THE UNIVERSITY OF MANITOBA

SUPPORT MATERIAL
FOR THE MANITOBA ELEMENTARY MUSIC PROGRAM
DESIGNED TO ASSIST PRIMARY CLASSROOM TEACHERS

by

MARGARET J. HARRISON

A THESIS

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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

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ABSTRACT

The purpose of this study was to provide support material for the Manitoba Elementary Music Program, specifically at the grade one level.

The support material was designed to assist those classroom teachers with little musical training, but who appreciate the importance of music in the curriculum, and desire to improve their music program. It is believed that, with support material consisting of activities, songs and materials for each month, such teachers could develop a month by month music program which would be in accordance with the expectancies of the music curriculum. Accompanying tapes, containing the material, would provide aural reference for the teacher.

The support material kit was developed through research into the expectancies of the music curriculum,research into material suitable to accomplish the expectancies, and the subsequent formulating of a yearly program in monthly segments.

Both the material content and physical aspects of the support material kit were designed to be as appealing, helpful, and easy to use as possible.

The completed material of the support material kit, called "MUSIC FOR YOU", was then distributed to primary classroom teachers for testing in the classroom, and for evaluation by the teachers after using the material.

The support material kit was also given to music supervisors and consultants for evaluation.

The conclusions drawn from the responses of the classroom teachers indicated that the support material kit was of great value and assistance to the teachers in developing a music program, and both the teachers and the music specialists felt that support material such as "MUSIC FOR YOU" should be fully developed and made available to primary classroom teachers.

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My thanks also go to the primary classroom teachers who were willing to test and evaluate the material, and to the music supervisors and consultants who examined and evaluated the material.

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CHAPTER I

THE PROBLEM

INTRODUCTION

Many psychologists and educators today generally agree that the most important developmental years for the human being occur during the pre-school years and the primary level of elementary school. Comprehensive documentation of this view, provided by the examination and interpretation of a large mass of data, show that "in terms of intelligence measures at age 17, about 50 percent of the development takes place between conception and age 4, about 30 percent between ages 4 and 8, and about 20 percent between ages 8 and 17". (Bloom, 1964).

Correlated data on the development of general learning indicates that 33 percent of general learning growth takes place between birth and age 6, and 17 percent between ages 6 and 9. Bloom (1964) sums up this data by stating:

> The first period of elementary school (grades 1 to 3) is probably the most crucial period available to the public schools for the development of general learning patterns. We are inclined to believe that this is the most important growing period for academic achievement and that all subsequent learning in the

> School is affected and in large part determined by what the child has learned by the age of 9 or the end of grade 3. (p. 110).

These finds, as related to music, are documented by research such as the study by Petzold (1969) concerning children's auditory perception. This study indicated that the greatest gains in a child's ability to perceive auditory stimuli and relate them to musical symbols occur between grades one and two.

The Manitoba Department of Education considers the formal education of a child to begin at the grade one level, and the new Manitoba Elementary Music Curriculum provides an outline of the music program for grades one to six, stating the expectations, and giving a few activities and examples of material to use. The curriculum guide has been written by music educators who seem to be in agreement with Bloom's conclusions, for the curriculum outlines a very comprehensive music program which would stimulate a child's musical growth and take advantage of the tremendous learning development of the child during the elementary school years. Because the program outlined in the curriculum is so comprehensive, the teacher following it should have musical training. That this is the intent of the curriculum committee is evident in the statement:

> Classroom teachers who have a strong background in music and love to share their music with children can integrate it beautifully into the over-all program. Where classroom teachers are incapable of teaching music, music specialists are the answer.
> (Elementary Music Curriculum, Manitoba, 1975. p. 1)

While many schools do have music specialists teaching the music program at the intermediate level, most primary music is the responsibility of the classroom teacher, and a number of these teachers lack sufficient training and background in music to properly implement the program. The writer, in agreement with the curriculum committee, accepts the fact that there are some primary teachers who are extremely hesitant about teaching music. For these few, a music specialist should be provided to teach their music. The balance of the teachers, who do enjoy music, have a sense of rhythm, and can hold a tune, could present an acceptable music program if they were given support material.

It is hoped that eventually, all primary teachers will receive extensive music training. In the meantime, the writer felt that it was important to provide such supplementary material to assist primary classroom teachers in planning a music program which would meet the requirements and expectancies of the music curriculum.

STATEMENT OF THE PROBLEM

The purpose of this study is to provide support material for the Manitoba Elementary Music Program. The support material will be specifically designed to assist those classroom teachers at the grade one level who have little formal musical background or training, but who appreciate the importance of music in the curriculum,

and desire to improve their music program. The support material will assist these teachers to plan a month by month program, according to the expectations of the music curriculum, by providing suggested activities, songs and materials for each month, in an easy to follow format. Accompanying tapes, containing the material, will provide immediate aural reference for the teacher.

Such support material is felt to be needed, not because of lack of suitable material available to the teacher, but because of the lack of musical knowledge of the teacher as to what material to use, where to find it, and how to use it in his or her program.

JUSTIFICATION AND SIGNIFICANCE OF PROBLEM

Music, at the present time, is a special field of instruction, not necessarily because of the uniqueness or difficulty of the subject, but because of the trend of education over the past fifty years. After 1920, there was a tremendous technological growth in all countries, and educational administrators were influenced to turn away from the arts in order to concentrate on developing scientific and work-orientated educational systems. As a result, many teachers now in the classrooms had very little musical training during their own education and are inadequately equipped to teach a comprehensive music program.

A new music curriculum is, at present, being introduced into Manitoba schools. An extensive amount of thought, discussion, research, and time has gone into producing this document. A number of teachers throughout Manitoba have been involved in the preliminary evaluation of the contents, relevance, and adaptability of the curriculum. Music educators, concerned as they are about the place of music in the over-all educational picture, are hoping that this curriculum will give all teachers of music some basis and direction for their teaching.

The rationale for the new Elementary Music Curriculum states:

> Music and the arts have been justified in school programs in terms of their contributions towards social development creative use of leisure time, personal talent development, language experience and the appreciation of the finer things in life. (Elementary Music Curriculum, Manitoba, 1975, p. I)

The goal of the curriculum "To present a developmental framework within which teachers and children can approach the expressive elements of music and work with them" (1975, p. I), reflects the sentiment of the rationale, and presumably, the curriculum has been formulated to assist teachers in the implementation of achieving this goal. Unfortunately, there is little merit in any rationale or goal, no matter how commendable, if the vehicle of communicating the rationale ends up in a pile of such guides found in every school, never looked at or used by any but a handful of Manitoba teachers. The stumbling blocks to implementation

may prove to be not the content, but the how and by whom it is to be used. The proposed support material can do nothing to determine by whom the curriculum is used. Only individual school boards can do that by insisting that primary teachers have a knowledgeable background in music and music education. Until that time comes the writer feels that support material is needed to help teachers in their planning of a music program to accomplish the curriculum expectations.

During the 1976-77, the writer was involved in a research study (Harrison, Note 1) of the music curriculum as related to the primary level. The conclusions drawn from that research indicated that the curriculum guide, in its present form, seemed to be mainly relevant to, and for use by the music specialist who would be teaching a sequential program throughout the school. Unfortunately, because the teaching time allowed for specialists in a school must be divided between music, physical education, French, etc., many music specialists, who are part of the teaching staff, find it literally impossible to have any teaching time in the primary grades, where the most important part of a child's musical education should be taking place. Even more unfortunate is the fact that music specialists seem to be in a precarious position in the music field, as some school divisions are actually cutting back on music personnel. Thus the responsibility of the child's early music education is falling to the classroom teacher.

The new Manitoba Elementary Music Curriculum has been prepared for use by music teachers, and, in fact, it will be guiding (if used) many teachers with little musical training. If the curriculum guide is to provide the foundation for present and future music education, much more has to be done in the way of planning as to how the curriculum is to be used, and by whom.

In August, 1976, the Elementary Review Committee of the Manitoba Department of Education (Jonasson, Andrew, Bean, and Franklin) compiled a report which recognized the need for special grants for music, specialized personnel and facilities, and improved teacher training. If this report is acted upon, there is hope that the music curriculum will indeed become a much used guide for teachers trained to use it. Until such time, teachers of music in the primary grades may feel the need of some help now. The results of this study will, hopefully, assist grade one classroom teachers in alleviating some of the problems.

ORGANIZATION OF THE THESIS

The thesis is developed as follows:

Chapter one presents the importance of the study and the purpose of the study. An overview is given of the research procedures, and the delimitations involved in the study are noted.

Chapter two contains a review of literature, research, and music curriculums related to the teaching of music at the elementary level, to the competencies of teachers responsible for teaching music at this level, and to the lack of practical music support material available to classroom teachers.

Chapter three outlines the steps followed in preparing the support material. These include determining the competencies necessary for a teacher using the material, researching the curriculum, formulating the year's program, deciding upon the material to be used, developing the material into a support material kit, and having the material tested by classroom teachers and studied by music specialists.

Chapter four contains the copy of the first three booklets of the support material kit, along with photographs of the actual kit and material. Also included are the responses of the classroom teachers and the music specialists to the support material kit.

In the final chapter, a summary is given of the procedures involved in the study. Conclusions, resulting from the internal evaluation of the support material according to the criteria outlined for such material, are included, followed by conclusions drawn from the responses of the primary classroom teachers and the music specialists to the material.

DELIMINATIONS

The writer does not intend the results of this research to be either a textbook of suitable songs for level one, or a comprehensive music course for primary teachers. The material is intended to be of practical help to the primary teachers who are trying to plan a music program as outlined in the music curriculum. For the grade one level, many of the songs used are nursery rhymes, traditional songs, and folk songs which may not be included in any of the three authorized music series - Melody Makers, Exploring Music 1, and Magic of Music 1. Some songs from these series will, of course, be used, either in actual activities, or suggested specifically to reinforce various skills.

Activities given will be those which the writer has found to be useful and appropriate for teaching various skills or concepts, and will be derived from many sources.

All songs and materials used or suggested for the various activities will be included on the accompanying tapes.

SUMMARY

This chapter has outlined the problem of this study, which is concerned with the need for music support material for primary classroom teachers. The Manitoba Elementary Music Curriculum outlines a very comprehensive music program, but many primary classroom teachers, who are responsible for teaching music, have little musical training. This

study proposes to develop support materials to assist such teachers in planning an acceptable music program.

In the next chapter, a review will be made, not only of literature and research related to the new directions of music education, but also of a number of music curriculums which are presently being used in various parts of Canada and the United States, in order to determine what is being expected of teachers responsible for the teaching of music, and whether any practical support is available to teachers with little background in music.

CHAPTER II

REVIEW OF LITERATURE AND RESEARCH

A great deal of literature concerning the new directions of music education has been written over the last decade. Many new music curriculums have been developed by music educators to provide direction for the music programs in schools. This chapter will review recent literature, research, and a number of music curriculums relating to the music program at the elementary level, in order to determine what is expected of teachers teaching music at this level, particularly the primary grades, and whether any practical support material is available for those teachers with little background in music.

NEW DIRECTIONS IN MUSIC EDUCATION

Music educators have long recognized the importance of music as a necessary and valuable part of the school curriculum. Over the past ten years, these concerns regarding the why and what of music education seem to have not only accelerated, but intensified, resulting in a great output of literature directed towards revising the goals of music education.

In 1967, the Tanglewood Symposium considered major concerns related to the theme, "Music In American Society". The outcome of this symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government, music educators, and other musicians, was the Tanglewood Declaration, which states in the first paragraph:

> We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum. (The Tanglewood Symposium, 1967)

The committee, studying the implications for the music curriculum, recommended that a new music curriculum at the elementary level place the major emphasis on four broad areas of music experience: (a) listening, (b) performance, (c) arranging and composing, (d) understanding and using music notation. The committee further voiced the opinion that the optimum ages for developing musical interests, skills, and attitudes being three through eleven. (Ernst, Ferrell, Hartsell, Lantz and Wilson, 1967)

The importance of this symposium to Canadian music educators might be questioned, but its relevance is quite evident when one considers the materials used, for example, in Manitoba schools. Almost all the recommended textbooks are American publications.

In the years just prior to the Tanglewood Symposium, music educators such as Richards (1964), and Raebeck &

Wheeler (1964) were already publishing material which expressed concepts centering around the development of individual musical experiences and creativity. These materials, which have become the foundation for many music programs, reflected the important growing awareness and influence of the Dalcroze, Kodaly, and Orff approaches to music.

Since 1967, the educational field has been deluged with new music textbooks and method books for teachers, particularly at the elementary level. Music educators have been making their voices heard, resulting in many new music curriculums being introduced to the educational system which emphasize creativity, self-expression, and personal enrichment along with the development of skills.

Leonhard (1968) stressed this new approach to music when he wrote:

> The basic mission of the music educator is to open the door to aesthetic experience and to nurture the aesthetic potential of our students through exciting, affective, and meaningful experiences with music. (p. 41)

Many other published articles and books have appeared over the last decade, written by music educators such as Aronoff (1969), Bentley (1975), Churchley (1969), Kapfer (1970), and Reimer (1970), to mention only a few. All emphasize the need for a philosophy of music education which believes in the basic premise of the child as an individual whose creativity and musical sensitivity must be developed. With all the activity on the part of the

music educators, it seemed as though music, at last, was to be recognized as a vital part of the curriculum.

COMPETENCIES OF MUSIC TEACHERS

Today, over ten years after the Tanglewood Symposium, while music educators are just as dedicated to, and concerned with achieving the broad goal of enriching the child's life through musical experiences, it appears that there is still a wide gap between the theoretical and practical aspects of music curriculums. Despite all the research into the why and what of various music curriculums, little has been done as to the how and by whom. That is, to develop the concepts outlined by music educators, and to make use of the new curriculums, schools must have teachers who are sufficiently trained to guide the children in their musical experiences and, hopefully, the facilities to carry out the program. The lack of proper facilities does not need to hinder a good music program, but the problem, as seen by the writer, develops with the lack of properly trained teachers, particularly at the primary level.

It may be argued that at this level, the classroom teacher, who knows the children best, and therefore is aware of their individual needs, interests, and abilities, should be the one to teach the music. If this philosophy is to guide primary music, then it seems logical that all primary teachers must be well trained in music, or else the music curriculum must be designed to provide all the

help necessary for the teacher.

In reviewing the literature of the past ten years concerning music education, the common denominator of all books and articles researched by the writer was that music would be taught by a music specialist, or if not, that every classroom teacher would be sufficiently trained in music to carry out a music program designed by a music specialist.

In various issues of the Music Educators' Journal, which is one of the few publications directed exclusively to those interested in music education, the following views are expressed.

Leonhard (1968) stated:

> We must recognize that a music program dedicated to significant achievement requires skillful teachers of music and take this into account both in the staffing of elementary schools and in the music teacher education program.... The time for introducing more music specialists into the elementary school is now. (p. 50)

In 1970, Evenson wrote:

> He (the music teacher) must be accurate and precise in his musicality to guide properly the musical experiences of his students. Only then will the students learn to hear and think accurately about the critical properties of music, rhythm, melody, harmony and form. (p. 57)

Landon (1974) feels that the best approach is when "the music specialist and the classroom teacher work together to conduct a variety of music activities..the classroom teacher carries on the work begun by the specialist". (p. 64)

Landon fails to give any criteria for the musical compentencies of the classroom teacher who is expected to carry on the program.

Campbell (1978), in discussing the Arts in General Education (AGE) program in the United States, states:

> The music curriculum will be affected by an AGE program. A strong music program demands creative, well-qualified, and enthusiastic musician-educators. An AGE program demands the same qualified music specialists...Music and art specialists serve as resource persons, making suggestions concerning appropriate and valid arts experiences that might be used for a particular instructional concept or theme. (p. 36)

Again, there is no mention of how much musical training the classroom teacher must have to be able to carry on the music program.

STUDY OF CURRICULUMS

As a bridge between the theoretical writings of music educators and the practical application of theories to the school system, 22 music curriculums from various parts of Canada and the United States were studied by the writer, in order to determine whether such curriculums were formulated for the classroom teacher with perhaps little musical training, or were they idealistically designed for use by music specialists.

Only 4 of the 22 curriculums specifically designate that the music should be taught be teachers with musical training or background. The administrative guidelines for

the Manitoba curriculum states: "Classroom teachers who have a strong background in music and love to share their music with children can integrate it beautifully into the over-all program. Where classroom teachers are incapable of teaching music, music specialists are the answer". (1975, p. I). The music curriculum for Georgia's elementary schools lists, as one of the minimum requirements for a music program, "The school has a music teacher engaged in full-time elementary music instruction". (1971, p.3). The Oklahoma teaching guide for public school music states: "Because the formative years of the child in the primary grades represents a period in which he develops lasting attitudes towards music, it is therefore essential that every effort should be made to provide teachers properly trained in music and music education". (1967, p. vii). The South Carolina curriculum is very specific when it says: "The curriculum is not designed for the average classroom teacher". (1969, Introduction).

Only one curriculum states definitely that it has been designed for the classroom teacher. The primary curriculum from Portland, Oregon, says, "It is hoped that the suggestions, explanation, and resource materials will aid the elementary classroom teachers as they involve their students in this universal medium.... The music program in the primary grades is the basic responsibility of the classroom teacher". (Bowman, Person and Munkres, 1968, pp. i-ii).

Despite the fact that only four of the curriculums actually state that the music program should be implemented by a teacher with music training, the comprehensive contents of all the studied curriculums (including the one from Oregon) led to the conclusion that music educators, who formulated the curriculums, did so under the assumption that the curriculums would be used by musically knowledgeable teachers.

To further illustrate this assumption, in a project carried out in Texas, designed to test the effectiveness of a certain elementary curriculum guide, the authors state: "The music program in the elementary school is generally characterized by 2 deficits: (1) a lack of sequencing in presenting the structural elements of music; and (2) a lack of objectives which are stated in terms of observable student behavior". (Smith and Crittendon, 1972, p. 1). Here again, the program is the focal point, when it should, perhaps, be the teachers.

The 22 curriculums have all been prepared since 1967, with the majority in the period from 1970 to 1975. The most comprehensive of these seemed to be the curriculum from Nova Scotia, which outlined sample lesson plans for the various music concepts. Many others, particularly the guides from Ontario, Minnesota, New Jersey, Oregon, Arizona, Oklahoma and Illinois, contain detailed activities and examples related to the music concepts which would give the

music teacher help in planning the music program. However, the examples are limited to one or two songs for each concept. At every level, not just the primary, most concepts must be taught throughout the year. For the teacher with little musical background, it is not enough to say, "Use other similar examples to reinforce this concept". He or she may not have any ideas what to look for, or where to find it.

RESEARCH IN MUSIC EDUCATION

In 1976-77, the writer was involved in a research study using the new Manitoba Music Curriculum Guide to plan a program for use at each of the three primary levels. The purpose of the study was to determine whether the music curriculum was designed to meet the abilities and capacities of the individual child in the primary grades (Harrison, Note 1). In the program, each of the curriculum expectancies was introduced to the children through a variety of material, the children were tested as to their grasp of the concepts, and the concepts were evaluated as to their validity at the certain grade level.

The conclusions from the study were two-fold. Firstly, with regards to the curriculum expectancies, it was found during the study that these expectancies could only be accomplished by the bright children, most of whom had a musical environment at home. Secondly, with regards to the teacher, the writer came to the conclusions that: (a) the

music curriculum would be of real value only to the teacher who had a background of music and music education, and a knowledge of the materials available at the various grade levels, and (b) to accomplish the curriculum expectancies within a given level, the teacher could seldom vary from the program to work on concerts, festivals, operettas, etc.

The second conclusion, stated above at (a) regarding the background of the teacher, led the writer into the present research. If teachers, with little musical background, were expected to follow the music curriculum, then some kind of support material was needed to help these teachers develop a music program.

A survey, to determine whether primary classes in Winnipeg schools were being taught by music teachers or by the classroom teacher, was conducted by the writer in 1977 (Appendix). The results indicated that music was the responsibility of the classroom teacher in 68 percent of the primary classes. By grade levels, 74 percent of the grade one classes, 67 percent of the grade two classes, and 62 percent of the grade three classes were supposedly being taught music by the classroom teacher.

The conclusions of a study by Caylor (1973) found that (1) in the United States, the classroom teacher was teaching the music in over 80 percent of the larger school districts, (2) there was a great lack of teachers with musical skills, (3) there was a lack of adequate time

given to music, (4) there was a lack of adequate funds for music, (5) there was generally low priority for music in the general curriculum (6) in smaller school districts there was more teaching done and help given by music specialists (pp. 254-257).

A study by Picerno (1970), concerning the opinions of classroom teachers as to their role in the elementary music program in New York State, produced some very interesting results. Picerno had previously completed a study on the opinions of music supervisors in regards to the role of the elementary classroom teacher in music (1970). In correlating the two studies, Picerno found that 90 percent of the music supervisors felt that their classroom teachers had limited preparation or were unprepared to teach music. However, over 70 percent of the classroom teachers indicated that they felt adequately prepared to well prepared. There seemed to be a wide difference of opinion as to what constituted a well prepared teacher.

If many classroom teachers are responsible for teaching their own music program, then what is being done in the way of support material to help them present an acceptable music program?

There are many music books, besides the authorized textbooks, available to teachers of music if one is aware of them. Books by Aronoff (1969), Beer & Hoffman (1973), Birkenshaw (1974),Chotsky (1974), Greenberg & MacGregor

(1972), Moore (1973), Reynolds (1976), and series such as the Classroom Music Enrichment Units (1974), are full of songs and activities which would be of great assistance to the teacher who needs help with his or her music program. But how many primary teachers are even aware of their existence? Or being given such books, would be able to relate the material to the expectancies of the music curriclum? As stated previously, there is no dearth of literature or research as far as the why and what of music education is concerned.

In attempting to find literature or research which dealt, not just with why music should be taught or what should be taught in music programs, but more specifically with regards to the use of support material to assist teachers teaching in an unfamiliar field, the writer researched many books, educational journals, and the ERIC files. The journals, from 1971 to 1977 included: American Vocational Journal, Education, Educational Technology, Instructor, Journal of Educational Research, Journal of Music Research, School Music, and Teacher.

An experimental program researched by the Central Atlantic Regional Educational Laboratory in Washington, D. C. (Biasini and Pogonowski, 1969), found that through their program, classroom teachers could operate successfully with music at the primary level. However, it must be noted that the teachers, besides being hand-picked for the project, were given 65 hours of training before imple-

menting the program, and that a special music laboratory was necessary to the program. This program could have had important implications for music education. Unfortunately, the project, which was to have been carried out over six phases, was terminated at the end of phase one because of lack of funds.

Bruce & Daly (1973), writing in the American Vocational Journal, see the curriculum guide as a flexible plan to be adapted by the teacher, and say that instructional program support materials should be developed to serve as aids to the teacher in helping him or her to implement the program. However, there was no indication as to whether or not the authors were prepared to develop such support materials.

A check was made regarding research of actual support material in various fields other than music (Hlynka, Note 2), and little was found. There were some programs which did give the teacher or instructor a complete outline to follow for a workshop, or for several units of a subject, but all were at the secondary or university level. Hance, Julien, Mead and White (1968) present very complete units for the teacher to follow using radio and television programs. Mattingly and Smith (1973) have a most comprehensive presentation for a six session VTR workshop. Gentry, Gustafson, Malenda, Miles and Phelps (1976) have published all the material necessary for a workshop on

Diffusion Strategies. Esseff and Esseff (1974) prepared an extensive materials kit consisting of booklets, tapes, tests - in fact, everything an instructor would have to know, say or do in order to present a course in Instructional Developmental Learning Systems.

These could all be classified as support material, and could presumably be used by an instructor who was unfamiliar with the subject. However, as stated above, none of the last four mentioned studies related to the elementary level, much less to music.

The one relevant research study found by the writer, which involved music and the elementary level, was from England. This was a United Kingdom Schools Council Project (Kendall, 1977), which involved classroom teachers using material kits designed for teachers who were uncertain of their musical ability. The idea was to provide support material which could be used in the same manner as was support material in other educational fields, such as reading. It was felt that the similarity of approach could help the teacher who was familiar with teaching reading to feel at home with teaching music.

The material in the kits, which contain at least a year's work for a class of up to 40 children, is used by the children, usually in small groups. There are stories on tape which the children listen to, and then carry out activities in response to a tape. There are work cards

which stimulate creative work, and eventually music readers from which children can learn to play tunes on a glockenspiel or zylophone. Taped activities present sequenced auditory discrimination games. The visual aspects of music reading are also taught by the use of rhythm cards and pitch cards. Writing music is encouraged through creative tasks. Concepts are built largely through doing in response to activity tapes, after their initial presentation in the stories. A book of musical games provides practice in listening, as well as giving songs to sing. The children learn to play simple accompaniments to the songs, and eventually to play the music of the songs themselves.

The Schools Council feels that the project is successfully accomplishing the goals of teaching the children to listen, rather than just to hear, to realize that music is a part of life, and takes an equal place with other subjects in the curriculum, and to acquire a basic music literacy. Because the results of this project have, so far, been quite successful, the project is perhaps worth studying by music educators in North America.

Music must be an important part of every child's education, and support material should be designed to assist teachers in developing an acceptable program. It appears from the literature that there are four guiding principles which must determine the design of such music support material.

(1) The material should be suitable for all types of classes, both urban and rural.

(2) The material should be suitable to be used by all teachers now teaching in primary levels of elementary schools.

(3) The material should be appealing, so as to stimulate all teachers to become involved in a music program for their children.

(4) The material, while covering the basic music expectancies of the curriculum, should be presented in a concise, easy to follow format.

SUMMARY

This chapter has reviewed recent literature, research and curriculums related to the teaching of music at the elementary level. The profusion of literature relating to what should be taught in elementary music, and the relatively limited amount of literature or research concerned with the how and by whom the programs are to be implemented, points clearly to the gap between the theoretical and the practical. The evidence presented in this chapter illustrates the unresolved argument between music educators, who strongly advocate that music should be taught by well trained music teachers, and school administrators, who have made the primary classroom teacher, regardless of his or her musical training, responsible for teaching music in a large percentage of schools.

The United Kingdom Project, as far as the writer could determine, is the only research which has been done to try to alleviate the problem of the classroom teacher teaching music, through the development of a year's support material. It could be, of course, that because such support material would be designed for a specific educational program, it would not be widely published, or become known beyond a province, state, or school district's boundaries.

Until all primary teachers have an adequate background in music which will allow them to successfully accomplish the expectancies of music educators and their curriculums, there appears to be a definite need for tangible help for the day to day music program. This tangible help could be in the form of practical support material for the teachers who are now in the primary classrooms.

The next chapter will describe the personal qualities deemed necessary for a teacher to be able to present an acceptable music program, and the important features which music support material should have to be of use. The research procedures involved in developing support material for the Manitoba elementary music program will be described in detail, as well as the methods to be used for testing and evaluating the material.

CHAPTER III

DESIGN OF THE STUDY

This chapter outlines the qualities of a teacher for whom support material would be of value, and the features necessary in such support material. This is followed by a description of the research procedures involved in developing the support material and the methods to be used for testing and evaluating the material.

INTRODUCTION TO THE RESEARCH PROCEDURES

In compiling support material for the Manitoba elementary music program to be used by primary classroom teachers, the first step was to determine what minimum music competencies were necessary for the teacher to whom the material would be useful.

These minimum music competencies were arrived at through reviewing a previously mentioned research study on the new elementary music curriculum (Harrison, Note 1). In that study, the writer had implemented a music program for use at each of the primary levels, and had tested it over a year as to its teaching feasibility.

As a result of the conclusions drawn from the study the writer determined that support material could be designed for primary teachers who lacked formal musical training, but who had the following qualities: (1) an appreciation of music as an important part of the curriculum, (2) the desire to further his/her own musical ability in order to improve his/her teaching of music, (3) a sense of rhythm, and (4) the ability to discern pitch.

The writer further determined that the support material must have certain important over-all features. The material must: (1) be appealing to the teacher so as to stimulate him or her to become involved in a music program for the children, (2) cover the basic music concepts or expectancies for the grade level as outlined in the music curriculum, and (3) be concise, presented in an easy to follow format.

The proposed support material will expand and elaborate the writer's previous research (Harrison, Note 1), as a help to the general classroom teacher in developing an acceptable music program.

RESEARCH PROCEDURES

The research procedures for this study will involve the following five phases.

1. Research the Curriculum

The initial procedure will involve a thorough examination of level one of the music curriculum within the context of findings from the previous study (Harrison, Note 1),

to ascertain precisely what skills the children must learn in order to achieve the expectancies.

Expectancies, as used in the curriculum refer to the musical ideas or concepts which the child should know, and this knowledge would be demonstrated by learned skills. For example, the expectancy might be: to respond to the steady beat. This could be shown by the child's ability to clap, move to, write or sing the steady beat.

2. Formulate the Year's Program

Once the skills have been determined, a sequential order of learning will be formulated, and incorporated into a nine month program. Every skill, once introduced, will be continually reinforced throughout the year by means of a variety of activities. While there appears to be a great number of expectancies listed at each level, some of them overlap in the skills involved. This of course, will be taken into account in formulating the program.

3. Research Material

Every skill to be taught will need songs, activities, records, or other material. Once the skills have been put into a definite program (Step 2), material necessary for the teaching and reinforcing of each skill will be decided upon. These materials will be found through a study of the authorized music textbooks, study of other easily attainable resources, and from the writer's own material.

4. Organization of Material

To organize the material into an easy to follow format,

which would be appealing to the teacher and serve the useful purpose intended, the writer decided upon the following design.

The completed support material will consist of three separate kits, for level one, two and three. This study will be concerned with the level one kit. Each kit will be contained in a box 8½" by 9" by 4", and will consist of:

(1) A general activity booklet outlining curriculum expectancies, teacher competencies required, and general helpful materials and activities for the year.

(2) Nine monthly booklets outlining activities, materials, and songs for the specific month.

(3) A tenth booklet giving ideas for year-end review and testing of children's accomplishments.

(4) An eleventh booklet giving suggestions of music for performances, such as concerts, festivals and operettas.

(5) Tapes on which the materials and songs for the activities for each month have been recorded for the teacher's reference

(6) Sets of rhythm cards for the children's use.

5. Evaluation of the Material

The first three booklets of the level one support material kit, along with the tape containing all the materials and songs, will be given to ten primary classroom teachers in various schools of Greater Winnipeg for testing and personal evaluation. These teachers, to be selected by the music supervisors and consultants, will be teachers with little musical background or training, yet desirous of presenting a music program. The material will be personally

delivered to and picked up from the teachers. The teachers will have the material for a period of three to four weeks, which should be sufficient time for them to try out many of the activities and to decide whether this type of support material would assist them to develop a music program.

The evaluation of the material will be primarily expressed by the teacher's responses to a questionnaire to be filled out after having used the material, but the writer will also have a personal interview with the teacher for discussion.

The same material from the level one kit will also be studied and evaluated by six music supervisors and consultants of Greater Winnipeg.

The writer will make an internal evaluation of the support material to determine whether the material does indeed adhere to the criteria deemed by the writer to be necessary for the success of the support material.

SUMMARY

This chapter has defined the personal qualities in a teacher deemed necessary for him or her to be able to teach music successfully, and the important features which should be contained in music support material.

The research procedures involved in developing the support material have been described, along with how and by whom the material would be evaluated.

The following chapter will include actual copy of the material in the first three booklets of the support material kit, and photographs of the kit. This will be followed by the responses of the classroom teachers who tested the material, and the responses of the music supervisors and consultants who evaluated the material.

CHAPTER IV

THE STUDY

INTRODUCTION

This chapter contains material from the support material kit "Music For You", and photographs of the kit. The photographs on pages 36 to 39 illustrate the physical aspects of the support material kit. Pages 40 to 88 contain a copy of the material in the first three booklets of the kit.

The first booklet, starting on page 40, is an introductory booklet to the year's program, offering suggestions for the teacher to help him or her in developing a music program. The curriculum expectancies are included in this introductory booklet, as well as general rhythmic and so-mi activities to be used throughout the year, illustration of the so-mi hand signals, and ideas for making rhythm instruments.

The second booklet, starting on page 50, contains activities, materials, and songs for the month of September, organized into 19 lessons, with a 20th review lesson.

[1] The kit, "Music For You", will be available from the author.

The third booklet, starting on page 69, contains activities, materials, and songs for the month of October, again organized into 19 lessons, with a 20th review page.

While the material contained in each of the monthly booklets is seasonal by design, many of the activities and songs could be readily adapted to any time of the year by a simple rewriting of words. The intent behind the support material is to give the teachers material and ideas with which to gradully develop his or her own music program, not to provide a rigid year's program.

The final section of this chapter contains the responses of the classroom teachers who tested the material, the responses of the music supervisors and music consultants who evaluated the material, and a summary of the chapter.

THE SUPPORT MATERIAL KIT _ "MUSIC FOR YOU"

This section contains photographs illustrating the physical aspects of the support material kit, followed by actual copy of the material contained in the first three booklets of the kit.

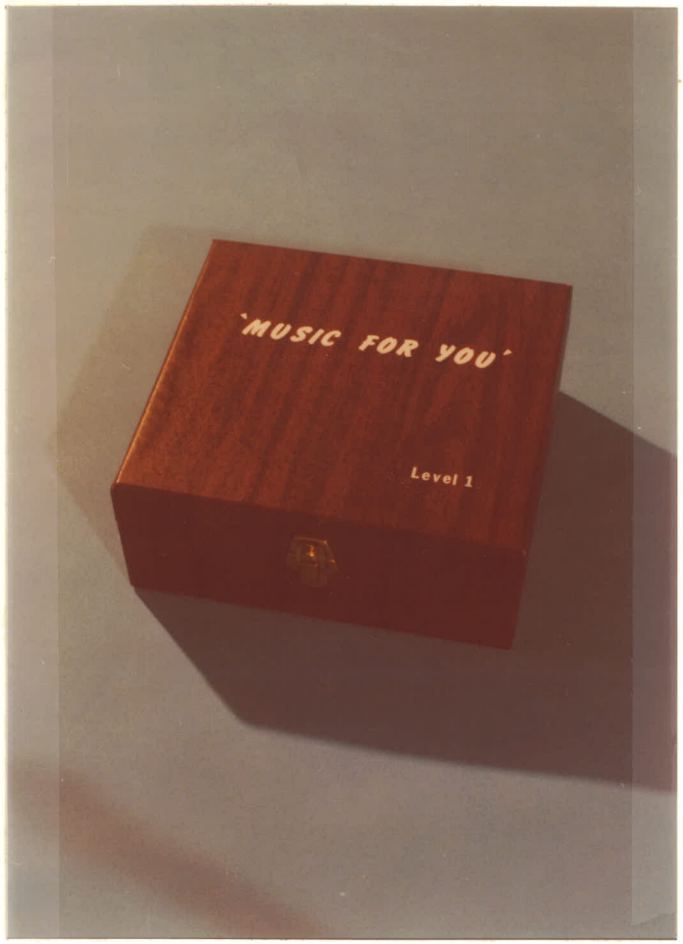


Figure 1. Outside view of support material kit.

Figure 2. Kit open, showing material.

Figure 3. Kit, with three of the booklets.

Figure 4. Kit, with all the material displayed.

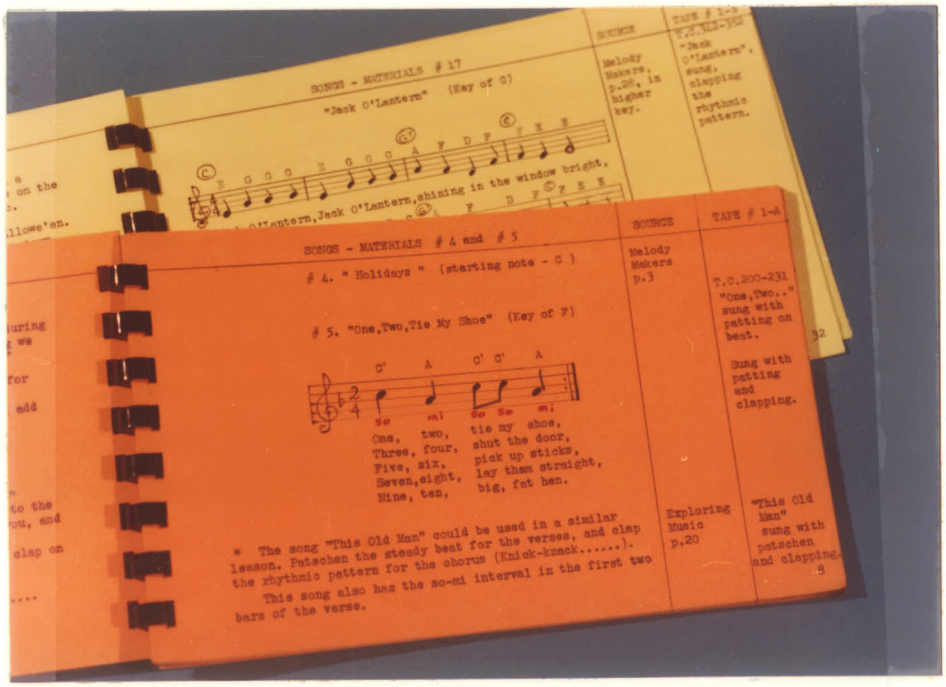


Figure 5. Example of pages in booklets.

The following pages contain the copy of the first three booklets of the support material kit "Music For You". The pages of the booklets have been photo-reduced 50 per cent. The first booklet is an introductory booklet to the year's program.

MUSIC FOR YOU - LEVEL I

Every child in your class, regardless of his physical or intellectual development, can find joy and success in music. Music must be a very integral part of the primary curriculum, a time during the day when the child can relax, forget his frustrations in reading or arithmetic, and express his emotions and inner-self through movement and song.

The materials and ideas presented here are designed to help you develop your own individual music program, while following the guidelines of the music curriculum.

Most schools have at least one of the music texts mentioned, probably The Melody Makers, and possibly either Exploring Music or Magic of Music. At this level, a class set of either of these three can be used by the children late in the year, but there is no real need for them. Do, however, order the teacher's edition for all three, if possible.

If you have a piano available to you, but are uncertain about where the notes are on it, get someone to help you mark the C scale in the middle of the piano. Stick small pieces of adhesive tape on the keys, and put the names of the notes on them. This way you can find the starting note for your songs.

If there is no piano, use a small glockenspiel or xylophone which has the names of the notes on the bars, or purchase a pitch pipe.

Make use of the Department of Education Primary Music Radio Broadcasts. The material on them is well chosen and presented, and they can be a great help to your music program. Tapes of all these broadcasts are available to you, and with these you can build up your own library of children songs, as well as ideas about how to teach them.

The records mentioned are all part of the Bowmar music series. If your school does not have these records, or any of the other similar series which have many of the same selections on them: a) try to get the school to purchase some of the records, or b) borrow them from the school divisions' resource centers, or c) borrow them from the Department of Education library at 1181 Portage Avenue, Winnipeg.

Four excellent source books which will give you many more ideas and songs, and which are worthwhile to own are:

1) Music For Fun, Music For Learning - by Lois Birkenshaw. (Holt, Rinehart and Winston, Inc., Toronto)

2) The Fireside Book of Childrens Songs - by Allan Miller. (Simon and Schuster of Canada Ltd.,Richmond Hill, Ontario)

3) Note - by Karen Moore. (Educational Service,Inc., Michigan)

4) 150 American Folk Songs - by Peter Erdei. (Boosey and Hawkes, Canada Ltd., Willowdale, Ontario)

* If,at the beginning of the year, you really feel panicky about singing a song for the children, by all means play the tape and sing along with it. However, if you have practised the song, this will probably never be necessary. Most people have much better voices than they think.

* If you play guitar or autoharp (which is very easy to play but needs regular tuning), the chords for the teaching songs are written above the music within a circle, as: (F) or (C7) .

* Have a large sheet or card up on the wall, with the various instruments you use pictured across the top. When a child has played a drum, triangle etc., have him print his name under the correct picture. This will save a lot of arguments about who has played and who hasn't !

3

CURRICULUM EXPECTANCIES or WHAT THE CHILDREN SHOULD LEARN IN MUSIC - LEVEL I

Music is made up of five main elements - rhythm, melody, form, harmony and tone color. By the end of level I, the children should be able to demonstrate understanding of, or skill in the following:

1. March or clap to the steady beat, as in: 4 ♩ | | | |
2. Write the steady beat of a song or rhyme.
3. Clap the rhythmic pattern of a song as in:
   Clap,clap,clap your hands
   | | ⊓ |
4. Read and write rhythmic patterns, using quarter notes ♩, quarter rest 𝄽 , and eighth notes ♫.
5. Demonstrate awareness of sound and silence through singing and use of rhythm instruments. | 𝄽 | (sound,silence,sound)
6. Distinguish between the beat of a song and the rhythmic pattern.

4

THE UNIVERSITY OF MANITOBA LIBRARIES

7. Read and write the accented strong beat, as in:

4 strong, weak, weak, weak, | strong, weak, weak, weak

8. Recognize: bar line |, double bar ||, measure |——|, time signs 2 4, repeat sign :||

9. Identify high and low pitch.

10. Identify ascending, descending and repeated notes in a song.

11. Respond to changing tempos as fast or slow.

12. Sing melodies on pitch.

13. Sing the so-mi-la tones from hand signals, and from the five line staff, key of C.

14. Recognize aurally a previously learned melody.

15. Recognize the difference between the melody and the accompaniment of a song.

16. Demonstrate recognition of phrases in a song by hand or body movement, and the difference between long and short phrases.

5

17. Recognize the different sounds of percussion instruments such as the drum, triangle, tambourine, bells, sticks and wood block.

18. Recognize that music has dynamics, such as: loud, quiet, crescendo (getting louder) <, and decrescendo (getting softer) >.

6

BASIC REQUIREMENTS TO TEACH MUSIC AT LEVEL 1

1. An appreciation of music as an important part of the curriculum.
2. The desire to further one's own musical ability in order to improve his/her teaching of music.
3. A sense of rhythm. (Can you feel the beat in music?)
4. The ability to discern pitch. (Can you sing notes of different pitch when played on the piano or an instrument?)

7

USE OF MONTHLY BOOKLETS

The format of the supplementary material is the same in all the monthly booklets. The activities and concepts for the lesson are on the left page. The song or material needed for the activites is on the right page. As far as possible, the placement of the song and the activity correspond across the two pages, but when one or the other needed more space, there may be a slight variance.

The tapes for the monthly activities were made on a Sony tape recorder, Model TC-110B. For easier reference, the tape counter numbers have been included throughout the booklets, and on the review lesson at the end of each month. While the numbers may not correspond perfectly in a different machine, they will give a general idea as to where each activity or song is on the tape.

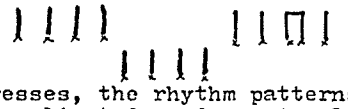
8

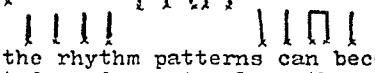
GENERAL ACTIVITIES - LEVEL I

There are many general activities which you can use throughout the year to continually reinforce various music concepts.

I. RHYTHM ....a most important part of music in Level I.

a) Make rhythmic activities a part of your daily routine, so that the children get to feel and understand the steady beat and rhythmic patterns. This will not only help to develop rhythmic skills, but will also give small hands a chance to relax after a period of fine motor skill work such as printing.

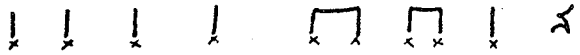
Teacher claps: 

Children clap: 

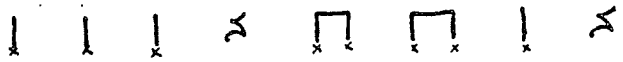
As the year progresses, the rhythm patterns can become longer and more complicated, and may involve other body movements such as snapping, patschen (patting knees), stamping, etc.

CAN'T THINK OF A RHYME ? THINK NURSERY RHYMES !

Think: Baa Baa black sheep, have you any wool (rest) shown by hands out.

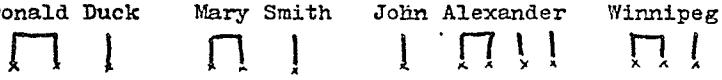
Clap : 

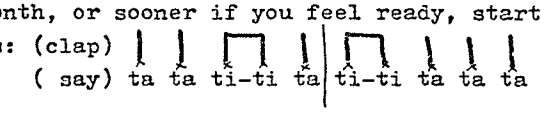
Think: Ding dong bell (rest) Pussy's in the well (rest)

Clap : 

THINK NAMES !

Donald Duck Mary Smith John Alexander Winnipeg



After the first month, or sooner if you feel ready, start adding the time names: (clap) 

(say) ta ta ti-ti ta | ti-ti ta ta ta

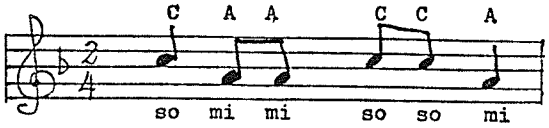
b) Use a hand drum, wood block or sticks, and have the children walk, run, skip or hop to different beats - not just in music, but also in physical education classes, to encourage the feeling of rhythmic response and the necessity to listen for change in the beating pattern.

II. RECOGNIZING AND SINGING THE SO-MI-LA INTERVALS

These are the tones found in most children's play chants. If you feel uncertain about your voice, as you may at first, find the notes on a piano, a xylophone or melody bells, and play the tones as you sing softly.

Start each day with:

(This is in the key of F, with the note names above the staff, the so-mi syllables below.)

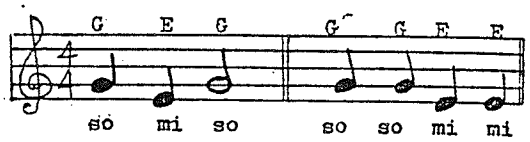


Teacher : Good morning, girls and boys.
Children: Good morning, Miss Jones

11

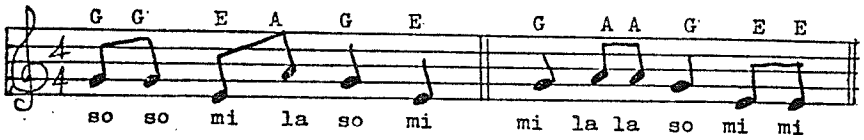
Use the roll call:

(This is in the lower key of C, which you may prefer.)



Teacher: Where is John? or Where is Mary?
Child: Here I am.

Continue this game throughout the year, adding the 'la' syllable, and making up all kinds of questions such as:



Who had toast for breakfast? Who has a red sweater?
What time does the clock say? Where is the sun today?

Once the children have learned the hand signals for these tones, occasionally use them with these questions. This will reinforce the association of the sound of so-mi-la with the hand signals.

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III. BIRTHDAY SONGS

Birthdays are very important to children at this age, so use a birthday song for each child on his special day. In Magic Of Music 1, page 53, there is the "Birthday Song", and in Exploring Music 1, page 17, there is the song "Henry Has A Birthday". In both of these songs you can put the name of the child.

They are recorded on Tape # 1A, at the tape counter numbers 93-123.

IV. RHYTHM INSTRUMENTS

Don't confine the use of simple rhythm instruments to music periods. Use them in reading lessons, to help illustrate what is happening in the story.

For example, if rain is falling, let the children decide what instrument would sound like rain. It might be a triangle, xylophone, or rice rolling around in a jar or can. If a dog is running, the children might use sticks tapped lightly together. If someone falls down, there could be a drum bang, or a cymbal crash. Let the children pick the most suitable sound-they will develop discrimination as to loud and quiet sounds, and to fast and slow sounds.

13

MAKING INSTRUMENTS

While it is very nice to have commercially made instruments, very satisfactory percussion instruments can be made by you and the children. In such an activity, the children discover which materials produce different kinds of sound, and such discovery is very meaningful.

Booming Instruments

1. Drums - any hollow container with a closed end, such as round rolled oats containers, cardboard milk cartons, large plastic Javex or Fleecy bottles. These can be fancied up with a covering of Contac paper. Have a number of these in different sizes to get a variety of sounds.

Clicking Instruments

1. Rhythm sticks - dowling of small diameter cut in 30cm length.
2. Wooden blocks - sections of an old baseball bat. Bats are always getting broken at school.

14

3. Claves - paired resonator sticks; 15cm sections of old broom handles.
4. Coconut shells - buy a couple of coconuts, split them in half, take out the meat and let them dry out.

Ringing Instruments

1. Triangles - horseshoes or large nails suspended from a coatrack or chart stand.
2. Chimes - metal spoons of different sizes, bottles, curtain rods, clay flower pots - all suspended from a stand.
3. Gong - length of iron pipe or old brake drum.
4. Cymbals - resonant metal covers or lids; brass trays.
5. Tambourines - heavy cardboard pie plates with bottle caps or shells attached to the edges.
6. Jingle sticks - jingling metal disks fastened loosely on a stick.

Swishing Instruments

1. Maracas - gourds with seeds or pebbles inside; various containers (shampoo bottles, frozen orange juice cans etc., any container which has a lid that can be fastened securely), with peas, rice, beans, etc. inside. These can be decorated and handles attached.

15

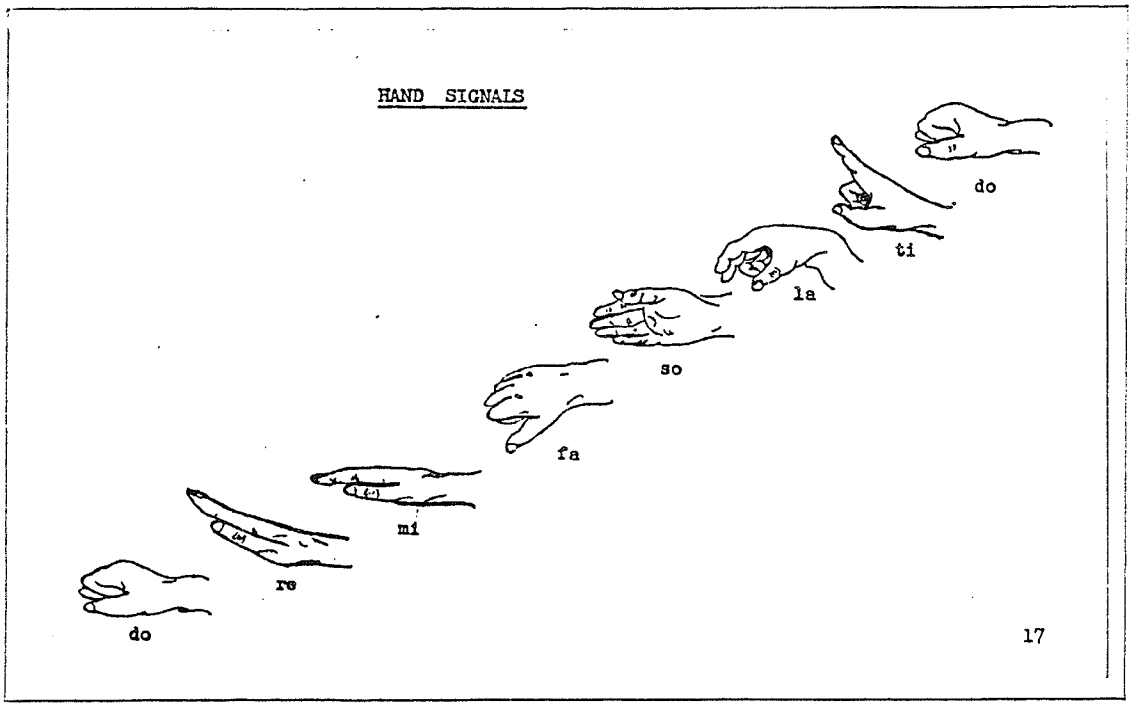
GENERAL ACTIVITIES ON TAPE # 1-A

I. Clapping rhythm patterns. T.C.18-25
Clapping nursery rhymes. T.C.25-39
Clapping names of people and places. T.C.39-50

II. Singing questions and statements using the so-mi and so-mi-la intervals. T.C.63-92

III. "Birthday Song" - Magic Of Music 1, page 53. T.C.99-109
"Henry Has A Birthday" - Exploring Music 1, page 17. T.C.114-123

16


HAND SIGNALS
do
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so
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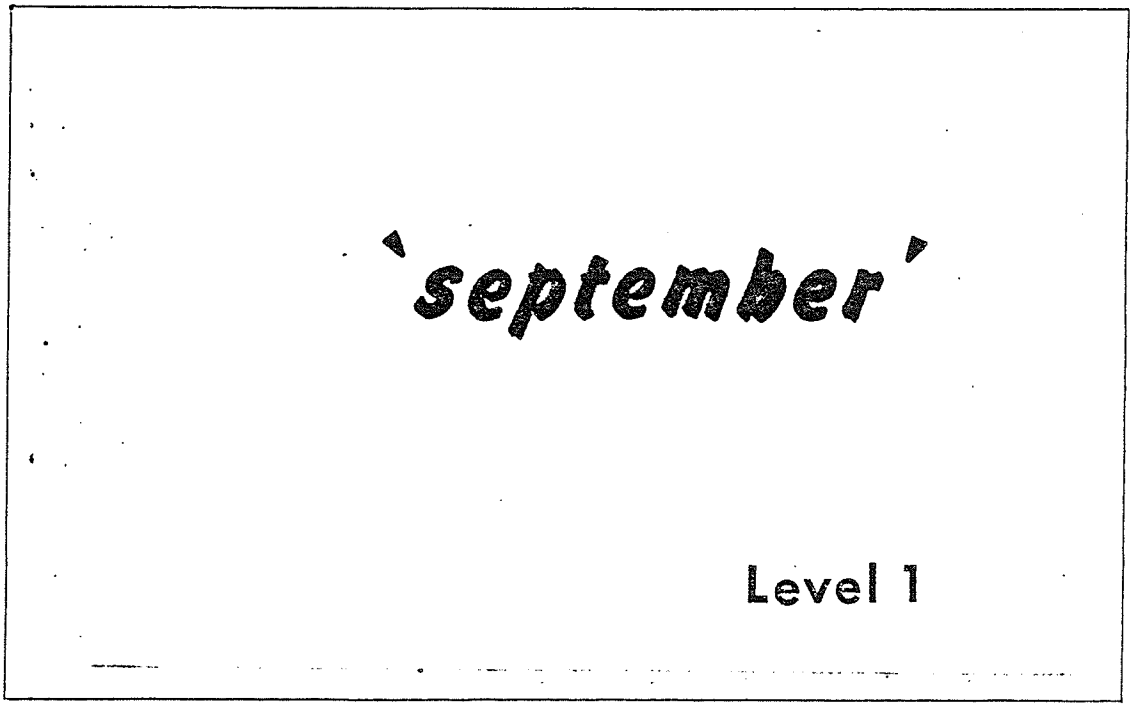
do
17

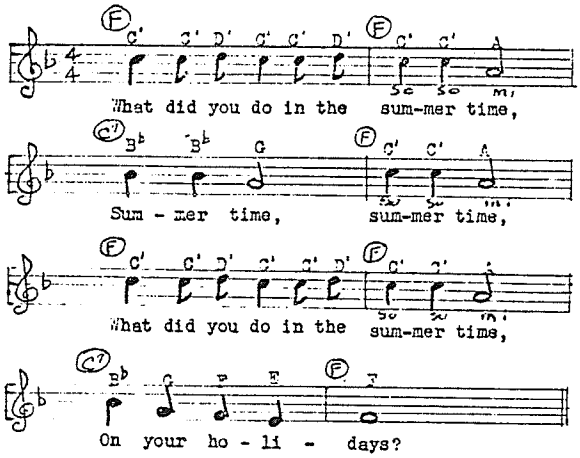
The second booklet contains activities, songs and materials for the month of September.



CONCEPT	ACTIVITIES # 1
Moving to even rhythmic patterns	LET'S ALL WALK TO THE BEAT OF THE DRUM ! (play a steady beat on the drum as you speak) Rum tum tum tum Rum tum tum tum Let the children walk freely around the room as you drum and say: "Let's go walking,walking,walking,Let's go walking round the room."
Listening.	Watch to see if they are able to keep time with the beat. STOP ! When the drum stops, the children <u>must</u> stop. Start beating again, but twice as fast and say: "Now let's run and have some fun,run,run,run,run,run,run,run." Slow the drum to a walking speed: "Back to a walk and keep the beat, Listen to the words keep time with your feet."
Feeling the beat in a song	Sing the first two lines of "Soldiers" as they walk. Ask the children to join in as you sing it again. Repeat two or three times. STOP ! "Now a slow walk back to your seats. Walk, walk, walk, walk."
1	

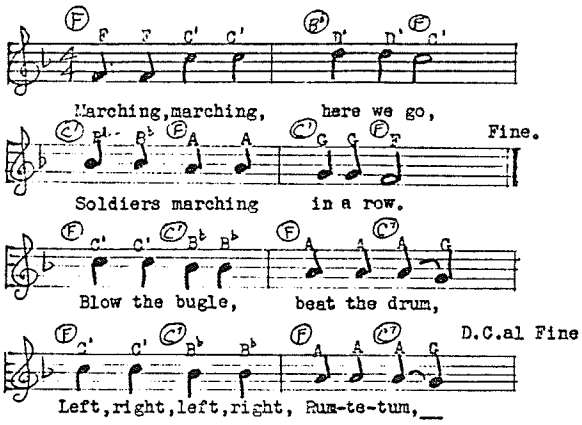
SONGS - MATERIALS # 1	SOURCE	TAPE #1-A
MOVING TO THE DRUM BEAT Walking beat : Running beat . : Slow walk beat:		T.C.125-153 even rhythmic patterns for walking, running and slow walk
"Soldiers" (Key of F) F F C' C' D' D' C' Marching, marching, here we go, B♭ B♭ A A G G F Soldiers marching in a row.	Melody Makers p.13	"Soldiers" lines one and two sung.
		T.C.- tape counter.
		2

CONCEPT	ACTIVITIES # 2
	LET'S SING ABOUT THE SUMMER !
	" I know you all had fun during the summer. We're going to learn a song about holidays. Listen !
Hearing the so-mi interval	Sing the first two lines of "Holidays". Ask the children if they noticed which word was repeated three times. (summertime) Sing the first two lines again, telling the children to sing with you on the word 'summertime'. Now have them sing all the words for these two lines with you.
Singing on pitch	Sing lines three and four by yourself, and ask the children to listen carefully and see if the music goes up or down at the end. (Use your hand to show the direction of the music.) "That's right - the music goes down at the end." Sing these two lines again and have the children sing with you.
	Now see if the children can sing the entire song with you.
Question and answer form	Have the children make up answer verses for the song about what they did during the summer holidays. These might be: "We went swimming in the lake....." or "We made castles in the sand....."
3	

SONGS - MATERIALS # 2	SOURCE	TAPE #1-A
" HOLIDAYS " (Key of F)		T.C.155-175
	Melody Makers p.3	"Holidays" lines one and two sung Lines three and four sung Complete song
		4

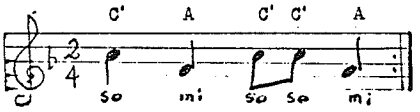
CONCEPT	ACTIVITIES # 3
	MARCHING, MARCHING, HERE WE GO !
	Playing a steady beat on the drum, have the children walk to the beat, saying the words for the first two lines of "Soldiers".
Listening.	STOP. Make sure everyone stops when the drum stops!
Clapping the steady beat	Give a starting note of 'F'. Have the children stand still and sing these two lines with you. Make sure that you and the children hold the words 'go' and 'row' for two beats. Sing them again, with the children clapping the steady beat as they sing. Remember to clap two beats for 'go' and 'row'. Sing the third line of the song and have the children sing 't after you. Repeat to make sure the children know the words. Do the same with the fourth line. Then sing both lines with the children. Tell the children you are going to sing the last two lines of the song. Sing them, and see if they recognize that the last two lines are the same as the first two lines. Have the children sing the whole song through, clapping lightly on the beat as they sing.
Playing the steady beat.	Pick one child to beat the drum as the rest sing and march to the beat. Repeat with another child playing the drum. Remind them to sign under the drum when they finish!

5

SONGS - MATERIALS # 3	SOURCE	TAPE #1-A
" SOLDIERS " (Key of F)		T.C.176-1[illegible]
	Melody Makers p.13 (in a higher key)	"Soldier[illegible] complete song with piano. Repeated with just drum.
(D.C.al Fine - means that you sing these four lines of music, then go back to the beginning and sing until you come to the word 'Fine' at the end of the second line.)		

6

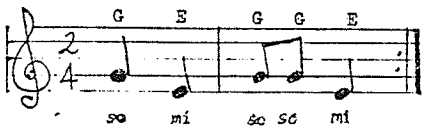
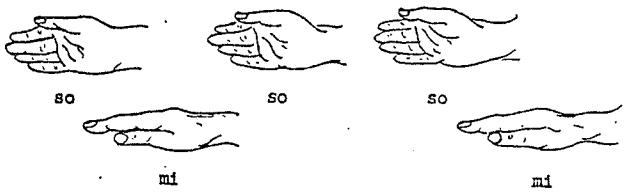
CONCEPTS	ACTIVITIES # 4 and # 5
	# 4. LET'S SING !
Music moves up and down. Individual singing on pitch.	" Do you remember the song we learned about what we did during the summer holidays? Let's sing it together, and as we sing we will move our hands to show how the music goes up and down." Sing through verse one, and one or two answer verses . Ask if anyone has a new verse they would like to sing for the class. Repeat any new verses with everyone singing. Now that the children know the melody well, they could add actions to the various verses of the song.
	# 5. "One,Two,Tie My Shoe"
Singing the so-mi interval Feeling the beat and the melodic pattern.	Sing with the children the entire song "One,two....." As you sing, patschen (pat knees) on the steady beat (not to the rhythm of the words). The children will quickly imitate you, and everyone will be 'patting' on the beat. Now tell the children to 'pat' on the numbers, and to clap on the other words - sign the entire song again. One,two,tie my shoe, Three,four,shut the door..... clap: x x x x x x pat : x x x x
7	

SONGS - MATERIALS # 4 and # 5	SOURCE	TAPE # 1-A
# 4. " Holidays " (starting note - C)	Melody Makers p.3	
# 5. "One,Two,Tie My Shoe" (Key of F)		T.C.200-231 "One,Two.." sung with patting on beat.
 One, two, tie my shoe, Three, four, shut the door, Five, six, pick up sticks, Seven,eight, lay them straight, Nine, ten, big, fat hen.		Sung with patting and clapping.
* The song "This Old Man" could be used in a similar lesson. Patschen the steady beat for the verses, and clap the rhythmic pattern for the chorus (Knick-knack.....). This song also has the so-mi interval in the first two bars of the verse.	Exploring Music p.20	"This Old Man" sung with patschen and clapping.
		8

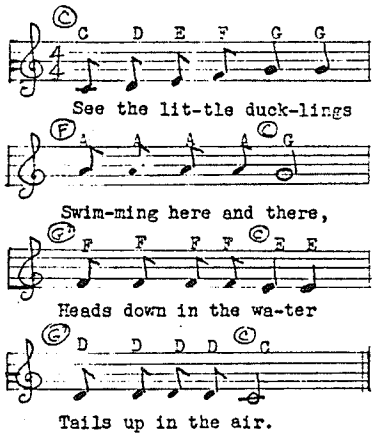
CONCEPTS	ACTIVITIES # 6
	LISTENING TO THE BEAT !
Listening. Music is descriptive.	Tell the children that you are going to play some marching music. They are to listen quietly, and decide whether it sounds like music for great, big, real soldiers to march to, or for little toy soldiers. <u>Record</u>: " March of the Little Lead Soldiers " Play a short excerpt from the piece, and then have the children give their ideas about the music. Tell the children the name of the music, and if you could have a little toy soldier to show them, it would mean even more.
Responding to the beat.	Ask the children to see if they could walk like little toy soldiers, and play the music again. Remind them to listen, so they can hear the beat for their feet! You might like to have them clap the beat lightly as they march, or have one child play a drum, or one or two children play sticks with the music.
9	

SONGS - MATERIALS # 6	SOURCE	TAPE #1-A
<u>Record</u>: " March of the Little Lead Soldiers " By Pierne.	Bowmar Record Series # 54, side 2.	
More music for movement:		T.C.232-258
" The Elephant's Walk " " The March of the Pussy Cats "		Slow walk music on piano. Lighter, faster march.
		10

CONCEPTS	ACTIVITIES # 7
	SINGING WITH SECRET SIGNALS !
Aural recognition of melody	Sing to 'la' the melody for "One,Two,Tie My Shoe". Ask the children if they know what song it is. They are sure to guess it. Sing the song through with the children, having them patschen the beat. Tell the children that you are going to sing some new words, and show them some secret signals for these notes.
so-mi interval	Sing the melody to the so-mi syllables, using the hand signals for so-mi at the same time. so so so so so so mi mi mi mi
hand signals for so, mi	Repeat, asking the children to sing these words with you, and to move their hands as you do
Instrumental sound of so-mi interval.	If you have bells, xylophone or glockenspiel, remove all the bars but E and G. Then: (You)Sing: so mi so mi , One,two,tie my shoe ..... Play: G E G E G E G E (Playing on beat)
11	Ask various children to come up and play the notes as you did. Each child might play for two verses. Then change.

SONGS - MATERIALS # 7	SOURCE	TAPE # 1-A
" One,Two,Tie My Shoe " (lower key of C)		T.C.259-275 "One,Two" sung to the so-mi syllables.
		Sung with the xylophone playing G - E
Hand Signals for: so so so mi mi 		
		12

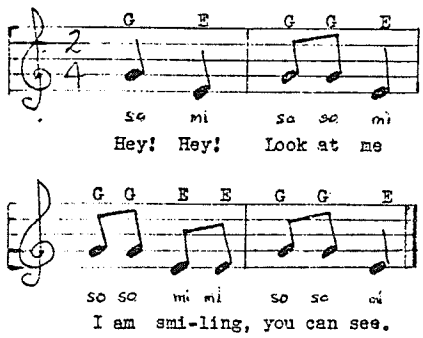
CONCEPTS	ACTIVITIES # 8
	LET'S SING ! " See the Little Ducklings "
Clapping the rhythmic pattern	Say the words for lines one and two of the song, lightly clapping the rhythmic pattern of the words. Have the children repeat them after you, also clapping the rhythmic pattern. Do the same thing for lines three and four. Repeat two or three times until the children can say all four lines.
Music moves up and down	Sing the song for the children, using your hand to show the melody going up and down. Ask the children to sing it with you, using their hands to show how the music goes up and down. Make sure that you and the children hold the words 'there' and 'air' for two beats. When the children use their hands to show the melody going up and down, it is a great help in getting their voices singing the correct pitch. Once they know the song, have them act it out! * " My Little Ducklings " - this is a slightly different version of the song which you might like to try in a later lesson.
13	

SONGS - MATERIALS # 8	SOURCE	TAPE # 1-
" See The Little Ducklings " (Key of C)  	Magic of Music p.91 (similar version- only time values are different)	T.C.278-29 "See the Little Ducklin Spoken, clapping the rhythmic pattern. Sung, clapping the steady beat.
" My Little Ducklings "	Melody Makers p.18	"My Little Ducklings" sung. 14

CONCEPTS	ACTIVITIES # 9
	" LOOK AT ME "
Hand signals for so and mi.	Show the hand signal for 'so'. " Can anyone remember what this secret sign means? That's right, it is the sign for 'so'. Do you remember the other sign we learned? Yes, it was 'mi', like this. (Show the hand signal for 'mi') We're going to learn a new song that uses only these two notes. Listen."
Singing the so-mi interval	Sing the song, "Look At Me", to the so-mi syllables, using the hand signals. Repeat, and have the children sing it with you, using the hand signals as they sing. " Now that we know the melody for this song, let's learn the words." Sing the first line to the words, "Hey! Hey! Look at me". Have the children sing it after you. Sing the second line - children echo. Sing both lines with the children.
Singing on pitch.	Have the children think of another way their face might look, and ask various children to sing their verse. The class could sing each child's verse after them. These verses might be: "...I am laughing.." or "...I am frowning.." Another day, ask the children to think of an action they might do in this song, such as: "....I am clapping.."

15

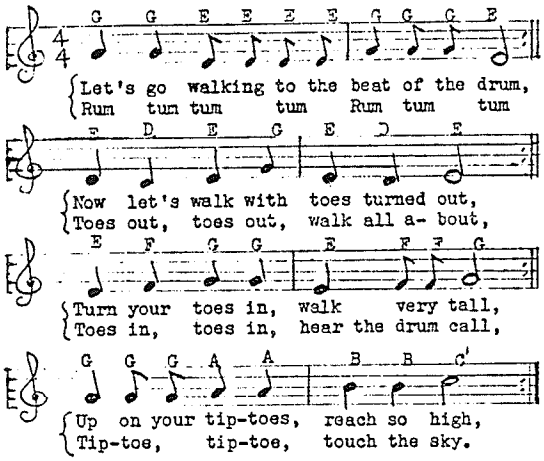
SONGS - MATERIALS # 9	SOURCE	TAPE # 1-A
" Look At Me " (Key of C)		T.C.294-301



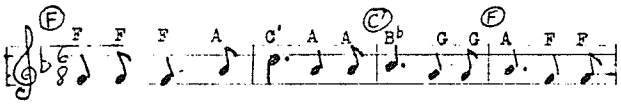
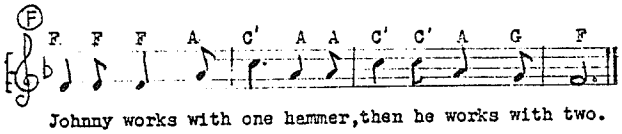
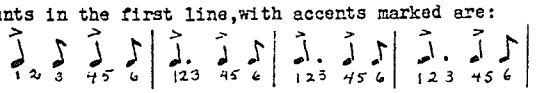
"Look at Me", sung to so-mi syllables and sung to words.

16

CONCEPTS	ACTIVITIES # 10
	LET'S GO WALKING !
Responding to the steady beat	(Play a steady beat on the drum) Let's go walking to the beat of the drum, Rum tum tum tum Rum tum tum tum,
Development of different leg muscles	(Slow the drum beat down) Now let's walk with toes turned out Toes out, toes out, walk all a- bout.
	(Keep the beat slow) Turn your toes in, walk very tall, Toes in, toes in, hear the drum call,
	(Beat a little faster) Up on your tip-toes, reach so high, Tip-toe, tip-toe, touch the sky.
	* NOTE: All the walking, fast or slow, is done to counts of 4. 1 2 3 4 , 1 2 3 4
17	

SONGS - MATERIALS # 10	SOURCE	TAPE # 1-A
" Let's Go Walking "		T.C.302-328
		Verse spoken with drum beat. Verse sung with drum beat.
* Here is the walking activity put to music. You could sing it during this activity, or in a later similar lesson.		18

CONCEPTS	ACTIVITIES # 11
	HAMMER WITH JOHNNY !
Responding to the beat through various body movements.	" Can you make your right hand into a nice round hammer? Good. See if you can hammer your right knee with me as I sing this song." Sing the first line of "Johnny works...". Hammer your right knee on the strong (accented) beat as you sing. Repeat it, and have the children sing and hammer on the beat with you. Sing the second line (alone), and on the last word,'two', use both fists. Repeat, and have the children sing with you. Sing, with children, the whole first verse with actions. Go right on singing the second verse, and on the last word,'three', add the right foot tapping. At the end of verse three, add the left foot tapping, and at the end of verse four, add the head nodding. Verse five will have all hammers going, and you could change the last line of verse five to: " Johnny works with five hammers, now his work is done."
Use of instruments.	Another day, you might give different instruments to five children. Have one instrument play in verse one, add a second instrument for verse two etc. You could change the words to: " Johnny works with one sound....." ending the last verse with: "..... and now the song is done."
19	

SONGS - MATERIALS # 11	SOURCE	TAPE # 1-A
"Johnny works with One Hammer " (key of F)		T.C.330-349
 Johnny works with one hammer,one hammer,one hammer,	Exploring Music, p.25, has a little different version of this song.	"Johnny Works With One Hammer" Sung, with piano, and sticks playing accented beat.
 Johnny works with one hammer,then he works with two.		Sung with: triangle, tambourine, sticks, bottle, drum.
This song is in $\frac{6}{8}$ time, so there is the count of six eighth notes in a measure. Remember: ♩ (quarter note) = 2 ♪♪ (eighth notes) ♩.(dotted quarter notes) = 3 ♪♪♪(eighth notes) 𝅗𝅥.(dotted half note) = 6 ♪♪♪♪♪♪(eighth notes)		
The counts in the first line,with accents marked are: 		20

CONCEPTS	ACTIVITIES # 12

LET'S ALL CLAP !

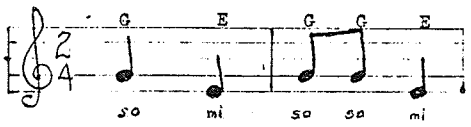
(Before the lesson,) s — ss — ss — s
(put on the board) — m — m — mm — m

So-mi interval, singing and hand signals.	Sing the first two measures of "Clap Your Hands" to the so-mi syllables, using the hand signals as well. Have the children echo you, also using the hand signals. Sing the third and fourth measures to so-mi with hand signals. Children echo, singing and using hand signals.
Reading the so-mi syllables	"Now see if we can sing the whole song, as I point to the notes on the board. Use your hand signals as you sing." Sing, very quietly, through the song with the children.
Playing the so-mi tones.	If you have melody bells, glockenspiel or xylophone, take out all the bars but 'E' and 'G'. Have various children try playing the 'G' and 'E' tones as you all sing it two or three times. (Remind them to sign the instrument sheet when they finish !)
Responding to rhythmic pattern.	Now that the children know the melody, sing the words to the song, clapping the rhythmic pattern. Repeat, with the children. Ask the children to make up new verses for the song. These might be: 'Tap your toe'; 'Bend your knees'; 'Turn around', etc.

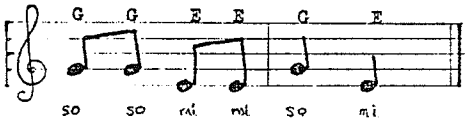
21

SONGS - MATERIALS # 12	SOURCE	TAPE # 1-A
		T.C.350-362

" Clap Your Hands " (Key of C)



Clap, clap, clap your hands,



Clap your hands to - ge - ther.

Bells or Xylophone } G GG GG G
E E EE E

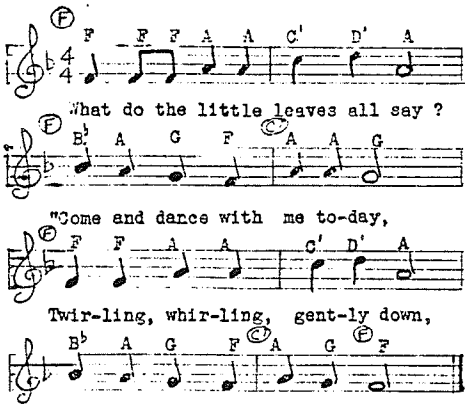
"Clap Your Hands", sung to so-mi syllables.

Melody played on G and E bells.

Sung to the words, clapping rhythmic pattern.

22

CONCEPTS	ACTIVITIES # 13
	LET'S SING ABOUT AUTUMN :
	(Bring one or two pretty autumn leaves to class)
Music is descriptive	"Has anyone seen any leaves falling down from the trees?..... I found this one on my way to school today. Do you think the leaves fall gently, or with a big crash? .....That's right, very softly, and sometimes the wind blows them around and around. Today, we're going to sing about the leaves. Listen."
	(As you sing, do some suitable actions, and the children will learn the song very quickly.)
Responding to the mood of the music.	Sing the first line of "Dancing Leaves". Sing it again, but stop before the word 'say'. The children will invariably sing this word. Ask the children to sing the whole line with you. Repeat this procedure with the second, third and fourth lines. Sing the entire song through with the children. Have them pretend they are leaves, and move about the room as they sing - twirling around gently, and going to sleep at the end of the song.
	On another day, you could teach them "Autumn Leaves" (Melody Makers) or "Autumn Leaves Now Are Falling " (Exploring Music). Both are good for imaginative movement.

SONGS - MATERIALS # 13	SOURCE	TAPE # 1-A
" Dancing Leaves " (Key of F)		T.C.363-399
		"Dancing Leaves", sung with piano.
"Autumn Leaves" "Autumn Leaves Now Are Falling"	Mel.Makers p.4 Ex.Music p.12	"Autumn Leaves" sung. "Autumn Leaves Now Are Falling" sung.

CONCEPTS	ACTIVITIES # 14 and # 15
	# 14. SING ABOUT DUCKS !
Aural recognition of melody Recognizing direction of music	Sing the melody of "See The Little Ducklings" to a neutral syllable, such as 'la' or 'ta'. Ask the children if they know what song it is. If they don't, sing it again and give them a clue by singing just the first word, or the last word, with the rest of the song to 'la'. Have the children sing the song for you, using their hands to show how the music goes up and down.
	# 15. WALKING WITH THE ANIMALS !
Moving to even rhythmic patterns	"Now that we've sung about ducks, let's try walking like some animals. My drum will tell you how these special animals are moving. See if you can move like the animals. Say the poem, "The Animal Parade", beating the various tempos on the drum: Lines 1 and 2 : steady walking beat Lines 3 and 4 : beat twice as slowly Lines 5 and 6 : beat twice as fast as the walking beat Lines 7 and 8 : steady walking beat Have the children tell what animals were in the parade. Discuss their sizes and how they would walk. Repeat the poem two or three times for the children to learn the words.

SONGS - MATERIALS # 14 and # 15	SOURCE	TAPE # 1-A
# 14. "See The Little Ducklings" (see p.14) # 15. "The Animal Parade" Down the street the animals come, Marching proudly with the drum, Trum, tum, tum, tum, Trum, tum, tum, tum. The elephant and the grizzly bear Walk slowly with a stately air, Slow walk, slow walk, slow walk, slow walk. But mice and chipmunks have to run To keep in time with everyone, Run, run, run, run, run, run, run, run, Run, run, run, run, run, run, run. The horses, as they walk on by, Hold their knees and heads up high, Walk walk walk walk, Walk walk walk walk.		T.C.400-413 "The Animal Parade", spoken, with drum beating movement patterns.

CONCEPTS	ACTIVITIES # 16

ECHOES !

"Does anyone know what an echo is?" Briefly discuss with children. Make the point that an echo is an exact repeat of a sound.

"I'm going to clap some rhythms. See if you can be my echo. Ready?"

Respond to rhythm patterns.

Teacher: (say) ta ta ta ta — ta ti-ti ta ta

Children: ta ta ta ta — ta ti-ti ta ta

Repeat these two rhythm patterns, and then do a few more like the examples given at (a).

"You certainly are good echoes. Sometimes in our rhythms and songs we have a little rest where there is no sound. See if you can echo me again, but this time, watch for the rests." (Show rests with hands out)

Sound and silence

Teacher: ta ta ta — ta ta

Children: ta ta ta — ta ta

Repeat, then do the rhymes at (b)

Feeling the rhythm, singing on pitch.

"I know a song about an echo. When I sing the word 'hello', see if you can echo 'hello' after me. Ready?"

Sing just the first two lines of "Little Sir Echo". Then see if one half of the class can sing with you and the rest be the echo.

27

SONGS - MATERIALS # 16	SOURCE	TAPE # 1-A

Echoes !

(a) Rhythms

Teacher:
Children:
Teacher:
Children:

T.C.414-443

Rhythm clapping

(b) Rhymes

Teacher: Pease porridge hot — Pease porridge cold
Children: (echo) (echo)
Teacher: Pease porridge in the pot, — Nine days old.
Children: (echo) (echo)

"Pease Porridge Hot" with clapping.

Teacher: Hot cross buns — Hot cross buns
Children: (echo) (echo)
Teacher: One a-penny two a-penny — Hot cross buns
Children: (echo) (echo)

"Hot Cross Buns" with clapping.

Song: "Little Sir Echo" (lines 1 and 2)

Magic of Music, p.14

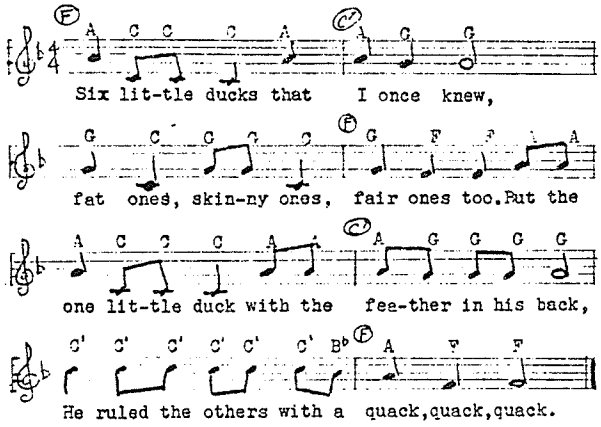
"Little Sir Echo", sung.

28

CONCEPTS	ACTIVITIES # 17
	LISTENING TO THE BEAT !
Aural recognition of music.	Record: March Of The Little Lead Soldiers Play a short excerpt of "The March Of The Little Lead Soldiers". Don't tell the children what it is. "Has anyone heard this music before? .....Do you remember what this music was about?".....Have a little talk about toy soldiers.
Music is descriptive.	"Today we're going to listen to another piece of music. See if you can tell whether big people or little people are marching." Record: "Pomp And Circumstance" Play part of the selection "Pomp And Circumstance". Then ask the children what they heard in the music.
Feeling the beat.	Play it again, and have the children keep the beat by tapping their pencils on their desk or the floor. (Don't play too much).
Listening!	Now have them walk to the music and see if their feet can keep the beat. STOP. Make sure the children stop when the music stops! "Did you walk fast or slow to this music? Yes, it is slow music, isn't it? Let's walk back to our seats, and see if our feet are feeling the nice, strong, slow beat." Play enough of the music to get them back to their seats and settled down. Then fade it out if it isn't finished.
29	

SONGS - MATERIALS # 17	SOURCE	TAPE
Record: "March Of The Little Lead Soldiers", by Pierne	Bowmar Record Series, # 54, side 2.	
Record: "Pomp And Circumstance" by Elgar	Bowmar Record Series, # 54, side 1.	
		30

CONCEPTS	ACTIVITIES # 18
	SIX LITTLE DUCKS !
Recalling song learned.	Have the children sing "See The Little Ducklings". (see p.14) "I know another song about ducks. Let's learn it before the ducks all fly away to a warmer land." (You may want to talk a little about the ducks flying south - why they go and where they go.)
Responding to steady beat.	Sing the first line of "Six Little Ducks", clapping the steady beat as you sing. Repeat, and have the children sing and clap with you. Sing the second line, clapping the beat. Repeat with the children. Sing both lines with the children, clapping the steady beat. Teach the third line (starting with the words 'But the..), and then the fourth line in the same manner. Finally, see if the children can sing all of this verse with you, clapping the steady beat all the way through. Make sure you hold the words 'knew', 'back', and 'quack' for two beats, clapping two steady beats for these words.
Responding to meaning of words.	You may want to teach the second verse (only the first two lines are different) in this lesson, or leave it for another day. Once the children know the song well, have six at a time act it out, while everyone sings.
31	

SONGS - MATERIALS # 18	SOURCE	TAPE #1-A
" Six Little Ducks " (Key of F)		T.C.445-464
	Exploring Music,p.19 similar version.	"Six Little Ducks" Verse 1 and 2, sung with clapping on the steady beat. Accompanied on the baritone ukelele.
Verse 2: Down to the river they would go, Wibble,wobble,wibble,wobble,to and fro. But the		32

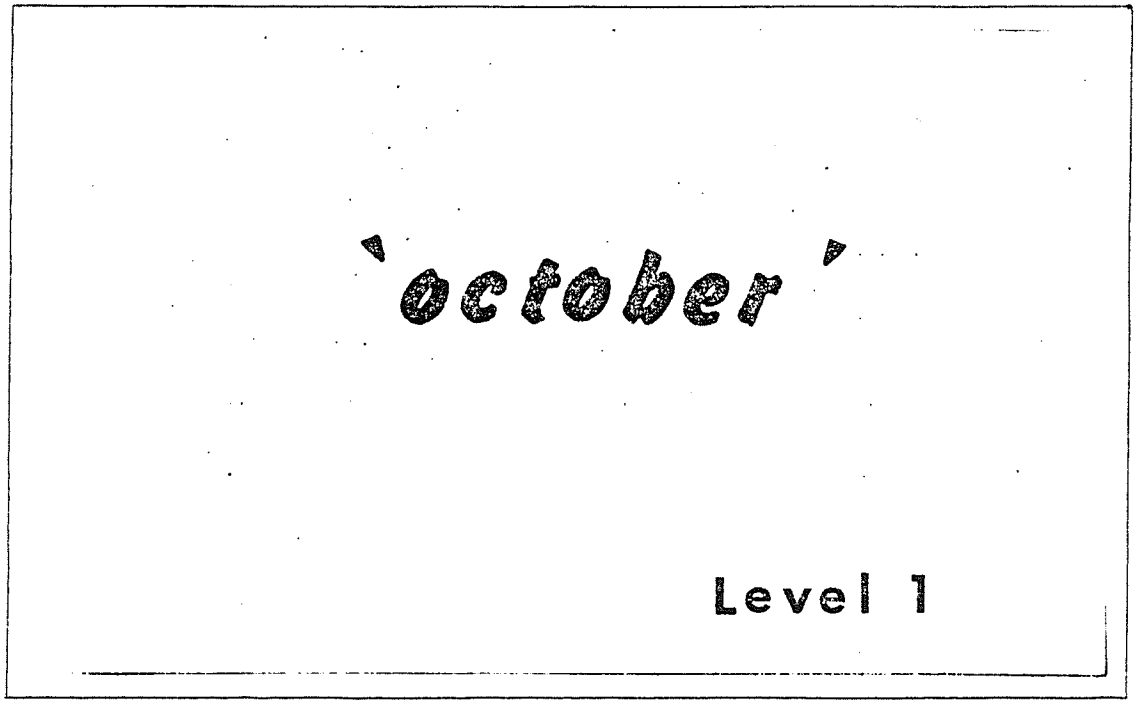
CONCEPTS	ACTIVITIES # 19
	MOVEMENT TO MUSIC !
Moving to the steady beat. Singing the so-mi interval.	a) " Let's warm up by clapping our hands! " Have the children sing through several verses of "Clap Your Hands". Ask various children to suggest the movements, such as 'nod your head', 'tap your toe' or whatever. Get them started, then gradually fade out so the children are carrying the melody. " Now that our voices are singing so nicely, see if you can sing and move as I do."
Moving to directions in music.	b) Sing the first two lines of "Head and Shoulders" - quite slowly. Put both hands on your head, shoulders, knees and down to your toes as you sing. Repeat, with the children singing and doing the movements. Sing the third and fourth lines, very slowly, doing the actions. Then have the children sing these lines with you. You may find that you need to say the last line over several times with the children for them to get the sequence. As the children catch on to the song, gradually speed it up. Use this song throughout the year for body movement. Add variation by making up other words, as in examples.

SONGS - MATERIALS # 19	SOURCE	TAPE # 1-A
Movement To Music !		
a) " Clap Your Hands " (see p.22)		T.C.465-475
b) " Head And Shoulders " (tune: London Bridge Is Falling Down) Head and shoulders, knees and toes, Knees and toes, knees and toes, Head and shoulders, knees and toes, Eyes, ears, mouth and nose.		"Head and Shoulders", 3 verses sung.
Make up new words, as for example: Touch your elbows, wiggle your hips, Wiggle your hips, wiggle your hips, Touch your elbows, wiggle your hips, Find your teeth, your nose and lips. Take a giant step, turn around, Turn around, turn around, Take a giant step, turn around, Put your fingers on the ground.		

CONCEPTS	ACTIVITIES # 20
	LET'S SING !
	It's a good idea at the end of each month to review what the children have learned. But make a game of it!
Aural recognition of songs	Sing the first two lines of "Soldiers" to 'la', and ask who knows what song it is. Then have the children sing and march to it, with one or two children playing drums or sticks.
	Sing the first part of "Holidays", "Johnny Works With One Hammer", "Dancing Leaves", and "Six Little Ducks", and then perform them when the children have identified the song.
	In between these songs (or any others you have taught), ask the class if anyone would like to hum a tune for the rest of the children to guess.
Recognition of rhythmic patterns.	Clap one or two rhythm patterns of songs such as "One,Two,Tie My Shoe", or "See the Little Ducklings", and see if the children can identify the song.
	Cover as many of the songs learned as possible, perhaps ending the review with "Head And Shoulders".
35	

SONGS - MATERIALS # 20	SOURCE	TAPE # 1 A
Let's Sing !		
" Holidays "	p.4	T.C.155-175
" Soldiers"	p.6	T.C.176-199
" One,Two,Tie My Shoe "	p.8	T.C.200-218
" See The Little Ducklings "	p.14	T.C.283-287
" Look At Me "	p.16	T.C.294-301
" Let's Go Walking "	p.18	T.C.317-328
" Johnny Works With One Hammer "	p.20	T.C.330-349
" Dancing Leaves "	p.24	T.C.363-369
" Autumn Leaves "	Mel.Makers p.4	T.C.370-384
" Six Little Ducks"	p.32	T.C.445-464
" Head And Shoulders "	p.34	T.C.465-475
		36

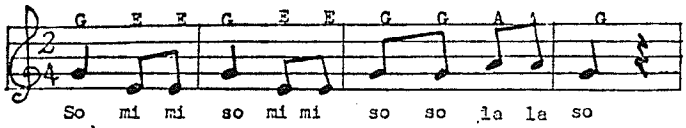
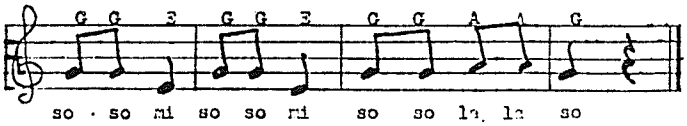
This third booklet contains activities, songs and materials for the month of October.



CONCEPTS	ACTIVITIES # 1
	WALKING WITH THE ANIMALS !
Responding to steady beat.	"Do you remember the poem about the Animal Parade? Let's say it together." Repeat the poem with the children. " Perhaps we could make our parade more exciting if we used some instruments. What instrument do we need with the first two lines: 'Down the street the animals come, Marching proudly with the drum'? .....That's right, the drum." Ask someone (check the instrument chart to see who hasn't played the drum before), to be the drummer. Use a small drum with a light sound. Say the first two lines again, with the drummer beating the steady beat, and continuing for eight beats after the words.
Discrimination of instrument sounds.	" What two animals come next?...Yes, the elephant and the grizzly bear. How do they walk?.....What instrument could we use?..... Children might suggest a big, heavy noise, like a bass drum, or the cymbals. Pick a child to play, and practice these two lines. Repeat the procedure for the mice, chipmunks and horses. Practice the entire poem with the chosen instruments. The children may decide they would like to try different instruments. When the children (and you) are happy with the effect, see if they could perform the poem for an assembly, or for another class.
1	

SONGS - MATERIALS # 1	SOURCE	TAPE #1-B
Walking With The Animals !		T.C.9-33
Down the street the animals come, Marching proudly with the drum. light drum beat } ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩		"The Animal Parade", spoken with small drum, cymbal, triangle, wood block.
The elephant and the grizzly bear Walk slowly with a stately air. * heavy drum or cymbal } 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥		
But mice and chipmunks have to run To keep in time with everyone. * triangle, bells or xylophone } ⊓ ⊓ ⊓ ⊓ ⊓ ⊓ ⊓ ⊓		
The horses, as they walk on by, Hold their knees and heads up high. * sticks, wood blocks or jingle sticks } ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩		
* These are suggested instruments. The children may have other ideas!		T.C. - Tape counter 2

CONCEPTS	ACTIVITIES # 2
	LET'S SING ABOUT HORSES !
Respond to rhythmic pattern.	" We all know how the horses marched in The Animal Parade. I have another poem about horses. Listen! Say the first line of "Bell Horses", clapping the rhythmic pattern. " See if you can say it with me this time, and clap the rhythm of the words." Say and clap the rhythm of the first line. Repeat the procedure with the second line. Then say both lines with the children, clapping the rhythmic pattern.
Singing so-mi-la on pitch.	" We can sing this poem, too. Listen, while I sing it (or play it), and see if you can echo me. " Sing the first line, clapping the rhythmic pattern. Give the children the starting note and have them sing it. Sing the second line and have the children echo you. Sing the entire song with the children, always clapping the rhythmic pattern.
Feeling the beat/clapping the rhythmic pattern.	Ask half or the class to walk like horses around the room while the rest of the children sing and clap the song. " Remember to hold your heads up high and lift your feet up for each step, just like horses do!" Have the walkers and singers change places, and sing it again. Finally, have all the children up walking (to the steady beat) while singing and clapping the rhythmic pattern.
3	

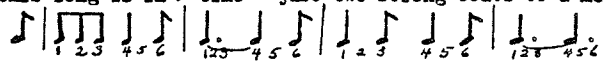
SONGS - MATERIALS # 2	SOURCE	TAPE # 1-B
Let's Sing About Horses ! (Key of C)		T.C.37-88
 Bell hors-es, bell hors-es, What's the time of day?		"Bell Horses", sung, clapping the rhythmic pattern.
 One o-clock, two o-clock, Time to go a-way.		
More songs about horses: a) Horses, Horses b) Jig, Jog, Jig, Jog	a) Melody Makers, p.8 b) Music For Fun, Music For Learning. p.67	"Horses, Horses" sung, piano. "Jig, Jog" sung, piano.
		4

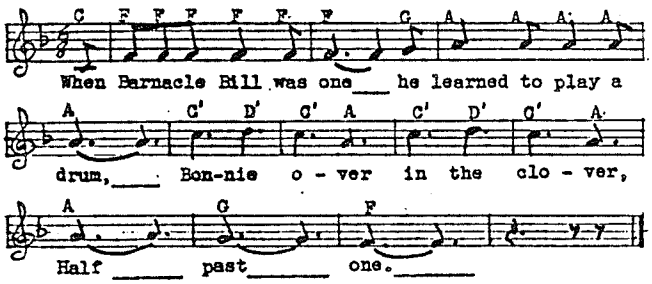
CONCEPTS	ACTIVITIES # 3
	LET US THANK HIM !
Music expresses feelings.	Thanksgiving comes early in October - almost before you are ready. Start near the first of the month to encourage the children to think about what they are thankful for, and let them express their thanks in song. " Thank You,God " is a simple song of thanksgiving to start with. On following days, teach some, or all, of the songs listed under ' Songs-Materials # 4', b).
Feeling the rhythmic pattern.	Sing the first line, clapping the rhythmic pattern. You may want to repeat it. Then have the children sing it with you. Sing the second line. Sing it again and stop before the last word, 'small'. The children will probably sing it for you! Sing both lines with the children, repeating if necessary. Sing the third and the fourth lines together. Repeat, stopping before the last word 'all'. Again, let the children give the word. Have the children sing these lines with you, then the entire song. Make sure the children (and you) hold the words 'small' and 'all' for two beats, both with the voice and with the clap. After they have sung the song, talk with them about big and small things that God might have made, and their homes and families. You may go on and teach the second verse, or leave it for another day.
5	

SONGS - MATERIALS # 3	SOURCE	TAPE # 1-B
"Thank You, God " (Key of D) F# A D F# E F# G F# F# E Thank you,God, who made the lit-tle chil-dren, F# A D' B A F# E Who made all things, big and small, E F# G F# B A A G Thank you for our home and fam'- ly F# A D G F# E D Thank you, thank you for them all. 2. Thank you,God,for flowers and the sunshine, For the trees that grow so tall, Thank you for the day and night-time, Thank you, thank you, for them all.		T.C.91-108 "Thank You, God" sung with piano.
		6

CONCEPTS	ACTIVITIES # 4
	" I AM THANKFUL "
Expressing feelings through music.	(a) "We have already learned one song about being thankful. Let's see if we can make a list of all the things we are thankful for. Who would like to start?" Make a list on the board as the children think of things. " We have quite a lot of things we are thankful for. I think we could make up our own song. Do you remember the song "Holidays"? Let's use that tune and write our own words." Your song might go something like this: " I am thankful for my mom, for my dad, sister,too, I am thankful for my home, this Thanksgiving day."
Correlating music and art.	Make up four or five verses, using the children's suggestions. Once the children have sung the verses over, have each child draw a picture of one of the things in the song he is thankful for. Write out and duplicate the song, and attach it to the picture. They can take their picture and song home for Thanksgiving day.
Performing.	If it is possible, perhaps the children could sing the song at an assembly,or for another class, each one holding up his picture at the appropriate word. Performance is an important part of music, and should be encouraged at every opportunity.
7	(b) The drawings and performance could be done with any of the songs listed under (b).

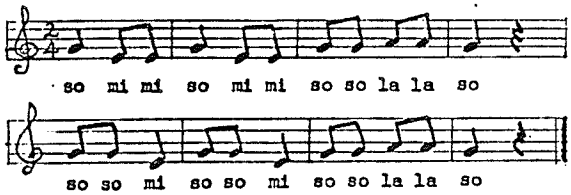
SONGS - MATERIALS # 4	SOURCE	TAPE # 1-B
I Am Thankful :		
(a) Use the tune for the song "Holidays" for writing your Thanksgiving song.	September, p.4	T.C.112-198
(b) Other songs for Thanksgiving:		
"Grandpa's Turkey" (Key of F, starting note, C)	Exploring Music,p.54	These six songs are all sung on the tape, with piano accompaniment.
"I'm Thankful" (Key of G, starting note, D)	Exploring Music,p.56	
"All Good Gifts Around Us" (Key of G, starting note, G)	Magic of Music,p.54	
"Thank You" (Key of F, starting note, C)	Magic of Music,p.54	
"Five Fat Turkeys" (Key of G, starting note, G)	Magic of Music,p.55	
"Praise Him" (Key of E♭, starting note, E♭)	Melody Makers,p.21	
		8

CONCEPTS	ACTIVITIES # 5
	FEELING THE BEAT !
Respond to steady beat	" I know a song about a funny fellow called "Barnacle Bill". It has a good, steady beat like this: (start clapping the steady beat). See if you can clap the beat with me as I sing the words." Sing the first verse and chorus of the song, with you and the children clapping the steady beat. " You are very good at clapping. Now let's learn the words." Sing the first line, as far as the word 'drum'. Have the children sing it. Sing the chorus, 'Bonnie over....one', always clapping the steady beat. Repeat and have the children sing with you. Make sure that you and the children are holding the words 'half', 'past' and 'one', for two beats. ie. clapping twice on each word. Sing the entire first verse and chorus with the children, clapping the steady beat. Go on to verses two and three. Repeat these three verses , but have various children play the steady beat on a drum, while the rest sing. (Remind them to sign the chart when finished!)
Playing the steady beat.	You may want to go on and make up a few more verses, or leave this for another day. Another activity is to have a child play the notes for 'Bonnie over in the clover' (C,D,C,A,C,D,C,A) on glockenspiel or bells. Remember: this song is in $\frac{6}{8}$ time - just two strong beats to a measure.  clap: x x x x x x x x
9	

SONGS - MATERIALS # 5	SOURCE	TAPE # 1-B
" Barnacle Bill " (Key of F)  When Barnacle Bill was one___ he learned to play a drum,___ Bon-nie o - ver in the clo - ver, Half _____ past_____ one._____ 2. When Barnacle Bill was two, he learned to tie his shoe, Bonnie over, in the clover, half past one. 3. When Barnacle Bill was three, he learned to climb a tree, Bonnie over, in the clover, half past one. With the children's help, make up as many more verses as you like.		T.C.200-215 Sung, with drum and bells and glockenspiel.
		10

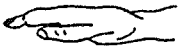
CONCEPTS	ACTIVITIES # 6
	SINGING THE SO-MI-LA INTERVALS.
Song recall.	" Can you remember the song 'Bell Horses'? Who would like to sing the first phrase for us - 'Bell horses,bell horses,what's the time of day'? (Give a starting note for the volunteer singer.)
Singing on pitch.	" Very good. Mary has asked a question. Who would like to sing the second phrase of the song and answer her?" ....."You sang very well John. Let's have this half of the class sing the question with Mary, and this half answer with John."
Question and answer song.	Sing the song in this way, and then switch sides.
The 'la' syllable and hand signal.	"You know, we can sing this song to our secret signals, and there is a new signal in it. Listen and watch. See who can discover the new signal. Sing 'Bell Horses' to the so-mi-la syllables, with the hand signals. When the children have discovered that the new note and signal is 'la', show them how to make the 'la' signal. Have them sing the song with you, using the so-mi-la syllables and the hand signals.
So-mi-la intervals.	Divide the class, and have one group sing the first phrase to so-mi-la, and the other group answer. You might also have individual children who would like to try this.
	Finish off this activity,which does take concentration, with the children moving around to a song like "Horses" or "Jig Jog".
11	

SONGS - MATERIALS # 6	SOURCE	TAPE #1-B
Singing the So-Mi-La Intervals.		T.C.216-222
" Bell Horses "	Words for song on p.4	"Bell Horses", sung to so-mi-la syllables



so

la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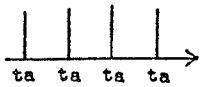
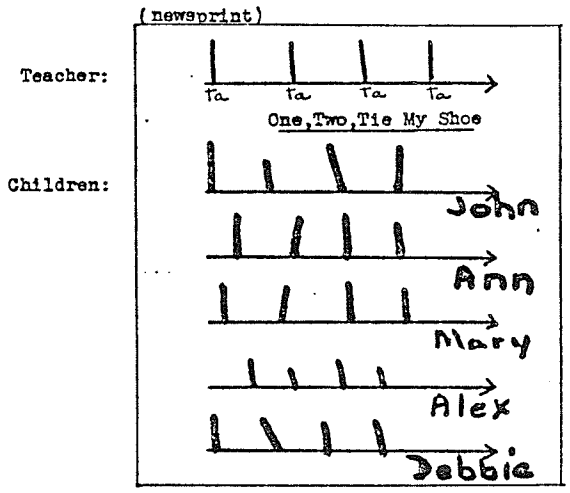
12

CONCEPTS	ACTIVITIES # 7
	LET'S DRAW THE BEAT !
	(Before the lesson, fasten a large piece of newsprint on the board - at child level!)
Responding to the steady beat.	"Do you remember 'One,Two,Tie My Shoe'? Let's sing it, and we'll pat our knees on the steady beat." Sing through the song. "Today we're going to learn how to draw the steady beat. We call this beat 'ta', and draw it like this: (Use colored crayon or felt pen on the newsprint, and draw with a down stroke.) Draw:  Say: ta ta ta ta
Writing the steady beat.	"How many beats did I draw?..That's right, four. And did you notice that I had a sound line to put each 'ta' on? John, (start with a child you think can do it), would you like to come up and draw the steady beat on this sound line while the rest of us sing the song?" Show him the first sound line under the song's name on the paper. Tell him to draw a 'ta' down to the line every time the children pat a beat. Let him pick the color of crayon he wants to use. Sing the first line of the song, quite slowly, patting the beat. Have the child sign his name after his line of beats. Ask other children to do the same thing for the other four lines of the song. Let each one pick his own colored crayon to use.
13	

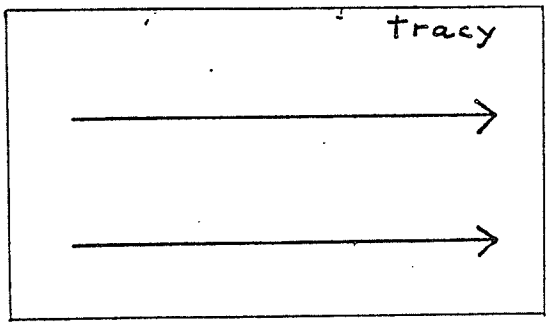
SONGS - MATERIALS # 7	SOURCE	TAPE
Let's Draw The Beat !		
		
14		

CONCEPTS	ACTIVITIES # 8 and # 9
	# 8 MUSICAL EXERCISES
Movement to music. Responding to the steady beat.	" Let's do some musical exercises. Do you remember the song that starts, "Head and Shoulders"?.....Here's our starting note." (Play or sing G or A) Sing through the song with the children. The ask one child to play the steady beat on the drum, or an instrument of his choice, to help the rest of the children do their exercises.
	# 9 BIG AND LITTLE SOUNDS
Recall of melody. Loud and quiet music. Recognizing different sounds of instruments.	Sing the tune for 'Soldiers' to 'ta', or play it on the piano or the xylophone. " Who knows what song this is?....That's right, our marching song. What instrument did we use to help us march?..... Yes, we used the drum for a nice, big, strong beat. Does anyone know some other words to this tune? (Give some clues, if necessary, to help the children think of "Twinkle,Twinkle,Little Star").....Do you think we would use a big drum for a song about a little star?..... Yes, I think your ideas about a light, tinkly instrument is good. What instrument could we use?" Try whatever instruments the children suggest, no matter how strange, until you all agree on the one that sounds the most star-like. This will probably be the triangle, or perhaps the bells.
15	

SONGS - MATERIALS # 8 and # 9	SOURCE	TAPE # 1-B
# 8. Musical Exercises		
" Head And Shoulders "	September, p.34	
# 9. Big And Little Sounds.		
"Soldiers"	September, p.6	
		T.C.224-235
" Twinkle, Twinkle, Little Star "		"Twinkle, Twinkle", sung, with piano and triangle.
		16

CONCEPTS	ACTIVITIES # 10
	LET'S DRAW THE BEAT !
	(Before starting, give every child a piece of newsprint, with two sound lines drawn on it.)
Responding to the steady beat.	" Today, let's say some of our favorite nursery rhymes. Who knows one about a lamb whose fleece was white as snow? " Say, with class, 'Mary Had A Little Lamb'. Patschen the steady beat- you'll find the children join in patting the beat. Ask for other favorites, always patting the beat. End with 'Baa,Baa,Black Sheep'.
Drawing the steady beat.	"Let's say 'Baa,Baa,Black Sheep' again, but this time I will play the beat on the drum, and you can draw the beat on your paper. Take your crayon, and draw a 'ta' on the sound line for each beat. Ready?" Say the first line of the rhyme slowly, beating the drum on the steady beat while the children draw the beat. Stop! "You are all very good at drawing the beats. Now put your finger on each 'ta' as I play it on the drum, and count how many you have on your sound line. Ready?" Play the rhythm for the first line again, softly saying the words, while the children point to each 'ta' and count : one, two etc. Repeat the drawing procedure for the second line of verse. Tell the children that these beats will go on the second sound line. Just do two lines of the verse this lesson. There will be a wide variety of results this first time of drawing the beat, but it will improve with practice!
17	

SONGS - MATERIALS # # 10	SOURCE	TAPE #
Let's Draw The Beat ! Give each child a piece of newsprint with two sound lines drawn on it, as below.		



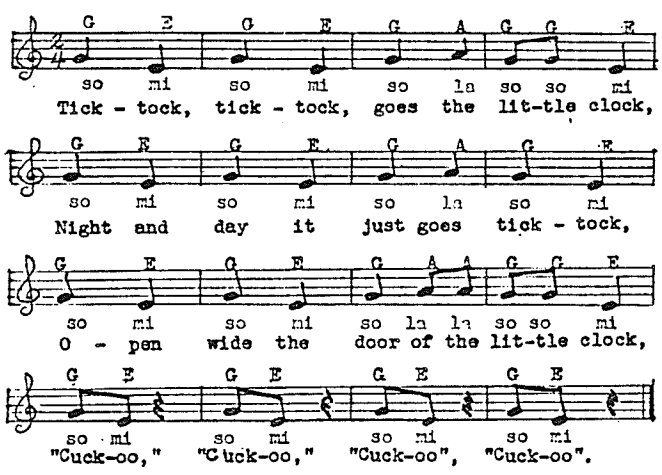
18

CONCEPTS	ACTIVITIES # 11
	LET'S LISTEN !
	Record: Dance Of The Sugar-Plum Fairy.
Recall of music.	"Do you remember what kind of music we listened to on records last month?.....That's right. It was music for marching. One march was for little toy soldiers, and the other was for big soldiers.
	Today we're going to listen to some music called "The Dance Of The Sugar-Plum Fairy". It is music written for a beautiful fairy to dance to. Do you think the music will be loud and heavy, or very light and dainty? Listen, and see if you think it sounds like a fairy dancing."
Tone color of music.	Play the first part of the music, then fade it out and stop. Discuss with the children what they heard.
Responding to beat.	"This time, see if you can tap very lightly with your pencil in time to the beat of the music." Play part of the music again. Not too much, or the children get tired. "What instrument do we have that is light and tinkly? Yes, the triangle,"
Movement to music.	Ask someone to play the triangle with the music, while half of the class tap the beat lightly, and have the other half of the class see if they can dance like fairies with the music. Play part of the music again. Then have another child play the triangle, and the dancers and 'tappers' change places.
	Remind your triangle players to sign the instrument chart when they finish playing.
19	

SONGS - MATERIALS # 11	SOURCE	TAPE
Record: " Dance Of The Sugar-Plum Fairy " by Tchaikovsky, From the ballet music, "The Nutcracker Suite".	Bowmar Record Series # 58	
		20

CONCEPTS	ACTIVITIES # 12
	TICK - TOCK GOES THE CLOCK !
Responding to the steady beat.	" Can anyone tell us what the clock says? ..... Yes, it goes tick-tock. take your pencils, and see if we can all make the sound of a clock ticking. (Tap lightly on your desk as you speak.) Tick-tock, tick-tock, tick-tock, tick-tock. " Keep tapping, and sing the first two lines of "The Clock". " Listen, and I'll sing the first line of the song again. See if you can echo me." Sing the first line, still tapping the beat. Have the children sing it after you. Sing the second line, and have the children echo you. " Listen, while I sing the rest of the song. See if you can tell what kind of a clock I am." Sing lines three and four, then ask what kind of clock you are. "....That's right. I'm a cuckoo clock, and every hour a little toy cuckoo bird pops out of a door in the front of the clock and tells what time it is. Can you sing the 'cuckoos' with me?"
Sound and silence.	Sing the four 'cuckoos' with the children. Make sure the quarter rest (𝄽) is one full beat. "How many 'cuckoos' did we sing? .....What time is it by our cuckoo clock?" Sing the third and fourth lines with the children, tapping the beat with your pencil. Now try singing the entire song with the children.
21	

SONGS - MATERIALS # 12	SOURCE	TAPE # 1-B
" The Clock " (Key of C)		"The Clock" sung, sticks tapping the beat. T.C.236-244



22

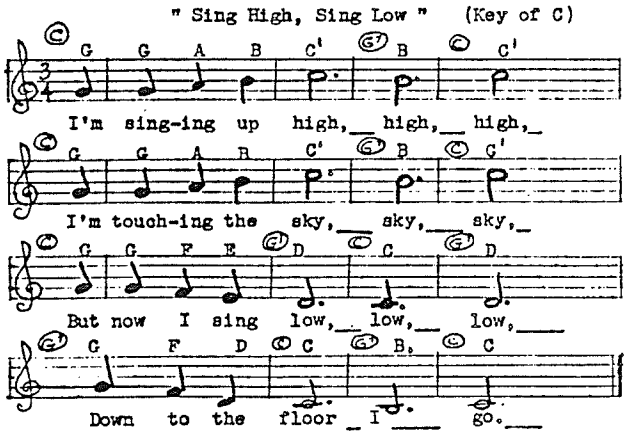
CONCEPTS	ACTIVITIES # 13
	SINGING SO - MI - LA
Recall of song. Singing the so-mi-la intervals, and using hand signals.	Sing the first two lines of "The Clock" to the so-mi-la syllables, using the hand signals as you sing. "What song do you think I amd singing?.....That's right. It's the song about the cuckoo clock." (If they don't get it immediately, give them a clue by singing the last line to the so-mi syllables.) "See if you can sing it with me, using our secret signals." Start out singing with the children, but stop singing for the second line - just do the hand signals. See if the children can go on singing the syllables. Stop after the second line.
Tone color of instruments.	"You are very good at using our secret signals. Now let's sing the words to the song, and have an instrument be the clock. Which one of our instruments do you think would sound like a clock ticking? ....." If more than one instrument is suggested, let various children try each one with the song. Sing through the song as many times as there are instruments. Make sure the singing children observe the rests in the fourth line. When you have finished singing, talk with the children about the different sounds the various instruments make. Let the children decide which instrument sounded the most like a clock ticking. Remind those that played to sign the instrument chart.
23	

SONGS - MATERIALS # 13	SOURCE	TAPE # 1-B
Singing So-Mi-La		T.C.246-252
" The Clock "	See p.22	"The Clock", lines one and two sung to so-mi-la.
<u>Instruments.</u> Try drum, sticks, triangle, piano, xylophone, bells, glockenspiel - whatever is suggested. Do not let anyone feel that his idea was silly. Encourage the idea that the instrument fit the type of song - a song about a great, big grandfather's clock might need a different instrument than a song about a little cuckoo clock.		T.C.253-273
Song To Sing: "Grandfather's Clock"		"Grandfather Clock", sung with piano.
		24

CONCEPTS	ACTIVITIES # 14
	LET'S LISTEN !
	Record: " Golliwog's Cakewalk "
Descriptive music.	"A few days ago, we listened to some music about someone dancing. Can anyone remember who was dancing?....Yes, it was a lovely fairy. Today, we're going to hear another piece of dance music. It's called "Golliwog's Cakewalk". Does anyone know what a golliwog is?.....A golliwog is a rag doll which is dressed like a clown, in funny,baggy clothes, and with a lot of hair sticking straight out from its head.
	You've probably guessed what a cakewalk is. It's a walk around a cake. But our golliwog dances! As you listen, can you see the funny golliwog dancing around a table with a big cake on it? The golliwog is smiling as he dances, hoping he'll get a piece of cake when he finishes his dance.
Fast and slow.	Right in the middle of his dance, the music slows down. I think probably the golliwog gets tired and takes a little rest. Then the golliwog starts his funny, fast dance again.
	Listen to the music, and when you think you hear the golliwog getting tired, put your head down on your desk. When you hear him starting to dance fast again, sit up, and put your hand up.
	Play "Colliwog's Cakewalk"
	"That was a funny dance, wasn't it? Does anyone know what instrument was playing?....Yes, it was a piano. Perhaps when you get a little bigger,you'll learn to play "Golliwog's Cakewalk" on the piano."
25	

SONGS - MATERIALS # 14	SOURCE	TAPE
Record: " Golliwog's Cakewalk " by Debussy From the " Children's Corner Suite "	Bowmar Record Series, # 63.	
Follow-up: On another day, you might like to tell the children about Debussy writing this suite of piano pieces for his five year old daughter, and play some of the other selections from it.		
		26

CONCEPTS	ACTIVITIES # 15
Recognizing and responding to direction of music.	**SINGING HIGH AND LOW !** Play the melody for the song "Sing High,Sing Low" on a xylophone, glockenspiel, bells or piano. "Did you hear how the music went up and down? I'll play it again. See if you can move your hands up and down with the music." Play the song again. "Where did your hands go when I played this?"(Play the first line.) "I see all your hands went up high as the music went up high. Now what does the music tell your hands to do?" (Play the third line.) "Yes, it tells your hands to go down. Let's see if the words tell us the same thing. Listen to the first line, and sing it after me. Remember to use your hands to help your voice." Sing line one, and have the children echo you - showing the direction with their hands. Repeat this procedure with the other three lines. Then sing the whole song through with the children. You might like to play your instrument as you sing, or just move your hands. Have the children sing it again, using their whole body to reach up high, and then to crouch right down on the floor. Leave the second and third verses for another day. Later, once they know the song, let various children play lines one and two on the instrument, and others play lines three and four. IF you have two instruments, use one for the first part, the other for the second. Take off all the bars or bells except those that are needed.
27	

SONGS - MATERIALS # 15	SOURCE	TAPE # 1-B
" Sing High, Sing Low " (Key of C)  2.My hands reach up tall,tall,tall, To birdies I call,call,call, Now I curl up small,small,small, Into a ti-ny ball. 3.Can you hear the mu-sic ring, As up high I sing,sing,sing, The music goes down,down,down,Quiet the sound,sound,sound.		T.C.274-312 "Sing High, Sing Low", sung with piano; sung with ukelele.
		28

CONCEPTS	ACTIVITIES # 16

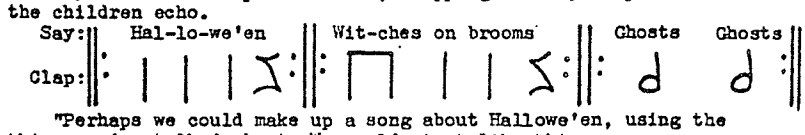
HALLOWE'EN IS COMING !

"Who knows what special day is coming at the end of October?" If no one answers, give them some clues about funny costumes, etc. When Hallowe'en is established as the day, continue.

As the children mention various things, sketch pictures on the board - then put the rhythm pattern of the words underneath.

Say each word or phrase twice, clapping the rhythm pattern. Have the children echo.

Responding to rhythm pattern of words.



Composing words for a song.

"Perhaps we could make up a song about Hallowe'en, using the things we've talked about. We could start like this:

' Hallowe'en will soon be here, soon be here, soon be here,'"

Make up a number of verses such as suggested opposite. Let the children decide what the words will be.

If you can find a copy of "Peanut's Pumpkin Carols, all elementary children seem to enjoy them. They were published as a Hallowe'en greeting card booklet, and a number of teachers have them.

29

SONGS - MATERIALS # 16	SOURCE	TAPE # 1-B

Hallowe'en Is Coming !

T.C.314-341

Hallowe'en rhythms clapped.

Hallowe'en Song (tune: London Bridge)

"Hallowe'en Song", sung with ukelele, Key of C.

1. Hallowe'en will soon be here, soon be here, soon be here,
   Hallowe'en will soon be here, Let's get dressed up.

2. Jack O'Lanterns shining bright, shining bright, shining bright,
   Jack O'Lanterns shining bright, in the windows.

3. Witches riding on a broom, on a broom, on a broom,
   Witches riding on a broom, through the dark sky.

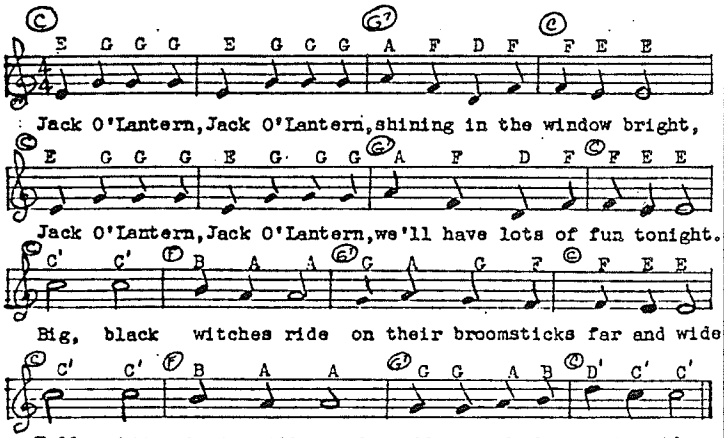
4. Ghosts are walking down the street, down the street, down the street,
   Ghosts are walking down the street, trick or treating.

5. Black cats howling on the fence, on the fence, on the fence,
   Black cats howling on the fence, oh how noisy!

30

CONCEPTS	ACTIVITIES # 17
	JACK O'LANTERN
	Bring a Jack O'Lantern to school, and have it sitting in a prominent place for at least a week before Hallowe'en. Draw on the board, or have pictures of witches, ghosts, black cats, etc.
Expression in music.	" In our last music period, we made up a song about Hallowe'en. Today I have another song for us to learn about a Jack O'Lantern, witches and ghosts. Listen!" Sing the song,"Jack O'Lantern" with as much expression and as many actions as you can.
Responding to rhythmic pattern.	"Now see if you can echo me." Sing the first line, clapping the rhythmic pattern. Have the children sing it, clapping the rhythm. Sing the second line. Children echo you. Then sing lines one and two with the children. Repeat if necessary. Teach the third line, and then the fourth line in the same way. Then see if the children can sing the entire song with you. They will probably miss some words, but these will come.
Choosing instrumental sounds and playing the rhythm.	Have the children pick out suitable instruments for the Jack O'Lantern, the witches, and the ghosts. Select various children to play the instruments for the specific lines. Play rhythmic pattern. Sing the song several times, with different children playing the instruments.

SONGS - MATERIALS # 17	SOURCE	TAPE # 1-B
"Jack O'Lantern" (Key of C)	Melody Makers, p.28, in higher key.	T.C.342-352 "Jack O'Lantern", sung, clapping the rhythmic pattern.



CONCEPTS	ACTIVITIES # 18
	MORE HALLOWE'EN FUN !
Echo clapping.	" Can you echo me?" Clap the rhythmic pattern of the first measure of the song. (see pattern opposite). Children echo. Clap the second measure. Children echo. Repeat the two patterns.
Responding to rhythmic pattern.	" You are very good at echo clapping. I have a song about "Pumpkin Face" that has that same rhythm pattern. Listen to the words and see how they fit the rhythm." Say the first line, clapping the rhythmic pattern. Repeat, and have the children say the words and clap the rhythm with you. Say the second line, clapping the rhythm. Repeat with the children.
Recognizing the direction of the music.	"Now we know how the words fit the rhythm, listen to the melody." Sing the first line, moving your hands with the direction of melody. "Can you sing this line with me? Show how the music goes down and up with your hands." Sing it with the children. Repeat the procedure for the second line. Sing the entire song, once showing the direction of the melody with your hands, and then again, clapping the rhythmic pattern. Divide the class, and have half the children clap the rhythm, while the other half show the direction of the melody. Then switch groups and repeat the song.
	On another day, have one child play the steady beat on a drum, and have a second child play the rhythmic pattern on the sticks.
33	

SONGS - MATERIALS # 18	SOURCE	TAPE # 1-B
More Hallowe'en Fun !		T.C.353-364
Echo clapping:		
Teacher claps: ti-ti, ti-ti, ti-ti, ti-ti,		Clapping rhythmic pattern for "Pumpkin Face"
says:		
Children clap: ti-ti, ti-ti, ti-ti, ti-ti,		
say:		
Teacher claps: ta ta ta ta		
says:		
Children clap: ta ta ta ta		
say:		
Pumpkin Face (Key of C)	Melody Makers, p.19, in a higher key.	"Pumpkin Face", sung, with clapping rhythmic pattern.
C' B A G F E D C D G E G		
Run-ning thro the gar-den see the pump-kin grow-ing,		
C' B A G F E D C D G E C		
Soon his shi-ning face will smile with can-dles glowing.		
		34

CONCEPTS	ACTIVITIES # 19
	HALLOWE'EN IS ALMOST HERE !
	Hallowe'en songs are not necessarily to be worked at for perfection. They are fun songs, but each one has potential for reinforcing various musical concepts.
Respond to rhythmic pattern.	a) "On Hallowe'en"- use each phrase as a rhythmic clapping exercise. eg. phrase one: ta ta ti-ti ta, ti-ti ta ta-a Also, have the children show the direction of the music.
Words; high-low concept.	b) "Black And Gold" - good song for descriptive words. Emphasize the high-low concept in the second last measure, where there is an octave jump from high D to low D.
Direction of melody.	c) "Five Little Pumpkins"- The melody descends the scale by steps at the beginning and end of the song. It is a good song for acting out for assembly, or for another class.
Dramatization.	d) "Jackie Jack O'Lantern" - A little musical play for an ambitious teacher. There are six songs, and a few lines of dialogue. If you have the time, it would make an enjoyable presentation.
35	

SONGS - MATERIALS # 19	SOURCE	TAPE # 1-B
Hallowe'en Is Almost Here !		T.C.365-459
a) "On Hallowe'en" (Key of D minor, starting note, D)	Melody Makers, p.30	
b) "Black And Gold" (Key of D minor, starting note, A)	Exploring Music, p.37	These nine songs are all on the tape, sung, with piano accompaniment.
c) "Five Little Pumpkins" (Key of $E^{\flat}$ major, starting note, high $E^{\flat}$)	Exploring Music, p.40	
d) "Jackie Jack O'Lantern"	Magic of Music	
"Hurray For Hallowe'en" (Key of D minor, starting note, A)	p.43	
"Are You Ready?" (Key of F, starting note, A)	p.44	
"Who's A-Knocking?" (Key of F, starting note, C)	p.45	
"Hallowe'en Parade" (Key of C, starting note, C)	p.47	
"See Me In My False Face" (Key of F, starting note, F)	p.48	
"High And Low" (Key of D minor, starting note, A)	p.50	
		36

CONCEPTS	ACTIVITIES # 20
	LET'S SING !
	Your review for October could be interspersed with your Hallowe'en songs during the last week in October, or it could come early in November. But do find time to review!
Aural recognition. So-mi-la intervals.	Sing "Bell Horses" to the so-mi-la syllables. What song is it? Sing "Bell Horses" with the children to the so-mi-la syllables, and then to the words. Sing any other songs about horses that they know.
Recognizing rhythmic pattern.	Do they know another song that sounds something like "Bell Horses"? Sing "The Clock" to 'ta', tapping the rhythmic pattern. When they have identified the song, sing it with either a few, or all the children playing the rhythmic pattern. Can they sing it to the so-mi-la syllables?
	Have them recite the "Animal Parade", using instruments.
Recall of songs.	"We learned some lovely songs of thanksgiving. Who would like to lead us in one of them?" Sing through the songs they learned, emphasizing the meaning of the words. You might have different children lead each one.
Rhythmic pattern/beat.	Clap the rhythmic pattern of "Barnacle Bill". What song is it? Have the children sing the song, clapping first the steady beat, then the rhythmic pattern.
	Do they remember the song about singing high and singing low?
	Play a bit of the recordings used, for aural recognition.
37	

SONGS - MATERIALS # 20	SOURCE	TAPE #1 B
Let's Sing !		
" Bell Horses "	p.4	T.C.37-44
" Horses, Horses "	Melody Makers, p.8	T.C.45-70
" Jig, Jog "	Music For Fun, p.67	T.C.72-80
" The Clock "	p.22	T.C.236-244
" Thank You, God "	p.6	T.C.91-108
Other Thanksgiving songs	p.8	T.C.112-198
" Barnacle Bill "	p.10	T.C.200-215
" Sing High, Sing Low "	p.28	T.C.274-312
" Grandfather's Clock "		T.C.253-273
		38

RESPONSE OF TEACHERS AND SPECIALISTS TO SUPPORT MATERIAL

The material from the support material kit "Music For You", contained on the previous pages, was developed for the purpose of assisting primary classroom teachers, with little musical training, to present an acceptable music program. In order to determine whether this type of material would be of positive value to classroom teachers, the first three booklets, with accompanying tape, were given to ten primary classroom teachers for testing, and to six music specialists for evaluation.

The responses of the teachers and the music specialists to the support material will be contained in the following section of this chapter.

RESPONSE OF PRIMARY CLASSROOM TEACHERS TO SUPPORT MATERIAL

After using the support material, the primary classroom teachers expressed their opinions of the material by means of Questionnaire A (summarized in Table 1, page 90), in comments included on the questionnaire, and in a personal interview with the writer. The response by the teachers was generally very positive, as can be seen by the figures tabulated on the questionnaire, Table 1, and in teachers' comments included on page 91 to 93.

Table 1

"MUSIC FOR YOU" - Questionnaire A

Tabulation of Responses of Teachers

	To a great extent	To some extent	Very little	Not at all
1. Does the overall physical appearance of the completed kit have interest and appeal?	8	2		
2. Is it advantageous to have all the materials contained in one box?	8	2		
3. Is it helpful to have the material in monthly segments, rather than in one book for the entire year?	7	3		
4. Is the use of different colors for the monthly booklets, as opposed to all one color, helpful and useful?	3	7		
5. Does the material being spiral bound make it easier to use than if it consisted of loose cards?	7	1	1	1
6. Did the format of the material (activities plus songs and materials with accompanying tape) stimulate your interest?	9	1		
7. Did the introductory booklet give you sufficient explanatory information for using the material?	9	1		
8. Could you use the general rhythm activities suggested?	9	1		
9. Could you use the so-mi-la activities suggested?	6	2	1	
10. Were you able to use the hand signals?	4	3	1	2
11. Were you able to understand and follow the format of the individual activities?	8	2		
12. Was the material suitable for your grade one class?	8	2		
13. Was there enough supplementary material for a month's program?	9			
14. Were the tapes of any help to you?	5	5		
15. Did the material give you ideas to develop in your own music program?	6	4		
16. Could you make use of the complete year's kit in your teaching of music?	8	2		

Following the questions on Questionnaire A, there was space allowed for any comments which the teacher would like to make regarding the kit, activities, materials, or tape. The fact that all the teachers took the time to express their opinions about the material was, in itself, an indication of their interest in the study. Because the comments reflect the reaction of the teachers to the material, these comments are included here.

> A teacher without musical background and one with background both tested the kit. We found it most useful and easy to follow. An excellent kit.

* * *

> I really liked some of the songs you included, as they're excellent for "song modelling" activities. The rhythmic activities are also very good!

* * *

> Material could have separate cards as long as color coded to enable keeping monthly sequential order. I like the idea of material at hand for specific months. ie., Hallowe'en, Christmas. Thank you for letting me experience using it.

* * *

> I like the specific topics and subject areas. When you have finished a "book-a-month", you would feel as if you have completed something, and that is a good feeling. There is continuity to the program.
>
> The drawback to the tapes is finding what you want when you want it. Also, seeing the material is in separate books, you might not find the material as quickly, as you would have to go through all the books to find the piece you want. Generally I feel it is a good program.

I've never used material like this but it appeals to me. The tapes helped me to understand the material better.

* * *

The kit is great - very well organized, specific, and well laid out. I felt the tapes were especially helpful because I don't have a music background. On the physical format, I felt individual cards might be easier to handle.

* * *

Being a new teacher I found the layout excellent and easily adaptable to any theme. The activities were great, for they were gradual and had accompanying reinforcing activities.

* * *

Children enjoyed the echo activities, so-mi-la, and hand signals, also instruments. The steps were easy to follow. The tape was not as expected - I thought it could be used to teach children, but found otherwise.

I think it would be more functional to have just one book, spiral bound, with different colored pages to show each month's work. Ten booklets could easily become mislaid.

* * *

I liked the daily outlines and end of month review to show progress.

I find music very difficult to teach, as it is difficult for me to carry a tune. Using the material, I discovered children could learn much more than I have taught them - with a great deal of obvious pleasure. It's been an educational experience for me as well as them.

* * *

I was not able to use the material to the extent where I feel able to comment on everything. I do feel there is too much material - it even overwhelms someone who has taught music. Music is not necessarily more difficult to teach - finding

> enough time to teach everything in this program would be a problem.
>
> I think the kit would make a excellent teaching aid, and would greatly appreciate being notified when and if it is marketed. I especially found the "Let's Listen", the rhythm activities, and the so-mi-la activities of great help.

* * *

The individual comments, as noted above, reflected personal preference, as they would for support material in any subject.

In regards to the physical aspects of the kit, seven of the teachers preferred the material in the monthly booklets, one felt that the material should be in one book for the entire year, with pages color coded for each month, and two teachers thought that individual cards, color coded for each month, might be easier to use.

In regards to the format and organization of the material, ie., activities with accompanying songs and material, the response was very positive.

The teachers were the most hesitant in regard to using the so-mi-la activities and the related hand signals. Six of the teachers were able to use the so-mi-la- to a great extent, two used them to some extent, one indicated very little use, and one didn't answer. With the hand signals, four were able to use them to a great extent, three to some extent, one very little, and two not at all.

In one school, two teachers (one with musical background and one without) working in a team teaching

situation, used the kit, and both teachers were most enthused about the material.

In evaluating the tapes, five of the teachers felt that the tapes were helpful to a great extent, and five felt that the tapes were helpful to some extent. One teacher suggested that there should be the tapes for the teacher's use, and also tapes for the children's use. Ie., activities and songs on tape which the children could react to directly.

The teaching experience of the teachers involved in the testing of the material ranged from one year to 22 years, and all but one, the first year teacher, had tried to teach music, to some extent, in the past.

RESPONSE OF MUSIC SUPERVISORS AND CONSULTANTS TO SUPPORT MATERIAL

After studying the support material, the two music supervisors and the four music consultants expressed their opinions of the material be means of Questionnaire B (summarized in Table 2, page 95), and by written comments as noted on pages 96 to 99.

Table 2

"MUSIC FOR YOU" - Questionnaire B

Tabulation of Responses of Music Specialists

	To a great extent	To some extent	Very little	Not at all
1. Does the overall physical appearance of the completed kit have interest and appeal?	3	3		
2. Is it advantageous to have all the material in one box?	6			
3. Is it helpful to have the activities in monthly segments, rather than in one book for the entire year?	5	1		
4. Is the use of different colors for the monthly booklets, as opposed to all one color, helpful or useful?	5	1		
5. Does the material being spiral bound make it easier to use than if it consisted of loose cards?	5	1		
6. Does the format of the material (activities plus songs and materials with accompanying tape) stimulate your interest?	4	2		
7. Does the introductory booklet give sufficient explanatory information for using the materials?	3	3		
8. Is the format of the individual activities easy to follow?	5	1		
9. Is the material suitable for grade one?	4	2		
10. Is there enough supplementary material for a month's program?	4	2		
11. Were the concepts introduced in a logical sequence?	4	2		
12. Do you feel that the tapes would be of help?	3	3		
13. Would you use the sets of rhythm cards at the grade one level?	1	5		

Following the questions on Questionnaire B, there was space allowed for any comments which the music supervisors and consultants would like to make about the support material kit. These comments, much more detailed than the comments of the teachers, were most helpful and explicit, and are included here as being very relevant to this research.

> I feel that this is very well planned and organized and should be most helpful to the classroom teacher and create interest. Just one or two suggestions -
>
> (a) Piano accompaniments are too loud for my liking. The voice, melody and words should predominate and they sometimes become obscured. Guitar accompaniment also loud.
>
> (b) 𝅗𝅥 - should not have same terminology as ♩ In some examples 𝅗𝅥 becomes "walk".
>
> * * *
>
> The scope and sequence of the initial booklets along with the tape would be extremely useful to the classroom teacher with little or no musical training.
>
> If a specialist were also in the school, she could supplement the material from other sources.
>
> Congratulations on a very good project!
>
> * * *
>
> Bravo to you for the work that you have done to date! Am listing just a few "thoughts" and would like your thinking on them.
>
> Re: Goals - You listed enjoyment only and then your curriculum as your guide. Consider including all three domains.
>
> Re: Melody Makers - I think these are out of print and cannot be ordered.

Re: 150 American Folk Songs - The songs here are excellent. However, check your text again. The format and songs do not include the key signatures in all the songs unless the particular "note" is being sung. Will this be confusing to the teacher? (It won't for those with no background at all, but as you proceed to another level you may get some questions.)

Re: so-mi activities - Initially, the key of F is more difficult than C or G.

Re: Tapes - Do you think the piano is a bit too loud? To go with the Kodaly skill songs, consider playing just the s-m-l-etc. Notes are not the harmony.

What about a word on evaluation?

What about movements other than clapping-patschen on the steady beat.

My concern is the s-m-l experiences that you have sequenced in the two months. In "isolation" they are excellent. However, my understanding of this method is to use it as a base for all the concepts, particularly melody and rhythm. I would like to see more "readiness" done before you go into the learning of the skill. Maybe a note in either your introduction or an appendices would take care of this. I think it is unfortunate that even the Choksy book has the basics but it takes someone to simply "list the procedure" in order to make it more helpful. Have you considered putting this in your book as a reference?

Your kit will be very supportive to the teachers. Success to you as you continue to work. Please share your pilot class result with me as I am very interested in the outcome.

* * *

(a) I would like to see additional co-related activities listed at the end of each lesson. ie., art.... as a follow-up to "Golliwog's Cakewalk". I know there are some incidents of co-relating, but there could be more.

(b) Six Little Ducks - I think they all know this from kindergarten and nursery, so perhaps more songs or projects for that lesson.

Otherwise, very excellent presentation.

* * *

(1) Teacher's Instruction Booklet
- well planned and organized
- should be easy to use and helpful

(2) Monthly Booklets
- well organized
- directions explicit
- concepts well thought out
- too many songs? (perhaps teacher would attempt so many songs they'd not obtain a satisfactory standard)
- prefer children to hear the whole song (usually) before breaking it into parts.
- use of repetition and review good
- good idea to sign as use instrument. (Could also divide class into several "Bands" that play at different times)
- naming notes in songs good
- listening materials included - good
- variety of activities to reinforce concepts - good
- if "Let's Go Walking" is a piece, would it be better to maintain the same tempo throughout? (I understand why you changed it, though)

(3) Taping
- general activities - "Where is the sun today" (sung differently from written)
- too bad piano tone not clear and steady
- I know how difficult it is to get a proper balance between voice and piano when taping alone - and to hear words.

You've done a lot of work. Well done! The teachers should find the material helpful and easy to understand.

* * *

A teacher's handbook with a set of lesson plans to accompany the elementary curriculum is a mammoth undertaking and you have carried it out exceptionally well.

Although the concepts presented initially on the September tape were being presented rather quickly, I found the instruction and the illustration of the activity most explicit. In reading the materials, I found methodology, dialogue and concepts that were a "spin-off" of the original concepts becoming intertwined

> and therefore some of the lessons lacked direction for me. As a result, I wondered about the feasibility of having the concept, necessary terminology ie., Kodaly time names, scoring of rhythm patterns etc., and the song(s) to be taught, printed as you have already done, and put the methodology which you have printed under activities, on tape instead. I believe the inexperienced classroom teachers could gain more by hearing your illustrations and the end results than by reading about them.
>
> One further suggestion comes from the curriculum itself. Because many of the present texts use song material in the key of C major for instrumental purposes, the curriculum cautions against repeated singing in the key of C. Many classroom teachers are incapable of transposing and I would suggest in the rewriting of the songs you might consider transposing up. (Many teachers can at least find the starting note). An observation - the only other keys you used in the two levels I reviewed were "Thank You, God" in D major and everything else in F major, a key in which it is hard to keep young voices in tune.
>
> I think there is merit in a project like this, and with some alterations I could see it being used as a teaching tool for inexperienced classroom teachers.

* * *

The responses of the music specialists, as tabulated on Questionnaire B, Table 2, and particularly as reflected in their comments quoted above, indicate that these specialists consider that the support material kit "Music For You" would be helpful and supportive to classroom teachers.

In regards to the physical aspects of the kit, all six of the specialists indicated that it was advantageous to have all the material contained in one box, while five indicated that the spiral bound, monthly booklets and the

use of different use of different colors made the material useful and helpful "to a great extent".

In regards to the format and content of the support material, the opinions of the specialists, as tabulated on Questionnaire B, are more fully expressed in their written comments. These comments dealt mainly with specific points which the specialists, as experts in the field of music, thought might be developed a little differently or needed clarification.

One specialist expressed the concern that only the affective domain was mentioned in the goals of a music program, and felt that the cognitive and psychomotor domains should be included.

The need for more "readiness" material was mentioned by one specialist, as was the need for more co-related activities, such as in art.

Two of the specialists expressed concern about the keys in which the songs were written.

In regards to the tapes, the specialists expressed the opinion that the quality of the tapes could be improved. ie., better balance between the voice and the piano or accompanying instrument. It was also suggested that in the teaching songs, perhaps just the melody line should be played.

SUMMARY

Chapter four has contained actual copy of the first three booklets of the support material kit, "Music For You", along with photographs illustrating the physical aspects of the kit. Also included were the responses of the classroom teachers who tested the material and of the music supervisors and consultants who studied the material. The opinions of both groups, expressed on questionnaires and in written comments, indicated a very positive response to the material.

The summary and conclusions, drawn mainly from the responses of the teachers and the music specialists, will be presented in chapter five.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

A summary of the purpose and design of the study will be presented in this chapter, followed by a discussion of the results of the study and conclusions related to these results.

SUMMARY

The basic objective of this thesis was to develop support material for the elementary music program to be used by primary classroom teachers. Working from the hypothesis that primary classroom teachers, with little musical training or background, were expected to present a music program in accordance with music curriculums designed by music educators, and that support material could help teachers implement an acceptable music program, the writer undertook to develop support material, starting at level one.

The initial research involved determining the level of musical expectancies outlined in a number of music curriculums being used in various school districts in Canada and the United States, with accompanying research as to whether classroom teachers or music teachers were implement-

ing the music programs in the schools, and whether support material was available for the classroom teacher's use.

The results of the research indicated that a large percentage of classroom teachers were responsible for the music program, particularly at the primary level, and that little support material was available to them.

For this study, the writer was specifically concerned with the music program in Manitoba, and the support material was designed to follow the Manitoba Elementary Music Curriculum.

Using the expectancies outlined in the Manitoba Elementary Music Curriculum as the basis for the program, material from the three authorized music series (Melody Makers, Exploring Music, and Magic of Music) and other sources was developed into a year's support material kit which could be used by primary classroom teachers with little musical background. The kit was designed to be appealing to the teacher in an easy to follow format, and contained activities, songs, and materials for each month, along with ideas to encourage the teacher to gradually develop his or her own music program.

Once the first part of the support material kit was completed, the material was given to ten primary classroom teachers in various schools in Greater Winnipeg to test in their classrooms. After using the material, the teachers completed a questionnaire, which included space for comments, giving their opinions of the material.

The material was then given to six music supervisors and consultants, who studied the material, and gave their opinions of the material by means of a questionnaire and written comments.

CONCLUSIONS

The purpose of this study was to develop music support material which would assist primary classroom teachers in planning and presenting an acceptable music program.

While the most important conclusions from this study must be drawn from the response of the primary classroom teachers to the support material, some conclusions must first be discussed regarding the support material itself, and whether the developed material does meet the criteria set up in chapter three.

In order for the support material to be of value to the classroom teacher, certain important features were deemed necessary. These were: (1) the support material must be appealing to the teacher so as to stimulate him or her to become involved in a music program for the children, (2) the material must cover the basic music concepts or expectancies for the grade level as outlined in the music curriculum, and (3) the material must be concise, presented in an easy to follow format.

The support material kit "Music For You", which has been developed for this study, does meet the criteria in the following ways. In considering strictly the physical

aspects, the support material kit consists of small, different colored monthly booklets, with accompanying tapes and rhythm cards, fitted into a compact box which could sit easily on a shelf or on the teacher's desk for accessibility. Each lesson is self-contained on the double page, and lessons for the entire month are available in one booklet.

While the important features in any support material kit must be the contents of the material, it is necessary to recognize that, because of the multitude of material for every subject crowding todays classrooms, the size, compactness, and other features which make the kit easy to use, must be taken into account in evaluating the general appeal of the kit.

In evaluating the contents of the support material contained in "Music For You", the material adheres to the expectancies of the curriculum and is presented in an easy to follow format. The direction for the activities are explicit, and do not presume any great musical knowledge on the part of the teacher. The general clarity of the directions, the fact that there is a variety of activities, songs and materials, and the abundance of material contained in each monthly booklet, should all prove to be appealing features to the classroom teacher.

By organizing the material into monthly segments, the classroom teacher is assisted in developing a sequential music program for the year. The monthly booklets give a

definite time sequence which would allow the teacher to assess the accomplishments of the children as the year progresses.

The conclusions, drawn from the above positive evaluation of the material by the writer, according to past experience and research, indicate that the developed support material meets the criteria as stated in chapter three, and that the material should, therefore, be of value to primary classroom teachers.

The following conclusions, regarding the practical value of the material to classroom teachers, have been drawn primarily from the responses of the teachers who actually tested the material in their classrooms, along with consideration of the responses of the music supervisors and consultants.

The classroom teachers who tested the material, expressed their opinions of the material by means of a questionnaire, written comments, and personal interview. In responding to the questionnaire, Table 1, the majority of the teachers found both the physical aspects and the content of the material to be appealing, interesting, useful, and helpful. The written comments of the teachers were strongly supportive of this type of material, and the teachers indicated that the support material kit "Music For You" would be a valuable assistance to them in planning a music program.

There were some differences of opinion among the teachers in regards to the physical aspects of the support

material kit, reflecting personal preferences as to size of books, type of binding, etc., which would apply to support material in any field. However, as seven of the ten teachers strongly supported the style of the material as presented, it can be concluded that most teachers would appreciate the design of the kit as it is.

In regard to questions concerning the content of the support material kit, the teachers were again positive and enthusiastic in most of their responses. The two main deviations from this may be noted on Table 1, in Question 9, dealing with the so-mi-la activities, and in Question 10, concerning the use of hand signals. The responses on both of these questions rated lower on the positive scale. This could be expected, because the activities referred to in these questions involve practice on the part of the teacher, and it might take several months before the teacher would feel comfortable using such activities. However, both of these activities are very important in the music program, and should be included in any music support material.

The writer recognizes that the study does not allow for strong conclusions, due to the limited number of teachers involved in testing the material. However, the fact that ten classroom teachers in various schools of Greater Winnipeg did find the material extremely useful, and expressed the opinion that the support material kit would be of great value to them in their classroom, does give some relative

validity to the study.

The opinions of the music supervisors and consultants regarding the music support kit "Music For You" must also be considered in drawing any conclusions from this study.

In their responses to the questionnaire, Table 2, all six of these music specialists indicated that the material was appealing, interesting, useful, and helpful. In their written comments, while expressing strong positive support of the material as a whole, the various music specialists did have some concerns with minor specific musical points, which would be taken into consideration in the development of further music support material.

A comparison of the responses of the classroom teachers and those of the music specialists showed a high degree of concurrence in regards to the over-all appearance, format and content of the support material kit. Personal preference and background of the individual members of both groups would account for any differences of opinion.

As stated in Chapter One, the Manitoba Elementary Music Curriculum outlines a very comprehensive music program, which should be implemented by teachers trained in music and music education. In Chapter Two, the results of a survey of Winnipeg primary classrooms show that in 74% of the grade one classes, music is the responsibility of the classroom teacher. Research regarding the availability of music support material to assist classroom teachers, with little musical training, present an accept-

able music program, indicated the need for the development of such material.

The purpose of this study was to design music support material for the classroom teachers which would encourage and stimulate them to increase their own musical abilities and give them ideas with which to develop their own music program. It was not designed to be used exclusively as the music program, but to assist teachers in determining what kind of material to use in teaching the various music concepts and how to use the material.

The results of this study, including the responses of the teachers and the music specialists to the support material kit "Music For You", lead to the following conclusions.

Almost three quarters of the primary teachers in the Winnipeg School Division, few with musical background or training, are responsible for the music program in their classrooms, and are therefore expected to present a very comprehensive music program as outlined in the Manitoba Elementary Music Curriculum. It may be assumed that in considering all primary teachers throughout the province of Manitoba, the number responsible for their own music would be considerably higher.

In consideration of the fact that research indicated the lack of music support material, and because the support material kit "Music For You", designed in this study for

use with the music curriculum, was considered to be of great value by those primary teachers who tested it, it has been concluded that support material such as "Music For You" can assist teachers with little musical background, and that such material should therefore be fully developed for all primary levels.

RECOMMENDATIONS

From the viewpoint of this study, there is the general recommendation that, until all teachers who are responsible for teaching music in their classrooms receive adequate training in music and music education, support material should be developed for all elementary levels and made available to teachers throughout the province of Manitoba.

This recommendation is only of particular relevance to the teaching of music as it exists today at the elementary level. The development of support material should not be considered the complete answer to future music education, but it is necessary at the present time, and can be viewed as an important teaching aid for at least the immediate future.

The implications resulting from this study lead to the following specific recommendations regarding music education in Manitoba.

(1) It is recommended that the Department of Education, in conjunction with the Manitoba Music Educators'

Association (MMEA), become instrumental in encouraging and promoting the development of music support material for the elementary music program.

(2) It is recommended that once such support material has been developed for the elementary level, the Department of Education make it readily available to all classroom teachers in elementary schools.

(3) It is recommended that the use of music support material be incorporated into the courses in music and music education offered by the Faculties of Education at the various universities in Manitoba, and that these courses be compulsory for all students intending to become classroom teachers at the elementary level.

(4) It is recommended that school board and school administrators, in the hiring of new teachers for elementary schools, give preference to those teachers who have some background in music and who have had training in the use of music support material, so that music may be considered and presented as a subject of equal importance to all other subjects in the child's education.

(5) For those teachers with little musical training who are now teaching music at the elementary level, it is recommended that compulsory workshops or training sessions in the use of music support material be organized by the Department of Education, in cooperation with the various school divisions and with the assistance of the Manitoba

Music Educators' Association.

The purpose of this study was to develop support material for the Manitoba Elementary Music Curriculum to assist primary classroom teachers in presenting an acceptable music program. In researching the literature related to music education, a wide divergence was found to exist between the expectancies of music educators in regards to the teaching of music, and the competencies of many teachers responsible for the teaching of music.

Evidence from this study showed that the support material developed for the study was found to be of great value to the primary classroom teachers who tested the material.

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A P P E N D I X

Survey of Winnipeg primary classrooms to determine: (1) whether music is the responsibility of the classroom teacher or of a music specialist, and (2) which of the three music series is available in the various schools.

Dear _____,

I am at present working on a research study concerning the primary music program, and hoped that you, as a music itinerant, would help by filling in the following, and return it to me as soon as possible in the enclosed envelope.

Please check in which of the following grades in the schools named, music is the responsibility of the classroom teacher, and which grades are taught by a music specialist. If there are several classes at the grade level, please indicate the number of classes.

Would you also please check which of the following music series are in the schools, whether in use or not.

With greatest thanks,

Margaret Harrison

	Class Teacher	Music Specialist	Melody Makers	Treasure Tunes	Exploring Music	Magic of Music
_____ Grade One						
Grade Two						
Grade Three						
_____ Grade One						
Grade Two						
Grade Three						
_____ Grade One						
Grade Two						
Grade Three						
_____ Grade One						
Grade Two						
Grade Three						

Results of the survey of Winnipeg Primary classrooms, showing the number of classes where music is the responsibility of the classroom teacher, and the number of classes taught by a music specialist.

	GRADE ONE		GRADE TWO		GRADE THREE	
AREA	Classroom Teacher	Music Teacher	Classroom Teacher	Music Teacher	Classroom Teacher	Music Teacher
I	25	5	19	8	17	10
II	22	5	22	5	20	7
III	18	13	16	15	14	14
Total	65	23	57	28	51	31
% of Grade Total	74	26	67	33	62	38

Results of the survey regarding the music textbooks in the Winnipeg schools.

Name of Series	Grade One	Grade Two	Grade Three
Melody Makers	44		
Treasure Tunes			46
Exploring Music	11	10	12
Teacher's edition only	3	3	3
Magic of Music	23	24	24
Teacher's edition only	1	1	1