philadelphia, and later still at the March, 1974 convention of the same organization in Anaheim, California, Americans, Canadians, and educators from around the world have established Suzuki String Programs, and in more recent years, piano and woodwind programs, with rather astonishing results.

ILLUSTRATION 3

"DKOSY" MUSIC METHODS*



*The term "DKOSY" is the writer's own term used to conveniently identify the five music methods.

E. Yamaha Music Course

Today the Yamaha Music Company is a multi-million dollar international organization located in nearly fifty countries around the world. Although it is one of the world's largest musical instrument manufacturers (pianos, organs, band, orchestral and rhythm instruments), its beginnings were very small. In 1887, Torakusa Yamaha, a medical equipment engineer, began making reed organs as a hobby. Ten years later he founded the Yamaha Music Company and in 1899 began making pianos. Although more and more instruments were added to the production line, the second World War discontinued production at the factory until 1945 when harmonicas and xylophones were manufactured. By 1947, the building of pianos was resumed. Today the company produces a great majority of the world's pianos as well as transistorized electric organs.

The Yamaha Pre-School Music Course began in Japan in 1954 and twelve years later, in 1966, the Yamaha Foundation for Music was established. The organization works with government officials and music educators universally to develop music education systems and methods for the enjoyment of music by peoples all over the world. All Yamaha Music Schools in Canada are under the direction of the Yamaha Music Foundation.

The Yamaha Music Schools of Canada offer a variety of music instruction from preschoolers to adults in brass, woodwind, and percussion instruments, guitar, electone organ, and its most popular program--the Yamaha Music Course for children aged four through eight. For purposes of this report, only the latter course

will be further explored.

The Yamaha Music Course consists of three levels:

1. Junior Music Course, a three year program beginning with four or five year olds;
2. Keyboard Prep Course, an initial two year program for the six, seven or eight year old;
3. Junior and Keyboard Prep Grad Course in Piano and Electone Organ for graduates of the Junior or Prep Courses.³²

Each child is supplied with a carrying music case and a music kit consisting of magnetic notes for the grand staff (imprinted on the kit lid), exercise book, colored pencils, eraser, attendance book, paper keyboard, rhythmica, and music books. Magnetic chalk boards with large white note heads are used by the teacher and children in the class, as well as a variety of smaller rhythm and percussion instruments in addition to each child's electric desk organ.

As laid out in the Music Education Syllabus, activities include (a) the singing of many songs; (b) co-ordination games consisting of body movement to music; (c) the playing of textbook arrangements on the keyboard and a variety of rhythm and percussion instruments; (d) the development of a harmonic sense through part singing and part playing; (e) the imitation playing and reading of many melodic, rhythmic, and harmonic passages singly and in combination; and (f) the participation in ensembles where they achieve independence in part playing.³³

Yamaha believes that if learning is to be effective for a child, it must be enjoyable. Therefore, the basic approach of the program is to make use of a

fun and games atmosphere. The child's attention span, although short, is constantly involved in a pleasurable learning experience.

*They use their hands, feet, eyes, voices and minds to make music with bells, drums, cymbals, tamborines, woodblocks, castanets, and specially designed electric organs; to name just a few of the instruments used in classroom instruction. From this, the children gain a total grasp of music, naturally and without conscious effort. They learn the basic principles of rhythm, melody and harmony while major emphasis is placed upon ear training.*³⁴

Yamaha believes that children are born with the universal language--music--inside them, therefore Yamaha courses are designed to draw music out of these children. Medical studies report that the human inner ear reaches peak auditory capacity by the age of three or four, and for this reason the Yamaha Music Course is primarily based on the development of ear training and learning music as a language. The specialized and highly qualified Yamaha music teacher teaches the essentials of rhythm, melody, and harmony to groups of ten to twelve children in a game-oriented atmosphere. In this way children find music a most enjoyable learning experience. Social interaction is encouraged in the children through ensemble playing. Imitation of the teacher and repetition of exercises using the desk organ as the basic instrument enables children to develop an understanding and appreciation of music, thus preparing them for further private instruction. Manual coordination, finger dexterity, concentration, confidence, and self-discipline come as a result of imaginative and creative happenings within the class. The child is further stimulated and encouraged by the parent, who, as in the Suzuki classes, attends each lesson with the child in order to assist the youngster in his daily practical activities at home.

With Yamaha's natural and enjoyable teaching method of ear training children learn to recognize pitch, chords, musical notation, composition and improvisation.

The Yamaha Music Course program has been taught in many locations throughout Canada and in more recent years, some public school divisions³⁵ and separate schools have made use of public school facilities in several Winnipeg School Divisions to teach their music programs after regular school hours, in the evenings, or on Saturdays.³⁶ The Yamaha Music Course is designed to develop a positive attitude in the child toward learning through an understanding, appreciation, and love for music.

F. Manhattanville Music Curriculum Program

The Manhattanville Music Curriculum Program (MMCP) developed out of a question asked by concerned music educators--*Why does increased exposure (to music) apparently go hand in hand with increased resistance to music education practices?*³⁷ Educators discovered that "between the ages of ten and fourteen, the child's sense of reason, intellectual projection, and logical operations become significant factors in his learning."³⁸ Rejection coincides with what Piaget referred to as the stage of formal operations. Rejection or acceptance is often dependent on the reason and logic found by the student in the material being studied.

An interesting discovery was that some students who were disinterested in the school music program became very involved in musical activities outside the school. The student felt that he was unable to experience his expressive needs through creative

activities, therefore regarded the subject matter to be irrelevant.

In the process of developing its curriculum, the MMCP looked at the question of relevance in three ways:

1. artistic relevance. . . "the consistency of the study with the nature of art, was considered to be of prime importance."³⁹
2. personal relevance. . . "How do students regard their own needs, and how must the learning program be designed to help them satisfy these needs?" ⁴⁰
3. social relevance. . . "The curriculum must deal with music as it relates to the student's culture, his environment and the exigencies of life that shape his frame of reference. . . .

 This curriculum, therefore, reflects the concern that the learner remains sensitive to the viability of music in a changing society."⁴¹

The MMCP found three fundamental characteristics that pervade all educational ventures:

1. Music is an expressive medium which conveys feelings in a way undecipherable. " . . . it is in the indefinable ability of music to address the spirit of man that its greatest value as a communication process lies."⁴²
2. "Music is a continuing art, always sensitive to and interpreting the present."⁴³
3. "Music is a vehicle for man in his constant search for individual creative fulfillment."⁴⁴

The MMCP shows concern for the student's involvement through

classroom activities as well as the information on the many facets of music. The development of a sensitivity to sounds of all kinds was deemed important. The program found it essential for a student to develop his abilities to create, perform, and conduct music using a broad range of musical materials. All discoveries must allow the student to "regard himself as a creative musician, experimenting, interpreting, and discovering for himself the concepts and potentials of the art"⁴⁵ rather than force him into a teacher-dominated environment. The teacher serves as a guide and resource person, stimulating and encouraging creative thinking within each individual.

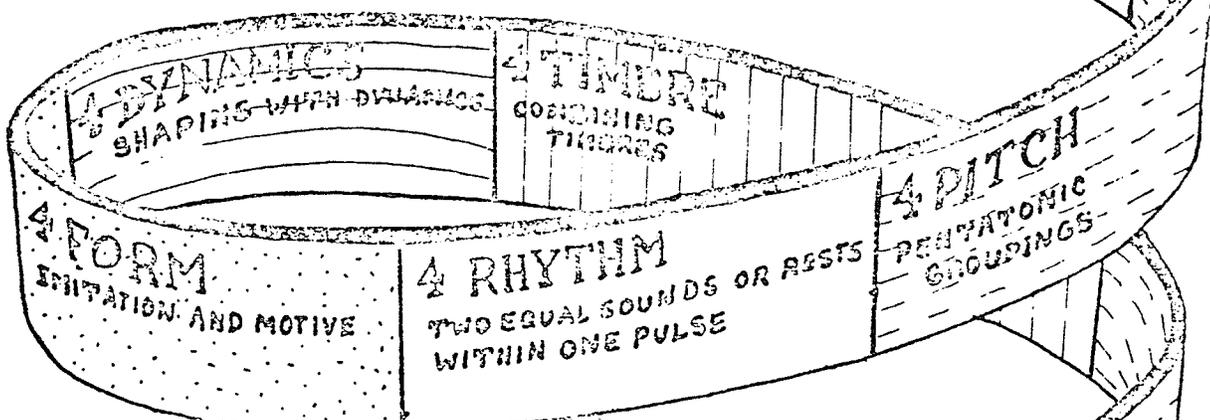
The MMCP feels that any educational program must give immediate pleasure and that the program serves as a basis for continued involvement in the learning process. The curriculum must address itself to four prime objectives, those that are cognitive, attitudinal, skill oriented, and aesthetical.

Based on a spiral of musical concepts, these concepts "are the basic posts of knowledge from which an entire structure of personal logic can evolve. . . . each of these elements of musical thought is explored in a variety of complete musical settings."⁴⁶

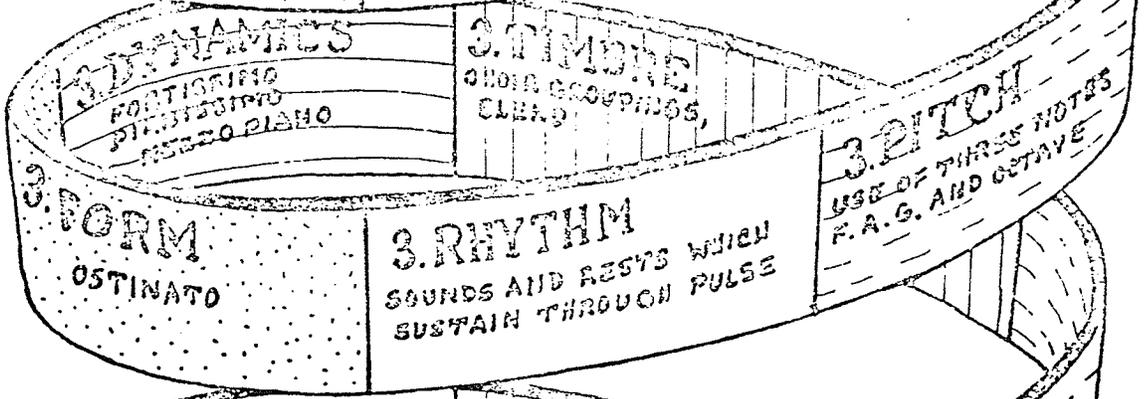
In its glossary of terms the MMCP Spiral Curriculum is described as:

An open ended and flexible organization of concepts that focuses on the interaction and relationships of concepts, factors and elements. The structure is not limited by grade level or other unitary restrictions and allows for freedom of interpretation and variableness in individual growth. It constitutes a core of knowledge for educational interpretation, not a methodology of sequential activities.

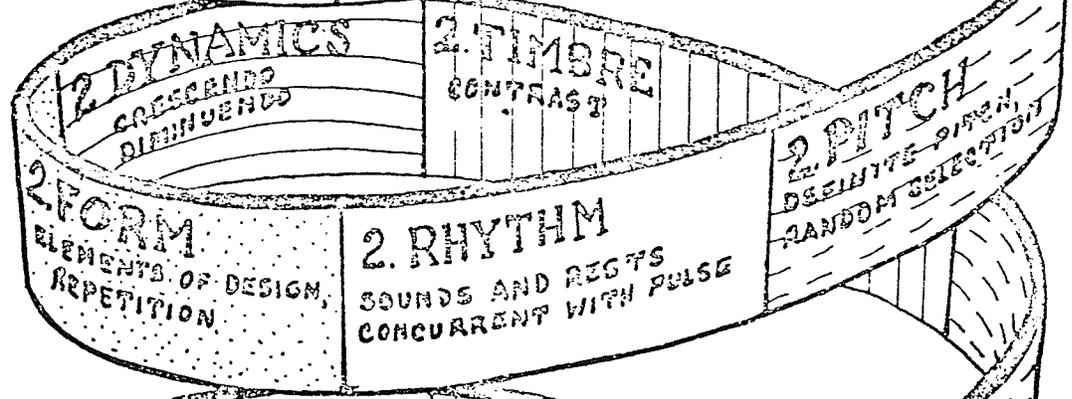
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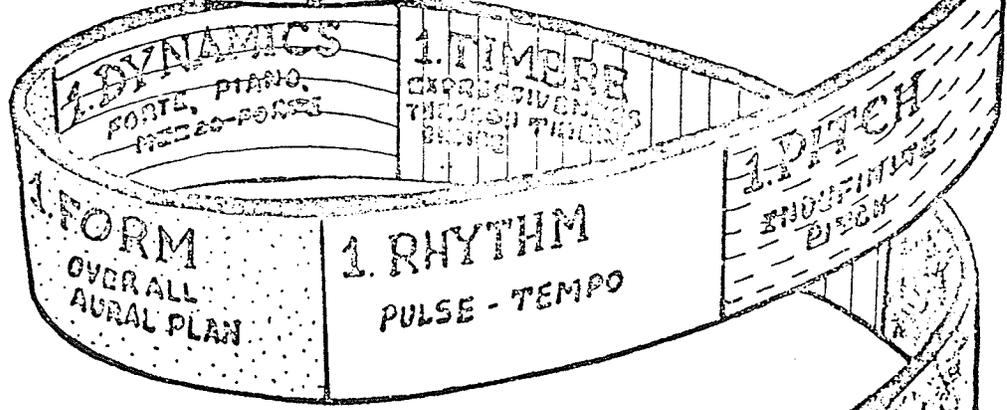
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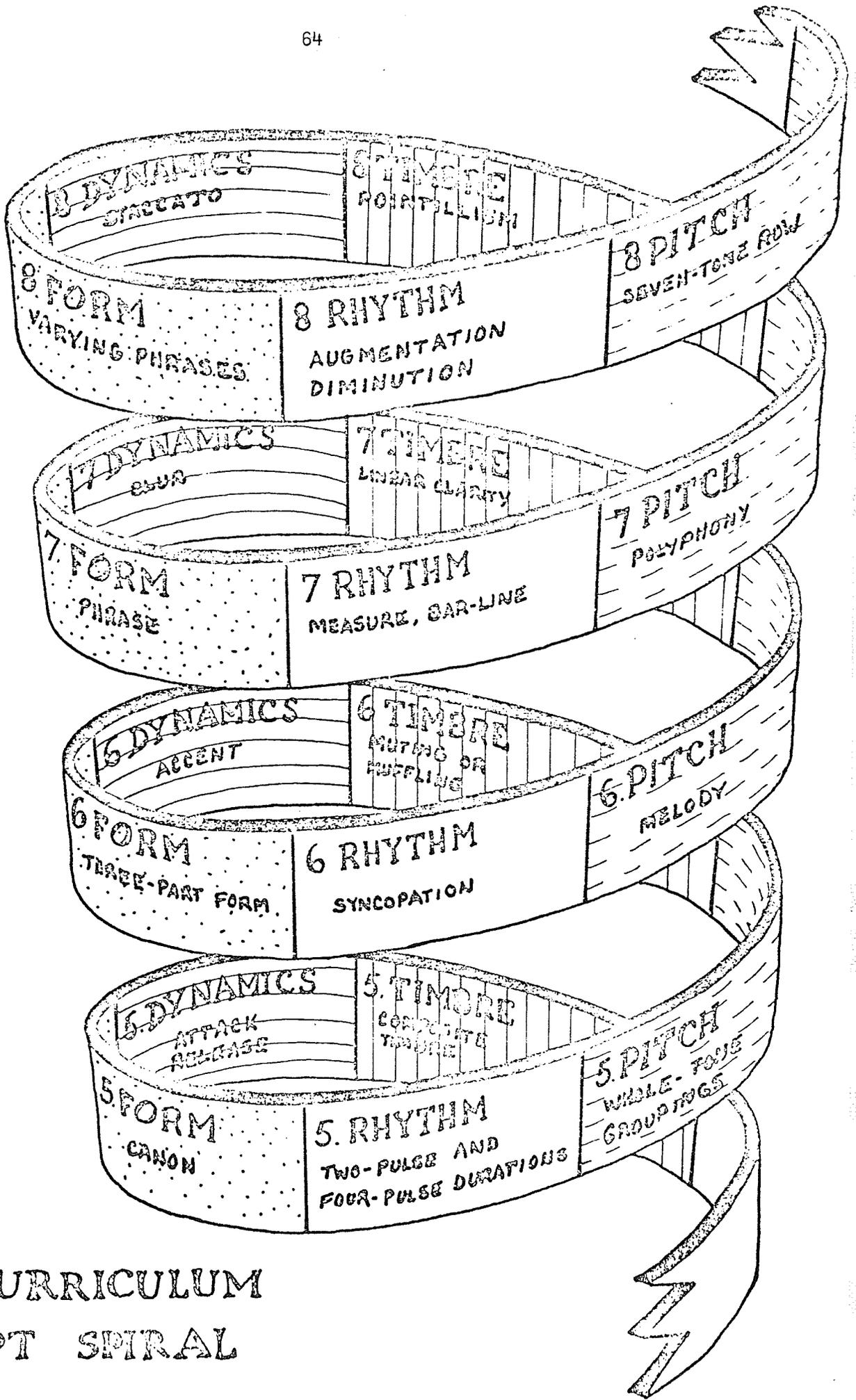


CYCLE
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M.M.C.P. CURRICULUM
CONCEPT SPIRAL

ILLUSTRATION 4



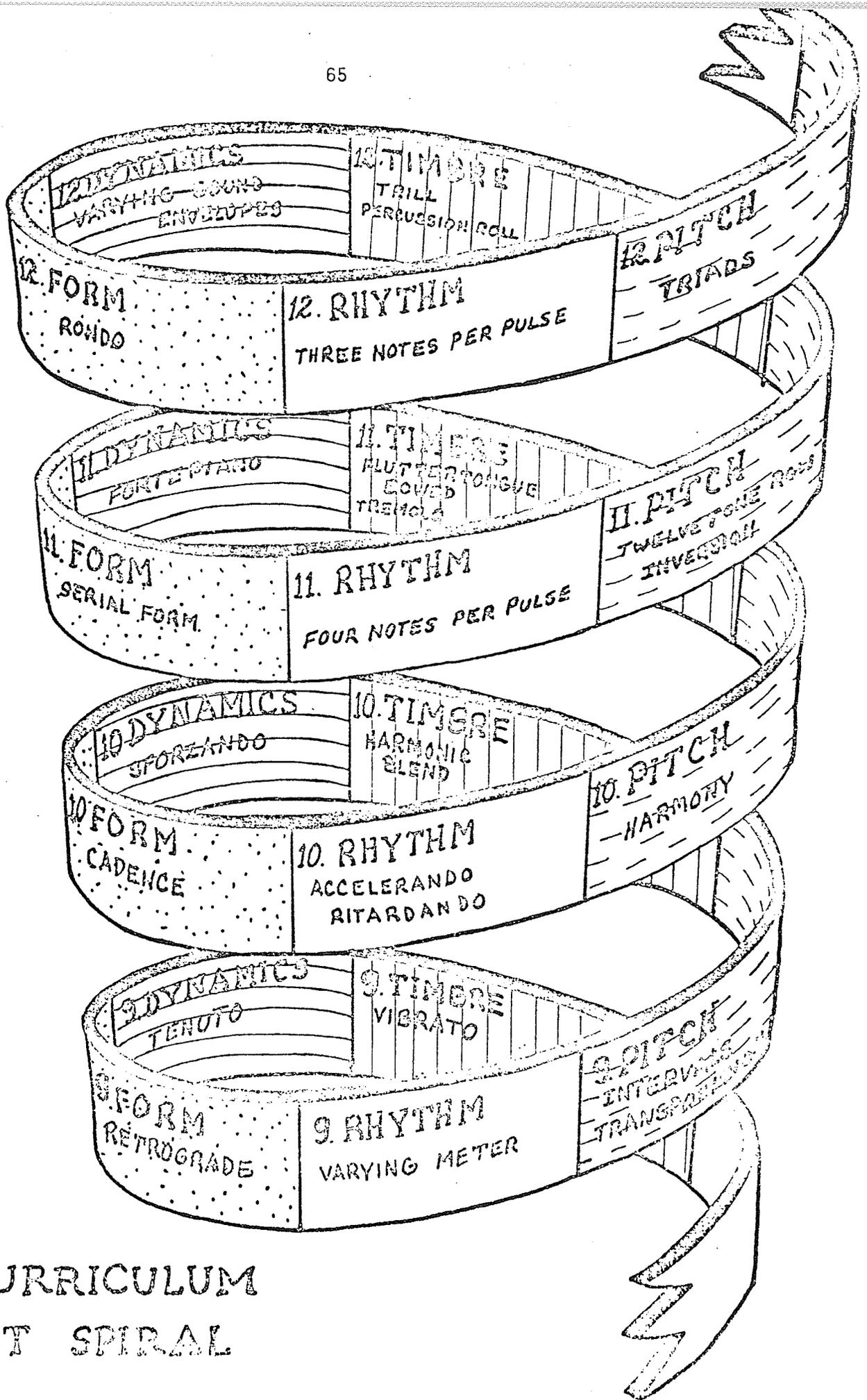
CYCLE 8

CYCLE 7

CYCLE 6

CYCLE 5

M.M.C.P. CURRICULUM
CONCEPT SPIRAL



CYCLE
12

CYCLE
11

CYCLE
10

CYCLE
9

M.C.P. CURRICULUM
CONCEPT SPIRAL

MMCP Cycle: A level of conceptual refinement related to the spiral curriculum. It describes one horizontal plane of highly related categories of musical concepts.

MMCP Strategy: A specific activity involving students in the total musical process which is designed to focus attention and creative insight on one particular music concept in interaction with other musical factors. It is a plan of action which includes a problem, a process for investigation and experimentation, and proving opportunities, and which demands the use of analytical, judicial, and creative thought by the students.⁴⁷

Attitudinal goals concern the attitudes of the student about himself in relationship to music, and his willingness to be open to new situations.

It is essential that the student become aware of music as an intrinsic and personal medium, that he understand music as being in tune with reality and the essence of life as he knows it, and that he regard music as a way of gaining more insight into life.⁴⁸

The development of skills (aural, dextrous, and translative) clarify and enhance cognitive, attitudinal, and aesthetic objectives. Through participating, this involvement on the part of the student requires the continual growth of skills relating to music.

MMCP declares that aesthetic sensitivity cannot be easily conveyed or communicated for it involves both the emotions and spirit of the individual. Conditions within the classroom must be such that analytical and creative thinking be encouraged in order that aesthetic insight be achieved.

The MMCP must integrate music, the student, the process for learning, and the educational environment. The MMCP focuses on "learning activities which employ inductive, deductive and intuitive reasoning, the use of discovery oriented strategies, and the obvious

concern for the development of analytical, judicial and creative thinking are all consistent with decisions regarding the nature of the learner."⁴⁹

The curriculum is intended to serve all students at all levels. For instance, in the elementary grades two or three cycles may constitute a year's work while at the senior high school level many cycles may be explored in one term.

The principles of the Manhattanville Music Curriculum Program have been summarized as follows:

Discovery is the most productive and exciting means for learning.

Conceptual understanding is the main goal of the music curriculum for all students. It is imperative for intrinsic involvement.

Music of our time is the most logical place to begin music study. It is relevant artistically and educationally.

Totality of experience in the musical process is essential to the development of musicality.⁵⁰

With regard to the educational environment in the MMCP the teacher must be as unintrusive as possible thus allowing creative discovery to emerge from the classroom. The Music Lab is "an educational environment created to encourage, support and facilitate student involvement and student responsibility in the music learning process. It is a class functionally and structurally designed to stimulate inquiry, discovery, creativity, and critical thinking."⁶¹ In the Music Lab are seven main areas of activity explored:

1. MMCP strategies (composing, performing, evaluating, conducting, and listening),

2. student recitals,
3. listening to recordings,
4. research and oral reports,
5. guest recitals,
6. singing,
7. skill development.⁵²

Physical requirements within the Music Lab, closed/flexible/open scheduling, extensive preparation of resource materials and equipment are responsibilities of the teacher in the organizing of the Music Lab.

G. Contemporary Music Project

In the introduction to a report of Pilot Projects sponsored by the Contemporary Music Project (CMP) entitled "Experiments in Musical Creativity", the following was stated:

The Contemporary Music Project represents an outgrowth of a project for young composers in residence which began in 1958⁵³ under the auspices of the Ford Foundation Program in Humanities and the Arts. The current project was authorized in 1963 under a six-year grant of \$1,380,000 from the Ford Foundation to the Music Educators National Conference. In addition to continuing fellowships to young composers in residence in school systems, the current project includes:

1. *Seminars and workshops for music educators in cooperation with colleges and universities.*
2. *Pilot projects in elementary and secondary schools to study methods of presenting contemporary music and to bring about a full realization of musical talent through creative experiences, improvisation, and composition.*

It is recognized that many school systems have long emphasized creative activities as an integral part of the elementary school music curriculum. These experiences have included creative interpretation of songs and dances, use of rhythm instruments, and composition of simple songs. The

*use of contemporary music as part of these experiences has been infrequent. This undoubtedly has been due to (1) the assumption that music can best be taught through a chronological approach, and (2) the limited background of music teachers with respect to contemporary music.*⁵⁴

The American composer, Norman Dello Joio, who served as chairman for the Contemporary Music Project, stated that the CMP was "concerned with the interrelationships among living composers, school music teachers, and contemporary music and has recognized a need for a broader scope of musical repertoire and experience than had usually been provided in school and college curriculums."⁵⁵ At Dello Joio's request, thirty-one composers were subsidized and assigned to public schools from 1959-1962 as the "Young Composers Project" where they composed for musical groups at hand and secured public performances of their works. Various pilot projects in creativity were also sponsored and seminars organized on campuses. The CMP received additional funding of \$1,340,000 from the Ford Foundation for the period 1968-1973 with the Music Educators National Conference contributing additional monies.

The purposes of the Contemporary Music Project were fivefold:

1. *to increase the emphasis on the creative aspect of music in the public schools;*
2. *to create a solid foundation or environment in the music education profession for the acceptance, through understanding, of the contemporary music idiom;*
3. *to reduce the compartmentalization which now exists between the profession of music composition and music education for the benefit of composers and music education alike;*
4. *to cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in schools; and*

5. *to discover, when possible, creative talent among the students in the schools.*⁵⁶

Besides the Professionals-in-Residence Program, the CMP engaged in two other programs--the teaching of comprehensive musicianship and complementary activities. From 1969-1973, grants were given to twenty-one teachers to experiment with principles of comprehensive musicianship in their own teaching in order to develop a variety of approaches that could be used in the teaching of comprehensive musicianship. These elementary programs stressed the application of comprehensive musicianship in two areas "in the development of content and procedures in elementary classes and in the expansion of attitudes and competencies of music specialists, classroom teachers, and students preparing to be elementary teachers."⁵⁷

Emphasis on comprehensive musicianship has been a continuing goal of the Contemporary Music Project.

*Comprehensive musicianship is a concept about the teaching and learning of music based on the ideas that music is more than composition or theory or performance or pedagogy, that all musicians are educators, and that all music students should be taught the full range of what music is and not just certain things about music. This approach suggests that the source of all music study is the 'literature' of music, and it provides a focus for an entire music curriculum so that students can synthesize material and see relationships in all that they do. Comprehensive musicianship includes the study of a wide variety of music styles--Western and non-Western, from the earliest times to the present.*⁵⁸

Comprehensive musicianship can be utilized from elementary through university levels "to help students gain insights into the nature of music, its variety of styles, and the many uses it has

in the lives of people everywhere."⁵⁹ No facts are taught in one area without their relevance being made vital in the other aspects of music. The CMP is a more creative, student-centered approach. When given the proper tools, the student can handle musical situations of all periods and can apply his knowledge whether it be used for performance, analysis, or evaluation. The principles of comprehensive musicianship are based on three main categories: (1) the common elements approach, (2) musicianly functions, and (3) educational strategies.⁶⁰

By analyzing music through its common elements, students can gain awareness and comprehension of the elements that are present in the music of any culture, tradition, or style.

By functioning as musicians (doing things that encompass all aspects of musicianly behavior); students can develop a broad base of competencies through a reasonable balance of experiences in analysis (listening and evaluation); composition, including improvisation (creation); and performance (re-creation); as well as experiences in the complementary functions of scholarship (research) and communication (teaching).

A program of comprehensive musicianship stresses an integrated approach to music study. It strives to reduce fragmented learning by providing opportunities for students to see relationships in music, such as the relationship of theory to literature, scale to melody, and one style to another.⁶¹

The teacher decides the breadth and depth of materials to be covered.

The students not only are actively involved in their classroom projects but become increasingly independent and responsible for their own learning.

The third program of complementary activities in the CMP provided consultative services to schools, workshops and courses

for school music teachers, seminars for college music faculties, presentations at meetings and conventions, published journal articles and newsletters, and an institutional film on common elements of music.

Leo Kraft, in his "Reflections on CMP", states that "it is too soon to summarize the effect of CMP thought upon contemporary music education. But in the relatively few years of its existence, the Project has had a considerable impact upon the ideas and philosophy of many in the profession." 62

Implications For Canada:

The CMP in the United States has been adapted for use in some Canadian schools although to a rather limited degree as yet. Such Canadian composers as Harry Somers, Harry Freedman, and Murray Schafer, have worked in Ontario classrooms writing for school groups, thus making inroads to alleviating the apparent oversight of including contemporary music in school music programs. C. Laughton Bird speaks of the paradox in Canadian music education--young people's receptivity for contemporary music and the dearth of Canadian music hearings in the curriculum." 63

We must secure listening facilities in our school resources centres. . . . Contemporary listening experience must become a necessity of the curriculum and finally the in-service training of practicing staff and teacher training of undergraduates⁶⁴ must include the constant stimulant of contemporary music.⁶⁵

FOOTNOTES FOR CHAPTER THREE

¹The University of Manitoba General Calendar 1977-78, p. 343.

²Arthur F. Becknell, "A History of the Development of Dalcroze Eurhythmics in the United States and Its Influence on the Public School Music Program" (Doctoral Dissertation, University of Michigan, 1970), p. 13, cited by Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff (Washington, D.C.: Music Educators National Conference, 1972), p. 8.

³Emile Jaques-Dalcroze, "Eurhythmics and Its Implications", trans. Frederick Rothwell, Musical Quarterly, XVI (July, 1930), p. 358, cited by Landis and Carder, p. 13.

⁴Virginia Hoge Mead, "An Appraisal of the Dalcroze Method", report of an article from Ohio Music Educators Association Triad, cited by Landis and Carder, pp. 22-23.

⁵Karl W. Gehrckens, Music in the Grade Schools (Grades 1-6) (Boston: C. C. Birchard & Co., 1934), Chapter 10, cited by Landis and Carder, p. 35.

⁶Landis and Carder, p. 42.

⁷Lois Choksy, The Kodály Method (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974), p. 16.

⁸Ibid, p. 23.

⁹Klara Kokas, "The Transfer Effect of the Kodály Method of Music Education", a lecture delivered at the Teacher Training Workshop, Dana School of Music, Wellesley, Massachusetts, August 8, 1969, cited by Landis and Carder, p. 56.

¹⁰Landis and Carder, p. 54.

¹¹Zoltán Kodály, From an essay by the author, source unknown.

¹²Landis and Carder, p. 60.

¹³Denise Bacon, "Can the Kodály Method Be Successfully Adapted Here?" Musart, XXII (April-May, 1970), p. 14, cited by Landis and Carder, p. 61.

¹⁴Zoltán Kodály, Visszatekintés (published by Zenemukiado, 1964), quoted in Helga Szabo, The Kodály Concept of Music Education, English edition by Geoffry Russell-Smith (London: Boosey and Hawkes, Ltd., 1969), p. 10, cited by Landis and Carder, p. 63.

¹⁵Carl Orff, "The Schulwerk--Its Origins and Aims", trans. by Arnold Walter, originally appeared in the Canadian Music Educator, then in the April-May, 1963 issue of the Music Educators Journal, reprinted and cited by Landis and Carder, pp. 157-158.

¹⁶Landis and Carder, p. 83.

¹⁷Wilhelm Keller, Introduction to Music For Children, trans. by Susan Kennedy (New York: Schott N.Y., 1974), p. 5.

¹⁸Landis and Carder, p. 83.

¹⁹Ibid, pp. 86-87.

²⁰Ibid, p. 103.

²¹Arnold E. Burkart, "Orff-Schulwerk Related to Contemporary American Educational Thought", Musart (January, 1971), p. 6, cited by Landis and Carder, p. 105.

²²John D. Kendall, What the American Music Educator Should Know About Shinichi Suzuki: Talent Education and Suzuki (Washington, D.C.: Music Educators National Conference, 1966), p. 9, quoting from a speech made by Dr. Suzuki at the 1958 National Festival in Tokyo.

²³Ibid.

²⁴William Starr, "An Overview of the Suzuki Method", Suzuki Source Book (Evanston, Illinois: Sunny-Birchard Company, 1974), p. 8.

²⁵Ibid.

²⁶John D. Kendall, p. 12.

²⁷Theodore F. Normann, from the Foreward to the book written and cited by John D. Kendall, p. 4.

²⁸Alfred Garson, "More About Suzuki", Canadian Music Educator, (Summer, 1973), p. 8.

²⁹Shinichi Suzuki, Nurtured By Love (Jericho, N.Y.: Exposition Press Inc., 1969), p. 51, cited by Alfred Garson, p. 7.

³⁰The Suzuki Talent Education Institute of Manitoba presently offers private and class lessons to 160 children in violin, violoncello, and piano. Although Suzuki programs are taught by private music teachers (there will be seven teachers in the fall of 1977), string programs have been initiated by the Institute's Director, Doreen Breckman, in two Winnipeg schools--Faraday and Luxton. Eight Grade Four children in Faraday have completed their fifth year of the program while sixteen Grade Two children have finished their second year at Luxton School. Although only two elementary schools teach their elementary string program through the Suzuki method, several other Winnipeg, St. James, and Fort Garry schools do engage qualified teachers to instruct a comprehensive string program in elementary grades. (This information was supplied by Doreen Breckman, Director of the Suzuki Talent Education Institute of Manitoba.)

³¹Comments made by Doreen Breckman at a Suzuki String Demonstration Workshop, April, 1973, in Winnipeg, Manitoba.

³²Yamaha Music Education Syllabus, n.p., n.d., pp. 7-13.

³³Ibid, p. 7.

³⁴Yamaha Canada News, III, No. 2 (August, 1971), p. 4.

³⁵In 1972-1973, the Fort Garry School Division in Manitoba conducted a Pilot Program at Viscount Alexander School where desk organs and electone organs were used in a course designed for children from Grades One through Nine. Response from students and parents alike was very positive and undoubtedly would have continued past 1974. Unfortunately, the teacher left for Germany and the program was discontinued in the 1974-1975 school year in favour of a music specialist in the elementary grades and a band program in the Junior High.

³⁶Yamaha now has several of its own facilities where eight fully trained Yamaha Music Course teachers instruct 735 pupils in the Greater Winnipeg area. (This information was supplied by Dave Foreman, Winnipeg Director of the Yamaha Music Course.)

³⁷Manhattanville Music Curriculum Program (Purchase, New York: Manhattanville College, n.d.), p. x.

³⁸Ibid.

³⁹Ibid.

⁴⁰Ibid, p. xi.

⁴¹Ibid.

⁴²Ibid, p. 3.

⁴³Ibid, p. 4.

⁴⁴Ibid.

⁴⁵Ibid, p. 6.

⁴⁶Ibid, p. 7.

⁴⁷Ibid, p. 27.

⁴⁸Ibid, p. 8.

⁴⁹Ibid, p. 9.

⁵⁰Ibid, pp. 10, 13, 14.

⁵¹Ibid, p. 28.

⁵²Ibid, pp. 16-17.

⁵³Six Regional Institutes for Music in Contemporary Education were established involving thirty-six universities.

⁵⁴R. Bernard Fitzgerald, Introduction to Experiments in Musical Creativity (Washington, D.C.: Contemporary Music Project/Music Educators National Conference, 1966), p. 1.

⁵⁵"Contemporary Music Project: Comprehensive Musicianship, A Project of the Music Educators National Conference", Music Educators Journal, LIX, No. 9 (May, 1973), p. 34, quoting Norman Dello Joio.

⁵⁶Ibid, p. 36.

⁵⁷Ibid, p. 37.

⁵⁸Ibid, p. 39.

⁵⁹Ibid.

⁶⁰Ibid.

⁶¹Ibid, p. 40.

⁶²Leo Kraft, "Reflections on CMP", CMP Symposium, XII (Fall, 1972), p. 93, cited in "Contemporary Music Project: Comprehensive Musicianship", p. 38.

⁶³C. Laughton Bird, "Contemporary Music and Education", Canadian Music Educator (Autumn, 1969), p. 4.

⁶⁴In 1971, at the University of Toronto, Professor Patricia Shand offered a Seminar in Music Education where a wide variety of alternatives and approaches, both traditional and contemporary (including recent developments in the field of electronic music) were analyzed. Her aim was to provide students with sufficient opportunities to begin the development of a philosophy of music education.

⁶⁵C. Laughton Bird, p. 5.

CHAPTER FOUR

REPORT ON THE EXPLORATORY COURSE

A. Sources of Data

The prime source of data for the development of the Instrumental Music I, Elementary Course (hereinafter referred to as the Exploratory Course)¹ which the writer taught from January through March, 1977, at the University of Manitoba, was assimilated from two encounters with Barbara J. Grenoble;² a one day workshop in 1973, and an intensive summer school course, "Special Methods in Music", at the Faculty of Education, University of Manitoba, during July and August of 1976.

B. Observations Regarding the Barbara Grenoble Approach

Dr. Bennett Reimer, in an address to delegates of the 1974 Music Educators National Conference in Anaheim, California, spoke about how music educators have been touched by the power of music and how they wish to expose children to such power.

*Involvement in music means that a child's life is meaningful. Education provides the opportunity to explore involvement. A child must be caught up in feelings and involvement. Children will radiate with the glow of learning. If left uninvolved children are untouched by music.*³

This statement epitomizes what Barbara Grenoble tries to accomplish in her teaching--total involvement of the child. Her total learning concept for the total child is the prime factor. She demonstrates

tremendous insight as to how children learn through active participation in musical experiences. Miss Grenoble possesses an uncanny sense in dealing with those experiencing difficulties by giving them opportunities to become more aware of their bodies, spatial relationships, and rhythmic activities. She speaks of "nipping" a child's frustration level by giving him a challenge, that is, creating a goal for the child to strive for. However, she warns, do not remain at the frustration level for too long, and when operating at this level, always do it with a smile and a sense of humour so that the child sees that you are there to help him achieve the goal as joyfully as possible. No matter what she attempts to teach, Barbara Grenoble exudes a warm personality, great humour, and infectious enthusiasm for her work and for the children with whom she shares her joy.

Miss Grenoble is very much concerned about the individual child and how a young child's mind works. She virtually tucks you inside a child's brain where you can explore it with the *naïveté* of a child and be enriched as a teacher and as a person for having done so. In her quest for allowing the child to become more confident about his learning one becomes far more cognizant about teaching techniques. Her creative approach to learning is not something that is taught, but rather, it is permitted to happen. The teacher is regarded, not as an authority figure front and center, but rather almost as an enthusiastic spirit that pervades the total learning atmosphere. The teacher must be responsive and sensitive to the needs of the students and must regard the class as a unique group of individuals, thereby showing respect for each student's ideas, which will,

in turn, foster self-respect and self-discovery in the student.⁴
 One of the most outstanding features of Barbara Grenoble's work is that her methods and techniques coalesce sequentially and naturally.

All Barbara Grenoble's work is strongly supported by Piaget, Bruner, Montessori and others. Zoltán Kodály and Carl Orff in their work further substantiated that children respond to music intellectually (cognitively), emotionally (affectively), and through manipulative skills (psychomotor). The main purpose in all her teaching is to bring about the evolution of musical responsiveness in each and every child.

TABLE 1
 EXPLORATORY COURSE

Course	Institution	Enrollment	Time
63.211 Instrumental Music I, Elementary	Faculty of Education, University of Manitoba	34 students	36 hour course, Wednesday evenings, January through March, 1977

C. Exploratory Course

The description in the 1976-1977 University of Manitoba Calendar⁵ read as follows:

63.211 Instrumental Music I (Elementary) A study of the performance capabilities of classroom instruments such as those used in the Orff and Yamaha music programs.

The instructor was told to design the course in any way she desired.

Student input was encouraged and incorporated into the initial design and content of the course. Throughout the program, opportunities were provided for students to experience a wide variety of creative musical activities involving classroom instruments commonly utilized in elementary music education programs in North America.

During the three months students were exposed to musical experiences involving mouth and environmental sounds, body percussion instruments, rhythm band instruments, homemade instruments, national folk instruments, melodic percussion, small woodwind instruments, keyboard instruments, accompanying stringed instruments, and handbells. Throughout the course various aspects of those methods explicated in Chapter Three were amalgamated in order to evolve a total learning music program.

D. Course Outline

A preview of the current lesson was always given at the beginning of the evening and a preview of the next week's lesson was given at the conclusion of the class.

Lesson One: General objectives of the course.

What is sound? noise? music?

Differences between beat and rhythm.

Body percussion instruments.

Indefinite pitched rhythm instruments.

Questionnaires to be filled out.

Lesson Two: Detailed description of the course.

Basic aims in using classroom instruments.

Development of beat and rhythm through rhyme.

Introducing rhythm band instruments to children.

Methods of using rhythm band instruments.

Handout: "Bibliography"⁶ (Many references to this were made throughout the course.)

Assignment I: "Make up two contrasting rhythm band arrangements using whatever choice of notation you wish."

Lesson Three: Methods of using rhythm band instruments concluded.

Rhythm band orchestration.

Instrumental sound effect accompaniments.

Use, care, tuning, and storage of drums and tambours.

National folk instruments.

Handout: "Homemade Instruments".

Assignment II: "Create a sound dramatization for a poem, fairy tale, or story."

Assignment III: "Make a homemade instrument(s) suitable for use in an elementary music program."

Lesson Four: Rhythm band assignment discussed fully.

Overview of the DKOSY Methods: Dalcroze, Kodály, Orff, Suzuki, and Yamaha.

Suzuki Talent Education discussed.

Yamaha Music Course discussed.

Kodály Philosophy and methods.

Lesson Five: Assignment II handed back and discussed.

Handouts: Studio 49 Catalogue, Kitching Catalogue,

"Vitalizing Other Subject Areas Through Music",
 "Description of Instruments Used in the Elementary
 Classroom",⁷ "Classification of Instruments".

Orff Approach to Music Education.

Characteristics of melodic percussion instruments,
 their development and use in the Carl Orff program.

Use of speech in Orff-Schulwerk.

Lesson Six: Discussion on correlating music with other subjects.

Assignment IV: "Sometime before the conclusion of
 the course, try out one or more ideas given in the
 handout, 'Vitalizing Other Subject Areas Through
 Music', and submit a writeup of your observations."

Body instrument exercises from the Orff-Schulwerk.

Brief history of the recorder family.

Uses of the recorder in elementary music education.

Practical work with the soprano recorder.

Lesson Seven: More practical work on the soprano recorder.

Body instrument speech games.

Exploration of the pentatonic scale on the melodic
 percussion instruments.

Lesson Eight: Tried out several ideas taken from sessions of the
 Third National Conference of "Music For Children:
 Carl Orff", held in Ottawa on February 26 and 27, 1977.

More practical work on the recorder.

A session on movement.

- Lesson Nine:* Practical Orff instrument exercises.
 Orff ostinato patterns.
 Discussion and display of recorder book materials.⁸
 Discussion and display of audio-visual materials on
 the instruments of the symphony orchestra.⁹
 A session on movement.
- Lesson Ten:* Practical work on the recorder.
 How to write accompaniments for Orff instruments.
 Handout: "Ostinati Arrangements".¹⁰
 Improvisation on classroom instruments.
 Improvised aleatoric music of the twentieth century.
 Improvised sound dramatization.
 Assignment V: "Take a pentatonic melody and write an
 instrumental accompaniment which will reflect some of
 the characteristics inherent in the Orff-Schulwerk
 approach to music."
- Lesson Eleven:* A look at the autoharp, chordal dulcimer, bowed
 psaltery, Nordic Lyre, and zither.
 Finished trying out the ostinati arrangements in class.
 Looked at and discussed the homemade instruments made
 by each member of the class.
- Lesson Twelve:* All assignments were handed back.
 Information regarding music education associations
 in Canada and the United States.
 Handbells.
 Music Appreciation.

Tried out Orff accompaniments submitted by class members.

Parting remarks by the instructor.

E. Collection of Research Data

Although Course 63.211 was geared to a heterogeneous class of prospective elementary teachers, there were a few students who indicated a desire to become music specialists while the majority of the people wished to use the information from the course in his/her capacity as a classroom teacher. Regardless of the fact that there was this mixture of future classroom teachers and music specialists, there were certain basic requirements to be covered in any elementary instrumental methods course. The proposed course outlined in the next chapter will contain any adjustments and adaptations deemed necessary to provide an intensive music specialist's course for students engaged in the Bachelor of Music (Music Education Concentration) or Music Major in Music Education.

References to the research data collected are included here to provide some insight as to how students received and reacted to the content of the course. Research data was collected through four vehicles:

1. A pre-test questionnaire was administered to each student at the beginning of the course to determine his/her past choral and instrumental music-making experiences from elementary, junior high, senior high, and university schooling;¹¹ what level of musical accomplishment the student had reached in private musical studies; what instruments the student recognized and knew how to

play;¹² what the student would like to see included in the course; and the student's reasons for choosing the course.

2. Throughout the duration of the course, the instructor endeavoured to learn more about each student through class observation and personal conversations with the students.
3. A total of one practical and four written assignments was given.
4. A post-test questionnaire¹³ was given to each student at the conclusion of the course to determine the student's reaction to the course in general; what value the course was to each student as a prospective elementary school teacher; student's self-evaluation; what instruments the student now felt he/she recognized and had gained some knowledge about. The post-test questionnaire also encouraged any additional comments, observations, suggestions, or queries by the student.

The idea of collecting the above data was to elicit information from the students with regard to their ability in instrumental music-making experiences in January, 1977, as contrasted with their ability in March, 1977, after three months of instruction; and to ascertain what they had considered they had learned about elementary instrumental music methods during the intervening time period.

TABLE 2
MUSIC-MAKING EXPERIENCES BY STUDENTS

Types of Experience	Elementary	Junior High	Senior High	University
None at all	8	9	14	20
Choral	26	30	17	14
Rhythm Band	1	-	-	-
Recorder	1	3	-	1
Handbells	-	-	1	1
Band	-	2	1	-
Orchestra	-	2	1	1
General Music	-	5	-	-
Music Option 300	-	-	2	-
Extra Curricular	-	-	1	-
Music Major	-	-	1	-
B. Music Graduate	-	-	-	1

TABLE 3

COMPARISON OF INSTRUMENT KNOWLEDGE BEFORE AND AFTER THE COURSE

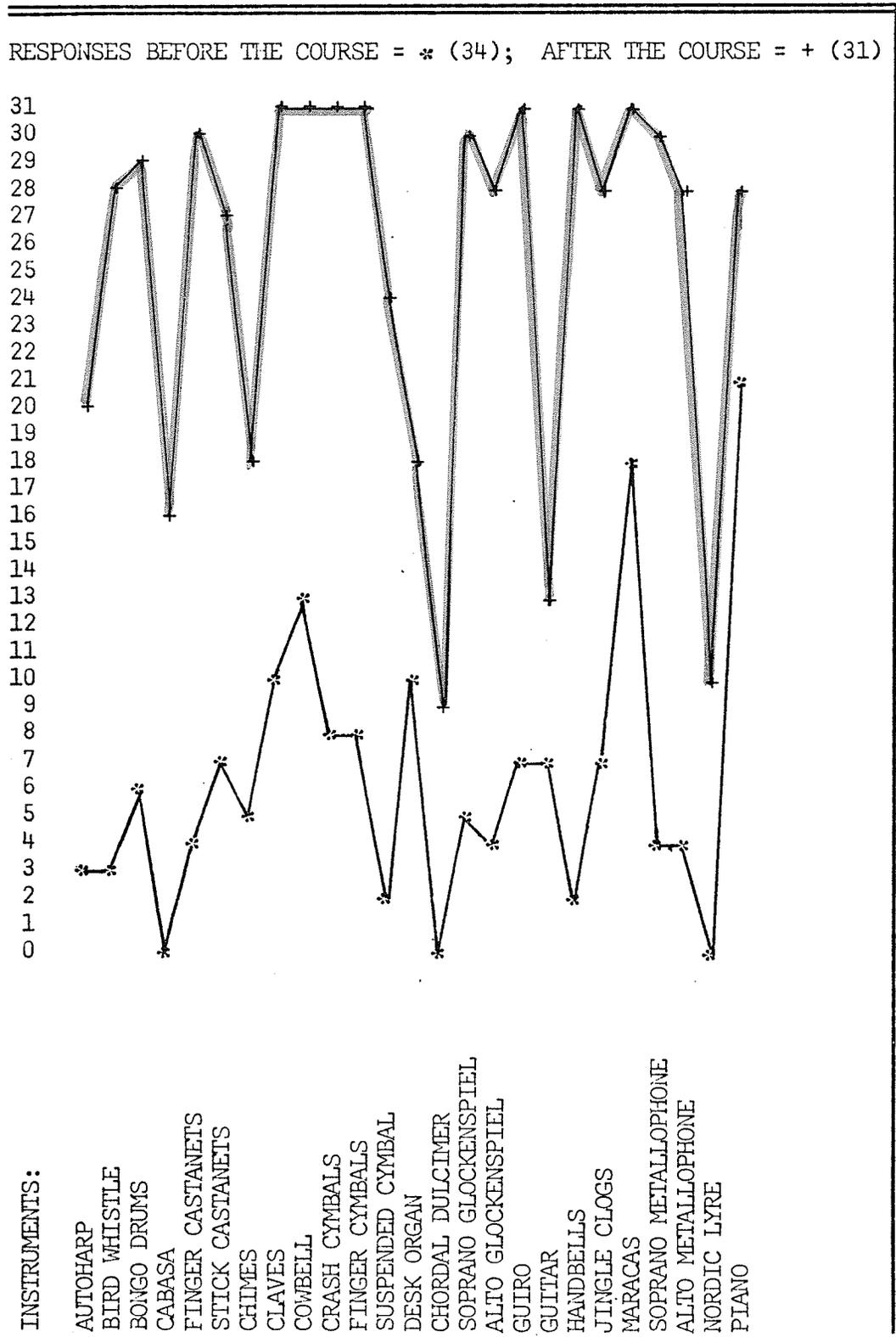
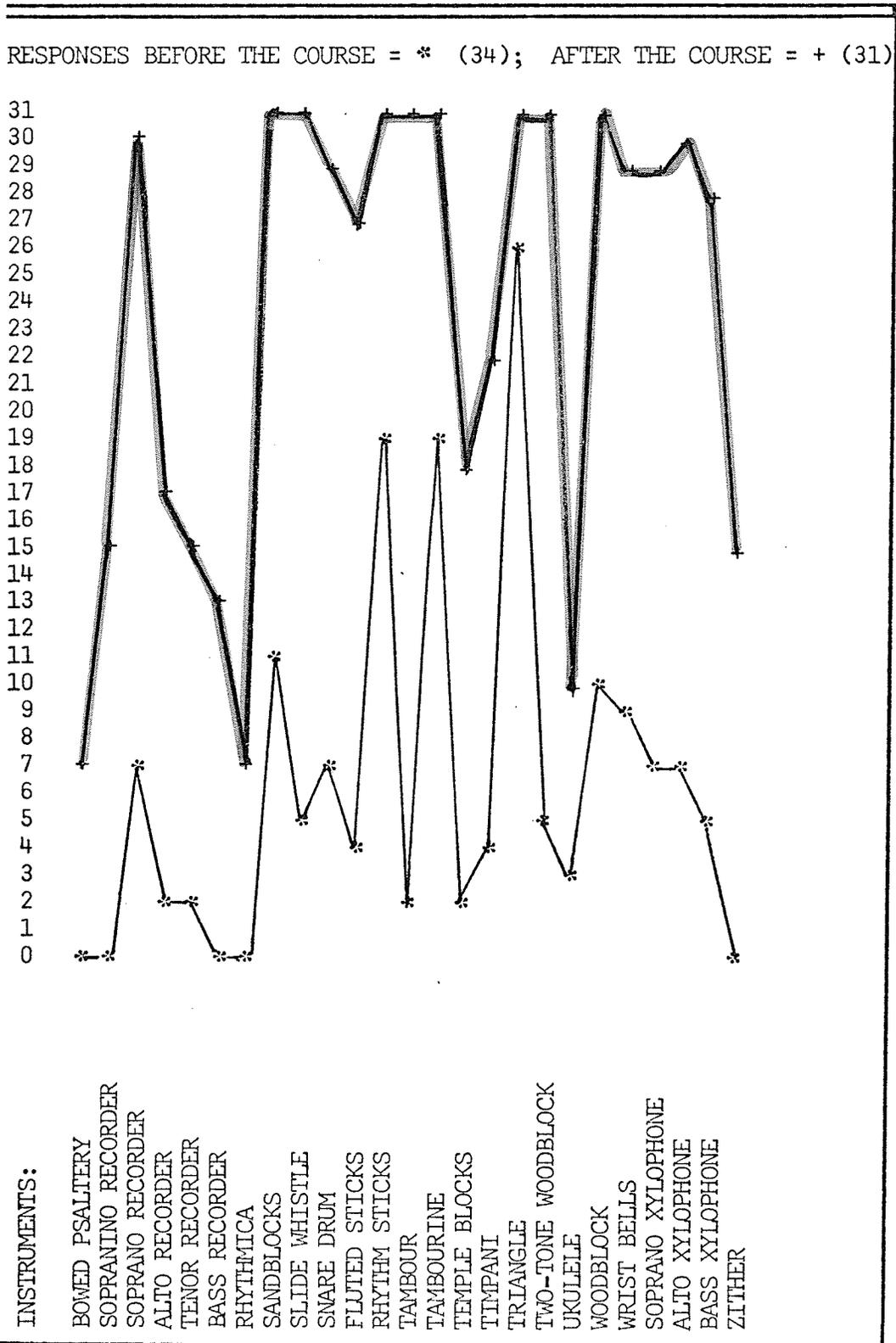


TABLE 3 (Continued)

COMPARISON OF INSTRUMENT KNOWLEDGE BEFORE AND AFTER THE COURSE



F. Treatment and Interpretation of Data

The following information was gleaned from the four data collection areas:

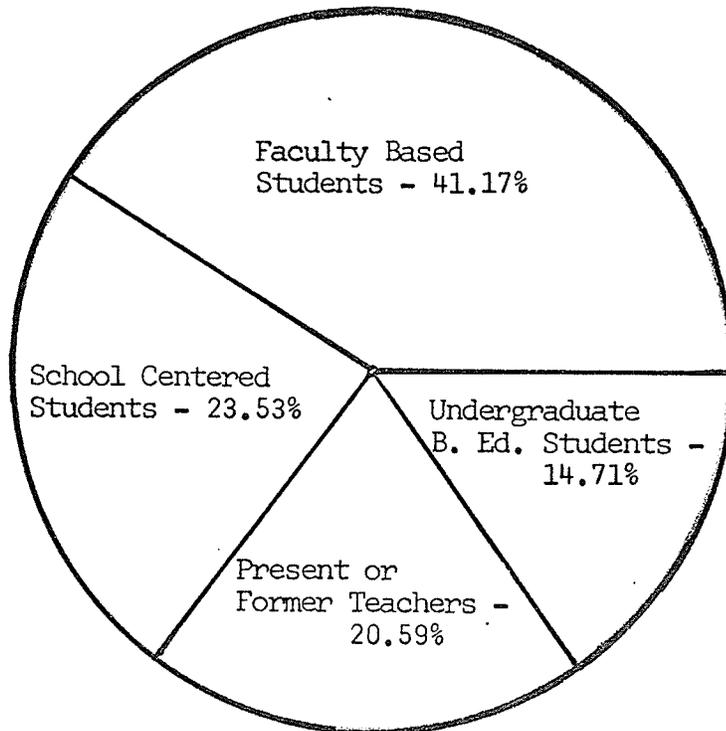
1. *Pre-Test Questionnaire*:¹⁴

- (a) Of the thirty-four students, twenty-six had music-making experiences in elementary schools, twenty-five in junior high, twenty in senior high, while fourteen had been involved in music during their university days.¹⁵ Most students cited choral experiences in school and church choirs which represented most of their choral involvement. With the exception of piano training, exposure to instrumental music-making was very limited.
- (b) Twenty-three students who had studied music privately had passed theoretical and practical examinations in Piano from Grades II through X, and in Voice from Grades VI through the Associateship Diploma.
- (c) When asked why they chose to take Course 211, students stated their interest in music, their need for professional help and ideas for teaching instruments to elementary children, and their desire to learn more about the instruments themselves. A few stated that there would likely not be a music specialist in the school and that they would be expected to teach the music program.
- (d) When asked in a given list of fifty items what instruments students felt they knew how to play, the number of instruments checked off ranged from zero to forty-one.¹⁶

- (e) Students were asked for suggestions and comments as to what they would like to see included in the course. All suggestions were considered carefully by the instructor and included in the final course content outline.
- (f) Students were asked orally to indicate whether they were Faculty of Education Based, School Centered, undergraduate students, present or former teachers.

TABLE 4

CIRCLE GRAPH SHOWING THE MAKEUP OF THE CLASS



2. *Observation Of and Conversation With Students:*

Initially the instructor sought to establish a feeling of trust, friendship, and openness in the class so that there would evolve a free interaction between herself and the students.

It appears that the amount and quality of pupil-teacher interaction offer crucial clues to the mystery of possible expectancy cues that the learner internalizes.¹⁷

Students were encouraged to see the instructor at any time with regard to any questions they might have. Throughout the three months, the teacher made a point of becoming better acquainted with the students in order to ascertain more about them--their aspirations, their feelings about music in general, any problems that might be encountered, their teaching experiences, and a whole host of other bits of information (some of which had absolutely nothing to do with the course)! The instructor was concerned with students and their problems and tried to assist them in answering their queries. Through class discussions and observation of students individually and in groups, considerable insight was gained about each student.

3. *Assignments:*

Although only four written assignments were given, the teacher was able to make value judgments on the work submitted and in areas where it was warranted, considerable effort was taken to make detailed remarks. Assignments were returned promptly with general comments, observations, and questions dealt with

in class. With regard to the instruments made by the students themselves, the variety of imaginative creations constructed was quite intriguing. Each student was given the opportunity to explain to the class what the instrument was, how it was made, and how it could be used with children. It was very evident from the submitted assignments that in most cases, those with sufficient musical background produced much better work than those without.

4. *Post-Test Questionnaire:*

- (a) The post-test questionnaire made for interesting reading for the instructor. It was very obvious that students reacted most favourably to the course and considered it to have been extremely interesting, practical, and of value with regard to providing professional assistance in learning about elementary instrumental music-making methods. One student confessed that she did not realize how much a music teacher had to know in order to teach. A few students replied that they had enjoyed the course but hoped they would never have to teach music. Others intimated they would do some music teaching in their classrooms but sincerely hoped that there would be a music specialist in the school as well.
- (b) There was strong agreement that participation in the class allowed students to have a much better regard and feeling for themselves as future teachers of instrumental music programs. The majority agreed that their own self-concept had improved and that their confidence and enthusiasm had increased.
- (c) The increase in knowledge about classroom instruments was quite

astounding.¹⁸ Those with previous training showed a prominent increase in the number of instruments they felt they could handle. Students with little previous knowledge about instruments showed an increase in knowledge about instruments but not to the same degree as the others in the class.

- (d) Students were asked to respond subjectively to several questions about their personal feelings and attitudes during the course. One student "surprised myself in being able to improvise and create music myself." Another wrote, ". . . I can now see a much broader scope of possibilities. The idea of children actually creating good music would not have seemed very likely to me before taking this course." One student remarked that "the atmosphere was very much conducive to learning," while another noted the "importance of communication and interaction between students and teacher." One student stated, "I guess I could manage to teach a music class now, although I wouldn't want to!"
- (e) Considerable mention was made about the knowledge, enthusiasm, and confidence of the instructor in making the course so enjoyable. Words and phrases such as "understanding", "sense of humour", "willingness to share ideas and help individuals", were alluded to while one person spoke of the instructor's "warm and friendly personality (which) made it possible for free communication and interaction in each class."
- (f) The majority of responses indicated that most activities had creative features, including class and individual participation

in such areas as improvisation, discovery and experimentation, arranging and writing accompaniments for songs, movement, making of instruments, and playing of many musical instruments in several ways. Several mentioned that even the nature of the assignments led to creativity for freedom was given "to do your own thing". One member of the class stated that "the very nature of the content of the course and the way it was presented encouraged me to be creative in the classroom. I am not afraid to experiment now." Another person reported that "creativity seemed natural and easy."

- (g) Many people wrote that they had acquired insight and confidence in teaching a developmental and sequential instrumental music program. Some stated that they were not aware of the wide range of novel and valuable materials, references, and resources prior to taking the course. Several reported that they had benefitted greatly from the course and had already used some of the ideas in their teaching and practice teaching.
- (h) Several students felt that Course 211 should be a full six hour credit course. Some felt that one course should be offered to those with musical training and another course designed for those with little or no background in music. A few expressed the desire to have even more participation and playing time on the instruments.
- (i) Some personal comments and observations made on the post-test questionnaire included: "It didn't matter what instrument I used. I felt I was part of the group and part of the total

experience of music-making even if only in a small way." Another wrote, "it (course) really put the methodology in focus for me." One person stated that "the Faculty of Education could certainly do well to have other similar courses. Some of the aspects of the course . . . just whetted one's appetite. For those of us with little or no musical training, other similar courses would be appreciated." Another confessed, "Because of my lack of music I really don't feel that I know how to write instrumental accompaniments for the melodic percussion instruments." One member of the class appreciated "the fact that I had an understanding teacher (which) helped a lot." Another student retorted with, "This was definitely one of the (few) most valuable courses I have taken in my four years at the Faculty-- if not the most valuable. . . . I always came out of the class feeling that I had learned something new. That is very rare in this faculty!" One final remark stated that the " . . . significance of education of children in schools cannot be over-emphasized and courses dealing with teaching methodologies (of music) are basic to the maintenance of the latter."

G. Observations Made During the Exploratory Course

Many class members appeared shy and reticent to participate in instrumental activities. Some simply would not touch an instrument back in January. It became necessary to arrange activities in the large group situation where the more subdued person might tend to go unnoticed. Students were invited to come early to class or use the intermission breaks to try out any of the instruments. It was encouraging

to see that eventually more and more took advantage of this suggestion, although some students never did.

It was evident that those with sufficient musical background were eager to experiment with new ideas and that the more involved they permitted themselves to become, the more their confidence grew. Twenty-six people admitted that their self-concept regarding instrumental experiences definitely improved while the remaining respondents made no comment at all on this point. On the other hand, those lacking in knowledge found the course challenging and at times frustrating.

It was engaging to see certain students pairing off as they got to know one another. As suggested by the McGinley and McGinley study¹⁹ people tended to be attracted to those deemed "successful" within the group. The experienced musicians were attracted to one another, while those feeling a little uneasy because of their lack of training seemed to find refuge in each other. The only two gentlemen in the course most certainly relied on each other. However, it was enlightening and enheartening to note that the more people became aware of each other and their limitations, some of the more knowledgeable music students helped those without so much previous musical knowledge.

There was an overall impression that those with considerable music skills exhibited great enthusiasm and interest in the course. It was obvious to the instructor and to some of the prospective music specialist students throughout the course that the musically illiterate were experiencing difficulties particularly when it came to activities involving musical notation. There is no doubt in the instructor's mind that had the course been restricted to only those possessing

musical training, it would have progressed much more quickly and would have been a more extensive course. It is the researcher's contention that data compiled as a result of the Exploratory Course, the observation of students and their comments given orally and on the questionnaires helped to influence the overall goals, objectives, and method procedures as outlined in the course in the next chapter. As the term, "specialist's course" would indicate, a more in-depth intensive look is necessary. Subsequently, the goals, objectives, and methods of procedures outlined in the penultimate chapter will reflect a deeper concentration in areas than was possible during the Exploratory Course.

FOOTNOTES FOR CHAPTER FOUR

¹See Table 1, p. 80.

²Barbara J. Grenoble, director of the Orff-Schulwerk Certification Program at the University of Denver, is a flute graduate of the Eastman School of Music, and received her Teacher's Certificate in Orff-Schulwerk from the University of Toronto. She has extensive experience as an elementary vocal music teacher, an Orff-Schulwerk teacher and clinician, and as a music consultant. For six years, Miss Grenoble was music consultant and instructor in Orff-Schulwerk of the National Jewish Hospital and Research Center in Denver where she worked with many asthmatic children. Miss Grenoble has traveled throughout North America giving lectures, workshops, demonstrations, and teacher training courses. She spent two years as music consultant for a United States Title I Project where her teacher training courses emphasized the use of the Orff-Schulwerk in the development of children with learning disabilities.

³Bennett Reimer, spoken at an address to delegates at the March, 1974 Biannual Convention of the Music Educators National Conference in Anaheim, California.

⁴Edward F. Deroche, "Creativity in the Classroom", Journal of Research in Music Education, II, No. 4 (Fall, 1968), pp. 239-242.

⁵University of Manitoba Calendar 1976-1977, p. 152.

⁶See Appendix G, pp. 284-304.

⁷See Appendix C, pp. 231-261.

⁸See Appendix G, pp. 298-301.

⁹Ibid, pp. 289-291.

¹⁰See Appendix D, pp. 262-273.

¹¹See Table 2, p. 87.

¹²See Table 3, pp. 88.

¹³See Appendix B, pp. 227-229.

¹⁴See Appendix B, pp. 225-226.

¹⁵See Table 2, p. 87.

¹⁶See Table 3, pp.88-89.

¹⁷Carl Braun, "Teacher Expectation: Sociopsychological Dynamics", Review of Educational Research, XLVI, No. 2 (Spring, 1976), p. 201.

¹⁸See Table 3, pp. 88-89.

¹⁹P. McGinley and H. McGinley, "Reading Groups As Psychological Groups", Journal of Experimental Education, 1970, p. 39, cited by Carl Braun, "Teacher Expectation", p. 198.

CHAPTER FIVE

AN ELEMENTARY MUSIC EDUCATION COURSE DEALING WITH CLASSROOM MUSICAL INSTRUMENTS

Although the Exploratory Course referred to in Chapter Four was taught to a heterogeneous group of people with diverse backgrounds in music, there are certain basics to be covered in elementary music courses regardless of the musical background of students. For this reason, it will be noted that some of the activities included within the current chapter were dealt with during the Exploratory Course. Many of these activities, however, will be given considerably more treatment while other aspects of the course will be introduced for the first time.

The general design for the proposed course will be eclectic in nature, drawing upon resources from a variety of music education trends evident in the education courses offered in North America today. The areas of concern will be treated in varying degrees of intensity from part of a page to several pages in length, and organized in a vertical fashion, that is, each topic will be dealt with sequentially from its introduction through completion. The decision to treat each topic in this way does not necessarily mean that the instructor need to follow the design in the order laid out, but rather, with this type of vertical format--if he/she so desires--work in several areas simultaneously, picking up the sequence of skills wherever and whenever deemed appropriate.

The description of the proposed course will include the following areas of concern:

- A. Overall Goals,
- B. Specific Objectives,
- C. Mouth and Environmental Sounds,
- D. Body Percussion Instruments,
- E. Rhythm Band Instruments,
- F. Homemade Instruments,
- G. National Folk Instruments,
- H. Activities Associated With the Dalcroze Approach,
- I. Activities Associated With the Kodály Approach,
- J. Activities Associated With the Orff-Schulwerk Approach
Involving Instruments of Melodic Percussion,
- K. Recorders,
- L. Keyboard Instruments,
- M. Accompanying Stringed Instruments,
- N. Handbells,
- O. Orchestral and Band Instruments.

Both methods of teaching various instruments and other information regarded as essential for prospective music specialists will be included within the course design. Several references will be made to the Appendices which contain many additional facts.

The proposed course would be best conducted using a combination of the lecture-demonstration format with audio-visual presentations in a workshop setting where students can become involved with

active experiences with all instruments. Because the course is designed for the elementary school situation references will be made to the individual child or group of children, rather than to the adult university students taking the course. This is not to demean the university students in any way, but rather, make him aware of the state of the child's mind by placing the course into the context of an actual teaching environment. The writer feels that such referrals to the child rather than the student will have more impact and meaning for those engaged in the course.

Any direct instructions or questions given or asked by the teacher or children will be enclosed in quotation marks. For clarity and brevity sake, "she" and "you" will refer to the teacher while the child or university student will be denoted as "he".

A. Overall Goals

The overall goals of the proposed course are to provide:

1. a brief background on the use of classroom instruments in elementary school settings from the 1880's to the present day, and reasons why music educators find it advantageous to use classroom instruments in elementary music programs;¹
2. general information regarding the background and philosophies of Dalcroze, Kodály, Orff, Suzuki, the Yamaha Music Course, Manhattanville Music Curriculum Program, and the Contemporary Music Project;²
3. class instruction in the playing of a great variety of classroom musical instruments;

4. practical musical instrument experiences for students in music-making activities at the elementary school level through a developmental and sequential approach to the elemental concepts of music;
5. an environment which will foster a genuine interest and desire in learning about elementary musical instrument experiences suitable for elementary music-making;
6. students with an awareness of how an elementary child perceives music-making experiences.

B. Specific Objectives

The specific objectives for the proposed course may be stated as follows:

1. Students will demonstrate throughout the course their understanding and use of techniques and approaches to mouth and environmental sounds, body instruments, rhythm instruments, homemade instruments, national folk instruments, melodic percussion, recorders, keyboard instruments, accompanying stringed instruments, handbells, and orchestral and band instruments.
2. By the conclusion of the course students should have demonstrated their ability to:
 - (a) understand the background, values, and reasons for elementary music education programs utilizing simple classroom musical instruments;
 - (b) understand the basic philosophies underlying contemporary trends in music education;

- (c) demonstrate their understanding of the basic concepts of music through instrumental experiences;
- (d) use body, environmental, and mouth sounds where appropriate;
- (e) identify and show their ability in holding properly and playing a variety of rhythm band and folk instruments;
- (f) classify instruments according to their tone qualities and ranges;
- (g) arrange simple rhythm band selections with notation appropriate to specific grade levels;
- (h) select appropriate instruments for accompanying songs, poems, fairy tales, nursery rhymes, narrative dramatizations, and original compositions;
- (i) make a homemade instrument(s) of their own choice and incorporate it (them) in an arrangement for improvised musical instruments;
- (j) write accompaniments for national folksongs using characteristic tone qualities and rhythmic aspects representative of appropriate national instruments;
- (k) be aware of various activities that can be pursued utilizing aspects related to the Dalcroze, Kodály, and Orff approaches to music education;
- (l) demonstrate their ability to play melodic percussion instruments;
- (m) write ostinati arrangements for rhythmic and melodic instruments;

- (n) handle the basics of playing the soprano recorder;
- (o) have a knowledge of the piano keyboard;
- (p) demonstrate a basic knowledge of using simple stringed instruments;
- (q) demonstrate the basics of handbell ringing;
- (r) demonstrate basic use of chords on various accompanying instruments;
- (s) accompany themselves on an instrument while singing;
- (t) show an appreciation and understanding of the contemporary music idiom;
- (u) be acquainted with the resources regarding orchestral and band instruments;
- (v) be aware of the many resources available commercially which may be used to enhance their music teaching.

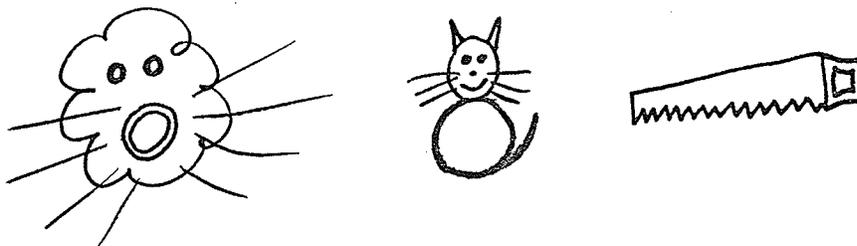
C. Mouth and Environmental Sounds

In order to establish an awareness of what constitutes sound, it is necessary to pose such questions as: "What is sound? What mouth sounds can you make without singing? What sounds can you make using things from the environment? Can you make the sound of the wind, a cat, a horse, a moose, a zebra? What is music? What makes music?" A child cannot reproduce a sound unless he has heard it before and can associate the sound with the object or thing that made the sound. Once a child has established the readiness process by (a) becoming aware of the sound, (b) categorizing the sound, (c) making a mental hearing of the sound, and (d) reproducing the sound, then he is ready (e) to notate that sound. Such simple notations or sound

pictures develop a reading readiness for the flow from left to right. With sound pictures (Illustration 5) drawn on the board, the teacher can touch each picture at which time the class responds by making an oral utterance representative of that picture. Children

ILLUSTRATION 5

SOUND PICTURES



can make sound pictures of their favourite sounds or of their own "listening walk" experiences. A seasonal unit could be created by collecting the different sounds heard on walks in the autumn, winter, spring or summer. With older children the class might record sounds from their walks on field trips and make a collage for a bulletin board by cutting out pictures from magazines or catalogues that represent loud and quiet sounds.

It is important to establish in a child's mind the difference between noise and music. Through experiencing various activities involving noise and music he will soon realize that it is the beat or pulse that organizes the sound and that musical sounds create a pattern of beat called rhythm.

After becoming aware of the sounds around him, the child must learn to categorize sound according to its tone qualities. If asked

how we perceive a sound, a child would probably reply, "I hear it".

Help the youngster to "see" and "touch" sounds in these ways:

1. Put some iron filings on a piece of paper and touch a resonating tuning fork to the paper.
2. Put iron filings on a timpani head (preferably a plastic head) and hum the fundamental note close to the head and see what the resultant sympathetic vibrations cause the iron filings to do.
3. Pluck a string on any instrument so children can "see" sound in the vibrating string.
4. Have a child hold a bass xylophone tonebar by the nail hole and ask him to strike it with a mallet. Can he "feel" the sound?

If asked, "What makes music?" children's answers will likely include machines like the radio, stereo, and television or instruments. Hopefully, someone will say that our voices can sing to make music. The following song (Illustration 6) is useful for encouraging children to put music into their bodies by clapping or touching various parts of the body.

ILLUSTRATION 6

"SUCH A CLAPPING YOUR HANDS"



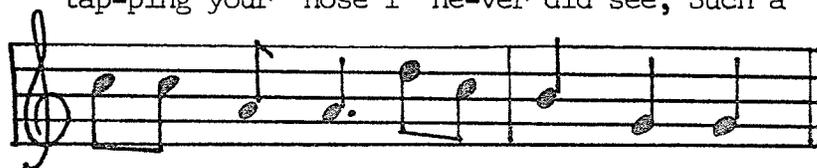
Such a clap-ping your hands I ne-ver did see, Such a
Such a tap-ping your nose I ne-ver did see, Such a



clap-ping your hands I ne-ver did see, Such a
tap-ping your nose I ne-ver did see, Such a



clap-ping your hands I ne-ver did see, Such a
tap-ping your nose I ne-ver did see, Such a



clap-ping your hands oh you can't catch me!
tap-ping your nose oh you can't catch me!

It is a useful analogy to show children that the heart gives the body life or pulse just as a beat gives pulse to music. Several activities can be done to enable children to hear beat:

1. Have children listen to each other's heartbeat using a medical stethoscope or an improvised one (toilet roll tube).
2. Record a child's heartbeat using a good microphone.
3. Listen to the heartbeat of a pet.

4. Run children in a gymnasium until they are puffing, then lay them flat on their stomachs on the floor or across a desk and have them listen to their own heartbeats.
5. Ask each child to lie on his stomach at home in bed with his ear directly on the mattress and listen to his own heartbeat.

Request children to put the beat into their legs (patschen) and once they have established the beat, the teacher can recite a rhyme, marking down on the board in a single downward stroke, the beat. (Illustration 7)

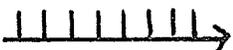
ILLUSTRATION 7
MARKING THE BEAT

One	two	tie my	shoe,
Three	four	shut the	door,
Five	six	pick up	sticks,
Se-ven	eight	lay them	straight,
Nine	ten	a big fat	hen.

"It looks like the number one, class, but in music we call it tah."

Stop the class if a child does not keep the beat but goes into the rhythm of the words, e.g. ||□|. Caution the child that a heartbeat

cannot say rhymes. With further examples, the children will learn that rhymes have a lifespan as long as the pulse or beat does. Have

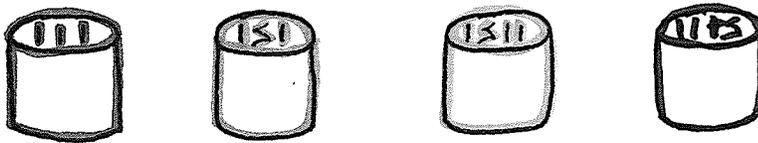
a child come up and draw the tahs on a sound arrow, e.g. 

while the class recites another rhyme. Because the child at the board is in reality the conductor in charge of the beat, the class must patschen in time to his drawing. Stress even divisions in time and space while drawing the tahs. The tah always comes on the bottom of the downbeat. Children can also practice drawing the beat on newsprint or even classified advertisements from the newspaper in brightly colored felt pens. This virtually becomes a penmanship exercise using gross motor skills.

Ask children to feel the beat behind their ears, knees, neck, ankles, wrists, and arms. By flipping the arms up and down they can feel the weight of their hands on the downbeat. If asked to say a rhyme while doing this motion with their arms, the beat tends to creep into the voice as the arm movement forces out the air in the voice in a rhythmical fashion. All movement comes from inside the chest. Ask the children to feel the beat without saying the rhyme at which time the teacher draws the silent beat or rest, e.g. λ . Now the children can patschen the beat or tah on their legs and feel the arms' weight in the rests. Children will also enjoy making up their own sound/silence compositions by using combinations of tahs and rests, e.g. $|| \lambda \lambda || || | \lambda || || | \lambda$. For added interest children can make up sound/silence drum messages of three and four beat durations. (Illustration 8) One child can notate the pattern on the board or chart while another child plays it on a drum. It is important to teach children to respect silence as well as sound.

ILLUSTRATION 8

DRUM MESSAGES

D. Body Percussion Instruments

Experience in rhythmic movement is basic to musical growth. The child's own body is his first musical instrument. Action songs³ may be sung by children so they may become aware of their body percussion instruments. By adding as many action phrases as you wish like "tap your head, touch your knees, touch your toes", you can introduce the children to sequencing. Have the children perform action songs in a circle, with each child giving a new action. In this way children can visually match a movement to the child in the circle who suggested it.

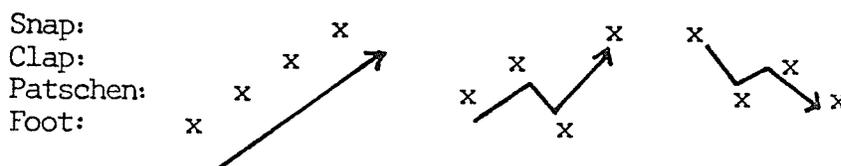
Although children will discover many parts of the body that can become percussion instruments, only four such instruments (as used in Orff-Schulwerk) will be used extensively, namely: the foot stamp on the floor, the patschen on the thighs or legs, the clapping of hands directly in front of the chest, and the snapping of the fingers high in the air. Insist on showing four distinct levels of body sounds for later this will represent the soprano (snap), alto (clap), tenor (patschen), and bass (foot stamp) levels of pitch. Because the playing of body percussion is a pre-requisite for pre-instrumental training, insist that children use their body percussion

correctly. For instance, when patschening or clapping, "playing one layer of skin only" should deter the over enthusiastic child from over-pounding the beat into his skin. The vertical clapping posture, that is, where one hand (palm downward) claps downward onto the other stationary hand (palm upward), is most important for the clapping hand is in the position for playing practically all instruments while the stationary hand is similar to the striking surface of an instrument. Also encourage children to alternate left and right hands. Never permit a child to slam his hands into one another.

Encourage children to notate the four body percussion instruments and make up their own body percussion scores. (Illustration 9)

ILLUSTRATION 9

BODY PERCUSSION SCORES



E. Rhythm Band Instruments⁴

Several philosophies have been supported over the years as to how to introduce rhythm band instruments to children.

1. Have the total class participate immediately where every child has a chance to experiment with an instrument.
2. Pull each instrument out of a "sound box" filled with instruments and listen to each instrument separately.
3. Have each instrument laid out in the open and have it demonstrated by the teacher or an older student as to how it is played, and the

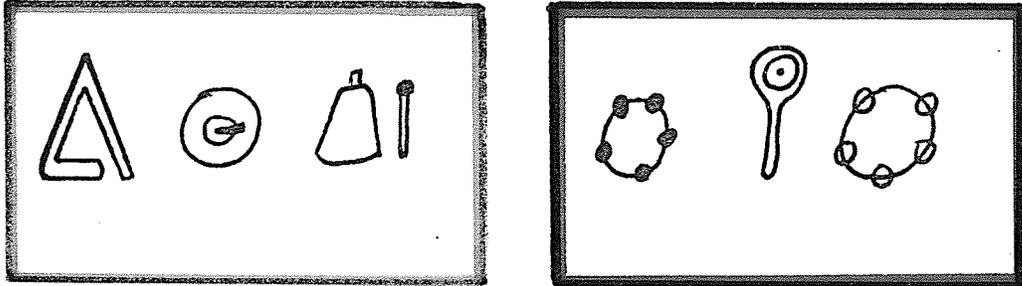
category of sound to which it belongs.

Because total chaos erupts in the first suggestion, and children tend to regard the "sound box" as a toy box, and that instruments piled into a box can easily be damaged, the third alternative seems to be the wisest way of introducing instruments to small children.

If at all possible try to provide one instrument for each child in the classroom; however, it must be noted that some instruments need to be used sparingly. Instruments should be played in a relaxed manner. Draw or lift out the music sounds gently rather than pound the sound into it. Inhale as you prepare to play the instrument. Teachers must develop in children a respect for each instrument no matter how simple or sophisticated that instrument might be.

If the music facility has sufficient room available, it is advisable to trace in black felt pen an outline (Illustration 10) of each instrument on colored bristol board, using different colored sheets for each sound category. In this manner, children can visually categorize the instrument into one of the seven families of sound, i.e. ringing, clicking, scraping, rattling, jingling, membranous, and wind categories. It also teaches the child to put the instrument back in its proper place, and offers the teacher a chance for a quick check that all instruments have been returned at the end of the lesson.

ILLUSTRATION 10
 OUTLINES OF RHYTHM INSTRUMENTS



Each instrument should be introduced as to name, category of sound, and ways of holding and playing the instrument.⁵ This will take more than one period with young children; perhaps all the instruments in one sound category could be introduced in one lesson and some activities done with those instruments, thus permitting each child to try all instruments. Once all the instruments have been introduced, recognition games can be played whereby:

1. a child plays an instrument and the class names it (visual/aural recognition);
2. a child plays an instrument and the class names it while their eyes are closed (aural recognition only);
3. a child recognizes an instrument from its outline shape or picture;
4. a child names the sound category to which that instrument belongs;
5. a child can develop an elementary concept of pitch by determining the low and high pitches of such instruments as the two-tone woodblock, bongo drums, and the slide whistle.

If a teacher asks children to tell her about musicians, they will probably come up with many attributes and among them will be the most valuable possession of all musicians--a pair of good ears! In order to stress the importance of using ears to listen with, Barbara Grenoble tells a charming story of Timothy Mouse, a soft, gray, furry toy mouse with very large, pink ears.

As you can see, Timothy has very big ears but he did not always have them. Timothy used to wear a big hat when he went out to play in the woods. One day, he saw a rabbit with long, pointed things on his head. Timothy asked the rabbit, "What are those things?"

"Why, they're ears, Timothy!"

"Do you see through the tall grass with your ears?" queried Timothy. "Do you run on your ears through the field? Do you smell with them? Do you eat with your ears?" questioned the curious mouse.

"Oh, gracious no!" laughed the rabbit. "I listen with my ears and hear many beautiful sounds."

"Well, how could I get a pair of listening ears?"

"The more carefully you listen, Timothy, the more your ears will grow and soon you will be able to hear many wonderful sounds."

Well, Timothy began listening ever so carefully. At first he heard very quiet things like ants talking in the grass. One day, Timothy had such a headache that even his hat didn't feel quite right. When he put his paws to his aching head, he felt two lumpy things under his hat. He took his hat off and what do you think he found? ⁶

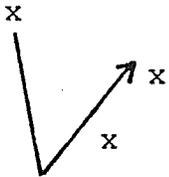
At this point the excited response from the children should be most unanimous. Timothy can become the mascot of the class. Children love to write about Timothy's listening adventures with the clicking instruments, the scraping instruments and so on.

Notate a four beat body percussion score on the board and ask children if the foot stamp is a loud or quiet sound. (Caution: "soft" is a tactile sensation, not an aural sound.) Ask them what instrument could be used to represent the stamp. Go through the

body percussion score using an instrument in place of each body sound. (Illustration 11)

ILLUSTRATION 11

INSTRUMENT SCORE DEVELOPED FROM A BODY PERCUSSION SCORE

Snap:	x	=	finger castanets
Clap:		=	sandblocks
Patschen:		=	finger cymbals
Foot:	x	=	drum

A sound/silence accompaniment can be made up by asking several children to give you their favourite sound (tah) or silence (rest), e.g. | ♪ | | | ♪ | | ♪ ♪ ♪ | | ♪ | | ♪ ♪. Have one instrument play this sound/silence accompaniment first, then have a contrasting instrument play the pattern backwards, and finally have both instruments playing their patterns simultaneously. This is a rudimentary example of harmony.

1. The Development of Rhythm

Thus far, children have been working with the beat of sound (tah) and the beat of silence (♪). In order to introduce rhythm to them, have a child tap out four beats on a drum while you tap the rhythm of a nursery rhyme on claves. (Illustration 12) Have the next child tap out four beats while you tap the second line of the rhyme, and so on, until the rhyme is completed.

ILLUSTRATION 12

INTRODUCING RHYTHM

Teacher (claves) | | □ | | | □ | | | □ | □ | □ | | □ □ |
 Child (drum) A | | | | B | | | | C | | | | D | | | | E | | | |

Bar lines can be added wherever another child took up the beat, with a double bar line at the end to signify that the rhyme and rhythm have come to a complete stop. (Illustration 13)

ILLUSTRATION 13

INTRODUCING BAR LINES

| | □ | | | □ | | | □ | □ | □ | | □ □ | ||

In this way, you can introduce the "winged" notes (□) as ti ti. The tahs (|), ti tis (□), and rests (∼) are analogous to walking, running, and stopping.

Another way to make the introduction of rhythm interesting is to have each child tap out the rhythm of his own name (Illustration 14) on a tambourine or tambour as you hold the instrument in front of you, directly in the center of the child's midline.

ILLUSTRATION 14

FINDING THE RHYTHM OF YOUR NAME

| | | □ | ↑ □ ↑
 John Stu - art Em - i - ly E - liz - a - beth

This simple exercise can tell the observant teacher many things about each member of the class.

1. Which is the dominant hand of the child?
2. The child who tends to back off from the tambourine is probably trying to get the instrument in his far-point vision area. Children under seven often have better far-point or distance vision. Prior to this age their eyes work independently of each other at first until they become well coordinated.
3. If a child tilts or moves his head as he taps the tambourine, he likely is trying to block out one eye which cannot focus on something at the same time as the other eye. His eye feeds him the wrong depth perception so he misses the target.
4. If a child avoids looking at the tambourine but taps out the rhythm of his name, he is reluctant to use his near-point vision, that is, the distance from the end of his outstretched fingers at arm's length to his eyes.

2. Rhythm Band Work By Rote

In order to develop muscular control, a rhythmic sense, and self-discipline, a teacher can use a variety of clapping and singing games which serve as preliminary readiness for actual rhythm band activities. Children may echo a short rhythm pattern given by the teacher on their instruments. Children can be invited to make suggestions as to what instruments they would use to describe slow or fast moving things, or loud and quiet things. Short songs featuring the solo use of one particular instrument can help the

child recognize that instrument and sound category. When several of these songs are learned a matching game may be used where children must recognize which instrument to use as they hear the appropriate music. Question and answer phrases (Illustration 15) may be used as well to encourage children to use their voices as well as an instrument.

ILLUSTRATION 15

QUESTION AND ANSWER

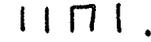
Question:  s s m m s s m

Who would like to play the drum?

 s s s l s s m

I would like to play the drum?



Songs may be sung featuring two contrasting instruments. Probably the easiest way to involve children in rhythm band activities is to use number songs where a specified instrument plays when a number occurs in the song. Once children have learned about repeated rhythmic patterns (ostinati) they may accompany a song with a simple rhythmic pattern like . Songs about animals or other creatures or things can match an appropriate instrument to the sound.

Children love to create their own parade featuring a number of instruments playing on the beat, or on every other beat, or on the unit beat in compound time, e.g. $\frac{1}{8}$ in 6, 9, and 12 time, when $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ the piano or recording plays the music.

The story of composers may be introduced by adding easy instrumental parts to a piano version or symphonic recording of a familiar Schubert March or Mozart Minuet. The use of ringing instruments in one section with clicking instruments in the second section, with a repeat of the former section, can serve as an introduction to the ABA ternary form, or as the children prefer to call it--the "sandwich" form!

Children enjoy creating new words about instruments to familiar melodies like "Old MacDonald Had a Farm (Band)". To enhance sound discrimination in children, play a piece on the piano, e.g. an Indian Dance, and ask the class what instrument(s) would go best with that selection. Which instruments would they choose to represent a "marshmallow" or "clattering skeleton bones"? The introduction to dynamics could be incorporated by asking a child what instrument would best describe a bright yellow color (loud sounding instrument) or a pastel pink shade (quiet sounding instrument).

Instruments may be chosen to heighten dramatic effects in a poem, fairy tale, or nursery rhyme. A story with characters represented by a variety of instruments may be used, e.g. an instrument to represent these characters in "Goldilocks and the Three Bears", Goldilocks, the three bears, the three chairs, the three beds and so forth. Similarly, a familiar descriptive poem may be retold by using

instruments only and no narration in the sound setting.

3. Rhythm Band Work With Notation⁷

An easy way to present rhythm band notation to children is to sing the familiar song, "Bingo", and substitute a different instrument for each letter of the dog's name, e.g. B = guiro, I = tambourine, N = drum, G = rhythm sticks, and O = finger cymbals. On each verse, cut out one letter of BINGO in order to create a new name for the dog. This procedure can also be reversed. (Illustration 16)

ILLUSTRATION 16

"BINGO"

Verse 1:		
	B I N G O	B I N G O
Verse 2:	 >	> 
	B I N G	I N G O
Verse 3:	 > >	> > 
	B I N	N G O
Verse 4:	7 7 >	> > 7 7
	B I	G O
Verse 5:	> 7 7 >	> > 7 7
	B	O
Verse 6:	> > 7 7 >	> > 7 7 >

OR

Rhythmic patterns may be notated on the board, flashcards, flannel board, charts or in students' notebooks. There are many ways to notate rhythm band scores:

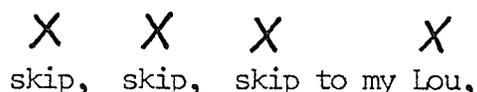
1. Size and spatial relationship indicates the rhythm.



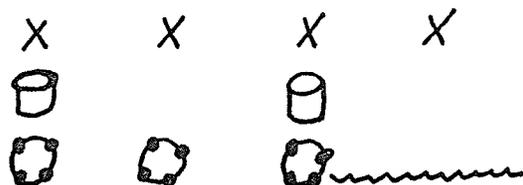
2. Symbol at the start of each line indicates which instruments are to be played. \triangle or Tri. | | \square |



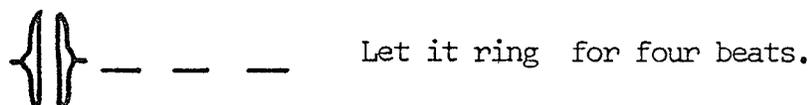
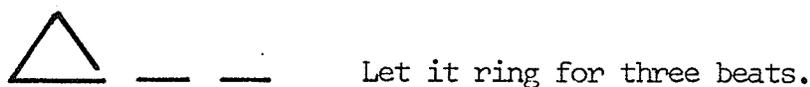
3. A symbol may be placed over an appropriate word or syllable.



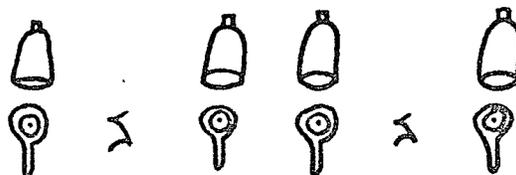
4. A symbol may come on every beat or every other beat or special symbols can be used for special effects.



5. The use of a dash is used to indicate allowing the tone to sustain or continue. It does not mean a rest in this case.



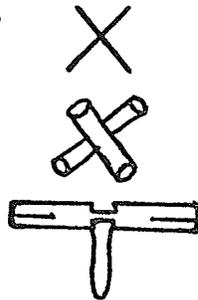
6. Leaves spaces or insert rests to indicate the instrument is to remain silent.



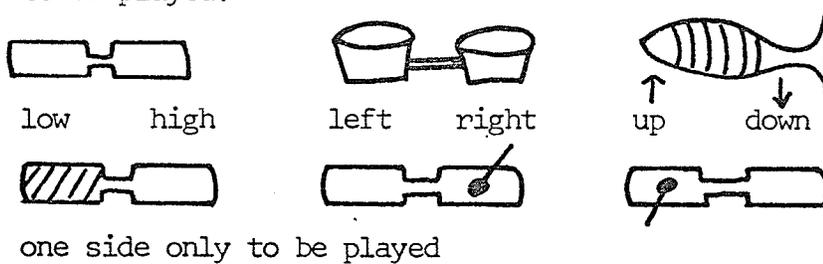
7. It is preferable not to begin rhythm band pieces on the upbeat as it is difficult for the music and the players to enter exactly together.



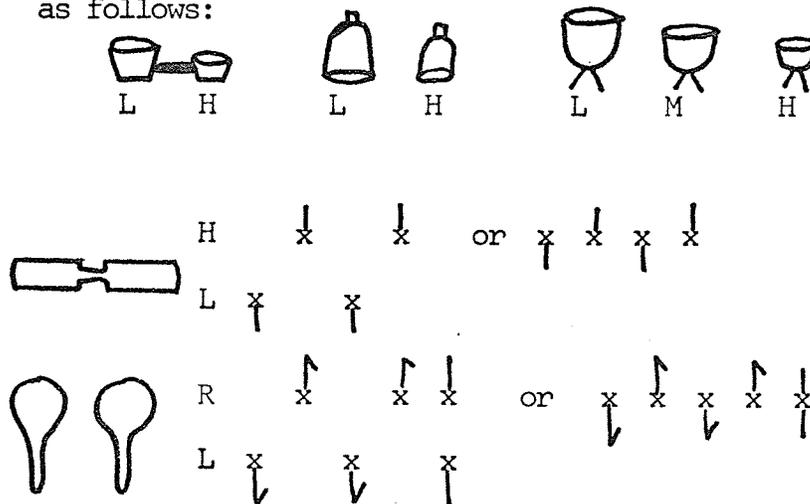
8. Notate symbols vertically when they are to be sounded simultaneously.



9. For instruments having two tones you must indicate which tones are to be played.



10. Two or more of the same instrument in varying sizes may be noted as follows:



11. The guiro may show the direction of the scraper with arrows.



In addition, there are numerous rhythm band recordings available, some of which explore notational systems of their own.

In order to involve children in the writing of their own rhythm band arrangements there are several points to keep in mind regarding certain characteristics of rhythm instruments.

1. Certain instruments are suited only to fast (clicking) or slow (ringing) rhythmic patterns.
2. Some instruments like the stick castanets are best for a continuous shaking sound.
3. Some instruments are not capable of short sounds (gong) or sustained sounds (claves), therefore, reserve eighth notes (\square) for the instruments capable of producing shorter sounds and the half (d) and whole (o) notes for the sustaining type of instrument.
4. Encourage the child to watch the tone colors in their arrangements, e.g. finger cymbals or other light instrumentation is suitable for accompanying a lullaby while a march demands a more boisterous scoring.
5. There are subtle differences between the trill (between two notes on a melodic percussion instrument); the roll (with sticks on a drum or suspended cymbal, as well as the thumb roll on the tambourine); the tremolo (rapid movement with a stick or beater on

a triangle); and the shake (caused by rotation of the wrist or arm, e.g. tambourine, bells, stick castanets).

In all rhythm band activities instruments must be played musically and never allowed to be misused. Rhythm band work is the first step towards guiding a sensitive and musically literate child into a discriminative listener.

4. Rhythm Band Work With Older Children

Improvisation on rhythm band instruments can be challenging for the elementary child and can be used to introduce ternary, rondo, and sonata rondo forms. For example, in a rondo form, the class could be involved in a group activity for section A, while selected students improvise instrumentally on the B, C, and D sections. In addition, question and answer conversations can be carried out on two contrasting instruments with students working in pairs.

F. Homemade Instruments⁸

In the Faculty of Education's Integrated Program at the University of Manitoba, classes have been conducted where students construct their own drums, tubular barred instruments, and xylophones. If time permitted, a homemade instrument laboratory where students engaged in such an enterprise could be of benefit. There are many books on the commercial market today giving instructions on how to construct a wide variety of simple to complex homemade instruments.

Children seem to enjoy creating their own musical instruments and often will create some interesting arrangements for them. Some of the activities outlined in the Rhythm Band section above can be easily adapted for use with homemade instruments.

G. National Folk Instruments⁹

Folk or ethnic percussion instruments may be used for social or recreational enjoyment as well as stimulate a greater interest in Social Studies through correlation activities. To the older children characteristic rhythmic patterns of African and Latin American instruments can be taught.¹⁰ A variety of improvised folk instruments can be played to create African tribal or jungle music which can be effectively incorporated into the Social Studies program.¹¹

H. Activities Associated With the Dalcroze Approach¹²

The Dalcroze system develops an awareness of music through bodily movement where the child literally uses his entire body as a musical instrument in interpreting sounds. The child integrates his body actions with the music he is listening to at the time. Individuality is always encouraged and many musical concepts and understandings can be developed, such as shaping a melodic contour with the arm or entire body. Dynamics, musical form, and mood can be expressed with their bodies and because of their involvement in physical movement and listening, there is little time for any misbehaviour. Through this total involvement in physical activity the child can

express himself freely, thus gaining self-confidence and utilizing powers of concentration and intelligence in his improvised movements. Movement activities also encourage development of muscular coordination.

In order to establish the basic body tempo of each child, Barbara Grenoble begins with children seated in a circle, and she asks them to put on "your good listening shoes". She then, while asking a child to walk around the outside of the circle, matches that child's walking tempo by playing rhythm sticks. Once everyone is following the child's basic body tempo, the verse, "Let's go walking, walking, walking/ Let's go walking, far, far away" is spoken. When the child hears the second verse, "Let's run home again, home again, home again/ Let's run home again, that same day", he must reverse his direction and run back to his spot in the circle by the final word, "day". This type of circle activity can be done over and over again until every child has had a chance to try it. Gradually, the basic tempo of the class as a whole can be established for further ensemble movement activities.

In what she refers to as the "Basic Movement Core" Barbara Grenoble involves children in walking and running both forwards and backwards, walking with toes turned inward and outward, walking on toes and heels, hopping, jumping, skipping, and galloping. The teacher gives the beat for these activities on a hand drum or claves, however, care must be exercised in the following areas:

- (a) For primary children, ask them to put on "their listening shoes";
for older children, ask them how fast they can react to sounds.

- (b) The speed of the basic walk is determined by the age of the children, e.g. older children walk slower with longer steps.
- (c) In slower movements children must learn to flow through time and space.
- (d) Alternate the lead off foot so that the dominant foot does not always do the leading.
- (e) Check that children move about freely and not always in a circle or in one direction.
- (f) In order to avoid abrupt stops, give them a tapping signal for "ready stop", e.g. $\square \mid$. This cadence prepares them for the anticipated stop. For the run ("jogging" for the older children), gradually slow down the drum beat.
- (g) The teacher should walk normally while tapping the hand drum and not try to follow the children's movements.
- (h) Give directions verbally so that they can prepare for the new movement. Later on when the children are familiar with the basic movement core, you can flow from one movement into another without stopping or giving further verbal instructions.
- (i) Check the length of phrases you give for one particular movement, for too long a pattern causes boredom and discipline problems.
- (j) If a child is the leader, everyone must follow the tempo that he gives on the drum.
- (k) When walking with the toes turned in and out, insist that the children give them equal time to exercise. This movement strengthens both sets of muscles and develops flexible posture as children must pivot in the hip to constantly regain their balance.

- (l) When walking on their toes and heels, children must maintain balance because they are continually going off their center of gravity.
- (m) The jumps must have a certain heaviness to them. Use arms to swing up for the jump. The leader should reflect this heaviness in the drum by swinging it upward and tapping it as he lands on the downward motion.
- (n) Alternate hopping on each foot by giving an accent on the drum whenever the children are to change feet.
- (o) Because skipping involves continually crossing the midline, it is difficult to do in a circle. Instead, have young children skip in a straight line initially.
- (p) The skip in reality is a combination of the step and the hop only in a three or four beat pattern, i.e. short-long
 | | | | or | | | | . The gallop is the reverse, i.e. long-short | | | | .

All movement work serves as leadup activity to improvised dance movements and eventually to folk dancing.

I. Activities Associated With the Kodály Approach¹³

The basis of any music program is to cultivate the child's voice. It is unfortunate that far too many primary teachers endanger the vocal development of a young child by teaching songs set in too wide a range with large intervals. Kodály believed that a child will not learn to sing in tune if forced to sing diatonic melodies too soon. The main thing to do is to have children sing the five pentatonic tones accurately, then, when the half steps (semitones)

are introduced later, the child will accept them without difficulty. Teachers must be selective in choosing the best musical literature for children to experience, beginning with singing game songs where movement and singing are simultaneous, and moving on to the wealth of cultural folksongs of their own particular region or country.

In all three European methods, the use of sol-fa teaching, ear training, and inner hearing exercises are important, not only through singing, but also in relation to the use of untuned and melodic percussion instruments and recorders.

Following are some exercises incorporating features of the Zoltán Kodály approach:

- (a) Walk the pulse (| | | |) while singing a song or clapping an ostinato against it. A more difficult task is to walk the pulse (| | | |), clap an ostinato (♩ ♩ |) and sing the rhythmic time names of the song together. (Illustration 17)

ILLUSTRATION 17

"FRERE JACQUES"

Rhythm: ta ta ta ta ta ta ta ta ta taa ta ta taa

Ostinato: ♩ | ♩ | | ♩ | ♩ | | ♩ | ♩ | | ♩ | ♩ | |

Pulse: | | | | | | | | | | | |

Rhythm: ti ti ti ti ta ta ti ti ti ti ta ta ta ta taa ta ta taa

Ostinato: ♩ | ♩ | | ♩ | ♩ | | ♩ | ♩ | | ♩ | ♩ | |

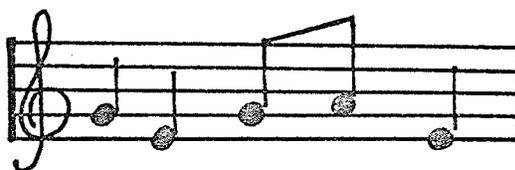
Pulse: | | | | | | | | | | | |

- (b) Have the teacher sing a child's name and that child responds by singing and motioning the hand signals for the pitches. Then the class sings back the rhythmic time names on pitch. (Illustration 18)

ILLUSTRATION 18

HAND SIGNAL SINGING AND CLAPPING

Teacher:



"Ma - ry Ro - bert - son"

Mary sings and
signals:

so mi so la mi

Class sings and
claps:

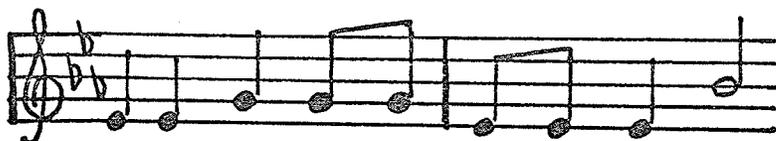
ta ta ti ti ta

- (c) The teacher can sing a phrase of a song to "loo" while giving the hand signals for the pitches. After each phrase the class sings the syllables back with the hand signals. (Illustration 19)

ILLUSTRATION 19

LEARNING A SONG FROM HAND SIGNALS

Teacher:



loo loo loo loo loo loo loo loo loo loo

Class sings

and signals: do do mi mi mi do do do so

(g) Vocal ostinati can be added to a song for added harmonic effect.

ILLUSTRATION 22

VOCAL OSTINATI

Song: "Swing Low, Sweet Chariot"

Ostinato I: (taken from the rhythm of the words, "Swing Low,

Chariot")



Ostinato II: (taken from the words "Swing Low")



As mentioned earlier, the concepts of Zoltán Kodály and Carl Orff are often combined as they complement one another so ably.

J. Activities Associated With the Orff-Schulwerk Approach¹⁴

Although this researcher incorporates various aspects of several music education philosophies in her teaching, her own viewpoints are most closely allied with those proposed by Carl Orff's Schulwerk. Rhythm is developed from speech patterns, using single words, phrases, or nursery rhymes, then body percussion instruments are explored and finally transferred to the instruments. Gradually melody evolves from the rhythm, first with two, then three, four, and five notes of the pentatonic with plenty of improvisation encouraged. The tonal range is extended to include major and minor scales as well as other modes like the Dorian and Mixolydian. Chordal accompaniment progressions are preceded by borduns, drones, and ostinati. The Schulwerk constitutes one attempt to nurture and encourage the development of children's musical creativity through improvisation.

As with Dalcroze, the Schulwerk incorporates movement into dramatizations involving complete body movement. Movement, the spoken word and/or singing, listening skills, and instruments are used in creating impressions of interpretive dramatizations of listening selections.

It will be apparent from what is to follow that the majority of the proposed course is based on the Orff-Schulwerk. It will be noted that what follows has a mixture of activities for the young primary child as well as for the older elementary child.

Speech: Correct pronunciation, clear enunciation, proper inflection, effective use of emphasis, avoidance of monotonous intonation, as well as inaudible and proper breathing are aspects of speech that a teacher must be aware of when training her students. She should classify voices into three groups: those with a high pitched light quality, those in the middle range, and those with quite a full and lower pitch. Clear articulation leads to correct vocal placement. In order to make children aware of the many sounds the voice is capable of producing besides the regular speaking voice, one may engage in several speech exercises that will explore several levels of pitch, various registers (falsetto, hum, whisper, nasal), and dynamic levels.

Language is pulse--it is the root of rhythm. By developing a keen awareness for language, this can later be successfully transferred to singing, body percussion, and musical instruments. By analyzing the duration in four phrases, children can comprehend

rhythmic figures because they associate the rhythm with the words learned earlier. Such names serve as models until the association of the word and rhythm is secure. (Illustration 23)

ILLUSTRATION 23

SPEECH AND RHYTHM ASSOCIATION

First	come	first	serve
┌	┌	┌	┌
See you	la-ter	al-li-	ga-tor
d		d	
Keep		cool	
o			
Wait			

For the next step, body instruments can be added, i.e. snaps (llll), patschen (llllll), claps (dd), and foot stamps (o), and finally, rhythm instruments can be added for each of the four time values, e.g. rhythm sticks for the snaps, sandblocks for the patschen, drum for the claps, and triangles for the stamps.

A simple canon (Illustration 24), four beats apart, can be developed using speech and body instruments.

□□. A speech and two body percussion ostinati (Illustration 26) can be developed to create a three part composition.

ILLUSTRATION 26

THREE PART SPEECH AND BODY PERCUSSION SCORE

Patschen:	▯▯▯▯ ▯▯▯▯ ▯▯▯▯	▯		▯
Speech:	One,	▯	one, two, one, two, three, four!	▯
Snap:			↓ x	↓ x
Clap:	↑ x	↑ x	↑ x	↑ x
Patschen:		↑ x		↑ x
Foot:	↑ x	↓ x	↑ x	↓ x

Body Percussion Instruments: In addition to what has already been stated earlier are the following exercises involving body percussion. A simple body percussion canon can be done in either two or four parts. Each group performs the entire canon (Illustration 27) starting eight beats apart (two part canon) or four beats apart (four part canon).

ILLUSTRATION 27

BODY PERCUSSION CANON

Foot:	
Patschen:	▯ ▯ ▯ ▯
Clap (and stand):	
Snap:	▯ (sit on the rest)

A three part body percussion game (Illustration 28) was developed in the Exploratory Course.

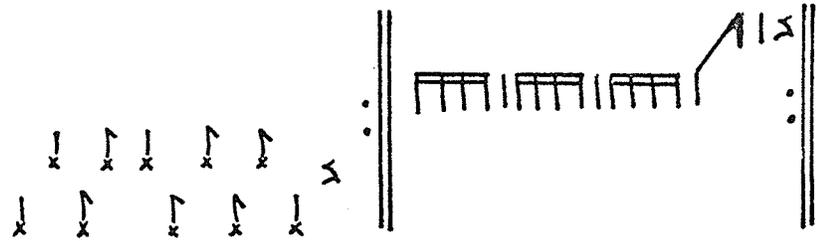
ILLUSTRATION 28
THREE PART BODY PERCUSSION SCORE

Snap: 

Patschen: 

Clap: 

Foot: 



Echo clapping or the echoing of body instruments and/or mouth sounds can prove to be profitable exercises in developing rhythm. (Illustration 29)

Echo-clapping is not imitation, but taking up and carrying forward an ongoing rhythm, strengthened by the fundamental technique of construction: repetition. No pause or hesitation should occur between the example clapped and the group's response. ¹⁵

ILLUSTRATION 29

ECHO CLAPPING

ז ו ו ז
 ז ו ח ו
 ו ח ח ו
 ז ו ז ו
 ח ח ח ח
 ז ו ח ח
 ז ו ו ז

ח ו ח ו ח
 ו ח ח ח
 ו ח ו ו
 ז ו ח ח

ז ו ו ו ח ו ח
 ח ח ח ח ח ח ח
 ו ח ח ח ח ח ח
 ח ח ח ח ח ח ח

ז ו ו ו ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

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ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

ח ח ח ח ח ח ח ח

An instant canon can be created if, after the leader commences clapping a pattern, the class follows a specified number of beats later.

A mouth sound/rhythm percussion/speech dramatization (Illustration 30) was developed by students in the Exploratory Course. Various vocal sound effects such as the conductor's "all aboard!", the chugging of train wheels, the train whistle, the slowing down of the train as it pulls into the station, and the train "letting off steam", were incorporated into the composition as were percussion instrument ostinati.

ILLUSTRATION 30

SPEECH, SOUND EFFECTS AND PERCUSSION SCORE

All: The train goes running along the line,
Jiggety can, jiggety can,
The train goes running along the line,
Jiggety can, jiggety can.

Soloist A: I wish it were mine!

Soloist B: I wish it were mine!

Soloist C: I wish it were mine!

Soloist D: I wish it were mine!

All: Jiggety can, jiggety can,
Jiggety, jiggety, jiggety can.

Maracas:	□ □ □ □	Drum:	
Sandblocks:	□ □ □ □	Whistle:	ad lib.

A composer recognition game (Illustration 31) can combine speech and body instruments. Display pictures of several composers and when children give the composer's name you instantly create your speech pattern to which you can add body instruments.

ILLUSTRATION 31

SPEECH GAME ON COMPOSERS' NAMES WITH BODY PERCUSSION

	d	d	□	
Speech:	Bach,	Brahms,	Beet-ho-ven,	Bar-tok,
	□	□	□	□
	Hay-dn,	Mo-zart,	Schu-mann,	Schu-bert,
	□ □	□ □	□ □	□
	Pe-ter	Tschai-kov-sky and I-gor	Str-	vin-sky
Body Percussion:	d	d	□	
	Right Foot,	Left Foot,	Claps	
	□	□	□	□
	Snaps			
	□ □	□ □	□ □	□
	Patschen			

Once the body percussion is well established, older pupils might find it challenging to use it as a rather long ostinato pattern to be performed while singing "Oh When the Saints Come Marching In".

A rather fun way of using body percussion is to teach an entire piece by giving two groups two different body percussion games, e.g. I: F F F F F F | F F F F F F | C C C C C C | S S S S C P :|| and Group II: S S S S S S | C C C C C C | P P P P P P | F F F F P C :|| Transfer Group Two to melodic percussion instruments where the

snap = F, the clap = E, the patschen = D, and the foot = C. Group One continues the body percussion game. Then ask Group One to transfer their part to instruments where the foot = G, the clap = B, the snap = C', and the patschen = A. By this time two people are playing at each instrument, the person from Group One playing to the right of the person from Group Two. (Illustration 32) Eventually, each person will want to learn the other part so he can perform the entire selection by himself.

ILLUSTRATION 32

FAMILIAR COMPOSITION TAUGHT THROUGH BODY PERCUSSION

Group I:	Snap = C'				
	Clap = B				
	Patschen = A				
	Foot = G				
Group II:	Snap = F				
	Clap = E				
	Patschen = D				
	Foot = C			++++	

Singing: The universal chant of childhood--the falling interval of the minor third--is common to all cultures and therefore the logical introduction to singing. This cuckoo-like call¹⁶ fascinates young children and many songs and exercises can be developed while introducing beat, rhythm, and syllables.

Have the children recite the nursery rhyme, "Pease Porridge Hot", and establish the beat. (Illustration 33)

ILLUSTRATION 33

BEAT OF "PEASE PORRIDGE HOT"

Pease	porridge	hot,		pease	porridge	cold,	
Pease	porridge	in the	pot,	nine	days	old.	

Next, establish the rhythm of the verse. (Illustration 34)

ILLUSTRATION 34

RHYTHM OF "PEASE PORRIDGE HOT"

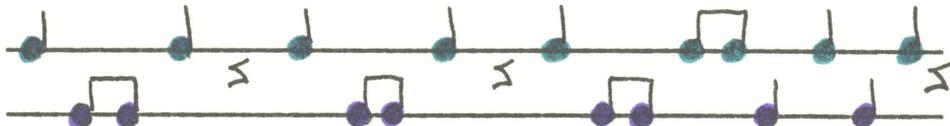
	┌		≈		┌		≈
Pease	por-ridge	hot,		pease	por-ridge	cold,	
	┌	┌					≈
Pease	por-ridge	in the	pot,	nine	days	old.	

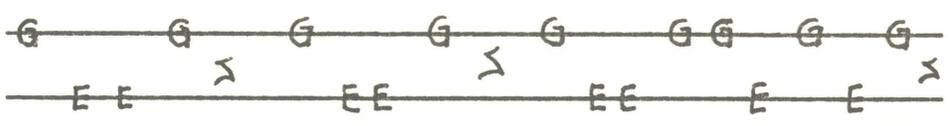
Now, using an alto xylophone, play the melody on G and E. Take off all the tonebars except the G and E and sing the song first to the rhythm names, then to the degrees of the scale (five and three), then to the English note names (G and E), and finally to the syllables (so and mi). At this point the hand signals may be introduced for so and mi. Have children come up to chart paper and notate (Illustration 35) (a) the rhythm, (b) the note names as the note heads,

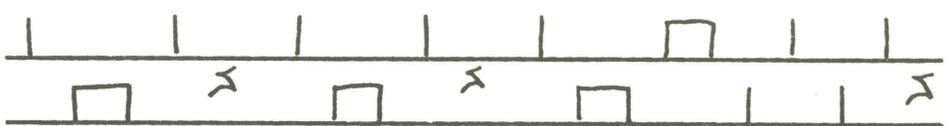
and (c) fill in the note heads with colored felt pen.

ILLUSTRATION 35

FIRST STEPS TOWARD NOTATION

(c) 

(b) 

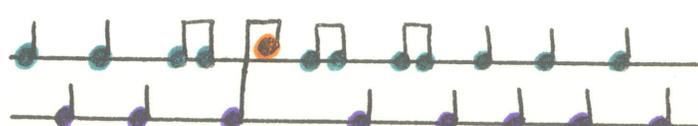
(a) 

Have one half of the class sing the so and the other half sing the mi. These concepts need to be repeated over and over again until the procedure has been well established.

The verse, "Two, Four, Six, Eight" is an example where the syllable la (the first note "into space") can be introduced with its accompanying hand signal.

ILLUSTRATION 36

INTRODUCING THE SYLLABLE LA

6	A	La	
5	G	So	
3	E	Mi	
Rhythm:			□ □ □
Beat:			\

The reader will note the use of chart paper and felt pens rather than the chalk board. This not only adds some color to the exercise but also serves as a permanent class record for the teacher as to what each class has done. Once this procedure has been firmly implanted, innumerable songs can be taught to children before they actually are exposed (in due time) to music notation on the five line staff in the music textbook series, and also to the actual time names of the quarter, eighth, half, and whole notes as well as the rests.

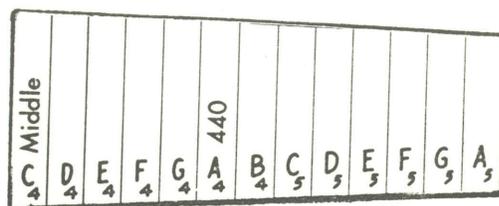
*Instruments:*¹⁷ When introducing the melodic percussion instruments, one of the first concepts to teach children is the difference between high and low. It must be pointed out that care must be taken not to assign the number one to the long C tonebar. In a child's mind, if C is referred to as "one", then G is "five". Because C is a longer tonebar than G, a child may therefore assume that "one" is larger than "five"! To avoid this confusion, say that C is on the first nail, and G is on the fifth nail, thereby avoiding the connotation of numbers representing quantity.

Tilt a glockenspiel up so children can see that the longer tonebars at the bottom gradually diminish in size as they reach the top. (Illustration 37) If they think of the instrument being like a Christmas tree where the higher the tree goes, the smaller the branches become, children will grasp the concept that the smaller the tonebar, the higher the sound and vice versa. Scramble the tonebars and hold them out horizontally to a child and ask him to pick out the longest branch (tonebar) and put it on the bottom of the tree (glockenspiel).

Never hold the tonebars vertically and ask a child to pick out the low tonebar for he probably would choose the short or "low" key which, of course, is the highest sounding tone. This exercise may be continued until the entire glockenspiel is reassembled with its tonebars. This also permits the children to practice putting together and taking apart the instrument.

ILLUSTRATION 37

TONEBARS ON MELODIC PERCUSSION



A' = little angry alligator

G' = little grumpy goat

F' = little fat frog

E' = little enormous elephant

D' = little dopey dog

C' = little curious cat

B = Big Brown Bear

A = Angry Alligator

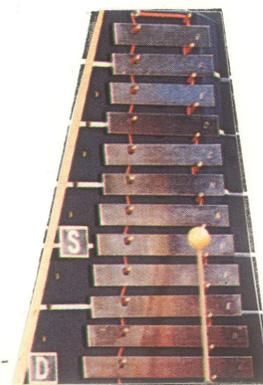
G = Grumpy Goat

F = Fat Frog

E = Enormous Elephant

D = Dopey Dog

C = Curious Cat



Because the use of the pentatonic is advocated at first, remove the F and B tonebars ("Funny Bunny") to create a C pentatonic instrument. Until major scales are introduced, the melodic percussion instruments will be set up pentatonically, i.e. C pentatonic (F and B removed), D pentatonic (G and C removed), F pentatonic (B^b and E removed), and G pentatonic (C and F# removed).

An initial experience on the melodic percussion instruments is to remove all tonebars except the big C and G and the little C and G. A child may make up a drum message  which children seated at the instruments can play on specified notes, e.g. big C and G, little C and G, big G and little C. The child who gives the drum message can also conduct the group as they play. Involve the children not at instruments by asking them, "How do the players look, class?" One thing to watch is the mallet technique exhibited by the children. They must be continually supervised to ensure that no one points his index finger along the top of the mallet or falls into other bad habits. In order to instill in children that the tonebars are sensitive and must be taken care of, show them the scratched back of a tonebar and explain that it is scratched so "it can sing the correct pitch".

The major melodic percussion instruments are used to provide borduns, drones, and ostinati patterns. A bordun (stopped organ pipe), usually an interval of a fifth or octave, may be used to accompany a song whose harmonic structure is based entirely upon the tonic chord. A drone, usually on one note, is most effective as a roll or tremolo¹⁸ on a bass xylophone or alto metallophone. The amount of variety available for ostinato patterns is considerable. (Illustration 38)

ILLUSTRATION 38

EXAMPLES OF BASIC OSTINATO PATTERNS¹⁹

All these ostinati patterns written in the key of C.

Handwritten musical notation showing eight examples of ostinato patterns on a single staff in the key of C. The patterns are numbered 1 through 8. Each pattern consists of a sequence of notes and rests, often with a repeat sign. The patterns vary in rhythm and melodic contour, including simple eighth-note runs, dotted rhythms, and more complex rhythmic figures.

The image displays seven staves of handwritten musical notation. The notation is written in a cursive, sketchy style. The first three staves show a sequence of notes and rests, with some notes beamed together. The fourth staff begins with a treble clef and a 'p' dynamic marking, followed by notes and rests. The fifth staff features a 'tremolo' marking above a note, with a wavy line underneath. The sixth staff continues with notes and rests. The seventh staff shows a series of notes and rests, ending with a final note and a vertical line. The overall impression is that of a composer's sketch or a student's exercise.

*etc. ad infinitum. Many variations
in rhythm structure of these. MIM77*

The procedure in introducing an ostinato is to take a speech ostinato, e.g. This old man (l l d), transfer the speech to a patschen exercise, e.g. right, left, right (l l d), sing the ostinato as you play it with mallets on the instrument, C' A C' (l l d). All ostinati patterns should be prepared with patschen to reflect the mallet technique, i.e. right, left, right patschen =  (mallets).

Small children seem to prefer larger instruments because the smaller instruments demand more dexterity and therefore little ones find them more difficult to play. At first, it is suggested that low and high instruments be used to accompany small children so that they will not be confused by the middle ranged instruments which closely resemble their singing voice range. Also, by using extreme ranged instruments, e.g. the low bass xylophone and the high soprano glockenspiel, children, when singing, should be able to distinguish the three parts clearly.

Following are a few examples (Illustrations 39, 40, and 41) where ostinati patterns (melodic and/or rhythmic) can be incorporated into the singing of a song.

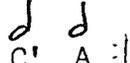
ILLUSTRATION 39

OSTINATO ACCOMPANIMENT FOR "I'M GONNA SING WHEN THE SPIRIT SAYS SING"²⁰

Ostinato: Let's come sing-ing = patschen R L R L = F' E' D' C' :||

ILLUSTRATION 40

OSTINATI ACCOMPANIMENT FOR "THIS OLD MAN"²¹

Ostinato: dog bone = patschen R L =  C' A :||

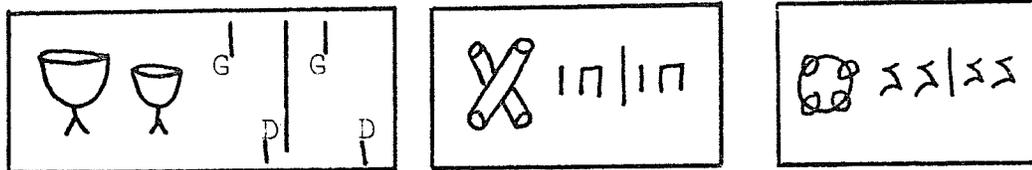
this old man = patschen R L R = C' A C' :||

nick, nack, paddy whack = patschen R L R R L =  F' F' F' F' F' :||

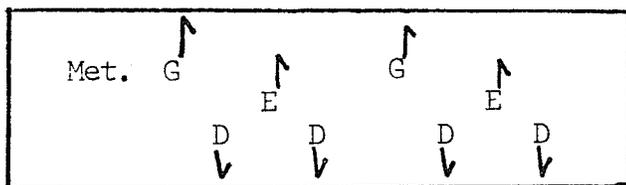
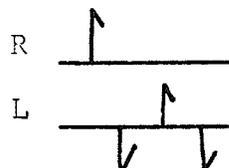
ILLUSTRATION 41

OSTINATI ACCOMPANIMENT FOR "THE ANGEL BAND"²²

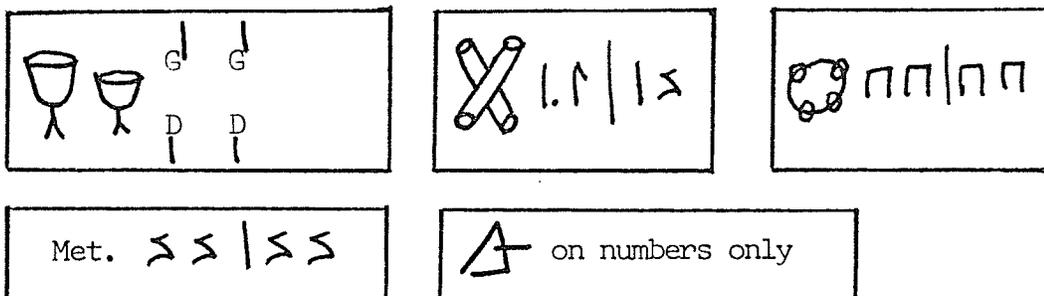
Ostinati: Section A



Patschen Preparation for the metallophone:



Ostinati: Section B



Ostinati may be used in a variety of ways:

(a) Introduction:

- (i) Like a round, one person starts (usually on the instrument that establishes the beat) and keeps on going until the next person joins in at a given signal, or after

one or two patterns of the previous ostinato, or whenever he can. When all ostinati are progressing smoothly, the singing may begin.

- (ii) All ostinati are heard simultaneously as an introduction with the voices joining in after a predetermined number of measures or patterns.
- (iii) After a note has been given to the singers to get their pitch, all ostinati and voices may enter together.
- (iv) If the voices begin on an upbeat, then they must begin by themselves with the instruments coming in on the first beat of the next measure.

(b) Interlude:

- (i) If a song has more than one verse you may go straight on without stopping.
- (ii) Continue the instrumental ostinati as an interlude while the singers catch their breath.
- (iii) Different ostinati may be used between verses for variety.

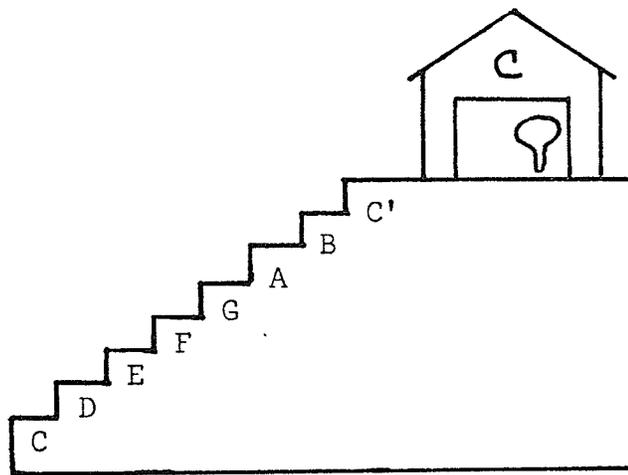
(c) Coda or Ending:

- (i) Predetermine where all ostinati and voices will stop together.
- (ii) Like a round, let each ostinato stop in turn (quite often in the reverse order in which they came in at the introduction).
- (iii) All ostinati stop together a few measures after the singers have finished.
- (iv) Have a gradual fadeout of all instrumental ostinati.

After considerable work has been covered using the pentatonic, all tonebars may be replaced on the instrument to form the C major diatonic scale. Children can build a staircase of notes to the "House of C". (Illustration 42)

ILLUSTRATION 42

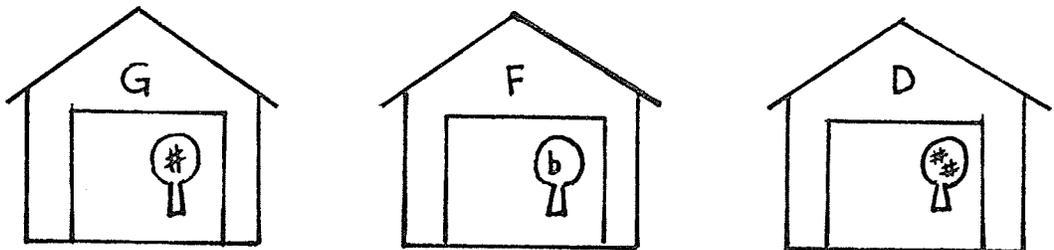
HOUSE OF C



Similarly, staircases can be built for the house of G, F, and D Major. (Illustration 43)

ILLUSTRATION 43

HOUSE OF G, F, AND D



Once the "recipe" or formula of a major scale (Illustration 44) has been learned, children should be able to construct a major scale commencing on any note. The formula may be illustrated as

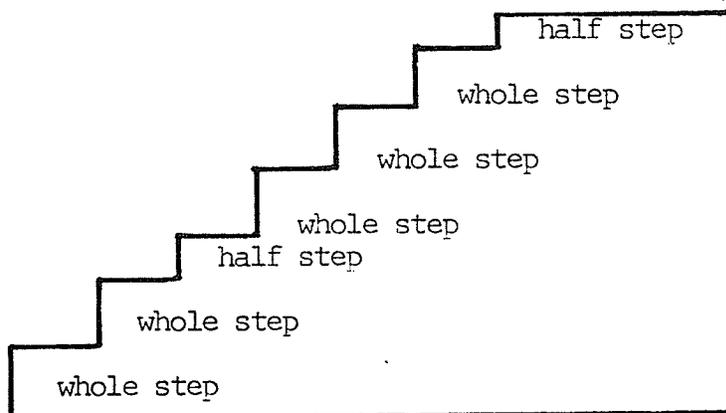
w	w	h
---	---	---

 w

w	w	h
---	---	---

ILLUSTRATION 44

FORMULA FOR A MAJOR SCALE



Several exercises may be engaged in by the students in order to become acquainted with the C major scale:

- (a) playing each note in the scale in sets of four, three, two, and single notes;
- (b) one group playing the scale while another group begins two beats later, thus forming intervals of thirds;
- (c) playing scales in contrary motion where one group ascends from the bottom of the scale and the other group descends from the top;
- (d) playing sequences going up like CDE, DEF, EFG, FGA, GAB, ABC', BC'D', C' $\times \times$, and coming down in this fashion, E'D'C', D'C'B, C'BA, BAG, AGF, GFE, FED, C $\times \times$.

Chordal accompaniments are also possible on Orff instruments if children are taught to use a combination of holding one mallet and two mallets in each hand. (Illustration 45) An interval of a third or fourth is quite possible to play using two mallets in one hand.

ILLUSTRATION 45

CHORDAL ACCOMPANIMENTS ON ORFF INSTRUMENTS

The illustration shows the C major chord and its inversions with various accompaniment patterns. The notes are represented by vertical stems with letters G, E, C, and F indicating pitch.

Root: G, E, C

First Inversion: C', G, E

Second Inversion: E', C', G

Dominant Seventh: F, D, B, G

"Oom-pah-pah": A pattern where the root (C) is held, and the other notes (G, E) are played in pairs.

Solid: A pattern where the root (C) is held, and the other notes (G, E) are played together.

Alberti Bass: A pattern where the root (C) is held, and the other notes (G, E) are played in a sequence.

Broken: A pattern where the root (C) is held, and the other notes (G, E) are played in a sequence.

Dominant Seventh (Broken and Solid): A pattern where the root (C) is held, and the other notes (F, D, B, G) are played in a sequence.

Several teaching suggestions are forthwith presented. Always teach rhythmic instrumental parts using patschen exercises combined with speech rhythms or song texts. Some children can play on the instruments while the rest of the class practices in the air with extra mallets, pencils, or just their hands. Generally speaking, it usually is helpful if the teacher mirrors (does the opposite) what the children are doing as she faces the class. Keep the song and rhythm patterns relatively simple. "Simplicity is the sign of the master."²³ Keep the accompaniments uncluttered. Often many parts may be included in an arrangement but they are not always intended to always be played all the time, but rather in different combinations in order to facilitate greater variety among the verses. In instrumental pieces, if children find an accompaniment too complicated, break it down into its basic patterns and build it up again, step by step. Make sure that all children have an equal opportunity of playing. To avoid complaints from children that they have not played on an instrument in a long time, take the total number of children in the class and divide by the number of Orff instruments you have, e.g. 28 children \div 7 instruments = 4 groups. Number the children anyway you wish to get four groups and make a note on the class list which group each child is in. This makes it possible to ensure each group has equal opportunity at all activities, e.g. Group Three goes to the Orff instruments while Groups Two and Four sing, and Group One plays the rhythm instruments. By keeping a record of which group has done what, everyone can have an equal chance.

Care of Instruments: Musical instruments can last for a considerable period of time if proper care and maintenance are exercised. Here are some suggestions for maintaining drums and melodic percussion:

- (a) Tambours or hand drums should be stacked by "nesting" them, that is, placing a smaller drum inside another, always skin to skin. Never set a tambour resting on its bolts inside a larger tambour as this will scar the head of the other tambour. Check that there are no wrinkles in the skin. If a plastic head sticks to the rim, press it with your knee until it creaks and pops free. Prepare a drum head by pressing the heel of your hand around the rim to eradicate any buzzing sounds. After use, all drum heads must be loosened to release the skin tension either by turning the T-screw or using the tuning key (Ludwig drums). When tightening heads, always tighten at opposite sides moving counterclockwise. Drum heads should never be tuned until they are at room temperature. Calf skin heads give a better sound than plastic heads but the latter are easier to clean (wash with liquid soap) and tune. Frosted plastic heads are superior to clear plastic heads. Keep all drums and wooden instruments away from direct sunlight or other sources of heat. When storing drums over the summer months, put them (especially the skin headed drums) in a closet with a bucket of water in order for the skin to retain its moisture. Use light machine oil on drum bolts.

If drums with permanently fastened heads (bongo drums and less expensive tambours) become loose, put them into direct sunlight for a while to tighten up the head, or put a sixty watt light bulb inside the drum, or place the drum in a very low oven for a short time, or place the skin upside down in the hot sand for a few minutes. When replacing a skin head, soak the new head in water and put on the frame while still wet, tightening the tension screws a little. The skin will tighten as it dries.

- (b) Kelon or other synthetic tonebars, metal, and steel bars may be wiped clean with a damp cloth. Wooden tonebars should be lightly wiped with linseed oil once in the fall and in the spring. Use a furniture spray wax on all tonebars and cream furniture polish on the outside of the resonator box. Nails and tubing can be replaced by the manufacturers. Stress to children that they must lift tonebars from both ends to avoid bending the holding pins. Mallets should be placed either upright in a container or else placed horizontally across the tonebars. Masking tape with letter names inscribed may be placed at the top of each tonebar for easier reading, especially on the darker surfaced tonebars.

Composition: When the teacher (or the children) are ready to write their own ostinato accompaniments there are several things to watch out for:

- (a) the ostinato should be quite simple and short;
(b) there should be no large or difficult leaping intervals;

- (c) after a leap, come inside the interval stepwise;
- (d) care should be taken not to form too many chords (leave out the third of the chord wherever possible);
- (e) check to see if the part is interesting and fits well with the melody;
- (f) check your arrangements to see if you have used some of the characteristics inherent in the Orff-Schulwerk approach, such as, the use of bordun, drone, ostinato, motives taken from the melody or rhythm, untuned percussion, melodic percussion, recorder, speech, introduction, interlude, coda, canon, and rondo.

Improvisation: Many of the activities already alluded to contain elements of creative improvisation. An easy way to introduce this spontaneous composition to children is to set each Orff instrument in C pentatonic and ask them to make up their own music on the instruments when given the appropriate signal, e.g. left hand held high in the air = glockenspiels, left hand held low = xylophones, right hand held high in the air = metallophones, and right hand held low = rhythmic percussion. A carpet of improvised sound effects can provide a subtle background or an exciting one for a poem or play dramatization.

Rondos may be improvised (Illustration 46) where specified groups come up with original ideas for sections B, C, and D, after section A had been agreed upon by the total group. A simple example of an improvised rondo follows:

ILLUSTRATION 46

IMPROVISED RONDO

h = heel

p = patschen

c = clap

Section A: h | h p p h | h p p h | h p p c | c c c: ||

Section B: improvisation by Group One on speech

Section A: repeat the body percussion as above

Section C: improvisation by Group Two on rhythm instruments

Section A: repeat body percussion as above

Section D: improvisation by Group Three on Orff instruments

Section A: repeat body percussion as above

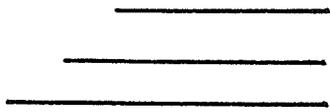
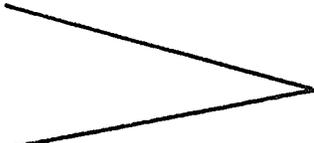
Aleatoric or "chance" music is an excellent way to introduce children to improvisation and serves as a preliminary study to contemporary music. Following is an aleatoric creation tried in the Exploratory Course. (Illustration 48) Students were requested to select a rhythm instrument, melodic percussion instrument, or recorder. With the legend in Illustration 47 made known to them, the students created a one minute performance which had to be heard to be believed!

ILLUSTRATION 47

LEGEND FOR ALEATORIC COMPOSITION I

	= tremolo	Tutti	= all percussion
	= staccato, detached	Wood	= wooden percussion
	= sustained	Metal	= metal percussion
*	= free improvisation	Melody	= glockenspiels and metallophones
	= melodic line		

ILLUSTRATION 48
ALEATORIC COMPOSITION I

 Tutti	 Wood	 Recorders
 Percussion	 Melody	 Tutti

Another Exploratory Course creation combined instruments with voices. (Illustrations 49 and 50)

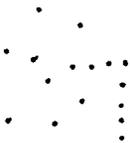
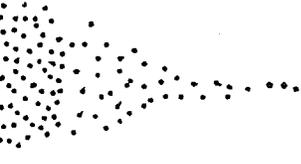
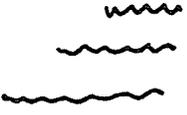
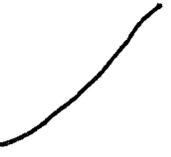
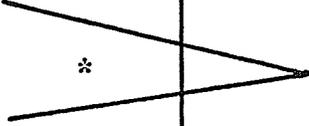
ILLUSTRATION 49

LEGEND FOR ALEATORIC COMPOSITION II

	= melody	Metal	= metal percussion
*	= improvisation	Wood	= wood percussion
	= detached sound	Perc.	= all percussion
	= tremolo	Tutti	= all percussion and voices
!	= single abrupt sound on a given signal	Orff	= glockenspiels metallophones and xylophones
Rec.	= recorders		

ILLUSTRATION 50

ALEATORIC COMPOSITION II

 <p>Rec.</p>	 <p>Metal</p>	<p>* buh kuh ss Voices</p>	 <p>Wood</p>	 <p>Rec. & Perc.</p>
 <p>Tutti</p>	 <p>Orff</p>	<p>* I _____ E _____ A _____ Voices</p>	 <p>Perc. & Voices</p>	<p>ff ! Tutti</p>
<p>*</p> <p>Rec.</p>	<p>*</p> <p>Metal</p>	<p>*</p> <p>Wood</p>	 <p>Orff & Voices</p>	<p>pp Voices</p>

Movement: Throughout this paper references have been made to movement exercises involving parts of the body as well as the involvement of the entire body. One further example will suffice where speech, movement, body instruments, melodic percussion, and singing are incorporated into an Indian dance presentation.

First of all, the verse is taught:

"Drums play high $\overset{|}{x}$ (move arms upward and tap hand drum)

Drums play low $\underset{|}{x}$ (sweep arms downward and tap drum)

Drums play to the left, to the left we go!" $\overset{|}{x}$ (turn in circle, tapping out the rhythm of the words).

When children understand that Indians pay homage to the sky and to the earth in their dances, the verse may be altered to read;
 "Drums play to the sky/ Drums play to the earth/ Drums play to the west, to the west we go!"

Instrumental parts may be prepared in this manner:

Patschen: L R R R = D A A A on the bass xylophone;
 A
 D on the alto metallophone; G on recorders²⁴ in section A and
 D' on recorders in section B.
 f) C'
 f) O

The dance may be improvised to include an Indian circle (pow-wow) with a fire in the middle and some drummers sitting around the circle keeping the drum beat steady. The body is held angularly and stiff while doing the step-hop shuffling dance movement. To dress up the presentation, feathers, prayer sticks, bells, rattles, tomahawks, bows and arrows may be added. With the final addition of the Kiowa Indian Dance song²⁵ quite an impressive ceremonial mini-program can be staged.

K. Recorders²⁶

One of the most interesting of all instruments used in elementary schools is the recorder, a woodwind instrument. Because of the vast information regarding this instrument, only the teaching of the recorder to children in the beginning stages will be handled in the current chapter.

Of the six sizes of recorders available, the second smallest--the soprano recorder--is most widely popular in elementary programs, although more experienced teachers will often include the alto, tenor,

and bass recorders for the upper elementary children. It is recommended that plastic recorders be used rather than wooden ones as the former are less expensive, more durable, and not as sensitive to temperature changes. Because more soprano recorders are played than any other size, only soprano recorders will be referred to hereafter.

1. Reasons For Using Recorders

Recorders are relatively inexpensive and easy to learn to play in a short time. In the absence of a teacher one can learn to play from a reliable self-instruction recorder book. A child may learn to play it while very young as it is small enough for holding and has no embouchure difficulties like other wind instruments. Anyone can learn to read music concurrently while learning to play the recorder. With a thorough background in recorder technique a player can later apply his wind knowledge to other woodwind members. Recorder players can experience the pleasure of playing with friends and family members in groups or consorts. There is more recorder literature published than for any other instrument, thus allowing performers exposure to an endless variety of styles and composers. Recorders can be used in classes alone, or with voice and/or rhythm instruments and melodic percussion, including handbells.

The recorder is a wonderful aid in teaching notation, reading skills, sight reading, ear training, improvisation, and developing an awareness of phrases in music. Players must discipline themselves to the demands of the music by breathing where the phrases

end, and not when their breath runs out. It can be used as an aid in learning a new melody and playing simple themes in music appreciation lessons, for sound effects, and ostinati accompaniments. When performing three and four part recorder arrangements, satisfying close chordal accompaniments are effective.

The use of recorders benefits the out-of-tune singer and enhances such activities as two and three part singing, echo clapping, question and answer responses, playing in canon, improvising, and creating original pieces. Singing may be enriched by using these instruments in introductions, interludes, descants, and codas. Recorders are versatile in that they serve not only as a teaching tool but provide color and variety throughout a vast repertoire which can be performed at assemblies and concert programs.

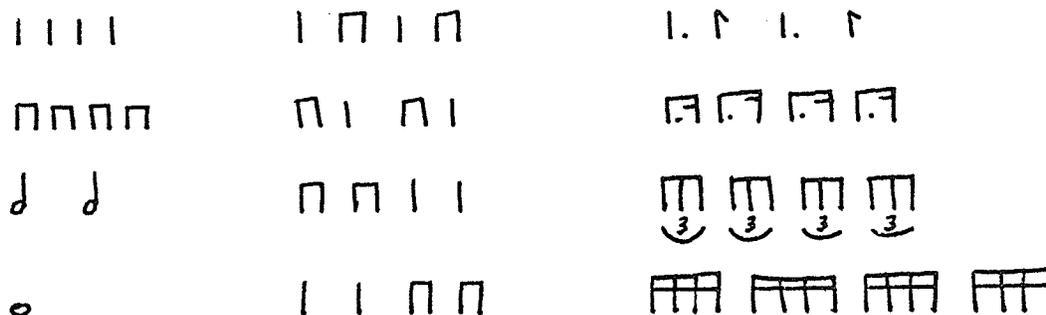
2. Introducing the Recorder

Children should practice the tonguing action necessary in recorder playing by saying "du" and "tu" rhythmically, then with the head joint only, have them play using the same tonguing action. After checking to see that no one is overblowing and that all are tonguing properly, the class should then be taught to assemble the recorder correctly. Explain how the recorder is held, with the left hand nearest the mouth, and which fingers cover what holes. Having taught the fingering for the note B, the teacher can play a variety of short rhythmic sequences which the class echoes back on the one note. Later this same exercise can be done with the

children reading blank notation. (Illustration 51) This should not pose a problem to children if they have done plenty of echo clapping earlier in the music program.

ILLUSTRATION 51

BLANK NOTATION RHYTHMIC SEQUENCES



A good way to practice cutoffs is to have the class sustain one note and when the teacher says "close" each child closes off the sound with his tongue coming up to the hard palate behind the top teeth. Children should be encouraged to listen very carefully in order to match and blend the tones with those of their neighbours.

All these exercises can be repeated as more notes are learned. Children can echo the teacher on two and three note clusters, e.g. B A G G, G A B A, A B B G. Children can take turns playing a question and giving an answer (Illustration 52) on the recorder using whatever notes they have learned. (Note: If a child forgets to bring his recorder to class, he has to sing the question or response while "fingering" his invisible recorder, a pencil, or a dowel stick on which the fingering holes have been marked in felt pen.)

ILLUSTRATION 52

QUESTION AND ANSWER RECORDER GAME

Question? G G G B?

Answer! A B G !

Begin stressing the importance of legato playing in these simple question and answer games. One of the most difficult things for children to accomplish is the smooth, sustained sound on the recorder, where the fingering and tonguing must change crisply and accurately while keeping a continuous breath stream running through the recorder. In the initial stages, tonguing, fingering, and breathing tend to work independently thus producing notes sounding quite separately with breaks between each note. Patience and careful guidance is the key to establishing a legato tone, or as one music colleague explained it, "the notes must sound in a continuous line like a piece of spaghetti--not individual notes like pieces of macaroni!"

For more varied rhythmic echoing, make up sequences using the names of children, provinces or whatever. (Illustration 53)

ILLUSTRATION 53

RHYTHMIC SEQUENCES USING WORDS

Ma-ry John-ny Bil-ly Jean Lil, Jim-my Gar-ry Jane and Jill.

Man-i-to-ba No-va Sco-tia New Bruns-wick New-found-land.

Dictate the tune by hand signals or the hand staff which the children sing back, e.g. mi re do \surd | mi re do \surd | do do do do re re re re | mi re do \surd ||. Then ask the children to name the notes, e.g. B A G \surd | B A G \surd | G G G G A A A A | B A G \surd ||. Each step can be notated on the board or on chart paper. Divide the class into three groups, the "G", "A", and "B" groups. As you point to each note, the group responsible for that note will play what has been notated thus creating a performance without too much difficulty. Once the children recognize what piece they have played, they will be eager to see if they can play the entire piece using all three notes!

Melodic percussion instrumentation may be added for extra effect. For instance, taking the rhythm from the words, "one a penny, two a penny", you get this rhythm $\square \square \square \square$ which can be patsched then transferred to a woodblock and wristbells. Finger cymbals and the soprano glockenspiel playing high G, can punctuate the rests \surd . The bass xylophone and alto metallophone can add a tremolo effect on the low G, changing to a low D on "two a penny" and returning to the G for the last measure, i.e. G ~~~~ G ~~~~ G ~~~~ D ~~~~ G ~~~~ . A few recorders (or perhaps an alto recorder or tenor) may add a single high D' on the first beat of each measure while the rest of the class plays the entire melody on the recorder. For further interest, a descant of D' | D | G \surd | D' | D | G \surd | D' C' | B A G A B C' | D' | D | G \surd || may be played on the alto xylophone. By the time the children have explored ideas for an introduction, interludes, and a coda, the recorders will have practiced the melody several times.

A great deal of work should be done using the notes B, A,

and G before adding the notes C' and D'. Two to six note tonal clusters (Illustration 54) should be echoed by the children after hearing the teacher play them. For ear training purposes, the teacher can turn her back on the class while playing a tonal cluster. The children cannot copy the teacher by sight alone, but must rely on their ears to tell them what notes to play. Instant canons may be heard if the teacher plays continuously and the children enter four beats behind. In this way they must concentrate not only on what they are playing at the moment but must listen to what they have to play next. This takes considerable practice and disciplined concentration.

ILLUSTRATION 54

TONAL CLUSTER SEQUENCE

- | | | |
|---------------------------|-----------------|----------------|
| 1. B A G | 2. C' A | 3. E D C |
| 4. D E G A B (pentatonic) | 5. C G and G C' | 6. D' C' B A G |
| 7. E' G' A' | 8. F# F#' | 9. F F' |
| 10. E E' F F' G G' | 11. F' G' A' | |

Children can also be encouraged to write their own recorder melodies developed from body percussion (Illustration 55). For example, using the verse, "Sea shell, sea shell, sing a song for me/ Tell me of the ocean, sing about the sea", determine the rhythmic meter of the poem by asking several children to read it aloud. Once an interpretation has been agreed upon, notate the rhythm on the board, e.g.

||| | || | < || || || || | | d ||. Transfer the rhythm sequence to body percussion instruments. (Illustration 55)

ILLUSTRATION 58

BODY INSTRUMENT ACCOMPANIMENT FOR "DAD'S OLD FASHIONED ROOT BEER"

Dad's old fash-ioned root beer, Dad's old fash-ioned root beer,

S =

C =

P =

F =

Gin-ger ale, gin-ger ale, Dad's old fash-ioned root beer.

S =

C =

P =

F =

Have half the class do one verse while the rest perform the other verse. To create a two note tune on the recorder have the first group play B for the clapping and the note G for the foot stamping, e.g.

Similarly, create a four note tune for "Dad's Old Fashioned Root Beer" by using the notes D' = snap, B = clap, A = patschen, and G = foot. i.e.

Finally, both melodic lines may be played simultaneously combining

the two part rhythmic speech, body percussion game and the melody on the recorder.

Once children have had many recorder playing experiences through echo work, blank rhythms, notation, composition, and improvisation, then they may be introduced to manuscript notation either on the board, charts, overhead transparencies, ditto sheets, or in recorder method books. When reading a new piece the rhythm can be clapped with the rhythmic time names, then sung with the letter names. Next, each child can practice fingering the notes and practice the tonguing action vocally while resting the mouthpiece of the recorder on his chin. Finally, the class can play the entire piece.

There are many recorder method book resources²⁷ available on the commercial market, some of which are particularly appropriate for beginning elementary children. Once the basics have been established children may begin to be introduced to recorder method books.

3. Recommended Order of Introducing Notes on the Recorder

Having researched some twenty-seven recorder method books, it is interesting to notice that there is little agreement upon the order of introducing new notes on the recorder, however, an overall preference appears this way to the researcher as indicated in Table 5.

There is an overwhelming majority of recorder method books indicating that B, A, G, C', and D' should be the first five notes

TABLE 5

WHEN RECORDER METHOD BOOKS INTRODUCE NEW NOTES

	ORDER OF INTRODUCING NEW NOTES (1st, 2nd, 3rd et cetera)																											
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	
C					1	1	2	3	6	4	6	1																
C#													1					1			1							
D					2	3	5	12	2	2																		
D#												1							1					1				
E				4	1	7	12	2	3																			
F				1	1	6		3	4	5		2	1															
F#					1	4	1	4	3	4	6			1	1													
G	5	1	19	2																								
G#											1		1	3	1	2		1	1									
A	2	25																										
B						1	1	1	1	4	5	2	3	1	1	2	1	1										
B	18	1	7		1																							
C'	2			19	2	1	1			1																		
C#'						1			1	1		4		2	1	3	1	1				2						
D'			1	1	18	1	2	1	1				1	1														
D#'																			1		3			2		1		
E'						1	2	1	3	1	2	5	1	1	1													
F'												1	2	7	1	1	1	1	1									
F#'											1	1			4	2		1		3				1				
G'						1			1	1			1		3	3	2	1				1						
G#'																							2	1		1	1	1
A'							1					1						1				1	2	1	2			
B'																				1	1		2					1
B''											1					1					1	2	1	2				
C''												1									1	1			2	1		
C#''																								1		1		
D''																									1	1		1
NOTES:	Twenty-seven beginning recorder method books were surveyed. Books introduced anywhere from eight to twenty-seven notes.																											

taught. The notes E and D seem preferred next. There is a question whether F# or low C is taught next. The introduction of F as the next note is only fairly definite while the choice of B^b, E', and F are definitely favoured after that. Another discrepancy occurs with the introduction of G', F#', and G#. The note C#' is brought in next although some method books introduced it much earlier. The order of the last eight notes in the extreme high register seems to go as follows: A', B', D#', C'', D'', G#, B^b', and C#''. Only three books bother to introduce low C# and D#, probably due to the difficulty in having to cover only one of the double drilled holes in each case.

Although as many as twenty-seven notes have been introduced in a beginning recorder book, elementary school children will only be able to handle anywhere from five to eighteen notes, depending on their progress. With regard to the first eighteen notes to be taught, the writer has a preference for this particular order: B, A, G, C', D', E, D, C, E', G', A', F#, F#', F, F', B, C#', and G#. As to when F and F# are taught varies considerably because of the awkward "forked" fingering. However, some teachers will argue that the F and F# are needed earlier to complete the scales of C and G. The E', G', and A' fingerings are the same as in the lower octave except for the pinched thumb hole on the back of the recorder. Octave leaps can be practiced here, e.g. E - E', G - G', and A - A'. There is only one finger difference between F and F' plus the pinched thumb hole. Although the B^b is another forked fingering, it seems natural to be introduced next in order to complete the F major scale.

learned before new notes are introduced. Many books go far too fast and leave the frustrated player far behind.

A brief historical background on the recorder should be included in a recorder program for not only does it motivate students to learn more about this fascinating instrument, it also shows them that the recorder is not a toy or pre-band instrument but rather, a recognized instrument in its own right. The researcher was fortunate to have met one of the world's foremost recorder players, Carl Dolmetsch, at Haslemere, England, in the summer of 1971 at which time permission was given to tour the Dolmetsch Instrument Factory (recorders, spinets, clavichords, gambas) and take photographic colored slides. These slides, along with a verbal presentation, and examples of excellent recorder playing by Carl Dolmetsch's youthful son, Richard Dolmetsch, and other recorder players, have stimulated many children to learn more about this instrument.

L. Keyboard Instruments

Although there are numerous instruments of the keyboard variety, the piano and perhaps a desk organ would likely be the only keyboard instruments found in an elementary school. The piano can be used for demonstration purposes, showing students the chromatic set up of the piano, how the felt hammers, strings, and pedals work. Ostinato patterns can be played on the piano particularly if no bass melodic percussion instruments are available. Some children with previous piano background may accompany simple song arrangements on the piano. The prime use of the piano would be for accompanying vocal selections. If a school has sufficient musical

instruments for children to play, the piano need not be relied upon for too much support as it has in the past. This educator has, in fact, tended to use the piano less and less as children gained more experience in accompanying themselves on a variety of Orff instruments.

The desk organ or some other model of organ will not be seen too often in a school, however, it could be used to show children the typical keyboard set up and for playing ostinato accompaniments. Because it is felt that the piano and organ should be used as little as possible as classroom instruments per se, no further details will be given in this report.

M. Accompanying Stringed Instruments²⁸

Accompanying instruments could refer to just about any instrument depending on the manner in which they are to be used, however, in the present situation, seven stringed instruments-- the autoharp, guitar, ukulele, chordal dulcimer, Nordic Lyre, bowed psaltery, and zither will be explored. Although these instruments would primarily be used to provide chordal accompaniments as a harmonic base beneath the melody, they can also be used for melodic purposes by the more advanced player.

The chordal dulcimer, Nordic Lyre, bowed psaltery, and zither referred to in Appendix C are those designed by Margaret Galloway of Ontario. The Faculty of Education, University of Manitoba, has complete sets of these instruments, unfortunately, not too many of these instruments are found in elementary public schools today. The autoharp, ukulele, and guitar are more likely to be included within

a school's music budget. Although the autoharp takes longer to tune, it does provide simple strumming chordal accompaniments with a minimum of training and effort. The ukulele and guitar on the other hand, require considerably more skill. With the large number of musical instruments available for use in the elementary school, there is not such a demand for the ukulele or guitar until the Junior High grades. In a well equipped instrumental program in an elementary school, the ukulele and guitar²⁹ would more likely be utilized by the teacher and/or a few experienced students.

N. Handbells 30

Although handbells are found more often in secondary schools or in churches, they are being introduced into the elementary school where the very high cost of purchasing a set of handbells has not been a deterrent. The writer was in a fortunate position in 1969 when the Fort Garry School Division purchased a set of handbells, thus enabling her to first introduce handbell ringing in a Manitoba elementary school. It did not take long to realize that handbells not only helped to maintain tremendous enthusiasm in music but also helped handbell ringers to acquire many basic musical skills. Note reading, rhythmic precision, melodic and harmonic perception, dynamic levels, ensemble playing, and increased concentration power can all be greatly enhanced through the art of handbell ringing. Children can easily comprehend scales, arpeggios, broken and solid chords in root position and inversions when taught with handbells. Their lovely tone quality and appeal seem to hasten the development of such skills.

Handbell ringing can offer challenges to ringers with varying degrees of competence from the simple single note to rather complex ringing manoeuvres. Each person shares equal responsibility in bellringing assignments and therefore ensemble cohesiveness is essential in the development of bell ringers.

Handbells blend extremely well with such classroom instruments as recorders, orchestral woodwinds, melodic percussion, simple stringed instruments, and a variety of rhythm percussion instruments. They can be used most effectively with elementary children's choirs, either providing simple chordal accompaniments, ostinato patterns, doubling of the melody, adding of a descant, or a full harmonic and melodic accompaniment. Bells provide melodic assistance and motivation to the vocally limited child.

Handbells are effective aids to help children cultivate skills of musical composition. In serial composition the individual twelve chromatic notes are not repeated until the entire tone row has been played, therefore, it is relatively easy for children to play. The main principle in serial composition or twelve tone composition is to get away from the feeling of the piece returning to the tonic or home key. Each note is to be treated equally, therefore, all twelve chromatic notes are used. There are four tone rows upon which the composition is based, each tone row (Illustration 60) consisting of a different order of all twelve tones:

- (i) original tone row where the notes may be put in any order and in any octave;
- (ii) retrograde tone row which is the original row backwards;

- (iii) inverted tone row which is the original row written upside down, i.e. the interval between one note to the next is written in inverted form, e.g. if a note is six semitones above the previous note in the original row, then it would be written six semitones below that note in the inverted row;
- (iv) retrograde inverted tone row which, as its name implies, is the inverted tone row written backwards.

Notes may be repeated, used singly or in tonal clusters.

Based on the tone rows in Illustration 60, a handbell composition entitled "Opus 14" (Illustration 61) was written in 1969 by the researcher and used to demonstrate the basic elements of serial composition to Grade Six students. "Opus 14" was given its first performance in an elementary school instrumental ensemble lecture-demonstration-recital at the Eva Clare Hall, School of Music, University of Manitoba. The handbell ringers from Grade Six explained each tone row to the audience and said how the piece was constructed before playing the selection.

Children can compose their own pieces featuring twelve tone techniques. Handbells can also benefit improvisational skills especially if the pentatonic mode is used. Musical literacy in children is what music education strives for and handbells can help make that goal ring true.

ILLUSTRATION 60

Original Tone Row: (The tone row was designed so that notes 7-12 are an inversion of notes 1-6.)

A musical staff in treble clef showing a 12-note tone row. The notes are: 1 (natural), 2 (sharp), 3 (natural), 4 (sharp), 5 (natural), 6 (sharp), 7 (natural), 8 (natural), 9 (sharp), 10 (natural), 11 (sharp), 12 (natural). A vertical dashed line is placed between notes 6 and 7. The staff ends with a double bar line.

Retrograde Tone Row:

A musical staff in treble clef showing the retrograde of the original tone row. The notes are: 12 (natural), 11 (sharp), 10 (natural), 9 (sharp), 8 (natural), 7 (sharp), 6 (natural), 5 (natural), 4 (sharp), 3 (natural), 2 (sharp), 1 (natural). The staff ends with a double bar line.

Inverted Tone Row:

A musical staff in treble clef showing the inverted tone row. The notes are: A (natural), B (sharp), C (sharp), D (natural), E (sharp), F (natural), G (sharp), H (natural), I (sharp), J (natural), K (sharp), L (natural). The staff ends with a double bar line.

Retrograde Inverted Tone Row:

A musical staff in treble clef showing the retrograde of the inverted tone row. The notes are: L (natural), K (sharp), J (sharp), I (natural), H (sharp), G (natural), F (sharp), E (natural), D (sharp), C (natural), B (sharp), A (natural). The staff ends with a double bar line.

Larghetto $\text{♩} = 58$

ILLUSTRATION 61

OPUS 14

M-J. Morrow '69

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The first measure contains a piano (*pp*) dynamic marking and a circled '0' with 'L.V.' written below it. The melody consists of quarter and eighth notes, with some accidentals. The piece ends with a fermata over a whole note and a circled '7' below it.

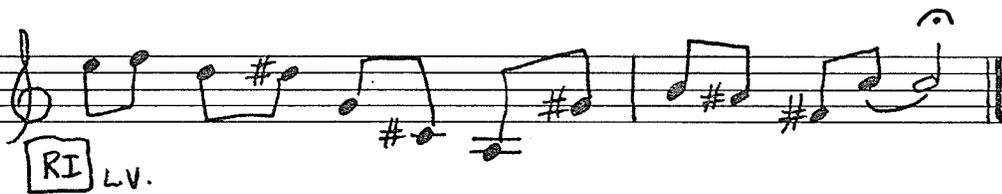
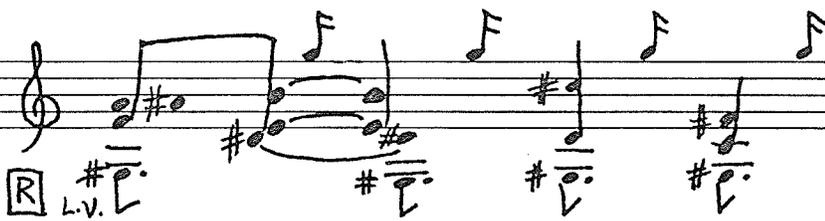
Handwritten musical notation on a single staff. It starts with a treble clef and a 4/4 time signature. The first measure has a circled '0' and 'L.V.' below it. The melody features a forte (*ff*) dynamic marking. There are several accidentals and a fermata. A circled 'RI' is placed below the staff. The piece concludes with a circled '7' and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The first measure has 'L.V.' written below it. The melody includes a circled 'I' and a circled '3' under a triplet. Dynamics include *pp* and *mf*. The piece ends with a circled '7' and a fermata.

Handwritten musical notation on a single staff. It starts with a treble clef and a 4/4 time signature. The first measure has a circled 'R' below it. A large wedge-shaped dynamic marking spans the first two measures. Dynamics include *pp* and *mp*. A circled 'RI' is present. The piece ends with a circled '7' and a fermata.

Handwritten musical notation on a single staff. It begins with a treble clef and a 4/4 time signature. The tempo marking 'rallentando' is written above the staff. The first measure has a circled 'RI' below it. The piece ends with a circled '7' and a fermata, with 'L.V.' written below.

Handwritten musical notation on a single staff. It starts with a treble clef and a 4/4 time signature. The tempo marking 'Largo Molto $\text{♩} = 46$ ' is written above. The first measure has a circled '0' below it. The melody features a circled 'RI' and a circled '7' below it. The piece ends with a circled '7' and a fermata, with 'L.V. (#11 and #12 bridge passage)' written below.



Dp. = dampen bell crisply

L.v. = laissez vibrer, let the bell vibrate, do not dampen

» = dampen bell on thigh

Vib. = vibrato (rapid wrist rotation for "shimmer" effect)

O = Original Tone Row

I = Inverted Tone Row

R = Retrograde Tone Row

RI = Retrograde Inverted Tone Row

0. Orchestral and Band Instruments³¹

For purposes of the elementary school, the study of band and orchestral instruments is usually included as part of the music appreciation program. Often the study of orchestral instruments serves as preparatory work prior to the students' attending elementary school concerts given by the Winnipeg Symphony Orchestra. The work in this area entails recognizing the four major families--strings, woodwinds, brass, and percussion--by name, sight, sound, and a minimal understanding how these instruments work. Written research projects on band or orchestral instruments may be included, and if children feed into a Junior High School where a band program is offered, more time could be spent in class with regard to the wind, brass, and percussion instruments.

There are considerable resource materials concerning the band and orchestral instruments which may be found in school libraries, as well as many audio-visual packages dealing with the historical development of the instruments in the modern band and orchestra.

FOOTNOTES FOR CHAPTER FIVE

¹See Chapter Two, pp. 33-37.

²See Chapter Three, pp. 41-72.

³An excellent example is "If You're Happy and You Know It", William R. Sur, et al, This Is Music I, Canadian edition (Toronto: Macmillan of Canada, 1967), p. 16.

⁴See Appendix C, pp. 231-245.

⁵Ibid.

⁶Barbara J. Grenoble, as heard in her Special Methods in Music Summer School Course of 1976, at the Faculty of Education, University of Manitoba.

⁷See Appendix G, pp. 301-302.

⁸Ibid, p. 292.

⁹See Appendix C, pp. 231, 232, 236, 237, 238, 240, 241, 242.

¹⁰Ibid, for rhythms indicated for the claves, cowbell, maracas, guiro, bongo drums, and conga drum, pp. 231-242. Excellent preparatory work in this area can be found in Grace C. Nash, Music With Children III (Scottsdale, Arizona: Swartwout Enterprises, 1966), pp. 66-69.

¹¹Two valuable resource materials are Folk Instruments of the World (Chicago: Follett Publishing Company, n.d.), a two record set, and Sylvia Perry and Lillian D. Krugman, Song Tales of the West Indies (Far Rockaway, New York: Carl Van Roy Co., 1964).

¹²See Appendix G, p. 287.

¹³Ibid, pp. 291-292.

¹⁴Ibid, pp. 294-297.

¹⁵Wilhelm Keller, Introduction to Music For Children, trans. by Susan Kennedy (Mainz, Germany: B. Schott's Söhne, 1963), p. 28.

¹⁶Several pieces featuring the falling minor third can be found in Carl Orff and Gunild Keetman, Orff-Schulwerk (Music For Children) Book I, Pentatonic, English adaptation by Doreen Hall and Arnold Walter (Mainz, Germany: B. Schott's Söhne, 1956).

¹⁷ See Appendix C, pp. 248-254 for details on the types of melodic percussion instruments and how to use the mallets.

¹⁸ Ibid, p. 253.

¹⁹ See Appendix D, pp. 262-273.

²⁰ Eunice Boardman and Beth Landis, Exploring Music II, 2nd ed. (New York: Holt, Rinehart and Winston, Inc., 1971), p. 89.

²¹ Sur, This Is Music I, p. 41.

²² Mary Val Marsh, et al, The Spectrum of Music I (New York: Macmillan Publishing Co., Inc., 1974), p. 145.

²³ Spoken by Jos Wuytack during the University of Toronto Summer Orff Program, 1972.

²⁴ The use of recorders in Orff-Schulwerk will be dealt with in Section K, pp. 164-179.

²⁵ Lorrain E. Watters, et al, The Magic of Music K (Boston: Ginn and Company, 1970), p. 136.

²⁶ References to the types of recorders, their appearance, their tuning and care, the playing of recorders, and their historical background will be found in Appendices C and E, pp. 247 and pp. 247-279.

²⁷ See Appendix G, pp. 298-301.

²⁸ Descriptions, sketches, and the basic techniques used in playing these instruments may be found in Appendix C, pp. 255-261.

²⁹ See Appendix G, p. 288 (guitar) and p. 304 (ukulele).

³⁰ Information on how handbells are made and played, as well as historical background on handbells may be found in Appendix F, pp. 280-283.

³¹ See Appendix G listing books and audio-visual materials on instruments of the orchestra, pp. 289-291.

CHAPTER SIX

SUMMARY AND RECOMMENDATIONS

A. Summary of the Study

The purpose of this study was to give direction in the development of an elementary music education course dealing primarily with classroom musical instrument experiences for students electing to take a Bachelor of Music degree with a concentration in Music Education or those students in the Faculty of Education wishing to pursue a Music Major in Music Education at the School of Music, University of Manitoba--a program to commence in September, 1978. As an initial starting point, the researcher looked at the three proposed music education courses, namely, Course 33.372 Classroom Instruments, Course 33.373 Early Musical Development, and Course 33.470 Music Education Seminar and from those course descriptions¹ selected some of the aspects contained therein and developed them in varying degrees of intensity. The course designed in Chapter Five is intended to formulate a sequential and developmental music education course involving musical instrument experiences and teaching methods for using a variety of classroom instruments. A brief history of the evolvement of elementary classroom instruments², reasons for music education³, and current trends in music education⁴ have been explored in earlier chapters. In addition, two related topics, the classroom teacher and the music specialist⁵ and the training of these prospective teachers⁶ were looked at in some detail in Chapter Two.

Many of the activities tried during the Exploratory Course have been included in the course design in addition to other suggestions and experiences regarded as being essential to ensure a well balanced and comprehensive music study of elementary instrumental classroom music methods. Considerable relevant material pertaining to classroom instruments may be found in Appendices C, D, E, and F.⁷ An extensive listing of recommended resource materials is provided in Appendix G.⁸

The course that has been developed is intended to constitute a full six hour credit course dealing with certain areas in each of the three proposed music education courses at the School of Music. If any of the information presented in this thesis should be considered applicable to any of the three courses to be offered within the Music Education Concentration program, then portions could be extracted for use in the appropriate course.

B. Personal Observations As a Result of the Study

As the research of Chapter Two, "The Classroom Teacher *And* the Music Specialist"⁹ would indicate there are both advantages and disadvantages in having either classroom teachers or music specialists responsible for the teaching of music. As a result of my own work as an elementary classroom teacher, music specialist, music supervisor, and part time university instructor, I have had various associations with student teachers, novice elementary classroom teachers, and music specialists. From observing these people I have been both encouraged and discouraged by their attitude regarding music education for elementary school children. Some student teachers have shown disinterest

and/or unwillingness to involve themselves in the music education of the children in their care, hoping that wherever they eventually find a teaching position there will be an itinerant or music teacher specialist to assume the responsibility of teaching music. The answer to having them become more involved will not come from reducing the number of specialists but from seeing that there are more, and that they have had a chance to be adequately trained.

In our province there are still more people teaching elementary music who have no music diplomas or degrees than those having such extensive training. Manitoba needs more qualified music teacher specialists to increase the effectiveness of elementary music programs. Research indicates that the music specialist is needed from the very beginning of elementary school and programs, like the proposed courses at the School of Music, can help to train enthusiastic and qualified music specialists. It will be of great advantage in the preparation of music specialists to have available through the School of Music a course that:

1. treats the use of classroom instruments in a comprehensive way,
2. provides practical classroom instrument instruction,
3. is oriented in its suggestions to the learning styles of children,
4. acquaints the prospective music specialist with current practices in the field of elementary music education.

The course designed in this thesis is intended to fulfill these requirements. It is hoped that through the concerted efforts of the School of Music, teacher training institutions, school divisions, the Department of Education, and musical organizations that classroom

teachers and music specialists will work cooperatively to provide music programs which include instrumental experiences.

C. Recommendations to the Manitoba Department of Education

Concerning Music Education

The recommendations brought in by the Manitoba Department of Education Elementary Review Committee¹⁰ asking for special funding for music programs, specialized personnel and facilities, and improved teacher training sound promising and it is hoped that the authorities will press forward to see that the committee's recommendations are acted upon. With the advent of the Music Education component at the School of Music, it would appear that the "specialized personnel" alluded to above would indeed receive training and be ready to enter Manitoba schools by 1980. Should positive steps be taken regarding the Elementary Review Committee's recommendations there no doubt would evolve new ways of improving the music education process. Already the Department of Education has committees looking into facilities and teacher training requirements. The results of their findings would anticipate further action.

With University of Manitoba Music Education graduates appearing on the scene, in addition to those graduated from other institutions, it would seem apparent that they would require some direction from their local school division and the provincial Department of Education. Such direction could be provided by local school division music consultants working with a provincial Director of Music. It is most encouraging to see the liason work being

undertaken by the Manitoba Department of Education with the Manitoba Music Educators Association. Such cooperation and concern can only benefit the music education process.

D. Recommendations Concerning Music Specialists For
Local Manitoba School Divisions

At one time, "music" in Manitoba meant a general singing session which, in some areas, has developed into a fine choral program. During the past several years many other musical experiences have been added to singing as interest in the Orff-Schulwerk program, recorders, handbells, movement, folk dancing, and other activities increased. Workshops, conferences, courses, and in-services sponsored by music organizations, teacher training institutions, and local school divisions have been instrumental in maintaining this flourishing interest. The new elementary music curriculum with its emphasis on the Kodály choral musicianship program as well as several instrumental facets has brought the importance of music education closer to the public's attention with the result that music budgets have been increasing and some music specialists are being partially financed to further their expertise by attending music courses and workshops across the province, Canada, and the United States. More Manitoba schools are expanding their elementary music programs to include choral and instrumental activities. Through public performances at local music festivals and school concerts, parents are seeing what their children can accomplish under the guidance of music specialists. It appears there is a growing enthusiasm for music education in the schools,

more particularly where the music education is supported by specialists. With the possibility of more such specialists being available in the near future, administrators would be well advised to utilize teachers with specialized training on their school staffs.

The Manitoba Department of Education Elementary Review Committee has seen fit to request special government funding for music programs as well as specialized personnel and facilities; and some progressive school divisions in Manitoba have engaged music teachers and special consultative services to meet the demands of music educators and the general public for more music education to be included in the elementary curriculum. With such strong visible support, it would seem plausible to support the training of music specialists at the School of Music. Local school division high school guidance counsellors could provide information regarding the Music Education Concentration component of the Bachelor of Music degree program for their high school students who may be interested in such a program.

As the 1974 survey by the Fort Garry School Division¹¹ indicated, school divisions are finding that the better trained music teachers are the better the response to the music program. This certainly would seem to approve the necessity for establishing a music specialist course at the university level. Once the music specialists have been trained and sent into the schools there is some need for local school divisions to stimulate cooperation and coordinate activities between classroom teachers and music specialists through consultative services.

As for the implementation of the music program within schools, ensemble groups featuring recorders, melodic percussion instruments, handbells, and/or strings can be encouraged by music specialists who have gained knowledge in these areas during their university training. An exchange of music specialist visitations, both inter-school and inter-division, and public demonstrations featuring children in classroom music-making activities could also benefit the cause of better music programs. With the strong support of school divisions and administrators behind them, the efforts of trained music specialists can certainly foster continuing improvement in music programs.

E. Recommendations Concerning Music Education Courses at the Faculty of Education, University of Manitoba

It was evident from the Exploratory Course that the musically illiterate cannot learn as much material as the more knowledgeable students thereby slowing down the overall class pace. More must be done to segregate the musically illiterate from the knowledgeable in music education courses. Although the course outlined in this paper is intended for music specialists being trained at the School of Music, it has been reiterated again and again about the necessity of continuing training future classroom teachers at the Faculty of Education so that both classroom teachers and music specialists may combine their cooperative efforts and talents in the school music programs as suggested by the research literature in Chapter Two.¹² Thus segregation for purposes of facilitating more efficient use of

instructional time in music education courses does not suggest an attempt to widen the gulf between specialist and classroom teacher when it comes to music instruction in the schools.

It is recommended that the Faculty of Education review the alternative uses it could make of the present course offerings. The problem facing the Faculty of Education Music Department in the past had to do with the designing of courses to meet the needs of students having very diverse music backgrounds and formal training. With the advent of the School of Music's Music Education Concentration program in 1978-1979, the musically literate can be guided to the more specialized courses at the School of Music. In this way, the present courses could be geared to the more inexperienced students to meet their particular needs.

With regard to post graduate level courses, more intensive courses concentrating on a particular area of music education might be considered. The Faculty of Education is encouraged to continue course offerings in pre-service, in-service, summer school, and evening sessions with the classroom teacher in mind. With regard to the evening sessions, not only school teachers but others involved in community music groups or other musical enterprises could take advantage of these educational programs. Although some music education courses continue to serve the musically inexperienced, there needs to be a review of present music education courses at the Pre-Masters and Masters levels with the view of moving more strongly into the areas of curriculum development, rather than

duplicating courses to be offered at the School of Music. Such training of these prospective classroom teachers could be handled by the staff of the Faculty of Education, with additional qualified music educators and graduate students providing part time instruction.

A logical extension of the undergraduate program would be to include at the Masters level, courses specializing in music education at the elementary level.

The Faculty of Education has provided Manitoba with a valuable service by providing a variety of music education courses since 1962. Through its continued endeavours, as well as the new impetus to be given by the School of Music, the cause of music education in our province holds great promise.

F. Recommendations to the School of Music Concerning the Implementation of the Course Outlined in This Study

1. General Observations and Comments

In the past, School of Music students who wished to embark on an elementary music teaching career have had thorough training in theory, harmony, counterpoint, form, history, and practical performance, only to discover that much of this excellent knowledge and preparation was found to be impractical and lacking serviceability for teaching needs in the elementary school. Even after taking their certification year at the Faculty of Education they often realized that they did not feel adequately prepared for their jobs.

Sunderman reports that many educators state that careful

screening of music education candidates is necessary to ensure top rated teachers.¹³ All the training in the world will be of little value if the prospective teacher does not possess the talent, musicianship, dynamic personality, disposition, and enthusiastic desire for teaching. The student should be able to educe desired musical attributes from others and at the same time be capable of imparting musical knowledge. The music educator must be a versatile teacher and efficient curriculum organizer. Similarly, the instructors for such courses must be well versed in elementary music method procedures and be actively involved with elementary school teaching-learning situations.

Task Group III¹⁴ of the Music Educators National Conference recommended a mixture of method and instruction courses in a workshop setting while the New York State Study reported by Ruth Zinar¹⁵ proved that emphasis on both methods and participation was superior. In an article by Harold Caldwell,¹⁶ he states that a lack of relevance in music methods courses does not equip a music educator with the basic fundamentals. Learning takes place out of context and thus loses its impact. Discuss the current trends in education during seminars and lectures, but then put these ideas into immediate practice in a laboratory or workshop environment to involve students directly in classroom experiences. It is urged therefore, that the theoretical and practical aspects of music education instruction not be separated from actual experiences utilizing these methods if they are to be truly effective.

2. Suggestions For the Implementation of the Course

Designed in This Study

The following suggestions seem plausible if the course designed in Chapter Five is to be implemented effectively:

- (a) In order to conduct a successful elementary music education course at the School of Music, there are certain conditions to be considered, namely, that suitable facilities and sufficient equipment and resources are provided. Because of the nature of the program, a large room with flat floor space is advisable to enable students to take part in music-making experiences involving movement and instrumental playing. A considerable array of instruments mentioned throughout the course design would be essential. Other equipment like chart paper, felt pens, bristol board, chalkboard, bulletin board areas, and a variety of audio-visual aids including a record player, tape recorders, overhead and slide projectors et cetera are further suggested.
- (b) To ensure that prospective music specialists can undertake practical assignments and music education research, materials in the way of printed music, books, and audio-visual resources should be readily available for the students. These resources can be supplemented annually.
- (c) Because no one person can be expected to be thoroughly conversant in all areas pertaining to elementary music education, it is proposed that when the program warrants it, outside experts could be engaged for one or two classes.

- (d) The electronic syntheszier purchased by the School of Music could be used to great advantage by music education majors especially in music of the contemporary idiom.
- (e) The School of Music is presently blessed with several choral and instrumental performing groups. In order to put into practice what they have learned in their music methods classes, these future music specialists could engage in performing in a recorder ensemble, a melodic percussion ensemble (with or without recorders), and a handbell choir. Not only would these ensemble groups give pleasure to the performers but, in addition, would provide them with opportunities to explore, build upon, and increase their repertoire of the appropriate literature. So often teachers have complained that they are somewhat aware of music repertoire but admit that they have rarely heard a performance of such music.
- (f) The writer is a little concerned about two matters with regard to the course descriptions presently proposed by the School of Music:
 - (i) The Music Education Seminar in the fourth year purports a study of the history, philosophy, and current directions of music education; however, some of this would have to be included in the third year Early Musical Development course, as surely, a basic understanding of the philosophy behind the methods would serve to bestow greater significance on what is being studied.

- (ii) As the word "singing" appears in the description of Course 33.373, the choral training of the young child's voice does not seem to be given the attention that it deserves. Singing is still the basis of all musical experiences and must be treated not only within the framework of an instrumental program, but as a separate and important entity within its own right. Singing in university choral groups or participating in a general choral lab is not sufficient. The study of singing as it relates to the child's voice and the vast resources available for the young voice must be included as an integral part of the music specialists' training. The option elective Course 33.375 Choral Ensemble (Techniques and Materials) could give the necessary attention to this matter, however, it has been pointed out that Bachelor of Music students may take this course while it is not offered to students engaged in the Music Major.
- (g) As part of the School of Music's campaign to publicize the introduction of a Bachelor of Music degree with Music Education Concentration, this information could be distributed through such publications as the "Manitoba Music Educator" and "Manitoba Teacher" and such organizations as the Manitoba Music Educators Association, the Manitoba Teachers' Society, and the Manitoba Registered Music Teachers Association. Additional information concerning the new program could be made available to all Manitoba high school guidance counsellors so that they may pass details on to their high school students who may express an interest in following

a music teaching career. Perhaps a spring public open house at the School of Music featuring a demonstration of elementary instrumental music-making experiences could provide added impact to ensure the program's promotion. At such a time and occasion, prospective School of Music students currently attending high school could be invited to attend.

- (h) To get the Music Education component of the Bachelor of Music degree off to a positive start in September, 1978, it is recommended that a music educator(s) familiar with the current elementary music education methods be engaged to teach what promises to be an exciting program.

3. Concluding Remarks

The implementation of such a course featuring elementary classroom musical instrument experiences as outlined in this thesis generates specific requirements which may be summarized in the following recommendations:

- (a) THAT suitable facilities and sufficient musical equipment and resources are readily available;
- (b) THAT a well qualified music educator fully conversant with music education trends today and teaching methods be engaged to teach the Music Education Concentration courses;
- (c) THAT publicity regarding the new Bachelor of Music degree with Music Education Concentration be disseminated through publications, music organizations, and high school counsellors;

- (d) THAT prospective students for the School of Music be exposed to music education activities through public recitals or demonstrations;
- (e) THAT music education candidates be screened to ensure they possess the necessary attributes required by a successful music specialist;
- (f) THAT students are made aware of the values of music education and instrumental activities;
- (g) THAT students be trained about several contemporary music education philosophies, methods, and teaching techniques;
- (h) THAT some of the philosophy will be studied concurrently with methods of elementary music education;
- (i) THAT music education instruction not be separated from actual classroom music-making experiences utilizing these methods;
- (j) THAT the course focus on musical competencies that are necessary to elicit the creative responses of young children;
- (k) THAT ensemble groups be formed featuring elementary classroom musical instruments and appropriate musical literature for the elementary school;
- (l) THAT in addition to instrumental activities that choral experiences be given considerable attention;
- (m) THAT prospective music specialists be encouraged to work closely with classroom teachers in the school to provide comprehensive elementary music education programs that relate to the development of the total child;

- (n) THAT outside experts be brought in occasionally when deemed necessary; and
- (o) THAT cooperation and planning with the Faculty of Education Music Department be continued.

In conclusion, what has been proposed and set forth during the course of this paper would seem to indicate that:

1. Teachers require more opportunities for specialist training in music.
2. Course offerings for the training of specialist teachers could do with more emphasis on elementary instrumental music in addition to choral programs.
3. There is an immediate opportunity to influence future course development at the University of Manitoba.
4. What has been designed in this thesis would seem the kind of elementary music education course to be considered by the School of Music, University of Manitoba.

FOOTNOTES FOR CHAPTER SIX

- ¹The complete course descriptions may be found on page 1.
- ²See Chapter Two, pp. 33-37.
- ³See Chapter Two, pp. 17-20.
- ⁴See Chapter Three, pp. 40-72.
- ⁵See Chapter Two, pp. 27-32.
- ⁶See Chapter Two, pp. 21-26.
- ⁷See Appendices C through F, pp. 231-283.
- ⁸See Appendix G, pp. 284-304.
- ⁹See Chapter Two, pp. 27-29.
- ¹⁰See Chapter Two, p. 31.
- ¹¹See Chapter Two, pp. 30-31.
- ¹²See Chapter Two, pp. 27-30.
- ¹³Lloyd Frederick Sunderman, New Dimensions in Music Education (Metuchen, New Jersey: The Scarecrow Press, 1972), p. 43.
- ¹⁴See Chapter Two, pp. 22-24.
- ¹⁵See Chapter Two, p. 25.
- ¹⁶Harold L. Caldwell, "Learning in Context: Laboratory-Centered Methods Courses", Music Educators Journal (February, 1973), p. 55.

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APPENDICES

APPENDIX A

MUSIC COURSES OFFERED AT THE FACULTY OF EDUCATION, UNIVERSITY OF MANITOBA

1962-1977

- 1962-1963 Education I:
- 1963-1964 42.191 Teaching of Music (Secondary)
- 1964-1965 42.169 Teaching of Music (Elementary) - ½ course
- Education II:
- 42.522 The Teaching of Music - Secondary
- 1965-1966 TEACHER'S COLLEGE MOVED FROM TUXEDO TO THE FACULTY OF EDUCATION
- Education IA:
- 42.108 Teaching of Music (1-8) *A study of the following: pitch names and rhythm notation; development of a sense of rhythm as a basis for learning to read rhythms; instruction in playing the recorder; singing of seasonal songs; materials and methods for teaching singing; a study of the major scale; part singing; methods and materials for teaching listening, including a summary of music history in terms of main periods from the 17th century to the present; a survey of the curriculum to establish specific requirements for Manitoba Schools, Grades I-VIII. A descant recorder and a selected instruction book are required.*
- Education I:
- 42.431 Teaching of Music (Secondary)
- 42.409 Teaching of Music (Elementary) - ½ course
- Education II:
- 42.522 The Teaching of Music - Secondary
- 1966-1967 Same courses as in 1965-1966 except that course number 42.108 was changed to 95.108.

- 1967-1968 Same courses as in 1966-1967 plus one new course.
42.450 School Choir
- 1968-1969 Same courses as in 1967-1968 only course 42.522 was removed.
Education II: (New courses)
- 42.569 Music in the Elementary School *A study of the elementary school music programme; methods of instruction in the use of classroom instruments; the development of skill in reading and singing. The course is designed for the classroom teacher.*
- 42.570 Special Methods in Music *A study of special methods of teaching music in the elementary school--Orff, Kodály, Yamaha; advanced choral instruction; procedure for writing and producing school music drama. The course is designed for the music specialist.*
- 42.571 School Band
- 42.572 School Orchestra
- 42.573 Advanced Music - String, Brass, Vocal
- 42.574 Advanced Music - Woodwinds, Percussion, Vocal
- 1969-1970 Same courses as 1968-1969.
Education IA: (New courses)
- 95.126 Teaching of Music (Primary) - $\frac{1}{2}$ course *A study of elements of music theory through keyboard instruction up to and including development of facility in playing songs (Melody) applicable to primary schools. Study of curriculum through participation in activities applicable to primary school use. Topics covered: basic voice training, rhythm, reading readiness, reading routines, lesson planning, accompaniments for classroom singing.*
- 95.128 School Choir (Elective) - $\frac{1}{2}$ course *Participation in a chorus to extend opportunities for upgrading vocal techniques. Repertoire will be divided between concert repertoire at the participants' level and concert repertoire at the elementary school level.*

Education IB (4-8):

95.127 Teaching of Music (Elementary) - $\frac{1}{2}$ course
A study of the music curriculum for the elementary grades. Topics covered: basic voice training, music reading for voice-recorder-keyboard, lesson planning, music appreciation, repertoire.

95.128 School Choir (Elective) - $\frac{1}{2}$ course

Education I: Same course as in 1968-1969 except that the following course description is included:

42.409 Teaching of Music (Elementary) - $\frac{1}{2}$ course *Study of the elementary music curriculum through participation in activities applicable to the classroom. Topics covered: rhythm, reading readiness and routines, lesson planning, rote teaching, percussion band. Repertoire for the basic program 1-6 is covered. Candidates are expected to develop a working competence at providing accompaniments for classroom singing. The recorder is introduced.*

1970-1971

Same courses as in 1969-1969 with one new course added.

Education II:

42.592 Music - Vocal and Choral

1971-1972

CURRICULUM: HUMANITIES AND SOCIAL SCIENCES ESTABLISHED.

63.209 School Choir I - $\frac{1}{2}$ course *The development of the singing instrument through the study of vocal literature applicable to school music classes.*

63.210 Instrumental Music I (Secondary) - $\frac{1}{2}$ course

63.211 Instrumental Music I (Elementary) - $\frac{1}{2}$ course
A study of the performance capabilities of classroom instruments such as those used in the Orff and Yamaha music programs.

63.306 School Choir II - $\frac{1}{2}$ course

63.307 Instrumental Music II (Secondary) - $\frac{1}{2}$ course

63.308 Instrumental Music II (Elementary) - $\frac{1}{2}$ course
A study of the performance capabilities of instruments suited to providing chord accompaniments to classroom music making.

42.569 Music in the Elementary School *A study of the elementary school music program; methods of instruction in the use of classroom instruments, the development of skill in reading emphasis and singing, the use of action songs and singing games. The course is designed for the classroom teacher. Prerequisite: Music 90 or equivalent.*

42.570 Special Methods in Music *A study of special methods of teaching music in the elementary school, such as Orff, Kodály, Yamaha; the training of the child's voice; procedures for writing and producing school music drama. The course is designed for the music specialist. Prerequisite: Music 120, 121, 220 or 270.*

42.571 School Band and Chorus

42.572 School Orchestra and Musical Productions

42.573 Music - String and Brass

42.574 Music - Woodwinds and Percussion

42.592 Music - Vocal and Choral

1972-1973 Same courses as in 1971-1972 except that course 42.569 was changed to 63.522.

1973-1974 Same courses as in 1972-1973 with six course number changes.

63.523 Special Methods in Music *A study of special methods of teaching music in the elementary school, such as Orff, Kodály, Yamaha; the training of the child's voice; procedures for writing and producing school music drama. The course is designed for the music specialist.*

63.524 School Band and Chorus

63.525 School Orchestra and Musical Productions

63.526 Music - String and Brass

63.527 Music - Woodwinds and Percussion

63.528 Music - Vocal and Choral

1974-1975
1975-1976
1976-1977 Same courses as in 1973-1974.

APPENDIX B

PRE-TEST AND POST-TEST QUESTIONNAIRES FROM THE EXPLORATORY COURSE

QUESTIONS ASKED ON THE PRE-TEST QUESTIONNAIRE

1. Did you have any music-making experiences (classroom music, instrumental, choral) in your elementary school days? If "Yes" please elaborate.
2. Did you have any music-making experiences in your junior high school days? If "Yes" please elaborate.
3. Did you have any music-making experiences in your senior high school days? If "Yes" please elaborate.
4. Have you had any music-making experiences in your university days? If "Yes" please elaborate.
5. Have you taken other music courses at either the School of Music or Faculty of Education? If "Yes" please elaborate.
6. Have you had vocal/choral experiences as (a) soloist (b) school choir member (c) church choir member (d) community choir member (e) university choir member (f) other (specify)?
7. What instrumental experiences have you had? (a) none (b) keyboard (c) strings (d) woodwind (e) brass (f) percussion (g) other. Please be specific.
8. Have you taken Western Board or Toronto Conservatory Music Examinations? If "Yes", for what instruments (voice) and grade for practical examinations? What theory grades?
9. What is your present ability in reading music? (a) none at all (b) a little (c) considerable.
10. Have you ever given music instruction to children? If "Yes" please elaborate.
11. Why did you choose to take this course?
12. In the list below please check off the instruments that you feel you know how to play?

tambour	wrist bells	zither
tambourine	cowbell	Nordic Lyre
bongo drums	jingle clogs	psaltery
snare drum	maracas	sopranino recorder
timpani	guiro	soprano recorder
rhythm sticks	sandblocks	alto recorder
castanets	afuche (cabasa)	tenor recorder
finger castanets	chimes	bass recorder
woodblock	bird whistle	soprano glockenspiel
two-tone woodblock	slide whistle	alto glockenspiel
claves	rhythmica	soprano metallophone
fluted sticks	temple blocks	alto metallophone
crash cymbals	autoharp	soprano xylophone
finger cymbals	ukulele	alto xylophone
suspended cymbals	guitar	bass xylophone
triangle	dulcimer	piano
	handbells	desk organ

13. Do you have suggestions as to what you expect or would like to see included in this course?
14. Other comments or suggestions you may have regarding this course.

QUESTIONS ASKED ON THE POST-TEST QUESTIONNAIRE

1. The objectives of this course were made clear.
(a) strongly agree (b) agree (c) disagree (d) strongly disagree
2. The instructor presented well prepared lessons/lectures.
(a) strongly agree (b) agree (c) disagree (d) strongly disagree
3. The general quality of the classes was
(a) excellent (b) good (c) satisfactory (d) poor.
4. The instructor was able to help those who did not understand the material.
(a) strongly agree (b) agree (c) disagree (d) strongly disagree
5. The pace at which the material was covered was
(a) too fast (b) too slow (c) about right.
6. Comments on assignments were helpful.
(a) strongly agree (b) agree (c) disagree (d) strongly disagree
7. The amount of material covered in the course was
(a) too little (b) about right (c) too much.
8. What is your present ability in reading music?
(a) none at all (b) a little (c) considerable
9. The course, in your opinion, was
(a) easy (b) a little difficult at times (c) very difficult.
10. The instructor seemed concerned with class members, their problems, and was actively helpful.
(a) strongly agree (b) agree (c) disagree (d) strongly disagree
11. The assignments for the course were
(a) practical in nature (b) theoretical in nature (c) balanced.
12. The number of assignments in the course were
(a) too many (b) too few (c) about right.
13. What grade do you think you will receive on the course considering that attendance, assignments, attitude, and class participation will form the basis for evaluation?
(a) A (b) B+ (c) B (d) C+ (e) C (f) C- (g) D.
14. How would you, as a practicing teacher, or as a prospective teacher, rate the value of this course?
(a) very good (b) good (c) fair (d) poor
15. Would you say that you have a better understanding about instrumental music-making experiences at the elementary grade level?
(a) strongly agree (b) agree (c) disagree (d) strongly disagree

16. What is your grade point average?
 (a) 3.50-4.00 (b) 3.00-3.49 (c) 2.00-2.99 (d) under 2.00
17. Compared to other instructors during your Faculty of Education (Teachers College/Normal School etc.) training, how would you rate the effectiveness of the instructor?
 (a) very good (b) good (c) fair (d) poor
18. Could you see any improvement in the following which may have been due to your participation in the course?
 (a) powers of concentration?
 (b) sequencing of musical skills and concepts?
 (c) auditory memory?
 (d) peripheral vision?
 (e) motor skill development and coordination?
 (f) own self-concept regarding simple instrumental music-making experiences?
19. How did participating in the course make you feel about yourself?
20. How do you perceive yourself as a teacher of classroom instrumental music now? And how did you feel before the course?
21. How much of what you learned would you regard as the result of the instructor's method of teaching, ideas presented, personality of the instructor, working with other students in the class etc.?
22. Would you say that the activities engaged in during the class included any aspects of creativity? Please explain.
23. How do you think this course will benefit you as a teacher and to the children with whom you will share music-making experiences in the classroom?
24. Do you have any more insight in how and why children do the things they do that ordinarily we might consider foolish, incorrect or unwise? Please explain.
25. Please check off the instruments that you feel you now have some knowledge as to what they are and how they are played.

tambour (hand drum)	wrist bells	zither
tambourine	cowbell	Nordic Lyre
bongo drums	jingle clogs	psaltery
snare drums	maracas	sopranino recorder
timpani	guiro	soprano recorder
rhythm sticks	sandblocks	alto recorder
stick castanets	cabasa (afuche)	tenor recorder
finger castanets	chimes	bass recorder
woodblock	bird whistle	soprano glockenspiel
two-tone woodblock	slide whistle	alto glockenspiel

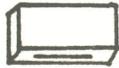
claves	ratchet	soprano metallophone
fluted sticks	rhythmica	alto metallophone
crash cymbals	temple blocks	soprano xylophone
finger cymbals	autoharp	alto xylophone
suspended cymbal	dulcimer	bass xylophone
triangle	guitar	piano
desk organ	ukulele	handbells

26. Was this course of any value to you in any way? If so, please specify ways in which it helped you.
27. Please comment on aspects of the course, if any, that you least liked.
28. Do you have any suggestions on how Course 211 could be improved?
29. Other comments, observations, suggestions would be appreciated.

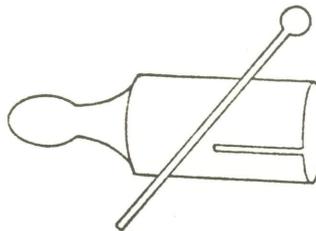
Detailed results and the actual pre-test and post-test questionnaires are available from the researcher on request.

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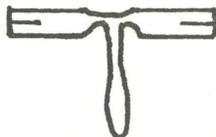
4. *Woodblock (Toneblock)*: a hollow, rectangular, wooden block made of hardwood, held in one hand, and struck near the outside edge, directly over the slit of the resonator chamber with a wood, rubber, or felt beater. The woodblock can be held in one hand or can be fixed to a stand, or placed on a flat surface and played with two beaters or snare drum sticks. Woodblocks are used in the intermediate grades.



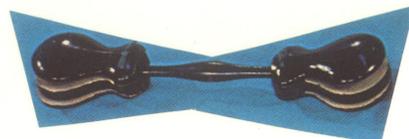
5. *Tubular Woodblock*: a tubular woodblock held in one hand and struck with a beater held in the other hand. Do not strike directly over the slit. This instrument is for use with primary children.



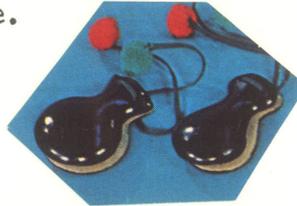
6. *Two-Tone Woodblock*: two connected, hollow, wooden cylinders of different pitches which can be struck with a wood, rubber, or felt beater. It can be held by the middle joining section and struck at either of the two extreme ends, the lower sound to the left of the player. Tubular woodblocks may be held on the end of a handle or attached to a music stand. They are particularly effective for galloping horse effects in the primary and intermediate grades.



7. *Stick Castanets*: cupped pieces of resonant hardwood or plastic attached by a cord or elastic and mounted on a stick handle. For a roll effect clappers can be held perpendicularly and shaken rapidly from side to side. They can be held in one hand and struck into the flat palm of the other. A sharp two-toned attack may be created by flicking the wrist so that first one and then the other clapper sounds. Of Spanish origin, stick castanets are penetrating in sound and rather difficult to get a controlled sound. Stick castanets should be used sparingly.



8. *Finger Castanets*: like stick castanets but without a handle. Slip the index or middle finger through the elastic on the top of the castanet while the thumb is in contact with the lower clapper. A clicking sound is produced by depressing the upper clapper with the finger. Because of the control possible, many rhythmic patterns are possible.

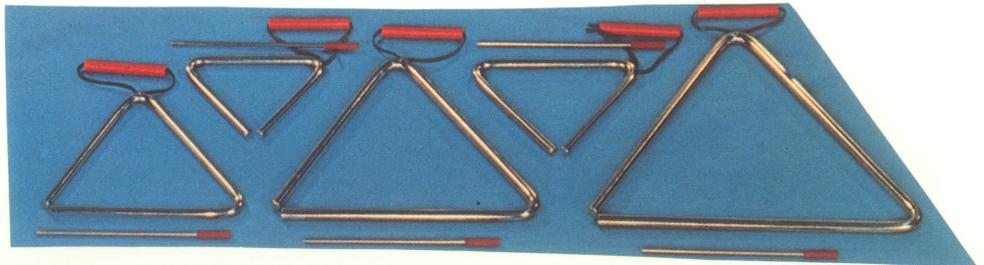


9. *Coconut Shells*: used to imitate horses' hooves. Coconut shells can be made into a rhythmic instrument by cutting a coconut in half and scraping out the meat. The two halves are struck against each other or against some other hard surface.

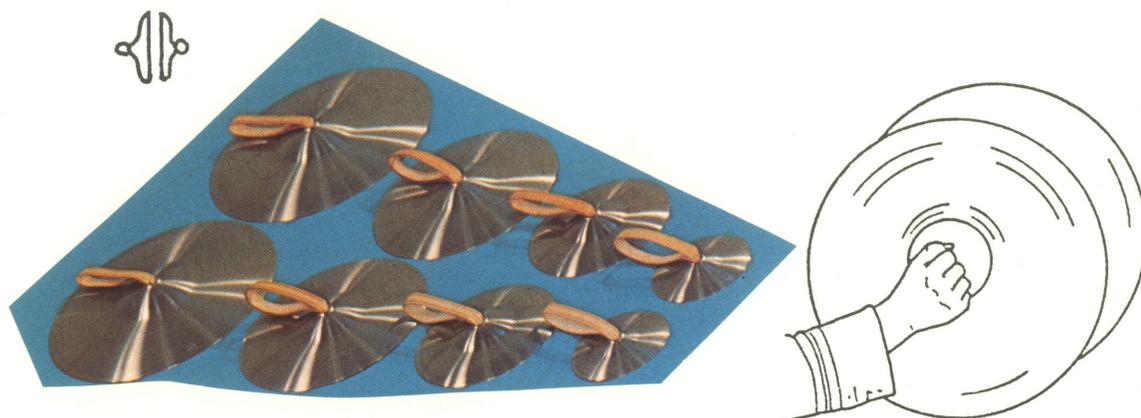


B. RINGING INSTRUMENTS

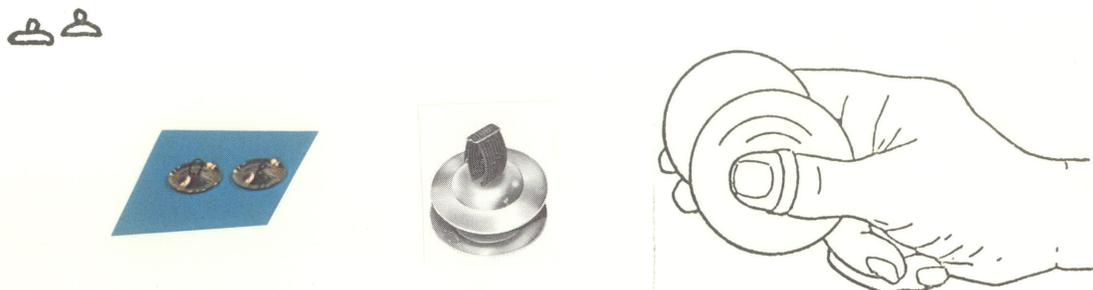
1. *Triangle*: As its name suggests the triangle is a simple metal triangular-shaped instrument open at one lower corner. It is suspended by a cord, sometimes with a small piece of leather attached, and struck on the inside base with a metal rod or beater for a brilliant, sustained tone. The triangle must be held close enough to keep it from wobbling or twisting, but fingers should not touch the triangle unless one wishes to dampen the tone by wrapping the fourth and fifth fingers around the top of the triangle. For a tremolo effect, the beater can be jiggled rapidly back and forth inside the upper angle. For a different sound, the triangle may be struck on the outside closed angle. A more delicate sound is possible by using a steel knitting needle as the beater. Triangles come in various sizes and sounds and will be found mostly in the primary grades.



2. *Crash Cymbals*: circular metal plates available in various diameters which one holds in each hand with straps snug enough to keep the cymbals from wobbling. Put the index and middle fingers through the leather strap, bend them back around the outside of the strap (as if the fingers are "kneeling") and grip firmly without touching the cymbals. Hold them vertically, one higher than the other and strike in a glancing blow with hands and arms moving up and down in opposite directions. The sound can be allowed to ring freely or can be dampened immediately by pressing the edges of the cymbals quickly against the chest. For a cymbal tap, hold one cymbal horizontally and the other perpendicularly and strike the edge of the perpendicular cymbal lightly against the edge of the horizontal one. Crash cymbals are available in various sizes from four inches to sixteen inches. They should be used sparingly and are particularly effective for achieving climaxes and strong accents.



3. *Finger Cymbals*: tiny, delicate version of the larger cymbals. They are supplied with thin, round elastic and may be attached to the thumb and index (or middle) finger so that they can be struck together lightly with a rebounding action. They can also be held in each hand by the elastic between the thumb and index finger and gently stroked one against the other or tapped one edge against the other. Finger cymbals give a lovely, sustained quiet tone and are particularly effective when used during rests or on the off-beat.



4. *Suspended Cymbal*: a simple, large cymbal attached to a stand or held by the leather strap and played with a padded, felt, or wooden stick near the dome or near the rim for a sustained gong effect. Cymbal rolls are possible with two beaters alternating rapidly near the edge. This is particularly effective when begun softly and gradually increased in volume (crescendo). If a stand is not available for the roll effect, another child may hold the cymbal for the other player. Suspended cymbals are most appropriate for middle and upper elementary children. The recommended diameters are twelve, fourteen, and sixteen inches.



5. *Cowbell*: made in various sizes and pitches, each producing a dull, metallic tone when struck with a rubber or wooden mallet. Different sounds can be produced by striking at the top, center, or bottom. To muffle the tone, a piece of adhesive tape may be fixed inside. A roll effect can be produced by striking the inside of the bell rapidly with a metal rod or large nail. If a shaking effect is desired, fasten a small metal weight on the inside of the cowbell and shake rapidly. The cowbell is particularly effective in Latin American accompaniments.

Characteristic rhythms:

$\begin{array}{c} | \square || \\ | \times || \end{array} \quad \begin{array}{c} | \square \gamma \uparrow \gamma \uparrow || \\ | \square \gamma \uparrow \gamma \uparrow || \end{array}$



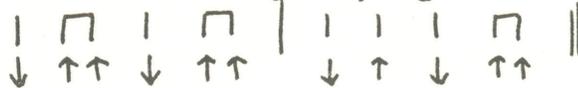
C. SCRAPING INSTRUMENTS

1. *Fluted Sticks*: Refer to #2 in the Clicking Instrument section.
2. *Sandblocks*: Used largely in primary grades, sandblocks may be made from any soft wood from 3/4 inch to one inch thick, and about five inches long and three inches wide. Fasten drawer pulls, spools or small pieces of wood on one side of each block of wood. Place sandpaper or emery cloth on the other side and fasten with thumb tacks or staples. Hold a block in each hand and rub the sanded surfaces back and forth across one another, always keeping the blocks close together for a controlled sound. Different sounds are possible depending on the grade of sandpaper used. Sandblocks are particularly good for chugging train effects and syncopated rhythms like $| \square \gamma || | \times || | \uparrow | \uparrow | | \uparrow | \uparrow | ||$

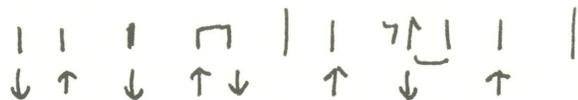


3. *Guiro* ("weer-oh" or "gweer-oh"): another South American gourd-type instrument of wood or a cowhorn, made in interesting shapes (often fish-like) and painted in brightly colored designs. It is held by placing the thumb and index finger through two holes underneath the instrument and played by scraping a stick across the serrated or fluted center section. Different effects are possible with the up and down stroke and by using the thin or thicker part of the scraper stick. The origin of the guiro was the animal spine. Used mostly in the upper elementary grades, the guiro has some characteristic rhythms, e.g.

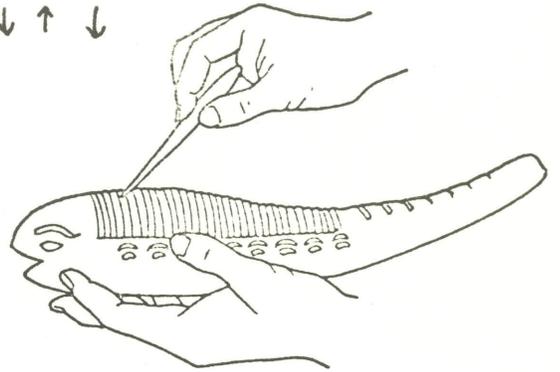
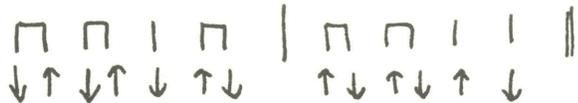
Rhumba:



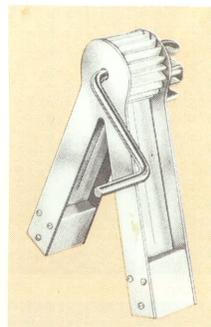
Conga:



Guaracha:



4. *Ratchet*: The ratchet is an inverted V-shaped instrument made of hardwood with plated metal sides. A round plastic insert with serrated edges is located at the top and there is a handle attached to it. When the handle is turned, two strips of wood quickly slip from one serrated slot to another, giving a very loud, rasping noise. This instrument is to be used sparingly.



5. *Cabasa (Afuche)*: This instrument has metal beads surrounding a simulated gourd that has corrugated metal sheeting around it. When the cabasa is placed in the palm of one hand, the other hand twists and turns the handle of the instrument. The sound of the metal beads rubbing against the metal creates a tight, dry scraping sound: it is very effective for highlighting Brazilian rhythms.

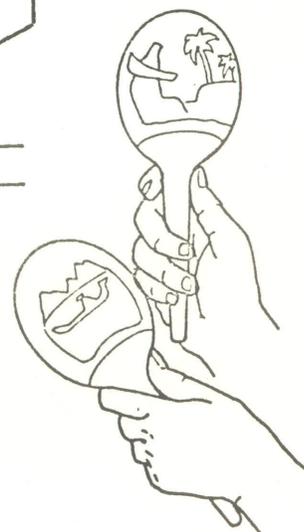
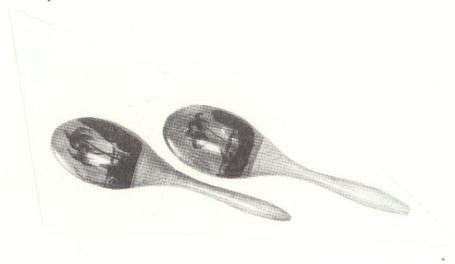
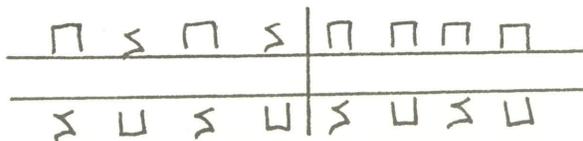


D. RATTLING INSTRUMENTS

1. *Maracas (Rattles)*: a Mexican or Latin American instrument made from a hollow gourd with dried seeds, pebbles, rice, shells, gravel, sand, lead-shot etc. Maracas are held by the handle in each hand and rhythmic effects can be achieved by shaking with a quick wrist action in a steady eighth note pattern. For a softer sound, one maraca may be tapped into the palm of the other hand. For a very subdued effect, grab a maraca by the gourd itself and shake or strike into the palm of the hand. For a swishing effect hold each maraca by the handle and swirl one in a clockwise direction while the other swirls in a counterclockwise direction. Notation for the maracas uses the upper line for the right hand (R.H.) and the lower line for the left hand (L.H.). Characteristic rhythms: R.H.



Rhumba:

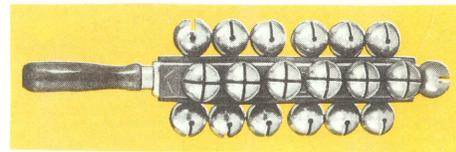


2. *Metal Tube Shaker*: a cylindrical shaped metal tube closed at both ends and balanced shot inside. It is held in the hand and may be tilted from one side to the other, or swirled around like a maraca, or just shaken.

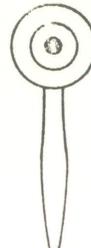


E. JINGLING INSTRUMENTS

1. *Bells (Sleigh, Jingle, Wrist, Stick)*: little bells sewn onto a leather strap, cloth, or elastic strap, or sometimes mounted on a firm frame or stick. They are shaken freely or may be tied to the ankle when dancing. To produce a more definite rhythm, place the strap part way over one hand and close the hand while striking that hand with the other fist. Bells are used mostly for Christmas music at all grade levels.



2. *Jingle Clogs*: a pair of small metal discs attached loosely to a wooden handle. Hold in one hand and strike the wooden surface against the palm of the other hand. Jingle clogs are used in the primary grades.



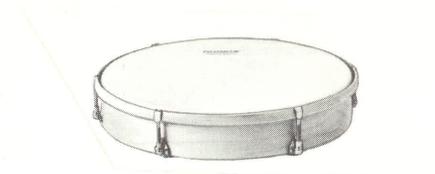
3. *Tambourine*: a single headed drum or tambour made of skin, parchment, or plastic on a wooden rim or plastic rim with free-moving metal jingles built into the frame. It is held where there are no metal jingles. Strike the head with the fingers like a tambour, or hit the tambourine against the knee or elbow for extra loud effects. A roll effect may be created by rapidly twisting the wrist back and forth. If you moisten the tip of the thumb and use a rubbing, rebounding, counterclockwise motion around the edge of the tambourine, a thumb roll results. Tambourines can be played like snare drums with sticks to give a drum-like sound with the added jingling sound. Tambourines are popular in gypsy, Hebrew, Spanish, and Italian songs and dances. An extra loud accent is created by rebounding the base of the hand off the center of the tambourine. This instrument belongs to both the jingling and membranac categories of sound.



F. MEMBRANIC INSTRUMENTS (DRUMS)

1. *Tambour (Hand Drum)*: a single headed drum in various diameters from eight to eighteen inches. It is like a tambourine but without jingles. The skin, parchment, or plastic is stretched over a narrow, cylindrical frame and fastened with adjustable tension screws. It can be struck with soft felt mallets or with the hand. The tambour is usually held with the skin in a vertical position, pointing slightly outwards at waist height. Strike with a rebounding action near the rim using the last three fingers. All movement comes from the wrist. A deeper sound is possible by striking the head or skin with the fleshy part at the base of the thumb. A "stopped" sound with a flat hand on the center of the skin; circular stroking or brushing of the skin; and the tips of the finger nails scratching the skin are other effects. Larger tambours may be held between the knees (when seated), tilted slightly toward the floor and tapped with the fingers of both hands. If the large conga drum is not available, the conga rhythm may be played on the larger tambour held between the knees. (See number 3 below.) Orff-Schulwerk makes a great deal of use of tambours in rhythmic training games and exercises.





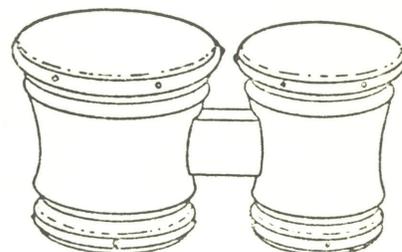
2. *Bongo Drums*: Latin American single skinned pair of drums attached to one another. Bongos are of a different size and pitch with the larger drum to the left of the player. They may be held between the knees, in the crook of one arm (less common), or placed on a stand. Bongos are struck with a straight index and middle finger. Bongos are capable of rapid and sometimes complicated rhythmic patterns. Bongo drums are most suitable for older children in Latin American music.

Characteristic rhythms:


 R L R L R L R L

Bossanova:


 L R R L R R L R



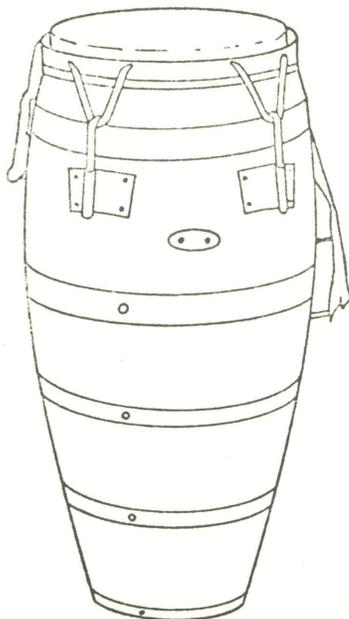
3. *Conga Drum*: large, long, cylindrical Cuban drum played with the palms of the hands, usually with the left hand flat fingers striking the edge of the skin, and the right hand fingers striking the center of the skin. The conga drum is not always found in elementary schools and can be used in upper grades for Latin American accompaniments.

Characteristic rhythms: Alternate the fingers and the thumbs, e.g.



 fingers thumbs fingers thumbs

La Conga Rhythm: Left thumb (1) strikes the head; left palm (2) slaps against the head; right hand (3) brushes or drags across the head; right thumb (4) flattens against the head; left thumb (5) strikes the head; left palm (6) slaps against the head; cupped right hand (7 and 8) strikes twice over the rim of the drum.



4. **Bass Drum:** large, double skinned drum with a deep cylindrical frame, standing on its end on the floor or on a drum stand and struck with a padded beater. A roll may be achieved by rapidly alternating two sticks or by alternating the double padded ends of a single stick. Use a free, loose arm movement. The sound has strong reverberation. The bass drum is not always found in elementary schools, but if available is most effective in the Orff-Schulwerk.



5. *Snare Drum (Side Drum)*: A less expensive model than the professional snare drum used in bands and orchestras is available for use in elementary schools. This double headed drum has snares or wires on the lower head which vibrate against the lower head for a rattling sound. The snares can be loosened by switching a control to give a tom-tom effect. The snare drum sticks should be struck alternately for successive notes, e.g. L R L R. A drum roll is possible by letting each alternate stroke rebound several times and increase the speed until there is no discernable change between strokes. There are two ways of holding the snare drum sticks: (a) *Traditional Grip*; used when the drum is slanted to a forty-five degree angle down toward the right. *Left Hand*; With the palm facing upward, extend the first and second fingers and the thumb. Curl the fourth and fifth fingers so that their tips touch the palm. Lay the end of the stick so that it rests between the thumb and first finger and across the top of the fourth and fifth fingers. Place the first and second fingers against the edge of the stick. *Right Hand*; the stick should be held between the thumb and first joint of the index finger with the palm down, so that the stick rests under the main joints of all fingers. The other fingers are wrapped gently around the stick for control. (b) *Matched Grip*; used when the drum lays flat on the stand or is held by another student. Both hands hold the sticks the same way as described above for the right hand grip.



6. *Kindergarten Drum*: a relatively inexpensive drum that looks like a snare drum but without wires underneath. This drum gives a tom-tom effect and may be played like a snare drum when held by another child, or when slung in front of a child by use of a shoulder strap. Very young children can play this drum with one stick only, holding the drum horizontally with the heads to each side. This drum is used only with small children.





7. *Timpani (Kettle Drums)*: drums with metal bowls, or cylindrical wooden or plastic frames with tuning tension screws. Available with skin or plastic heads, timpani parts are written in staff notation, each having a compass of about five notes. The skin is struck near the edge with a rebounding soft felt stick with a loose wrist action. By rapidly alternating two sticks, a drum roll can be created. Timpani are used very effectively in the Orff-Schulwerk.



Kettle Drum



Cylinder Rotary Timpani

Timpani with Cylindrical Shell

G. SIMPLE WIND INSTRUMENTS

1. *Bird Whistle*: Shaped like a short, stubby smoking pipe, a bird whistle is made of metal or steel with a small amount of water added to the cylindrical section. When one blows on the end mouthpiece, several bird-like calls can be created by changing the amount of air pressure when blowing. The bird whistle is used for specific effects in a free pattern, and should be used very sparingly.



2. *Slide Whistle*: long, cylindrical metal tube with an inner rod which may be pulled out or pushed in. As you blow into the mouthpiece a slide or "glissando" effect is created as you push or pull the inner rod. For a wobbly slide effect, wiggle the rod back and forth while sliding it up or down. The slide whistle is particularly effective as a sound effect in poems or stories.



H. MELODIC WIND INSTRUMENTS

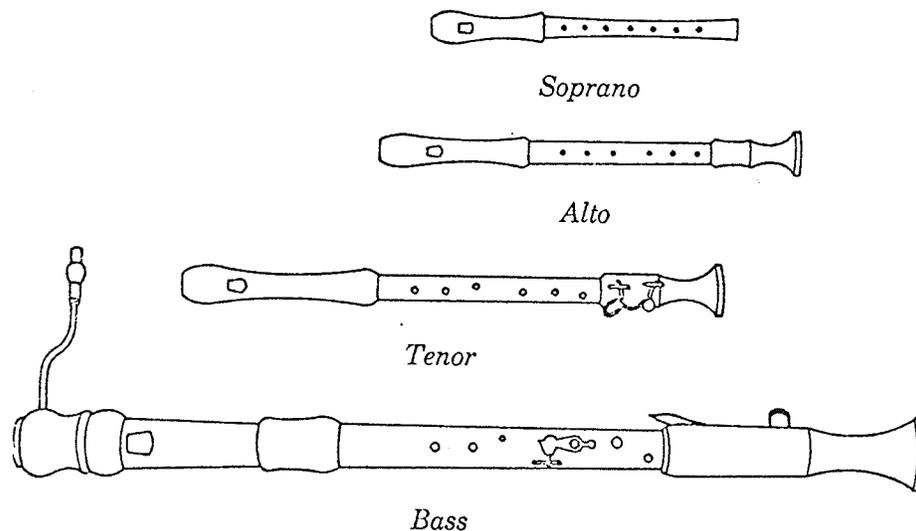
1. **Recorders:** The recorder is an old wind instrument which was very popular during the Renaissance. It has retained its original design and performing technique. Although the recorder is a professional musical instrument, it is sufficiently simple in its beginning stages that children can play it. There are six sizes of recorders available with a playing range of a little over two octaves. A combination or "consort" of recorders consist of the following:

Sopranino:	smallest in size, highest in pitch, built in F.
Soprano (Descant):	fourth below the sopranino, built in C
Alto (Treble):	octave below the soprano, built in F
Tenor:	octave below the soprano, built in C
Bass:	octave below the alto, built in F
Contrabass:	octave below the tenor, built in C

The largest and smallest of these are not seen too frequently. The size most often used with children is the soprano, although older children may use the alto, tenor, and bass as well. Notation is written on the treble staff for the four smaller sizes of recorders while the bass and contrabass read from the bass staff.

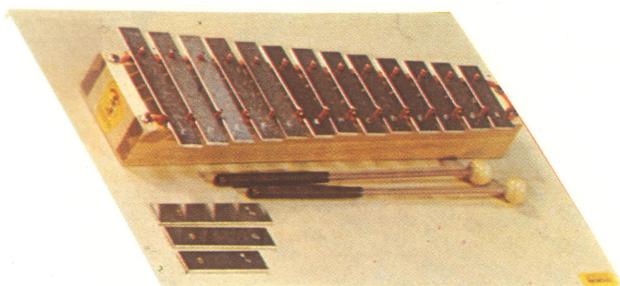
For a detailed description regarding the playing of recorders and the history of recorders, refer to Appendix E.

THE RECORDER FAMILY

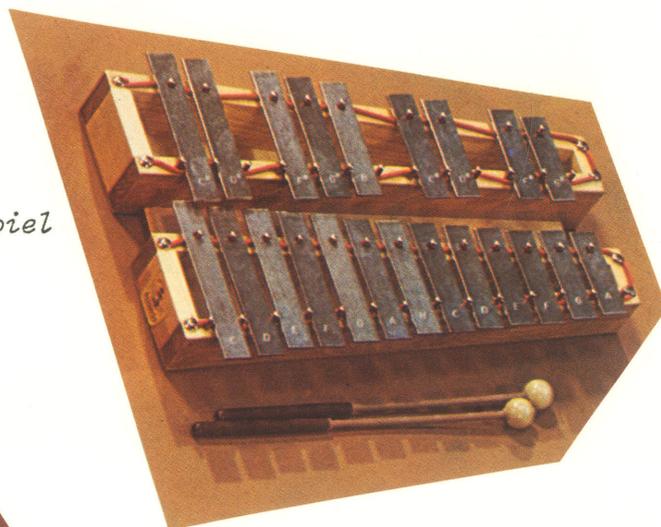


I. BARRED INSTRUMENTS OF MELODIC PERCUSSION

1. *Glockenspiels (Soprano and Alto)*: Detachable metal or steel tonebars are laid across a resonance box and struck with wooden mallets for a high, brilliant sound, or rubber ringed wooden mallets for a little less bright tone. Glockenspiels are good for playing melodic lines. The soprano glockenspiel sounds two octaves higher than the written pitch (c''' - a'''); and the alto glockenspiel sounds one octave higher than the written pitch (c'' - a'').



Soprano Glockenspiel



Chromatic Soprano Glockenspiel



Alto Glockenspiel

2. *Metallophones (Soprano, Alto, and Bass)*: Detachable metal alloy tonebars are laid across a resonance box and struck with felt mallets or felt ringed mallets for a resonant, sustaining tone. Metallophones are good for sustaining long notes and for chords. The soprano metallophone sounds one octave higher than the written pitch (c'' - a'''); the alto metallophone sounds at the written pitch (c' - a''); and the bass metallophone sounds an octave below the written pitch (c - a'). The bass metallophone sounds at pitch if written in the bass staff.

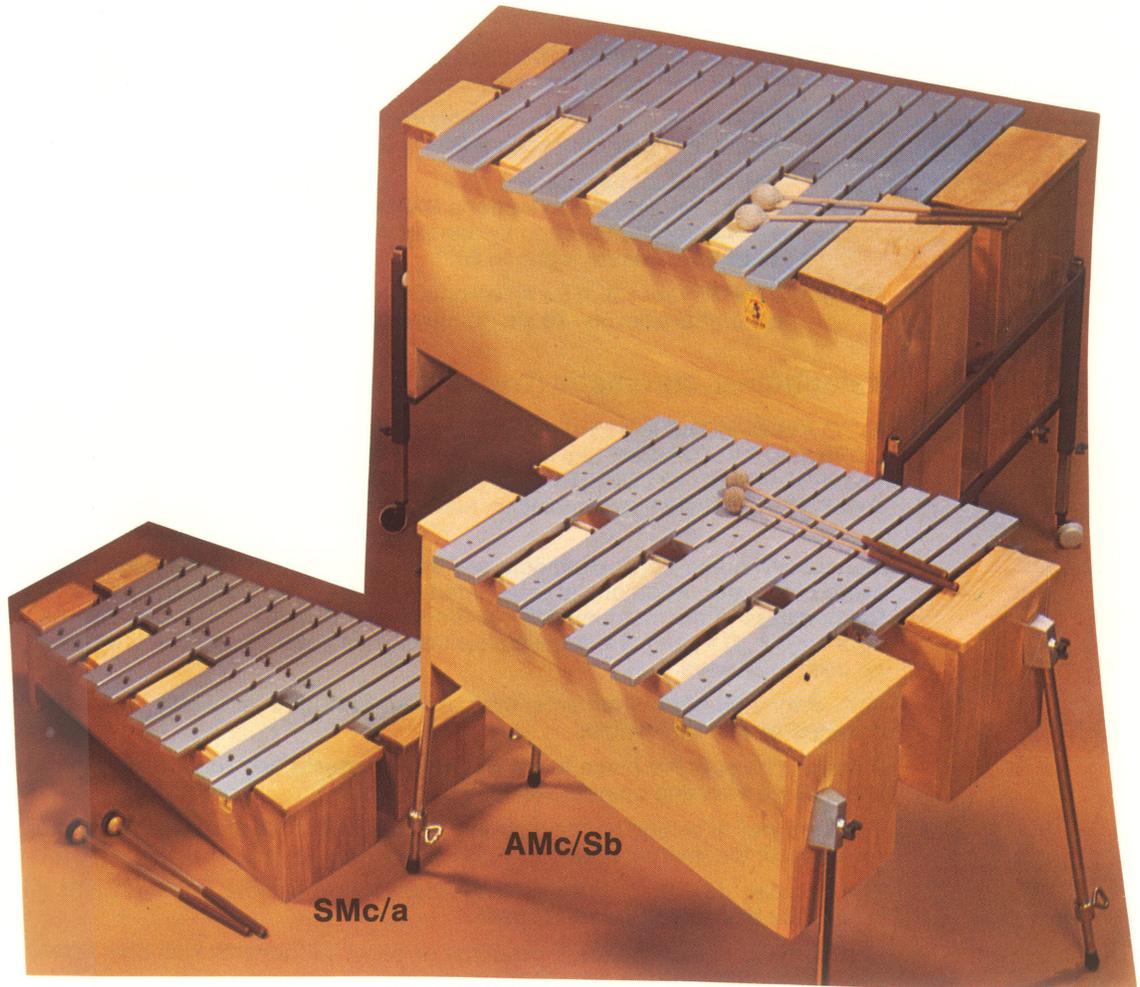
Bass Metallophone

Soprano Metallophone



Alto Metallophone

Chromatic Bass Metallophone



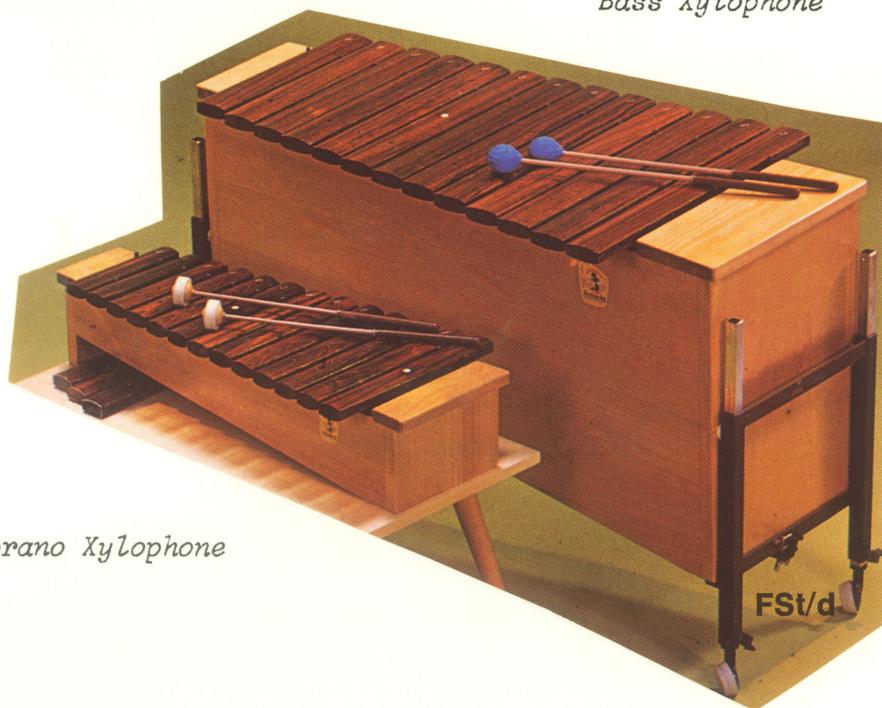
Chromatic Soprano Metallophone

Chromatic Alto Metallophone

3. *Xylophones (Soprano, Alto, and Bass)*: Detachable Honduras rosewood tonebars are laid across a resonance box and struck with felt mallets for a hollow, dry tone suitable for quicker type passages. Yarn mallets are usually used for the bass xylophone as this instrument is extremely resonant. The soprano xylophone sounds an octave higher than the written pitch (c'' - a'''); the alto xylophone sounds at the written pitch (c' - a'); and the bass xylophone sounds an octave lower than the written pitch (c - a'). The bass xylophone sounds at pitch if written in the bass staff.

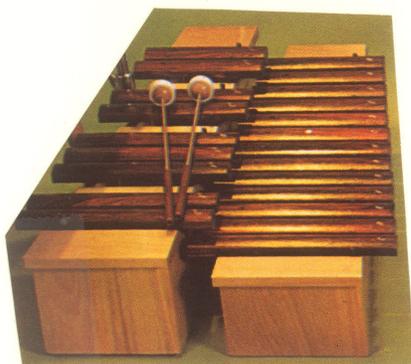


Alto Xylophone

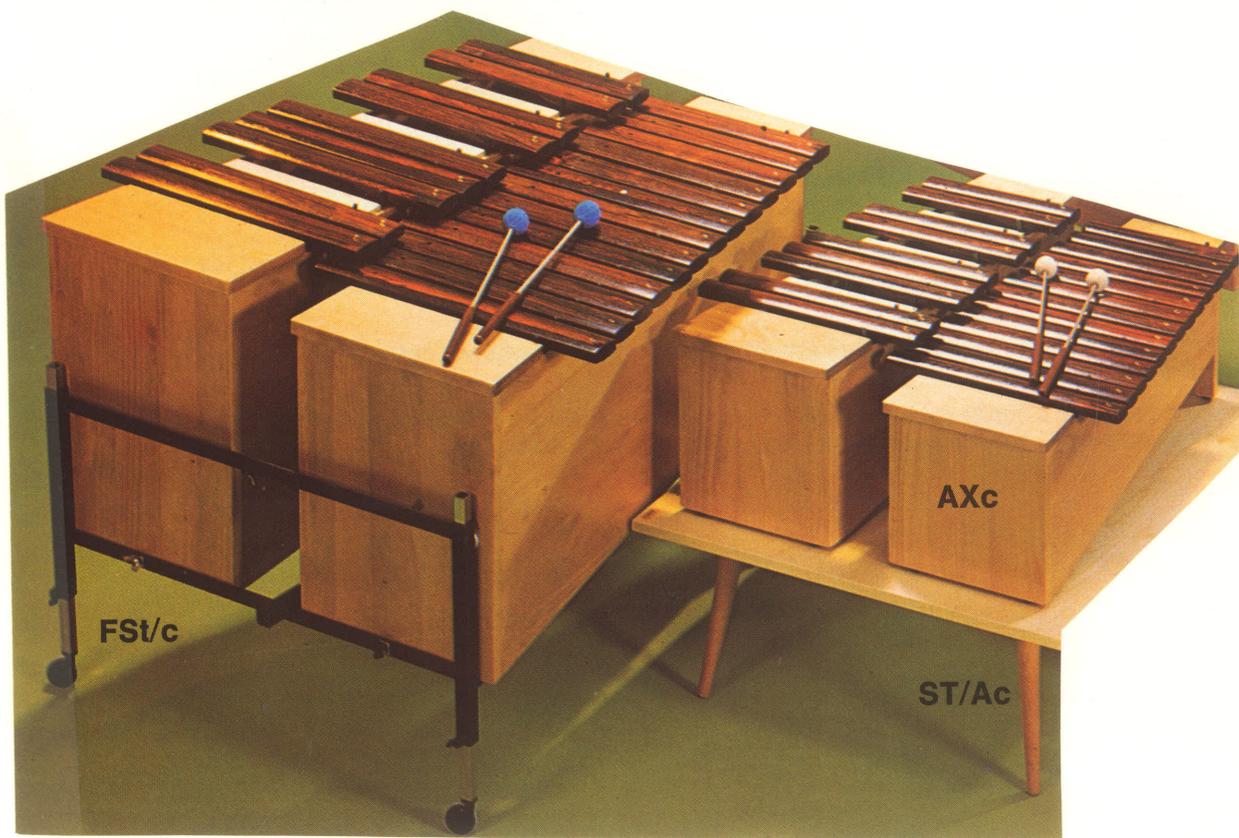


Bass Xylophone

Soprano Xylophone



Chromatic Soprano Xylophone



Chromatic Bass Xylophone

Chromatic Alto Xylophone

Holding the Mallets: Mallets should be held between the thumb and the first joint of the index finger, with palms down, so that the end of the mallet rests under the palm (Figure 2). The index finger should be curved and relaxed (not straight) to avoid cramping the hand and wrist, thereby avoiding a hard tone. The other fingers are wrapped gently around the end for control. The child should strike the tonebar right in the center with a quick rebounding stroke. In almost all cases two mallets should be used, alternating hands on each note. The sound should be drawn out of the instrument, and not pounded or driven in. Dynamics are determined by the distance from which the mallet strikes the tonebar. The player's shoulders should be relaxed; the elbows bent away from the body and should be on a level several inches above the instrument (Figure 1).

To play intervals, two mallets are held in one hand with tips touching (Figure 4). Both mallets are held secure with the ring and little fingers. The thumb and middle fingers stabilize the position. The index finger is inserted between the mallets and is usually adequate for the interval of a third or fourth (Figure 5). To play a roll or a rapidly repeated tone, two mallets may be quickly alternated on one note but this is difficult to execute evenly. A better way to create a roll is shown in Figure 6 where two mallets are held in one hand, with one head above and one head below the protruding edge of the tonebar. Strike the bar with a rapid up and down movement of the wrist, producing a vibrating sound, rather like a marimba. A trill is created by rapidly alternating mallets on two consecutive notes, e.g. B and C; F# and G.

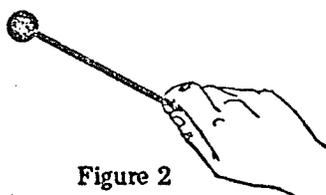


Figure 2

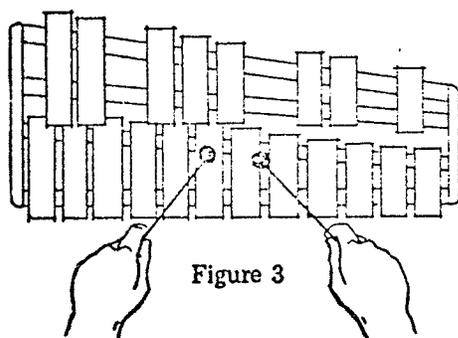


Figure 3

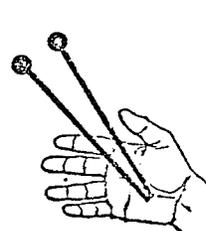


Figure 4

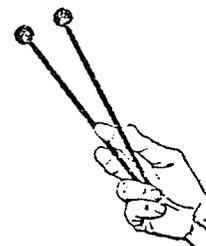


Figure 5

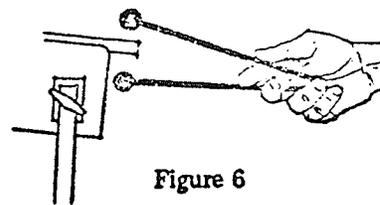


Figure 6

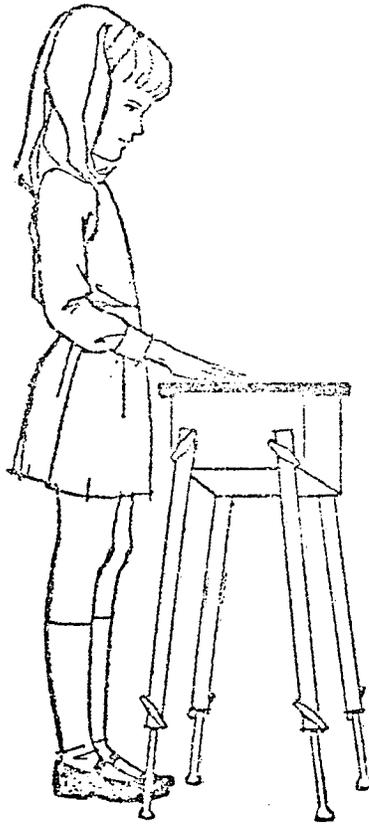
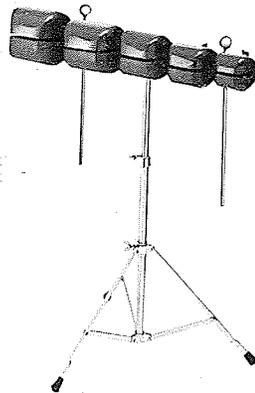


Figure 1

4. *Temple Blocks*: Temple blocks are five differently pitched hardwood blocks mounted on a stand and played with rubber headed mallets. Temple blocks are effective for sound effects and for improvisation.

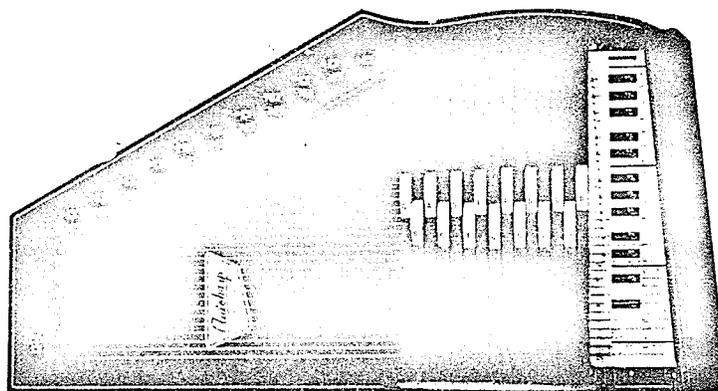


J. ACCOMPANYING INSTRUMENTS

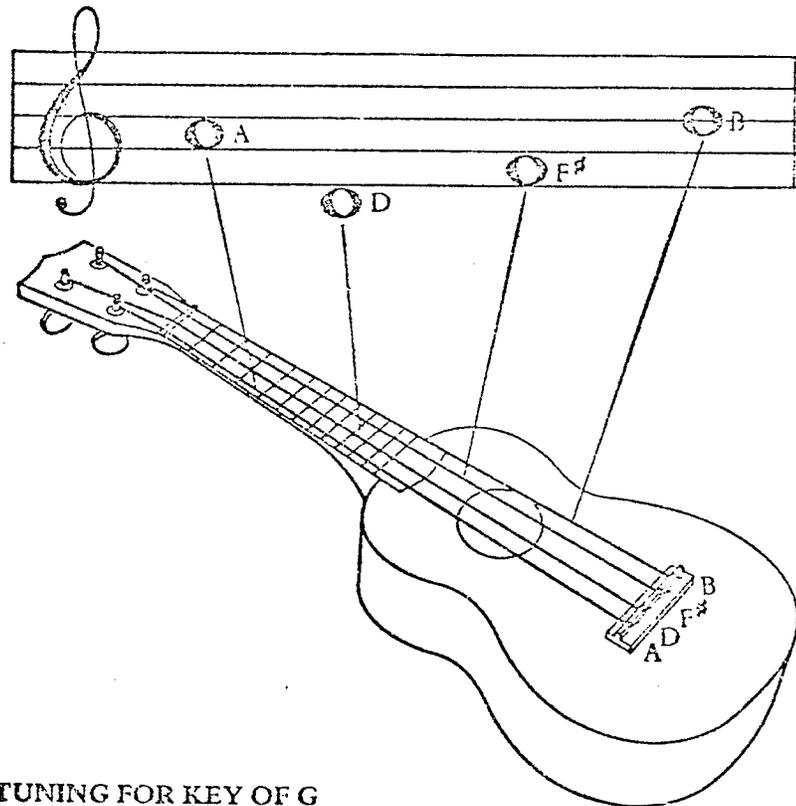
1. *Autoharp*: The autoharp is a stringed instrument tuned chromatically. You may use it like a zither and pluck the strings individually. You may also strum chords on the autoharp by pressing down one of a series of bars arranged across the top, which automatically dampen some of the strings, leaving free to vibrate only those in the particular chord you have chosen. To change to another chord just press down another chord bar and strum. You may strum with the fingers to the right of the bars with the right hand while depressing the bars with the left hand, although the more common way to play the autoharp is to depress the chord bars with the left hand and strum to the left of the bars with a crossed over right hand. Strings may be dampened by pressing all the bars down or stopping the strings with the hand or arm.

Autoharps come in different sizes with three, six, nine, twelve, and fifteen chords. The names of the chords are written on the bars and include major, minor, dominant sevenths, and diminished chords. This is an excellent instrument for instant accompaniment. You simply work out each chord you want. The autoharp does not always stay well in tune. Tuning can be done with a socket nut-driver which comes with the autoharp. Never tune an autoharp to a piano but to melodic percussion instruments like a xylophone. It is usually easiest to tune all the C's, then the G's and E's. After that, tune the B's and D's; then F's and A's; then the F#'s, G#'s, C#'s, A#'s, and D#'s. If you tune by chords (C+, G+, F+, D+, E+, A+, B+) it usually is more satisfactory than tuning each string chromatically. If an autoharp is badly out of tune, just tune the notes of the chords that are required for a particular piece.

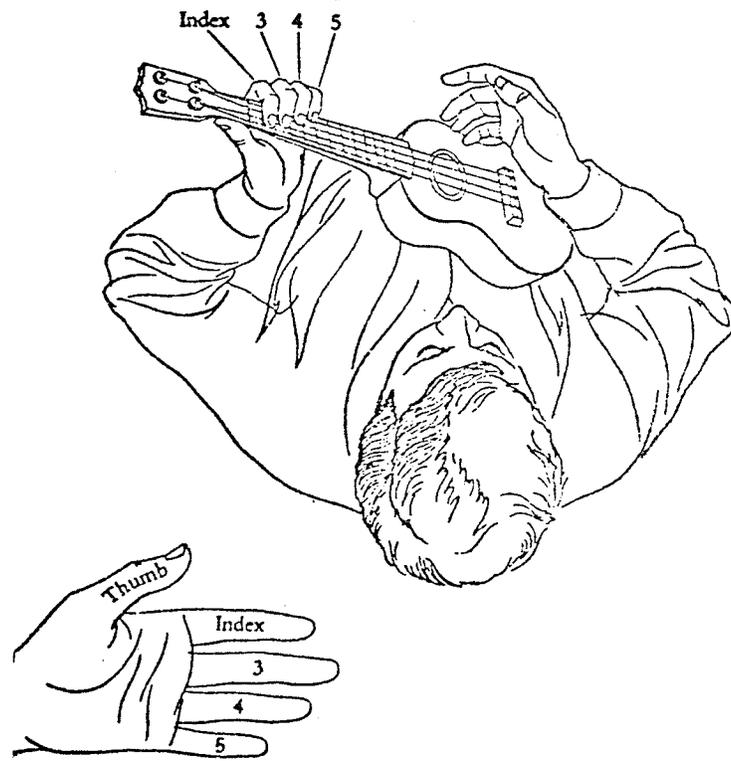
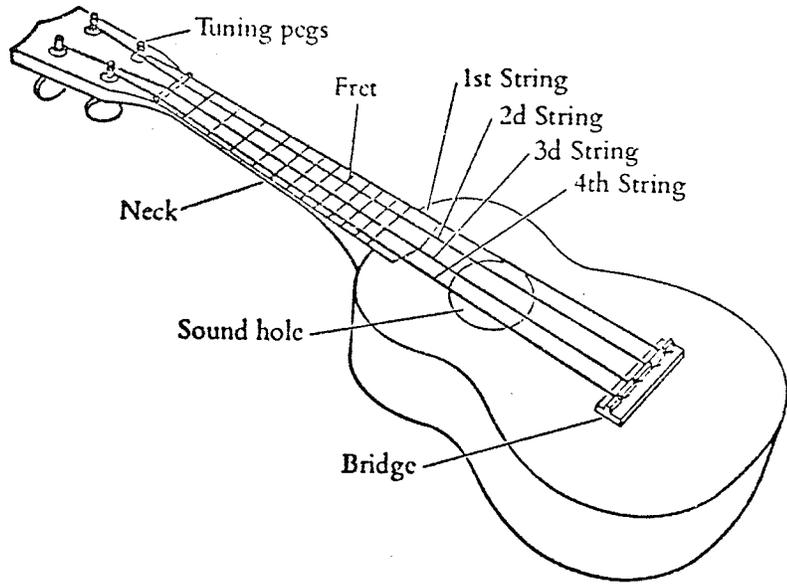
The autoharp may be strummed with the fingers, a felt pick, or various plastic picks or plectrums.



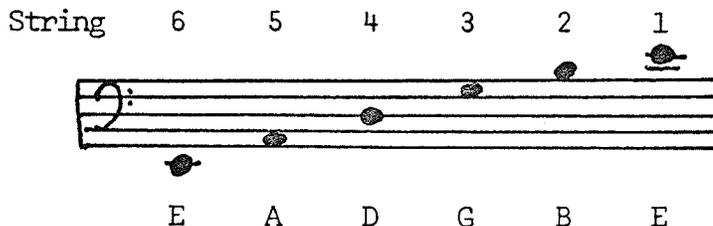
2. *Ukulele*: The A string of a four stringed chording ukulele is tuned to A440, the A above middle C on the piano. To strum the strings use a felt plectrum, or the upper joint of the index finger of the right hand. Various chords may be obtained by placing the fingers of the left hand on the bars or frets on the neck of the ukulele as indicated in a chord chart. The baritone ukulele is tuned an interval of a fifth lower than the soprano ukulele. The strings on the baritone ukulele are D, G, B, and E which are the upper four strings of the six string guitar only they sound one octave higher than the guitar. For this reason, the ukulele is an excellent instrument to begin playing before transferring to the guitar when the child gets older. Although the ukulele is used primarily for chordal accompaniments, the more advanced player can pick out individual melodic notes in addition to the chords.



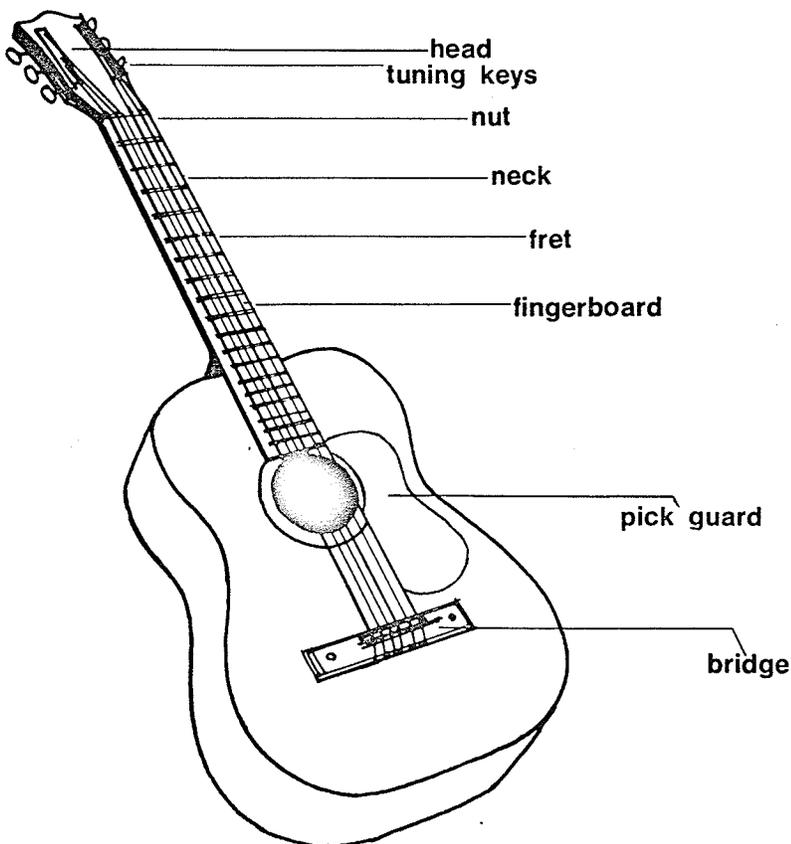
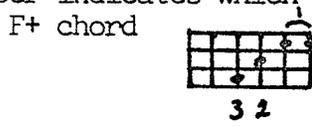
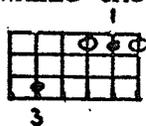
TUNING FOR KEY OF G



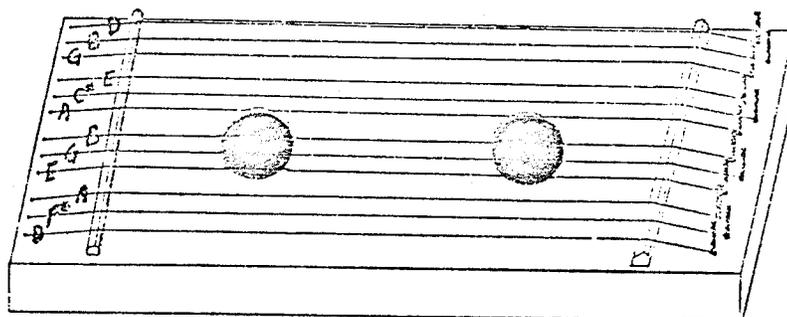
3. *Guitar*: Although there are numerous types of guitars such as the Spanish, folk, classical, Hawaiian, electric ranging from six to twelve strings, the most common guitar is the six string folk guitar which is tuned as follows:



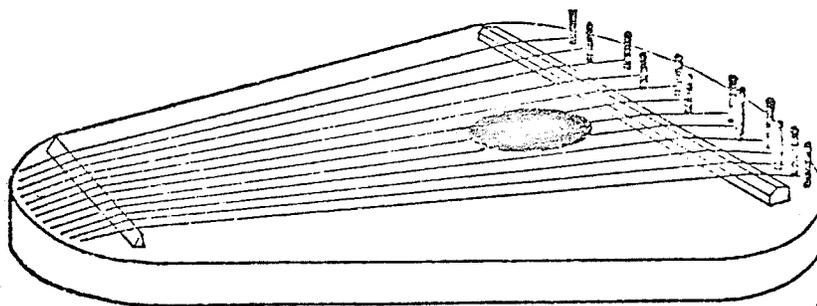
To strum the strings use a celluloid plectrum held between the thumb and index finger or fit a metal plectrum on the right thumb. Strumming the strings with the fingernails of the right hand can be combined with the thumb plectrum. A sliding bar called a capo can be fastened across the strings to permit chords a semitone higher while still using the same finger pattern. Fingering charts show dots which indicate which strings to press down on between the frets. An open circle indicates that the open string is to be played while the number indicates which finger to use. e.g. C+ chord



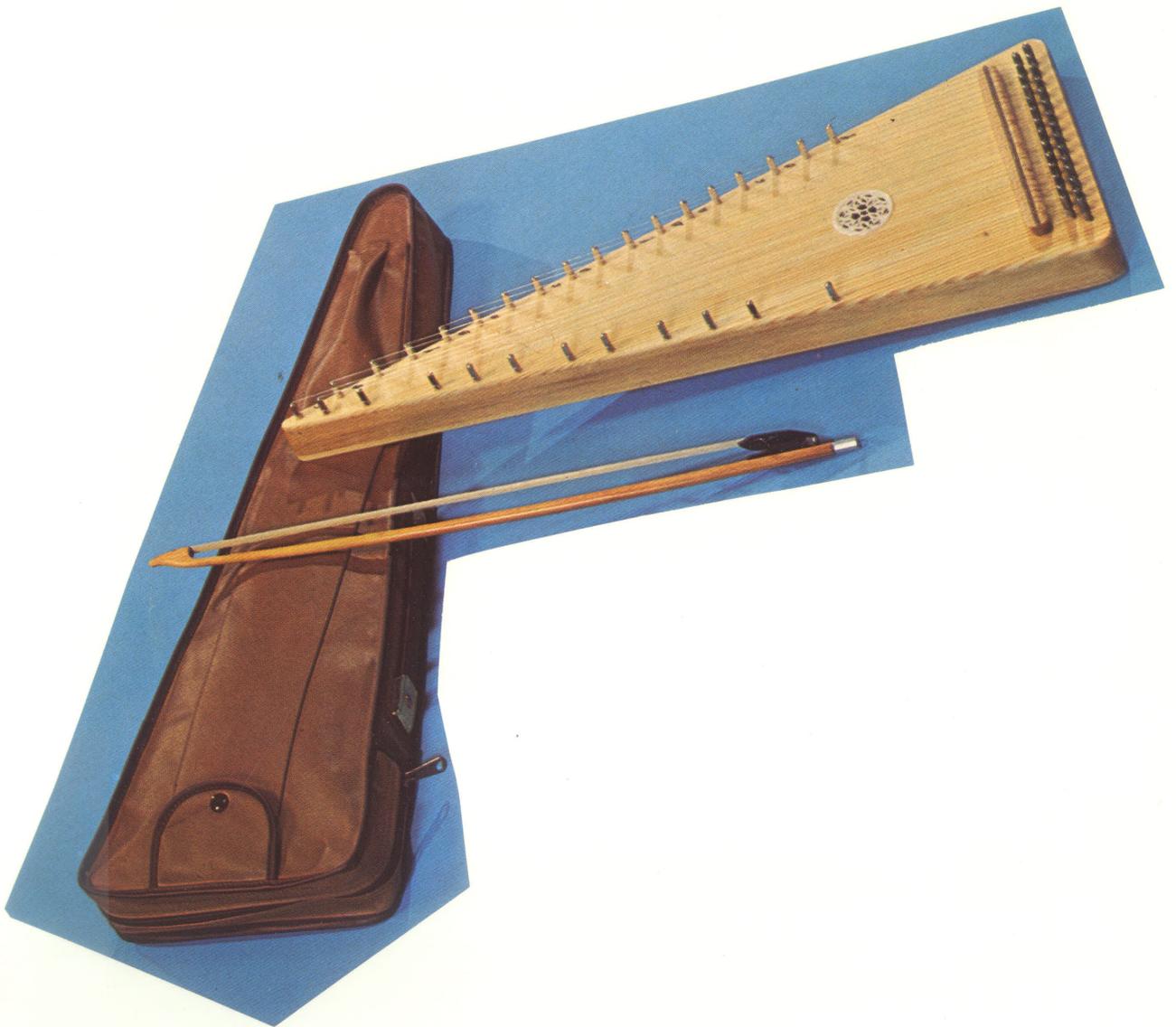
4. *Chordal Dulcimer*: As its name suggests, the chordal dulcimer is not ordinarily used as a melody instrument but rather as a chordal accompaniment instrument. There are usually twelve strings tuned in groups of three to the chords of I, II, IV, and V in the key of D+. Reading away from you, the strings are as follows: D, F#, A, E, G, B, A, C#, E, G, B, D. You can either pluck the strings with your finger, strum with your fingers or plectrum, or use a wide beater with a strip of felt or rubber which sounds all the notes of a chord at once. When plucking the strings, pinch the strings with your thumb, index finger and middle finger. You can alter the key quickly by raising or lowering the appropriate notes. For instance, to play in the key of G, lower the C# to C and raise the B of the E minor chord to C. This instrument is excellent for teaching older children about harmony and chord structure. The chordal dulcimer is tuned with a socket nutdriver.



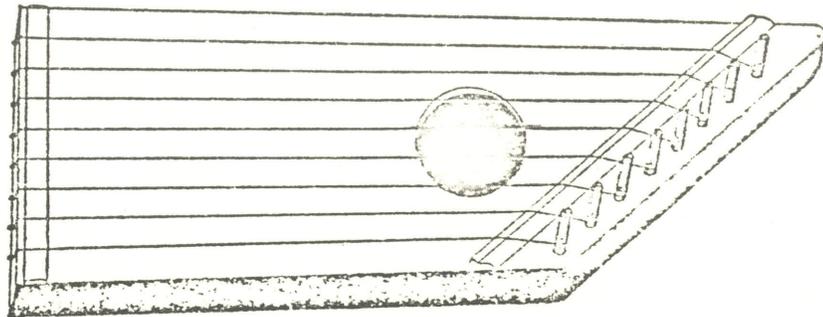
5. *Nordic Lyre*: The Nordic Lyre is very much like a zither in construction except that the strings are closer together at one end than they are at the other. This gives it a rather "romantic" shape and a mellower tone. It is only found in the diatonic version. Its limitations are the same as those of the zither. The tonal range is notated from D above middle C to the D two octaves above, however, the Nordic Lyre sounds an octave lower than written. This instrument is tuned with a socket nutdriver.



6. *Bowed Psaltery*: a triangular stringed instrument played with a bow. Each string is exposed on one side of the triangle for the distance between one peg and the next (about an inch). This is the part you bow, and for another note you simply put your bow across one of the other spaces on that side or on the opposite side (white note equivalents are down one side, black note equivalents down the other side). The sound is pleasantly ethereal and of course a smooth or legato tone is not possible as you must lift the bow slightly in order to play a new note. The resonator box keeps each note sounding a bit after the bow has stopped. This instrument requires a little more effort to learn and may be used by the children or the teacher. The psaltery is tuned chromatically from G above middle C to the G two octaves above. Tuning is accomplished by using a socket nutdriver.



7. *Zither*: This stringed instrument with the strings stretched over a flat sounding resonator box, can be found in various sizes and tunings. Zithers are tuned diatonically in the key of D Major. To play you pluck the strings with the fingers. Melodies are easy to play but you have to retune the appropriate notes when you want a new key. The zither illustrated here is the one octave model; a two octave model is also available. The range is the octave from the D above middle C. The two octave zither ranges from the A below middle C to the A two octaves above.



K. HANDBELLS

For a complete explanation and description of handbells, refer to Appendix F.



APPENDIX D

OSTINATO ARRANGEMENTS

FOUR IN A BOAT

E.M. III - 47
M.M. III - 162

arr. Grace Nash

Musical notation for the first system of 'Four in a Boat', labeled S.G. It consists of a single staff in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and follows a simple rhythmic pattern of quarter notes.

Musical notation for the second system of 'Four in a Boat', labeled Met. It consists of a single staff in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and follows a simple rhythmic pattern of quarter notes.

Musical notation for the third system of 'Four in a Boat', labeled A.X. It consists of a single staff in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and follows a simple rhythmic pattern of quarter notes.

Musical notation for the fourth system of 'Four in a Boat', labeled B.X. It consists of a single staff in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and follows a simple rhythmic pattern of quarter notes.

ALL NIGHT, ALL DAY

E.M. II - 48

arr. Grace Nash

Musical notation for the first system of 'All Night, All Day', labeled A.G. It consists of a single staff in G major, 4/4 time, with a key signature of one sharp (F#) and a common time signature (C). The melody starts on G4 and follows a simple rhythmic pattern of quarter notes.

B.X.

Met.

KUMBA YAH E.M. IV-34 M.M. IV-123 arr. Grace Nash

S.G. Met. A.X.

B.X. P. Timp. (3x) roll - measure 4 (3x)



ALOUETTE E.M. III-10 arr. M.J. Morrow D.C. al Fine

S.G. (descant) Fine



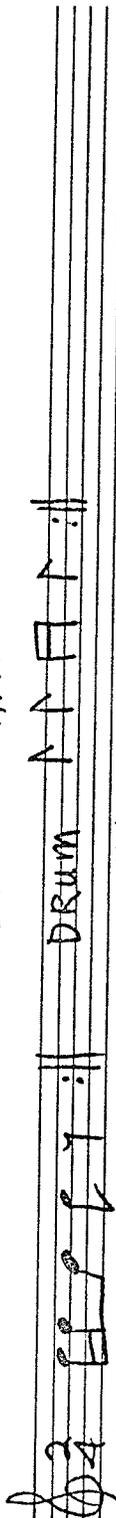
FRÈRE JACQUES E.M. III-132 M.M. IV-130 arr. M.J. Morrow

Met. S.X. S.G.

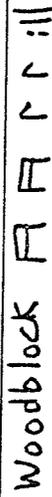
HURON CAROL ('T WAS IN THE MOON) E.M. III - 84 arr. M-J. Morrow

S.X. 

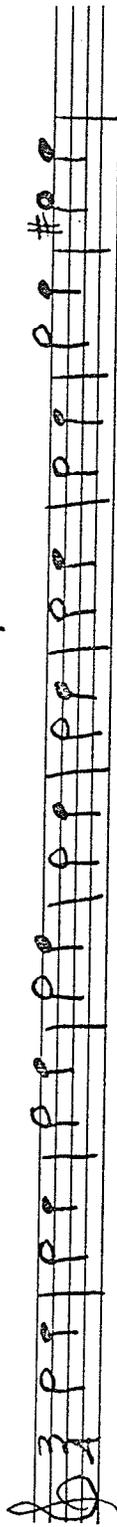
met. A.X.

S.G. 

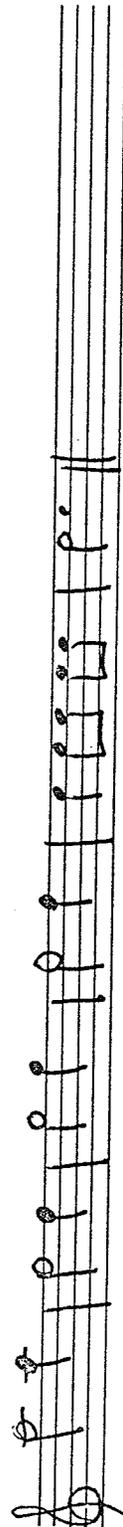
DRUM

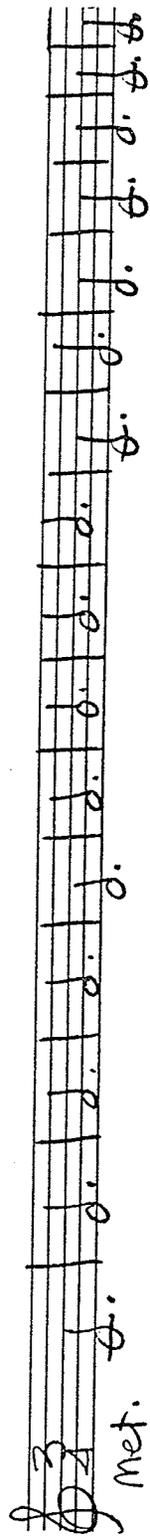
Woodblock 

SKATING E.M. III - 110 M.M. IV - 26, 134

S.G. 

S.G.



met. 

SKATING (continued)

A.X.

LAND OF THE SILVER BIRCH E.M. III-35 arr. M.J. Morrow

S.G. Met. TomTom A.X. Claves

Recorder KOOKABURRA E.M. IV - II arr. M-S. Morrow

S.X. met. G.K. or Met.

S.G. A.X.

or in C major

SUR LE PONT D'AUGNON E.M. VII - 23 arr. M-S. Morrow

S.G. A.X.

LIZA JANE

arr. Grace Nash

LIZA JANE

arr. Jos Wuytack

Grace Nash

ALLELUIA I

A musical staff in treble clef with a 4/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line.

Al-le-lu-ia, Al-le-lu-ia, Voi-ces sing-ing Al-le-lu-ia
 Christ-mas bells ring, Christ-mas bells ring as C. bells ring.

A musical staff in treble clef with a 4/4 time signature. It continues the melody from the first staff, featuring a long note with a fermata and ending with a double bar line.

Al-le-lu-ia, Al-le-lu-ia
 C. bells ring, C. bells ring.

A musical staff in treble clef with a 4/4 time signature. It continues the melody with quarter notes and ends with a double bar line.

B x.

A. Met.

A musical staff in treble clef with a 4/4 time signature. It continues the melody with quarter notes and ends with a double bar line.

S. met.

S. G.

Four empty musical staves, each consisting of five horizontal lines.

APPENDIX E

INFORMATION REGARDING RECORDERS

HISTORICAL BACKGROUND OF THE RECORDER

Long ago, shepherds played pipes to quiet their sheep. There is a legend how the first pipes were made. One day, the Greek god, Pan, who was part human and part goat, heard a musical sound as he sat on the river bank. It was the sound of the wind blowing across the tops of some reeds in the water. Pan cut a reed and blew across it. He cut another reed shorter than the first and heard another higher tone. He cut several reeds of different lengths, joined them together with vines and thus created the legendary "Pipes of Pan", ancient ancestor of the recorder.

Although no precise information exists concerning the earliest appearance of the recorder, it is known to have reached its first peak of popularity by the fifteenth century. King Henry IV of England was known to have had recorders at his court as early as 1388. Henry VIII was a recorder player and composer. Not only was he prolific with six wives, he also owned a total of seventy-six recorders. Frequent references to recorders have been made in English literature by Shakespeare, Milton, and others. The recorder attained even greater favour during the seventeenth century and the next century where it was referred to as "blockflöte" in Germany, "flûte douce" or "flûte à bec" in France, and "flauto dolce" in Italy. Towards the end of the eighteenth century recorders went out of fashion and lay forgotten in museums and antique shops until Arnold Dolmetsch, an instrument maker, brought it back to life.

The family of Arnold Dolmetsch has been traced back to the fourteenth century at a time when the Turks who had overrun Eastern Europe found the need for interpreters between themselves and the people they had newly conquered. To these people was applied the name "Dolmetscher", an adaptation of the Turkish word "dolme" meaning to change.

From that time until today the Dolmetsch family has been blessed with noted musicians and musical instrument makers, the most famous of whom was Arnold Dolmetsch (died 1940), renown for his research into early music and instruments as well as founder of the Haslemere Music Festival in Surrey, England, in 1925.

In 1905, Arnold Dolmetsch made a serious study of the recorder's fingering system and introduced the recorder as a serious musical instrument on both sides of the Atlantic. It was not until his young son, Carl, lost a precious antique, an eighteenth century recorder, in 1918 that Arnold Dolmetsch felt impelled to add the art of recorder making to the long list of other early instruments whose making he had pioneered in the 1880's. Thus began in 1919 the large scale renaissance which was to encircle the entire world, when the first recorders of the present century were produced in the Dolmetsch Workshops in Haslemere, England.

The alto recorder was the first to appear, followed by the soprano, tenor, and bass by 1926 and the sopranino in 1930. In this year, some German makers attempted simplification of the original fingering (English or Baroque), thus giving birth to the so-called "German" system, which resulted in the production of instruments robbed of the chromatic completeness which is so essential for true recorders. However, these German instruments were the first really inexpensive recorders to be manufactured and in this way helped to popularize the recorder despite the confusion created by their incorrect fingering. Today the "English" or "Baroque" system is officially recognized by musicians of all recorder-playing nations. The recorder is more universally played now than at any time during its long history.

Until 1945, Dolmetsch policy has been to confine their recorder making exclusively to the production of superlative craftsman made instruments from exotic hardwoods and ivory. By 1945, the Dolmetsch plastic recorders rivalled the finest handmade models at a fraction of the cost. In fact, a good quality plastic recorder is far superior to any but the very finest of wooden instruments.

TYPES OF RECORDERS

There are six sizes of recorders, four of which are commonly used while the sopranino and contrabass recorders have limited use. The sopranino, alto, and bass are built in the key of F while the soprano and tenor are in the key of C.

The ranges of the recorders are as follows:

Sopranino F'-G'' but is written F-G''; Soprano (or Descant) C'-D''' but is written C-D''; Alto (or Treble) F-G'' and is written the same; Tenor C-D' and is written the same; Bass F,-G' but is written F,, -G on the bass staff.

APPEARANCE

Early recorders were built in one piece varying in length from a few inches to over four feet. Later they were made in two or three sections called "joints". The recorder is deceptively simple in appearance, consisting of three separate tubular sections (mouthpiece, middle section, and foot joint). Of the eight main finger holes, one is situated at the back of the middle joint while the eighth is drilled in the foot joint and covered by the little finger of the right hand. In most recorders this lowest hole and the one immediately above it are double-drilled to facilitate the clear playing of the first four semitones of the scale.

The dimensions of the inside bore are far from simple. Apart from the mouthpiece, the bore consists of a scientifically designed irregular cone which must be accurate to within very fine limits if the recorder is to sound in tune. The diameters and positions of the finger holes must also be accurately related to the varying measurements of the bore itself, which in turn, must agree with the overall length of the instrument and the dimensions of the "window" in the mouthpiece where the tone is produced.

VOICING AND TONE PRODUCTION

The recorder must be voiced electronically and strobe-tested to suit a chromatic range of two octaves without the aid of keys as in its orchestral woodwind counterparts, the flute, clarinet, oboe, and bassoon. When properly mastered the pure round tone is as much under the control of a skilled player as is the voice of a well-trained singer. The recorder responds immediately to neat articulation which admirably serves the player possessing a good sense of rhythm. With these resources at his command a skilled player will find unlimited scope for the refinements that contribute toward the making of a truly musical performance.

TUNING AND CARE OF THE RECORDER

The window edge is very sensitive and should not be damaged by poking. Always use a twisting motion when separating the joints in order to clean them. When assembling the instrument, make certain that the window is lined up with the finger holes. If the joints are a little stiff, put a little vaseline on them. If the recorder sounds sharp in pitch, pull out the head joint slightly to make the air column longer.

Always clean the recorder after each use to remove dirt, moisture or other foreign matter. For cleaning, use a swab or small patch of cotton tied onto a cleaning rod or a string with a safety pin at the opposite end. For cleaning the head joint cover the window and blow strongly into the mouthpiece.

Keep the recorder in a carrying case or bag, away from extreme heat or cold, and in the winter, warm the recorder before playing by rolling it between the palms.

PLAYING THE RECORDER

Place the left hand thumb on the thumb hole at the back of the middle joint with the first three fingers covering the front holes nearest you. Use the fleshy pads of the fingers to cover the holes. The purpose in covering the holes is to adjust the length of column of air vibrating, thus affecting the pitch. The fingers are curved slightly while the wrist is not bent. Check for "ring" marks on the pads of the fingers. The little finger should be held relaxed above the recorder, and not in contact with the instrument.

The four fingers of the right hand cover the other four lower holes with the right thumb acting as a balance point under the instrument between the fourth and fifth holes. When the fingers are not covering a hole keep them just above the hole ready for quick action. Snap the fingers down crisply when fingering so that you can hear them "pop" up and down. The recorder should be held at a forty-five degree angle to the body, with the elbows out slightly.

BREATHING AND TUNING

Close the lips around the mouthpiece, keeping them relaxed and without the teeth touching any part of the recorder. Open the mouth for a breath as if forming the word "now". Never breathe through the nose but rather from the diaphragm as in singing, keeping the rib cage up. Practice taking a quick deep breath through the mouth. With the left thumb and first finger over the appropriate holes, blow gently and listen for a steady tone. Blowing harder raises the pitch; blowing with less air pressure lowers the pitch. The throat should be open and relaxed at all times.

TONGUING

All note lengths are determined by the tongue as it releases and withholds the breath supply. Notes are started with the tip of the tongue hitting the hard palate at the back of the top teeth. Blow very gently using the word "du". To end the tone, the tongue makes contact with the back of the top front teeth. Do not try swallowing or holding back the air. Let the tongue flip up to trap the air supply. Use "du" for cantabile playing and the harder "tu" for quicker passages. The tongue releases breath, but it can equally withhold the breath by its tip being placed behind the front top teeth. Beginnings of phrases or cut offs demand clean precise action of the tongue for clarity of tone in the attack and release.

SLURRING

Most notes are tongued separately unless slurs are used which indicates to tongue the first of a group of slurred notes, using the du action. Split second timing with accurate fingering is necessary for good slurring. The last note of a slurred group should be released a little early.

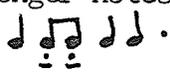
It is most important to keep a steady flow of air going with the tongue interrupting the flow only momentarily when a new note is to be produced. For faster crisper work use tu and for staccato effects use tut. In other words, the shorter tone is to be followed by a longer silence.

PITCH AND TUNING

Team work in ensemble playing is essential. The group's playing must sound like one person playing. Players must be made aware of the importance of listening to one another constantly to insure tonal blend. One child can play a note and sustain it while the teacher motions another child to play, matching his note to the first player. More and more players can be added until all are playing a well focused and tuned note.

For pinched notes where the thumb hole on the back is only partially covered, fine adjustments can be made with the thumb and breath pressure to obtain proper tuning. It is good ear training to have children sing pitches before attempting to reproduce these pitches on the recorder.

PHRASING

Long, legato phrases with tonal shape are sometimes difficult for children as this stringing of notes together tends to become a little choppy. The phrase must stretch from one note to another, with breaks only indicated by rests or breathing places. In a passage where there are shorter notes mixed with longer notes, the shorter notes should be attacked more gently, e.g. .

DYNAMICS

It is difficult to get much variety in dynamics because increased breath pressure will raise the pitch and not the level of tone. Basically, in group playing, to soften the sound simply cut out some players while in louder passages increase the tone by adding more players. Repeated phrases or sections can be varied with a change in dynamics and/or touch, e.g. slightly detached portamento touch in softer passages.

BALANCE

It is essential that there is not only good unison but also a cohesive chordal blend between vertical parts. This can be very difficult because the different sizes of recorders tend not to be in tune with one another. One thing to remember is that the melody must always be prominent. Occasionally, if an inner part climbs higher than the melody it is necessary to put additional players on the melodic line when it reaches the lower register.

TEMPO

As in all ensemble playing there often is a tendency to rush. Sometimes the addition of a percussion instrument (tambourine, hand drum or finger cymbals) will keep the pulse steady. If a tempo is quick one must determine the speed that the group can play the fastest group of notes, then figure out the basic tempo accordingly. The style of the piece being played determines the tempo.

tone quality

When squawks and squeaks are heard, either the holes are not completely covered thus allowing air to escape, or the recorder is being overblown. How a person breaks in the top notes of the recorder will determine the tone quality of the instrument. The window is the most sensitive part of the instrument; excessive overblowing can cause the sharp edge of the window to become dull. Avoid sloppy tonguing as the tone becomes fuzzy and smeared.

APPENDIX F

INFORMATION REGARDING HANDBELLS

HOW HANDBELLS ARE MADE

Although handbells resemble the old school recess bell in shape, therein ends the similarity. English handbells have a circular clapper rigidly mounted and hinged so that striking is possible in only two directions. A restraining spring prevents the clapper from lying against the bell when held upright. The restraining mechanism can be adjusted to suit the feel of any bell ringer.

Handbells are lathe turned from bronze metal casting (80% copper, 20% tin) and tuning is checked with a Stroboscopes tuner to an accuracy of 1/100th of a semitone. Bells are tuned not only to the strike or fundamental tone that you hear at the lip of the bell, but also to the second overtone of the twelfth at the waist of the bell. Although bells are tuned in two places, each bell actually sounds a chord of five notes; the fundamental or strike tone, a hum tone which sounds an octave below, and three harmonics or overtones at the third, fifth, and octave above. During the making of a bell up to seventy percent of the metal of the rough casting is removed. In addition, an electronic scope is used to check bell vibrations in order to determine the best ringing response. Bells are finally polished to a bright jeweller's finish.

Handbells are available from one to five octave sets, consisting of thirteen to sixty-one bells. Each bell is labelled chromatically, e.g. G₅ G#₅ A₅ with the number referring to the octave on the piano. Bells sound one octave higher than written. Handbell music is written like piano music, either on the treble staff (for two octave sets) or on both treble and bass staves for the larger sets.

HOW BELLS ARE PLAYED

The handle should be grasped firmly keeping the hand snug to the handguard collar. The bell is basically held in an upright position with the clapper resting closest to the side of the bell that is nearest the ringer. Bells are held above the waist and usually below the shoulders. Ringing occurs after the arm brings the bell forward in a downward arc with the bell continuing in the upright position. The striking of the clapper is made possible by a quick downward flick of the wrist. The bell returns in a modified arc pattern as a followthrough, allowing the clapper to return to the initial position. To dampen the bell's vibrations bring the handbell

lip back to the shoulder. Dampening should occur upon the strike of the following bell.

The bell ringer must fit isolated notes into all parts, adjusting the amount of tone by various wrist actions, depending on whether the note is heard in the melody or forms part of the harmonic structure underneath. Handbell ringing develops a very keen listening sense in the player as he must decide whether to let a note ring if it remains part of the harmonic structure or whether to dampen it out and at which precise moment. A precise rhythmic sense and disciplined concentration are essential in handbell ringing.

SPECIAL EFFECTS ON HANDBELLS

Tower Swing (↓↑): The arrows indicate the full arm swing after sounding the straight ring. After the straight ring, drop the arm to the side and swing the bell back and forth on a specified number of counts with the mouth of the bell facing downward. Arrows are placed above the beats indicating the direction of the swing.

Damp (D): Touch the lip of the bell to the shoulder.

Thumb Damp (TD): Touch or mute the bell with the thumb on the back of the bell. Gloves must be worn for this effect.

Thigh Damp: Hit the bell onto the thigh quickly for a dull, loud sound.

Gyro Ring (↻): Execute a straight ring then circle the bell, mouth faced straight forward in a counterclockwise motion for a designated number of complete revolutions. The complete arm is involved in this motion, resulting in a gyrophonic effect.

Pizzicato (Pizz.): This indicates a plucking or flipzicato technique where bells are placed on tables with foam padding and sounded by flipping the rubber clapper upward or downward manually. For another variation of sound, rest the heel of the hand on the rim of the bell while plucking.

Mallet (Mal.): This indicates the use of a felt covered mallet to strike the bell either with the bell suspended in the air or lying on foam padding. This gives a dry pizzicato effect, somewhat resembling a string pizzicato.

Trill (Tr.): A sign indicating the common trill where two bells are rapidly alternated by one ringer.

Shake (Sk or ~~sh~~): A sign indicating a shake or tremolando where the bell is rapidly rung back and forth. Sometimes it is necessary to loosen the clapper so that it contacts both sides of the bell.

Vibrato (Vib.): The bell is moved horizontally with the mouth facing outward from the ringer's waist level and arm fully stretched forward.

Shimmer: Gently move the wrist from side to side with the mouth in the upward position. This effect adds a slight quiver to long notes.

Thumping: Hit the bell directly into the foam padding (at least two inches, preferably three or four inches) on a table for a loud, harsh, percussive sound.

Solo Ringing: Bells are laid on a table in a keyboard fashion with the chromatic notes placed in groups of twos and threes near the top of the table while the diatonic bells are placed closer to the lower part of the table. The bell ringer picks up bells quickly and returns them back to the original position as soon as he can. A solo ringer must work out several crossing patterns both for his hands and feet.

Four-In-Hand Ringing: Slide the handle of one bell inside the handle of another to be rung by the same hand, and rotate it a quarter turn. Put the first or first and second fingers between the bells to keep them apart and grasp both handles with the thumb and remaining fingers. One bell is rung the regular way while the other is rung with a sideways snap of the wrist either to the inside or outside.

HISTORICAL BACKGROUND OF HANDBELLS

According to one authority, the business of making bells has been traced back to the year 2697 B.C. The oldest bells with handles date from 1600 B.C. in China. However, handbell ringing as we know it today originated some two hundred years ago in the eighteenth century in Lancashire, England. Ringing was used by church tower bell ringers to practice timing sequences for change ringing in mathematical progressions rather than following a musical pattern. With the advent of the equally tempered scale handbells became regarded as musical instruments.

The American poet, Henry Wadsworth Longfellow, once referred to music as "the universal language" and surely bells are the most universal of musical instruments. In Egypt, crude types of bells ornately decorated with gods, animals, and flowers were rung in temple rites in the eighth century B.C. while in the fifth century B.C. the Chinese used bells in the religious rites in Confucianism. By the eighth century A.D. the Hindus of India used bells in their religious ceremonies of Buddhism. The handle was in the form of a symbol of the Power of the Thunderbolt. If the bell was properly rung, the ringer could compel the gods, but, if improperly rung, could destroy the bell ringer! Bells were carried by holy men across central Asia into China and out into eastern Siberia. In Japan, the bell was also used in temple worship. Clustered bells are used in the African culture to accompany songs and dances. People in Switzerland and Austria, in particular, perform delightful folk music using miniature tuned bells.

Boys ringing handbells at the funeral of Edward the Confessor were depicted in the famous Bayeux Tapestry. William the Conqueror, in 1066, ordered curfew bells to be rung at eight o'clock each night as a signal to his soldiers to extinguish their camp fires. Strangely enough, eight hundred years after that law was revoked, there are still some towns in England today where bells ring out at eight o'clock each evening. Handbells were used to ward off evil spirits at funerals as indicated by Chaucer in the pardoner's Tale in his "Canterbury Tales".

Bells have been rung to celebrate such joyous occasions as weddings and coronations. Handbells have always had special significance at Christmas time. St. Gregory of Tours was the first Christian writer to mention bells around 585 A.D. A painting of the Madonna and Christ Child by a fifteenth century Flemish artist shows the infant Jesus with a miniature handbell in each hand. The painting also shows an angel ringing two handbells downward as if to tell the people on earth of the happy event of Christ's birth.

Christian missionaries of western Europe rang bells wherever they travelled. One such handbell has been traced back to St. Patrick, the patron saint of Ireland, and is in the Irish National Museum in Dublin. Various medieval church manuscripts made by priests, monks, and friars depicted several instances of bells being rung. When Christian congregations were formed and small churches erected, the handbell was first rung at the doorway or window to call the faithful to services. Later, bells became larger until bell chimes swung to and fro high atop church towers.

In England during Oliver Cromwell's Puritan Regime from 1649-1660, all handbells were banned except for one in the pulpit for the preacher to ring if anyone fell asleep during the sermon. Later, town criers used bells to summon the people to hear important announcements in the town's square.

Several composers have been influenced by bells in their writing. George Frederick Handel set some words of Milton's "Il Penseroso" to music with a suggestion of handbell sounds in the accompaniment. The German opera composer, Richard Wagner, used such heavy bells in "Parsifal" that the bells' harmonics clashed with the rest of the orchestra, much to the dismay of the musicians. The system of harmony developed by Claude Debussy, the French Impressionist, was influenced by his listening to bell overtones. Some of his piano preludes reflect this.

Handbells were first introduced into North America by a group of vaudeville entertainers from Europe. The first handbell concert in North America was rung on Christmas Eve, 1902, on Beacon Hill in Boston. Bells were first introduced into church services in New York City in 1947. Today there are well over 8000 sets of handbells in the United States and although Canada has over one hundred bell sets, the popularity is ever increasing. The first set of handbells in Manitoba was purchased in 1966 and since then the number has risen to about sixteen sets, a few of which are rung in church and community groups, while the majority of handbells are used in school music programs.

APPENDIX G

RECOMMENDED RESOURCE MATERIALS

RESOURCE MATERIALS ON THE AUTOHARP

- Adams-Jeremiah, Dorothy. The Autoharp. Surrey, England: Alfred Lengnick & Co., Ltd., 1966.
- _____. Simple Song Book For Use. Surrey, England: Alfred Lengnick & Co., Ltd., 1968.
- Clemens, James R. The Music Box. Inglewood, California: Educational Insights, Inc., 1971, Set No. 10.
- Hultin, Harriet. "An Orchestra of Autoharps". Music Educators Journal, LIX, No. 7 (March, 1973), pp. 61-63.
- John, Robert W., and Douglas, Charles H. Playing Social and Recreational Instruments. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972, pp. 20-30.
- Peterson, Meg. Autoharp Volume I. New York: Oscar Schmidt International, Inc., 1966.
- 101 Songs for Autoharp and Recorder. New Westminster, B.C.: Empire Music Co. Ltd., n.d.

RESOURCE MATERIALS ON CONTEMPORARY MUSIC

- Adler, Samuel. "The Contemporary Music Project Institutes and Curriculum Change". Music Educators Journal, LV, No. 1 (September, 1968), pp. 36-38.
- The ARP Family of Synthesizers. 7" 33-1/3 recording. Newton, Massachusetts: ARP Instruments, n.d.
- The ARP Pro Soloist Synthesizer. 7" 33-1/3 recording. Newton, Massachusetts: ARP Instruments, n.d.
- Bird, C. Laughton. "Contemporary Music and Education". Canadian Music Educator (Autumn, 1969), pp. 4-5.

- Boyle, J. David. "Contemporary Music Project's Summer Workshops: Comprehensive Musicianship for Teachers". Music Educators Journal, LVII, No. 7 (March, 1971).
- Bradley, Ian L. Canadian Music For Schools: A Collection of Songs and Listening Materials. Oakville, Ontario: Leslie Music Supply, 1974.
- CAPAC Musical Portrait: A Fiftieth Anniversary Project. A set of fifteen 7" 33-1/3 recordings featuring works of: Murray Adaskin, Louis Applebaum, Norma Beecroft, Harry Freedman, Srul I. Glick, John Hawkins, Talivaldis Kenins, Rudolf Komorous, Bruce Mather, Godfrey Ridout, Micheline Coulombe Saint-Marcoux, Norman Symonds, John Weinzweig. Toronto: CAPAC, Limited, n.d.
- Cole, Ward K. "A Concept of Music Education for the Canadian Community". Canadian Music Educator, XV, No. 1 (Fall, 1973), pp. 23-28.
- "Contemporary Music Project: Comprehensive Musicianship". Music Educators Journal, LIX, No. 9 (May, 1973), pp. 33-48.
- The Contemporary Music Project for Creativity in Music Education. Norman Dello Joio, chairman. Washington, D.C.: Music Educators National Conference, 1966.
- Eble, Robert C. "Synthesizers, Anyone?" Music Educators Journal, LVII, No. 5 (January, 1971), pp. 78-82.
- Ernst, David. "So You Can't Afford an Electronic Studio? Here's How To Build High Interest at Low Cost With Musique Concrète". Music Educators Journal, LIX, No. 6 (February, 1973), pp. 45-47.
- Experiments in Musical Creativity. Washington, D.C.: Contemporary Music Project/Music Educators National Conference, 1966.
- Friend, David; Pearlman, Alan R.; and Piggott, Thomas D. Learning Music With Synthesizers. Milwaukee, Wisconsin: Hal Leonard Publishing Corporation, 1974.
- Konowitz, Bert. Music Improvisation as a Classroom Method. New York: Alfred Publishing Co. Inc., 1973.
- Kuchler, Leland F. "Musique Concrète and Aleatory--Two Ways To Recapture Interest". Music Educators Journal, LIX, No. 6 (February, 1973), pp. 42-44.

Kugler, Evelyn A. "Bring Them Back Alive Through Contemporary Music". Music Educators Journal, LVII, No. 3 (November, 1970), pp. 58-61.

Lorentzen, Bent. "Electronic Music Means Switched-On Creativity". Music Educators Journal, LVII, No. 3 (November, 1970), pp. 56-57.

MacMillan, Keith, and Beckwith, John. Contemporary Canadian Composers. Toronto: Oxford University Press, 1975.

Manhattanville Music Curriculum Program. Purchase, New York: Manhattanville College, n.d.

Marsh, Mary Val, et al. Electronic Music. New York: Macmillan Publishing Co., Inc., 1975.

_____. The Rock Story. New York: Macmillan Publishing Co., Inc., 1975.

Multimedia Kits featuring filmstrips, recordings, bulletin board study prints, and teacher guides.

1. Jazz to Rock
2. Rock
3. Country Music
4. Electronic Music
5. Now Sound of the Classics

New Haven, Connecticut: Keyboard Publications, Inc., n.d.

Roach, Donald W. "Contemporary Music Education: A Comprehensive Outlook". Music Educators Journal, LX, No. 1 (September, 1973), pp. 36-40.

Music Educators Journal, LV, No. 3 (November, 1968). Whole issue devoted to Electronic Music.

Roxon, Lillian. Rock Encyclopedia. New York: Grosset & Dunlop, 1971.

Schafer, R. Murray. The Composer in the Classroom. Toronto: BMI Canada Limited, 1965.

_____. The New Soundscape. Don Mills, Ontario: BMI Canada Limited, 1969.

_____. When Words Sing. Scarborough, Ontario: Berandol Music Limited, 1970.

Werner, Robert J. "The Individual Teacher and CMP". Music Educators Journal (January, 1969), pp. 47ff.

The World of Popular Music. This series examines popular music and its relationship to the youth of today. Each set consists of the teacher's edition, four recordings, and one poster. Chicago: Follett Publishing Company.

1. Fox, Sidney. Jazz. (1974)
2. _____, and MacCluskey, Thomas. Rock. (1973)
3. _____. Folk and Country. (1974)

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Findlay, Elsa. Rhythm and Movement: Applications of Dalcroze Eurhythmics. Evanston, Illinois: Summy-Birchard Company, 1971.

Landis, Beth, and Carder, Polly. The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff. Washington, D.C.: Music Educators National Conference, 1972, pp. 5-38.

RESOURCE MATERIALS ON ELEMENTARY MUSIC EDUCATION

(Many of these books contain information on many types of musical instruments, as well as a variety of other topics.)

Cheyette, Irving, and Cheyette, Herbert. Teaching Music Creatively in the Elementary School. New York: McGraw-Hill, 1969.

Churchley, Frank. Music Curriculum and Instruction. Toronto: McGraw-Hill Company of Canada, Limited, 1969.

Garretson, Robert L. Music in Early Childhood. New York: Appleton-Century-Crofts, 1966.

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

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Hood, Marguerite V. Teaching Rhythm and Using Classroom Instruments. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Landis, Beth, and Carder, Polly. The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff. Washington, D.C.: Music Educators National Conference, 1972.

Marsh, Mary Val. Explore and Discover Music: Creative Approaches to Music Education in Elementary, Middle, and Junior High Schools. London: The Macmillan Company, 1970.

Nye, Robert Evans, and Nye, Vernice Trousdale. Essentials of Teaching Elementary Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.

Nye, Vernice. Music For Young Children. Dubuque, Iowa: Wm. C. Brown Publishing Co., 1975.

Raebeck, Lois, and Wheeler, Lawrence. New Approaches to Music in the Elementary School. 2nd ed. Dubuque, Iowa: Wm. C. Brown Publishing Co., 1969.

Wheeler, Lawrence, and Raebeck, Lois. Orff and Kodály Adapted for the Elementary School. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972.

RESOURCE MATERIALS ON THE GUITAR

Clemens, James R. The Music Box. Inglewood, California: Educational Insights, Inc., 1971, set no. 11.

Crook, Elizabeth, et al. Playing the Guitar: A Satellite for Independent Study. Morristown, New Jersey: General Learning Corporation, 1974.

Doerksen, D[on] B. Song, Chord and Ensemble With Guitar. Yamaha Guitar Course, Book I. n.p., n.d.

John, Robert W., and Douglas, Charles H. Playing Social and Recreational Instruments. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972, pp. 1-19.

Learning Unlimited Audio-Visual Guitar Course, Levels One and Two. With cassette tape and book. Winona, Minnesota: Hal Leonard Publishing Corporation, 1971.

Marsh, Mary Val, et al. Playing the Guitar and String Bass. New York: Macmillan Publishing Co., Inc., 1975.

McGavin, Barry. "Playing the Guitar". Vancouver, B.C.: B.C. Teachers' Federation Lesson Aids Service, n.d.

Silverman, Jerry. Beginning the Folk Guitar. New York: Oak Publications, 1964.

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- Allured, Donald E. Joyfully Ring! A Guide for Handbell Ringers and Directors. Nashville, Tennessee: Broadman Press, 1974.
- Burroughs, Bob. Broadman Handbell Collection, Volume I. Nashville, Tennessee: Broadman Press, 1971.
- Ivey, Robert. Ring Noel, Volume I. Ten Christmas Carols For Handbells. Delaware Water Gap, Pennsylvania: Harold Flammer, Inc., 1971.
- _____. Ring Noel, Volume II. Seven Christmas Carols For Handbells. Delaware Water Gap, Pennsylvania: Harold Flammer, Inc., 1973.
- Klein, John. Ring Out! 24 Christmas Carols for Handbells. Delaware Water Gap, Pennsylvania: Shawnee Press, Inc., 1965.
- Parry, Scott Brink. A Handbell Handbill. A collection of 17 selections by classic masters from Bach to Tschaikovsky. New York: The H. W. Gray Co., Inc., 1963.
- _____. Handbell Ringing: A Musical Introduction. New York: Carl Fischer, Inc., 1961.
- Tufts, Nancy Poore. The Bellringers' Handbook. New York: Harold Flammer, Inc., 1965.
- Watson, Doris. The Handbell Choir. New York: The H. W. Gray Co., Inc., 1959.

RESOURCE MATERIALS ON INSTRUMENTS

- Box Book Study Units. Each unit features reading material for 20 students, study guide for the teacher, one recording, enlarged thematic charts, and pictures for the bulletin board.
- Musical Instruments:
1. Drumbeats Around the World
 2. The Story of the Piano
- New Haven, Connecticut: Keyboard Publications, Inc., n.d.
- Bunche, Jane. The Golden Stamp Book of Musical Instruments. New York: Golden Press, 1955.
- Dempsey, Michael W., Editor-in-Chief. Music. (Macdonald Junior Reference Library) London: Macdonald Educational, 1968.

Folk Instruments of the World. 2 record set. Chicago: Follett Publishing Company, n.d.

Instruments of the Symphony Orchestra. Set of six color filmstrips with recordings giving the background and development of the instruments of the orchestra.

1. String Instruments
2. Woodwind Instruments
3. Brass Instruments
4. Percussion Instruments
5. Melodious Percussion Instruments
6. The Orchestra

Jam Handy Filmstrips from Scott Educational.
Toronto: Scott Graphics Ltd., n.d.

Know the Orchestra. An introduction to the instruments of the orchestra, musical form, and style. Three record/book/filmstrip sets of musical fantasies with narration, planned to identify orchestral instruments, various forms, styles, and rhythms of music.

1. Brother John and the Village Orchestra (Brass and Percussion)
2. Tom the Piper (Woodwinds)
3. The Old King and His Fiddlers Four (Strings)

Glendale, California: Bowmar, n.d.

Meet the Instruments. An explanation of the sights and sounds of the symphony orchestra and band. Recording with two filmstrips, large colorful poster charts, and miniature study prints of the instruments.

Glendale, California: Bowmar, n.d.

Music No. 1 Identification of Musical Instruments.

Music No. 2 Families of Musical Instruments.

3M Transparency Originals for Overhead Projection. London:
Ontario: Minnesota Mining & Manufacturing of Canada, Ltd., n.d.

Musser, Willard, and Campbell, Robert. Meet The Instruments: General Music Workbook. New York: Henry Adler, Inc., 1964.

Once Upon a Sound. Primary graded introduction to the history and background of instruments through amusing, fictional characters. Activity sheets included for duplication. Set of five filmstrips with recordings.

1. Mu, the Horn Blower
2. The Pipes of Pan
3. Jubal and the Twanging Strings
4. Bangalore and the Stump Drum
5. American Music-Makers

Jam Handy Filmstrips from Scott Educational.
Toronto: Scott Graphics Limited, n.d.

Swift, Frederic Fay. The Story of Musical Instruments.
Book I (Strings/Woodwinds) Book II (Percussion/
Keyboard Ensembles). Melville, New York: Belwin Mills
Publishing Corporation, 1973.

Usborne, Peter, et al. Music. (Macdonald Starters) London:
Macdonald and Company (Publishers) Ltd., 1971.

RESOURCE MATERIALS ON KODÁLY

Bacon, Denise. "Kodály and Orff--Report From Europe". Music
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Choksy, Lois. The Kodály Method: Comprehensive Music Education
From Infant to Adult. Englewood Cliffs, New Jersey:
Prentice-Hall, Inc., 1974.

Erdei, Peter, ed. 150 American Folk Songs to Sing, Read and Play.
Willowdale, Ontario: Boosey and Hawkes (Canada) Ltd., 1974.

Erzébet, Szönyi. Kodály's Principles in Practice. London:
Boosey & Hawkes, 1973.

Landis, Beth, and Carder, Polly. The Eclectic Curriculum in
American Music Education: Contributions of Dalcroze,
Kodály, and Orff. Washington, D.C.: Music Educators
National Conference, 1972, pp. 39-67.

Richards, Mary Helen. The Child in Depth. Portola Valley,
California: Richards Institute of Music Education and
Research, 1971.

_____. Language Arts Through Music: A Trilogy. Portola Valley,
California: Richards Institute of Music Education and
Research, 1971.

_____. Threshold to Music. Palo Alto, California: Fearon
Publishers, Inc., 1964.

_____. Mary Helen Richards Teaches: From Folk Song to Masterwork.
Portola Valley, California: Published by Mary Helen Richards,
1969.

Sándor, Frigyes, ed. Musical Education in Hungary. Budapest:
Corvina, 1969.

Szabo, Helga. The Kodály Concept of Music Education. Three recordings
with book. London: Boosey & Hawkes, n.d.

Wheeler, Lawrence, and Raebeck, Lois. Orff and Kodály Adapted for the Elementary School. Dubuque, Iowa: Wm. C. Brown Co. Publishers, 1972.

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| 1. Mexico | 9. America: Its History Through Music |
| 2. Brazil | 10. Cradle of Jazz |
| 3. Argentina | 11. The Mecca of Electronic Music |
| 4. China | 12. American Indian |
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 5. Folk Songs of Africa
 6. Folk Songs of the Arab World
 7. Folk Songs of Israel
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APPENDIX H

MUSIC ORGANIZATIONS IN CANADA AND THE UNITED STATES

There are many professional music organizations in North America to which music educators can choose to belong, thereby benefitting from journal publications, newsletters, magazines, workshops, and other activities sponsored by such organizations. A few of the major associations include:

1. Manitoba Music Educators Association (MMEA)
The Secretary, Special Area Groups
The Manitoba Teachers' Society
191 Harcourt Street
Winnipeg, Manitoba
R3J 3H2

All facets of music education from primary through university and teacher training are covered in publications ("Manitoba Music Educator"), workshops, and professional development seminars.

2. Canadian Music Educators Association (CMEA)
Professor Sandra Davies (Secretary-Treasurer)
Faculty of Education
University of British Columbia
Vancouver, British Columbia
V6T 1W5

All facets of music education are treated in publications ("Canadian Music Educator" and the "CMEA Newsletter") and biannual national conventions. The association also has an extensive Resource Centre located in St. Catharines, Ontario.

3. Music For Children: Carl Orff (Canada) (MFC)
Mr. Keith Bissell (President)
31 Farmcote Road
Don Mills, Ontario
M3B 2Z6

Information on Orff-Schulwerk appears in newsletters and an annual conference in sponsored. There is a Manitoba Chapter* of MFC which offers members additional activities.

*The researcher is presently national secretary of MFC and President of the Manitoba Chapter of "Music For Children".

4. Kodály Institute of Canada (KIC)
Mrs. Mae Daly (Executive Director)
P. O. Box 20, Station A
Ottawa, Ontario
K1N 8V1

Information on the Kodály concept of music education is available.

5. Canadian Music Centre (CMC)
Mr. Keith MacMillan (Executive Secretary)
1273 Bay Street
Toronto, Ontario
M5R 2C1

Information on many aspects of music education in Canada, including Canadian composers and their music is disseminated by this organization.

6. Music Educators National Conference (MENC)
Center For Educational Associations
1902 Association Drive
Reston, Virginia 22091

Excellent magazine subscription ("Music Educators Journal") covers all facets of music education, and the biannual national conferences are superb.

7. American Orff-Schulwerk Association (AOSA)
Executive Headquarters
Department of Music
Cleveland State University
Cleveland, Ohio 44115

Information on Orff-Schulwerk appears in newsletters ("Orff Echo") and annual local workshops and national conferences are held throughout the United States.

8. Keeping Up With Music Education (KUWME)
1220 Ridge Road
Muncie, Indiana 47304

Three bi-monthly booklets are published in each of three areas:

- (a) Keeping Up With Orff-Schulwerk in the Classroom
- (b) Keeping Up With Kodály Concepts in Music Education
- (c) Keeping Up With Experimental Music in the Schools.

9. American Guild of English Handbell Ringers, Inc. (AGEHR)
Mrs. Mary V. Kettlehut (Registrar)
Bennet, Nebraska 68317

Monthly publications ("Overtones") regarding all aspects of handbell ringing, regional bell festivals and two national festivals are features offered by this organization.