

AN EXEMPLAR FOR MUSIC EDUCATION FOR FOUR- AND FIVE-YEAR-OLD
CHILDREN IN MANITOBA

by

Helen Neufeld

A thesis
presented to the University of Manitoba
in partial fulfillment of the
requirements for the degree of
Master of Education
in
Faculty of Graduate Studies

Winnipeg, Manitoba

(c) Helen Neufeld, 1987

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37173-0

AN EXEMPLAR FOR MUSIC EDUCATION FOR FOUR- AND FIVE-YEAR-OLD
CHILDREN IN MANITOBA

BY

HELEN NEUFELD

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF EDUCATION

© 1987

Permission has been granted to the LIBRARY OF THE UNIVER-
SITY OF MANITOBA to lend or sell copies of this thesis, to
the NATIONAL LIBRARY OF CANADA to microfilm this
thesis and to lend or sell copies of the film, and UNIVERSITY
MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the
thesis nor extensive extracts from it may be printed or other-
wise reproduced without the author's written permission.

DEDICATION

To Erin and Andrew
who made it all necessary
and to my family
Dick, David, Joy, Peter, Jeff and Richard
who fill my life.

I hereby declare that I am the sole author of this thesis.

I authorize the University of Manitoba to lend this thesis to other institutions or individuals for the purpose of scholarly research.

Helen Neufeld

I further authorize the University of Manitoba to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Helen Neufeld

The University of Manitoba requires the signatures of all persons using or photocopying this thesis. Please sign below, and give address and date.

ABSTRACT

Since many Manitoba pre-school children spend a goodly proportion of their time in nurseries and kindergartens, there is an opportunity to provide music education for four- and five-year-olds. Criteria for the main features of such a music program have been sought out by studying early childhood literature, both developmental and musical. Readings on the Orff, Kodaly and Dalcroze music teaching approaches were selected because of their influence on music education. Musical concepts to be mastered are also listed. A more detailed listing is contained in Appendix B.

The program is divided into five areas: speech and singing, movement, listening, playing instruments and creating. The child's stage in intellectual, emotional and social development is described and more specific aims in each of the five program areas are set out. These aims are geared to the child's pre-operational stage and to his optimum learning modes.

Further there are criteria for choosing materials in each of the five program areas, and methodology for teaching them. Appendix A contains examples of actual materials that might be used.

Certain implications are drawn from the study which should be addressed. If appropriate early childhood music programs are to be offered, teachers must be aware of teaching methodology and materials available for them. Teacher preparation is discussed and specific skills for teaching early childhood music are listed. Recommendations are made for teacher preparation and early childhood music education guidelines.

Lesson plan structure and courses of study for early childhood music teachers are contained in Appendices C and D.

The main intention has been to provide a rationale for appropriate early childhood music education, along with suggestions for carrying it out.

ACKNOWLEDGEMENTS

My first thanks go to Donna Wood and Katalin Forrai whose Early Childhood Music course in Toronto opened my eyes as to the possibilities and methods of teaching music to young children.

Gratitude is also extended to my advisers, Dr. Colin Walley, whose encouragement and advice began the whole study, and Dr. Larry Patterson, whose perception and understanding aided me in its completion. Thanks too, to Dr. Kelvin Seifert who was a committee member.

Also, my thanks go to my friends in the music teaching profession who conferred, listened, criticized, and shared ideas with me.

I am grateful to my son, David, who took time to instruct me in word processing, and enjoyed the turning of the tables. Finally, I thank my husband, who bore the brunt of the time commitment required by the research and writing of this study.

I am indebted to the following for some songs and games
which are adapted from their work:

The Child in Depth - Mary Helen Richards
Who Has the Button?

Course Notes from Donna Wood and Katalin Forrai -
I can bow to you
How many miles to Babylon
See Saw

Kodaly for Kindergarten - Deanna Hoermann
The Indian
The Tugboat

Music for Fun: Music for Learning - Lois Birkenshaw
When I was One
Spring
The Train
Six Little Ducks

Move, Sing, Listen, Play - Donna Wood
Roll, my Ball, Go Rolling Along
Five Little Robins
Down Came a Lady

Sally Go Round the Sun - Edith Fowke
One Little Elephant
I Wrote a Letter to my Love

This is the Day - Jane Frazee
Whose Hand has my Gold Ring?

Workshop Notes - Donna Otto
Indian Lullaby

Workshop Notes - Arvida Steen
Here Comes a Bluebird

Workshop Notes - Roberta Stone
Somebody Waiting

CONTENTS

DEDICATION	ii
ABSTRACT	v
ACKNOWLEDGEMENTS	vii
<u>Chapter</u> <u>page</u>	
INTRODUCTION AND PROBLEM	1
INTRODUCTION	1
STATEMENT OF THE PROBLEM	3
STATEMENT OF DELIMITATIONS	5
DEFINITION OF TERMS	5
REVIEW OF THE LITERATURE	7
FINDING COMMON FOCAL POINTS FOR EARLY CHILDHOOD MUSIC	9
EARLY BEGINNINGS	9
THE LEARNING PROCESS	15
CREATIVITY	30
THE LEARNING ENVIRONMENT	39
QUALITY OF MUSIC AND AESTHETIC RESPONSE	43
CRITERIA FOR THE EXEMPLAR	49
AIMS OF THE EXEMPLAR	57
PROCEDURE FOR STUDY	57
THE NEED FOR AIMS	60
ASSESSMENT OF THE CHILD'S ENTRY BEHAVIOUR	64
VIEWS OF THE CHILD AS A LEARNER	66
THE CHILD'S CAPABILITIES	71
SOCIAL, EMOTIONAL AND INTELLECTUAL DEVELOPMENT	71
SPEECH AND SINGING	77
MOVEMENT	81
LISTENING	84
PLAYING INSTRUMENTS	88
CREATIVITY	93
THE EXEMPLAR	97
SPEECH AND SINGING	99
CHOOSING MATERIALS	99
METHODOLOGY	104

MOVEMENT	110
CHOOSING MATERIAL	110
METHODOLOGY	113
LISTENING	121
CHOOSING MATERIAL	121
METHODOLOGY	126
PLAYING INSTRUMENTS	134
CHOOSING MATERIALS	134
METHODOLOGY	137
CREATIVITY	144
SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS	156
SUMMARY	156
IMPLICATIONS	161
RECOMMENDATIONS	174
BIBLIOGRAPHY - BOOKS	177
BIBLIOGRAPHY - ARTICLES AND PAPERS	185
<u>Appendix</u>	<u>page</u>
A. EXAMPLES OF MATERIALS TO BE USED IN THE EXEMPLAR	191
RHYMES	191
SINGING	196
MOVEMENT	200
MOVEMENT GAMES	203
LISTENING	206
PLAYING INSTRUMENTS	210
CREATIVITY	214
B. MUSICAL GOALS	218
C. EARLY CHILDHOOD MUSIC LESSON PLAN STRUCTURE	221
D. EARLY CHILDHOOD MUSIC TEACHER COURSES	222

INTRODUCTION AND PROBLEM

INTRODUCTION

Over the past several decades there has been a gradual move toward increasing institutionalization of the young child. Thirty years ago this began with the six-year-old child starting school. Today, in many cases, it has crept up to the two- or three-year-old taken to the nursery.

There are many social reasons for this: working mothers needing nursery care for their children; smaller families resulting in parents sending three- and four-year-olds to nursery schools for the socialization that used to be provided by siblings; the increasing freedom of our lifestyle in which young parents want time to study, to pursue hobbies, to work, to retain their individual identities. Because the inter-generational family is rare now, because older sisters and brothers are busy with lessons, sports, clubs, etc., and because few families have a wide span in their children's ages, parents are increasingly responsible for their children's well-being. This responsibility is also increased, particularly in cities, by the change in the city milieu. Yards are small and streets are not suitable for children's play; with the

increase in apartment and condominium living there is often little outdoor play space for children; playgrounds and parks are no longer safe for unsupervised play. Accordingly parents look for supervisory help in the form of nursery school and community programs.

In the home itself there is much less independent play activity for children, and less parent-child interaction because of the mass of electronic entertainment from television, radio and records. Also, with the great increase in the percentage of mothers working outside the home, there is much less time for playing with children and enjoying family activities. Often the parents simply do not have the child-music-play background to create musical experiences for their children at home.

Society is meeting some of the needs created by these various phenomena. Most schools now have kindergarten classes; a number of day nurseries are available to care for young children, with guidelines established as to the ratio of children to supervisory personnel. Training is available for kindergarten and nursery teachers, but few demands are made of these teachers in the field of music.

Music in the schools has an organized curriculum with detailed guidelines for implementation. This curriculum begins in Grade One, with an effort made to include pre-school children by having the first level designated as

Kindergarten and Grade One. Little attention has been paid to specific goals and techniques for teaching music prior to Grade One, although many children spend a year or two in nursery school, as well as a year in Kindergarten.

STATEMENT OF THE PROBLEM

It is important for children to have skills in music and perceive music to be an important part of their lives. Since children's attitudes are largely formed by age seven, it would seem advisable to begin music education as early as possible in order to enhance their capability in and enjoyment of music.

Music is a varied experience involving singing, moving, playing, listening and creating. New philosophies and methodologies of music education have evolved under the leadership of notable educators and composers like Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff and Shinichi Suzuki. These will be examined as they apply to early childhood, in conjunction with cognitive theories advanced by Jean Piaget, as well as the social development of children, to produce an exemplar of appropriate music experiences for pre-school children.

The purpose of this study then, is to outline an exemplar of early childhood music experiences which will provide teachers of four- and five-year-old children in Manitoba

nurseries and kindergartens with guidance in presenting a music program. It will:

1. Identify criteria for selecting appropriate musical experiences for four- and five-year-old children.
2. Define developmentally appropriate aims for young children's music education.
3. Outline ancillary methodology to assist teachers in presenting music experiences.
4. Provide an example of a suitable program to assist teachers in planning for the music education of four and five-year-olds, taking into account the areas of play, cognition, coordination, social and emotional development, as well as children's abilities in speaking, singing, moving, listening activities, playing instruments, and creating.
5. Outline the skills teachers will need to provide these experiences.

Early music experiences should create in children an attitude of joy, and a feeling of competence in making music. The premise made is that the music education of pre-school children deserves careful planning as well as competent teachers, so that certain benefits may be reaped. These include a life-long positive attitude to music and music-making, an appreciation of the aesthetic component of music, the inter-relationship of music with other areas of experience, the natural acceptance of music as another means of communication, and competence in using it.

STATEMENT OF DELIMITATIONS

1. In providing samples of materials to be used for an early childhood program, general outlines of suitable materials, and criteria for their choice will be provided, as well as representative selections in each category. Although five areas, singing, movement, playing, listening and creating are designated, some activities will include two or more of these areas.
2. This study will confine itself to English language samples of materials.
3. The choice of ages four and five is made because many children of this age attend nurseries and kindergartens.

DEFINITION OF TERMS

1. Early childhood music as used in the context of this study shall mean that which is experienced before entering the first grade of the public school system; generally then, prior to the age of six.
2. Nurseries are care-giving agencies that look after pre-school children on a daily basis.
3. Kindergartens may be those provided by the Department of Education in schools, or privately-organized learning institutions where five-year-olds attend on a regular basis.

4. Early childhood music programs are those offered in daily nurseries and kindergartens.
5. Movement in this study shall encompass games, imitative actions, action songs, response to rhythms, creative and interpretive dancing and set dances.
6. Creating shall mean any original, personal contribution made by a child in words, instrumental playing, melody or movement, both from the viewpoint of invention and personalized recollection.
7. For ease of exposition the pronoun "he" will be used in its generic sense when a child is under discussion.
8. Aims shall be defined as goals toward which teachers will direct their activities and which they will endeavour to achieve. Aims for singing, moving, listening, playing and creating are set out in terms of behaviours which children will exhibit. The aims listed in each category are a broad framework of goals from which specific educational objectives can be drawn.

REVIEW OF THE LITERATURE

The period of infancy is undoubtedly the richest. It should be utilized by education in every possible and conceivable way. The waste of this period of life can never be compensated. Instead of ignoring the early years, it is our duty to cultivate them with the utmost care.¹

Manitoba has a music curriculum in place for elementary and secondary schools, its music festival has the largest participation in the world, and it points with pride to its many musical organizations. A great many children in the province are receiving quality musical education in schools and from private teachers, but still, when children reach school, teachers find that already at age six, they must do remedial work in teaching children to sing.

The first fine flush of learning speech and song is past and some children have not found their singing voices, and their most intrinsic means of musical expression. The obvious answer is to catch that first flush and to begin earlier with exposure to and experience in music. Since so many young children are in nursery schools of various kinds, it provides an extraordinary opportunity to begin music education at a very early age.

¹ Dr. Alexis Carrel, L'Homme cet Inconnu (1948)

In order to use this opportunity to the best advantage, it would seem advisable to find the best method of teaching young children, as advocated by recognized music education authorities. This chapter begins the task by examining the literature on Early Childhood music education, as well as tracing the history of young children's educational philosophies as developed by Johann Heinrich Pestalozzi, Friedrich Froebel and Maria Montessori, to show how modern educational criteria have developed.

A summary synthesizes the views of twentieth century creators of processes for teaching music to children, Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff and Shinichi Suzuki, to indicate certain fundamental criteria for early childhood music education. The learning theories of psychologists Jean Piaget and Sigmund Freud have been considered, and are applied in the methodology used to teach music to young children. Music educators like Canadians Barbara Cass-Beggs, Donna Wood and Lois Choksy, Hungarians Katalin Forrai, Helga Szabo and Erzsebet Szonyi, Americans Mary Helen Richards, Barbara Andress and Phyllis Weikart and others have adapted these learning theories and children's development to music education. The process develops in accordance with the children's way of learning, utilizing their stage of cognitive, social and motor development.

Early childhood music education has many goals ranging from a comprehensive desire to improve the quality of

children's lives by giving them a means of natural and positive artistic expression so important in human growth, to more immediate goals like the development of personality, participation, interaction with others, and even independence. None of these goals are intrinsically musical, but music achieves them while it is taught for its own ends. The development of skill in music is often considered more important from the viewpoint of the children's sense of achievement and human fulfillment, than the accomplishment of the skill itself. In other words, the emotional impact on children has more importance than the artistic accomplishment. But in order to reach the broad goals, there must be a way of teaching children so that they will wish to explore, learn and participate. Children need direction in their musical skill development so that they can reach their highest musical capability, and this will build their self-esteem and enrich the quality of their lives.

FINDING COMMON FOCAL POINTS FOR EARLY CHILDHOOD MUSIC

EARLY BEGINNINGS

Kodaly placed emphasis on beginning very young, even before children are born. Music should be instilled into the everyday life of all children just like language, and in fact, closely linked to it. Kodaly, as his work with music education progressed, "turned his attention to music for

younger and younger children, being convinced that any real appreciation for and skill in the arts must stem from the nursery."²

In this he was following earlier ideas from the Father of the Kindergarten, Friedrich Froebel, who concerned himself with the complete development of children. Robert B. Downs, in his biography of Froebel states that Froebel felt that it was essential to begin with the earliest years in children's lives.³

As early as the 1830's he organized a nursery class for children from age three, because he saw that reform of early education would provide a proper foundation for school. Recognition of the importance of the pre-school age in determining a child's character, and providing guidance to assist in forming desirable character traits were fundamental principles of Froebel's educational practice. Again in agreement, Kodaly wrote "...the years between three and seven are educationally much more important than the later ones. What is spoiled or omitted at this age cannot be put right later on."⁴ Sigmund Freud too agreed that the first few years of life are the most important for the formation of personality.⁵

² Kenneth Simpson (Ed.), Some Great Music Educators, p. 83.

³ Robert B. Downs, Friedrich Froebel, p. 38.

⁴ Lois Choksy, The Kodaly Context, p. 7 (quoted)

⁵ Patricia H. Miller, Theories of Developmental Psychology,

Emile Jaques-Dalcroze, the Swiss educator, concurred that early beginnings are essential. He was a musician who developed eurhythmics, a system of having students feel and express both the aesthetic and cognitive aspects of music with their bodies before attempting to perform it. Eurhythmics develop children's expressiveness and response to music through the medium of their bodies, which become musical instruments. Movement skills are practised, not for their own sake, but to create a finer and more expressive instrument to interpret music. The use of the whole body instead of just clapping the hands or stepping the beat permits a more intense and complete realization of the music. Constant creativity is demanded by the freedom to express music in the child's unique way. Of beginning with young children Dalcroze said,

Every people is capable of evolving to its advantage or disadvantage according to the care with which its children are reared from infancy... The earlier we instil tastes and convictions in a man, the more sure we may be of their durability and solidity.⁶

Shinichi Suzuki, a Japanese string player, became fascinated by the cleverness of children in learning language. Whatever country they were born in, all children mastered their mother-tongue perfectly, and at such an early age! He became convinced that children, by the use of

p.

⁶ Emile Jaques-Dalcroze, Rhythm, Music and Education, pp. 200 and 7.

careful listening experiences and an early start, could also master string playing with equal success.

What living creatures will become depends on the very first stage of their development...his ability in later life is determined by his training in infancy and childhood... An ear for music is something that can be acquired by listening, and the sooner this is begun, the more effective it will be.⁷

Maria Montessori believed that the first six years are the most significant in the whole span of human life. It is in this period that children develop and learn most quickly, even without being actively taught. They acquire motor coordination, language, social sense, and an outlook that will shape their whole lives. Dr. Montessori was an Italian doctor and psychiatrist who developed a pre-school program for children that is now being used all over the world. She says,

The greatness of the human personality begins at the hour of birth. From this almost mystic affirmation there comes what may seem a strange conclusion: that education must start from birth.⁸

In Montessori's philosophy, children are ready for help in their development by age three. This is arranged by placing them in an environment where experiences in all cognitive areas are available, where they can assimilate from the prepared environment without the need of direct teaching. Dr. Montessori feels that the creative spirit of

⁷ Shinichi Suzuki, The Suzuki Concept, pp. 10 and 12.

⁸ Maria Montessori, The Absorbent Mind, p. 4.

children is stunted on every hand in traditional educational systems which treat children like voids to be filled with knowledge, rather than encourage them to use their own creativity. In the same vein, Piaget wrote,

When the active school requires that student's efforts come from the student himself instead of being imposed, and that his intelligence undertake authentic work instead of accepting pre-digested knowledge from outside, it is simply asking that the laws of all intelligence be respected.⁹

Donna Wood, the Canadian institutor of Early Childhood music education, and Early Childhood teacher-training courses in music, believes that music stimulates and aids many areas of young children's development: physical, emotional, intellectual and social. But the formation of attitudes and abilities in all these areas must begin very young.

The early childhood music educator believes that human beings become the way they are because of the way they were molded as young children. Early experiences have a strong effect on the development of attitudes and the personality of the child... Musical experiences influence social development...starting at the beginning with the baby.¹⁰

Carl Orff believed that music, movement and speech are inseparable in children's music making. Working with Munich children in expressive, creative dance, he gradually added

⁹ Piaget quoted in David P. Weikart, Basics for Preschoolers, High/Scope Resource.

¹⁰ Donna Wood, Music Education can Promote Social Skills and Attitudes in the Developing Child. Paper given at XVith ISME Conference, 1984.

instruments played by the dancers, and finally came to the realization that music experiences should start with singing and speech, "should begin in early childhood and should make use of the child's own musical experiences as material for the instructional process."¹¹

There is an interesting parallel between the educational development ideas of Dalcroze, Kodaly and Orff, and the present trend in education. Dalcroze, Kodaly and Orff all began working with older children and young people, and gradually came to realize that some of them had musical deficiencies that could have been avoided by earlier experiences in musical expression and understanding. Our schools now are showing interest in the early years. Just as when building a bridge, one does not build the roadbed and superstructure and then decide to put something under it, we cannot expect to educate students to become musical people by giving them much instruction in intermediate years and later, without having offered them a good music program in the early formative years. The foundation, in music as in bridges, is of paramount importance in ensuring long-lasting and pleasurable use of the edifice.

¹¹ Beth Landis and Polly Carder, The Eclectic Curriculum in American Music Education, p. 72.

THE LEARNING PROCESS

When teaching young children to make music, they must actually experience it before they can begin to understand it. Many of the newer teaching philosophies stress this now, but it has long roots, stemming from Pestalozzi, who believed that theory should follow practice. Froebel continued this stratagem in his educational practice. In the earliest years at school, he provided a proper environment so that children would have the means to engage in experiential activities to advance their development. He believed that only direct experience with life and the world at large made a definite impact on the individual.¹² Psychologists Piaget, Maslow and others have searched out the development of social, psychological and cognitive processes in children.

Their similarities, although arrived at in different fields, all recognize the importance of experience at differing stages of development, and, more specifically, the experiencing of success. Piaget's work put forth the theory that only after repeated activity is a concept formalized... Learning is based on the sequential management of experiences appropriate to the process.¹³

Montessori was in agreement with Froebel's ideas. She also created an environment scaled to children's size, and provided the opportunity to develop their interests by

¹² Robert B. Downs, Friedrich Froebel, p. 60.

¹³ Lu Elrod and Millie Burnett, Building Positive Self-Concept through Music. Canadian Music Educator, Winter, 1981.

encouraging children to actively engage in experiential work, unhindered by timetables or demands from their teachers. Once the child is involved in an activity, the teacher does not interfere, but lets the child learn by self-motivation.

Just as Froebel saw value in children's play, modern early childhood educators say that children "discover the world through play."¹⁴ They first observe, then manipulate, question and finally choose what to do with their new knowledge. 'Hands-on' activities chosen by the children themselves are encouraged in all early years programs.

Dalcroze was the originator of physical response to music for educational purposes. He stated that in order to understand music and perform it, it must first be felt or experienced by the body. Children should first hear the music, analyse what it conveys, and then express this in movement. The body can experience and demonstrate gradations of volume, changes of mood, structure and form, differences in texture or speed. In fact, the body should experience and express all the elements of music before reading and performing it. When listening to music, children "synchronize their movements with the music as they hear it. After a number of such experiences, they are ready to observe in musical notation the rhythm patterns they have

¹⁴ Annette Boland, Child's Play is Important Work. Education Manitoba, February, 1986.

experienced."¹⁵ Dalcroze himself said,

The important thing is that the child should learn to feel music, to absorb it, to give his body and soul to it; to listen to it not merely with his ear, but with his whole being ... special exercises will first develop his sense of muscular rhythm and his nervous sensibility; then they will render his ear attentive to all gradations of intensity, duration and time, phrasing and shading, so that his limbs may faithfully reproduce the rhythms perceived by the ear.¹⁶

Present-day American music educator Phyllis Weikart too, agrees that the activities children experience in their earliest years will influence their ability in the rhythmic movement required by dance or in athletics.¹⁷ As children hear music, they learn about it through active participation.

In the Orff approach, young children learn by doing and being actively engaged in music making. However, the 'doing' is meant to stimulate the children to reason, to "think and to consider how things are made and how they function. Doing can also be the practical application and proof that a thing has been learned (still provoking new developments), that it has been internalized, practiced, and that this particular experience can be recalled and repeated."¹⁸ This implies certain skills that are gradually

¹⁵ Landis and Carder, The Eclectic Curriculum, p. 24.

¹⁶ Emile Jaques-Dalcroze, (Pamphlet) Dalcroze Eurhythmics.

¹⁷ Phyllis Weikart, Teaching Movement and Dance, p. 6.

¹⁸ Hermann Regner, Music for Children - Pre-school, American Edition, Introduction.

reached by preparation in various musical activities like rhythms of words, discriminating between pitches, keeping the beat, etc.

Canadian Donna Wood conducts classes for young children where such activities are carried out. She turns young children towards music by helping them discover what music is through personal experience. When they have experienced activities that give them a repertoire of musical behaviours and skills, she encourages them to make music of their own.¹⁹

Children can, however, make spontaneous music from the time of birth in gurglings, cooing, movements and free singing. This very gradually leads to a stage where the child can produce an adult notion of tuneful singing.

Jean Piaget defined certain stages in the development of children's intellectual and physical skills, and termed them an order of succession of acquisition, not of timing. The age at which certain skills are acquired, he considers relative, but the order of the acquisition of skills is constant. Further, the skills learned and understood at a certain age, become an integral part of the skills to be learned at the next stage. Thus there is in each stage a level of preparation for the skills to be learned, as well

¹⁹ Donna Wood, Move, Sing, Listen, Play, Preface.

as a level of completion in understanding.²⁰

Thus, according to Piaget's stages of cognitive development, each rather definite stage of intellectual development contains the embryonic elements required in the succeeding stage. Unless these elements are encouraged to grow, they cannot contribute to the following stage of development. Music education, like other branches of learning, must work within the framework of the pre-operational stage.

The various levels of development have a fixed order, but their time of appearance varies in children with physical development, social background, or experience. The Pre-Operational stage, roughly defined as the period between the ages of two and seven, is the stage in which a child learns to substitute mental images and language for the sensorimotor activities of infancy. Imitation, dramatic play and make-believe are important because through them children are learning the experiences, roles and ideas of their environments. Children at this level begin to place things in a series, form mental pictures for identification, (very useful in sound), and become used to symbols and names to represent objects.

²⁰ Howard E. Gruber and J. Jacques Voneche, (Eds.) The Essential Piaget, p. 815. (From Jean Piaget, The Child in Reality. Viking Press Inc., 1973; originally a paper given at symposium on The Stages of Development in Childhood and Adolescence, Geneva, 1955.)

Montessori discovered that at certain stages of growth, children display a special disposition to learn in a certain way. Along with Piaget, she found that "children between the ages of three and six are sensitive to sensory-motor activities, which provide foundations for subsequent intellectual development."²¹ For this reason she felt that singing, which falls into this sensitive period, can only be learned after children have expressed understanding of the music through coordination of body movement and the music's movement - rhythm. Accordingly, she used music mainly as a listening and interpreting experience.

In general, Montessori felt that education is a natural process which develops spontaneously in children, and not something that the teacher does. Adults cannot use their logic to explain things to children, because children think differently, and we must try to use their psychology, and try to follow how their minds reason. "The child's way of doing things has been for us an inexhaustible fountain of revelations," she says. "He brings to our knowledge a kind of psychic life totally different from that of adults... No longer is it for the professor to apply psychology to childhood, but it is for the children themselves to reveal their psychology to those who study them."²²

²¹ Elise Braun Barnett, Montessori and Music, Introduction, p. vi.

²² Maria Montessori, The Absorbent Mind, p. 179 and p. 5.

The Orff approach is valuable because it allows children to experience music aurally, visually and in a tactile sense, by the use of singing, moving and playing instruments. Imitation is used extensively, both in dramatic play and in more formalized echo activities with rhythm and melody. Carl Orff says, in explaining his educational methodology,

Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interest at heart, you will let them learn while they play.²³

Children do learn while they play, and make many new discoveries. Froebel, who had a real understanding for and empathy with childhood, was the first to see the educational possibilities of children's play. In play, Froebel says, children are not merely amusing themselves, but exercising their physical, emotional and intellectual qualities. It is a natural process through which children grow in their total development including language. Play forms the basis for all further growth and learning. Froebel was the first to organize children's play so that it would teach as well as amuse.

To this end, all learning should be broken down into the simplest possible elements. Froebel practised this in his school as early as 1825. An inspector visiting his school

²³ Springfield, Illinois, State Office of Education, Elementary Music: Guidelines for Elementary Music Education in Illinois, (Bethesda, Md.: ERIC document Reproduction Service, ED 121 455, 1975) p. 73.

reported as follows:

"Slowly, continuously, gradually ... according to a connection founded upon the nature of the human mind, the instruction steadily goes on, without any tricks, from the simple to the complex, from the concrete to the abstract, so well-adapted to the child and his needs that he goes as readily to his learning as to his play".²⁴

Kodaly's philosophy has evolved into a highly sequenced series of learning steps. He says the first melodies crooned by children tend to be slow, in duple metre, and sung on the minor third, usually with a descending interval to begin. Accordingly, the songs and rhymes used to teach young children skills should have the same characteristics.²⁵

The skills, once chosen, are also broken down into simple steps: first the children and teacher do it together; then all the children do it together without the help of the teacher; finally the child performs the skill alone. The pedagogical order for each new learning is hearing, singing, deriving, writing, reading, creating. Children learn to speak in a similar sequence: hearing, repeating, imitating and finally making their own sentences. Kodaly said that the simple elements of music should be practised for years and developed in an orderly way. He too felt that these practices should begin in kindergarten because there

²⁴ Edward Wiebe, Paradise of Childhood, p. 14. (quoted in Robert B. Downs, Friedrich Froebel. pp. 31-32.)

²⁵ Lois Choksy, The Kodaly Context, p. 16.

children learn in a playful manner, whereas when they reach elementary school it is almost too late for this.

Carl Orff too believed in beginning with very simple elements so that the children could not only perform the material well, but also understand it. He believed that music developed in each child as it does in a primitive culture, beginning with rhythm. An elemental music, it includes speech and the two-note minor third call, progressing slowly to pentatonic melodies. Simple percussion instruments are added to accompany singing and movement. Using these elements, children are encouraged to create music that is simple and childlike, rather than perform music that is too complex for them to comprehend. Basically, the Orff learning sequence is observe, imitate, experiment, create. The children gradually move from imitation to creation, from part to whole, from simple to complex.²⁶ Orff's sequence of learning experiences is carefully arranged to let children learn naturally.

When Orff began to write for young children, he reflected on the movement and percussion experiences he had been working on with young professional dancers, and realized that the unity of music and movement, which he had stressed with his students, was perfectly natural for young children. Therefore he felt that the starting place for young children

²⁶ Lois Choksy, Avon Gillespie et al, Teaching Music in the Twentieth Century, p. 103.

should be speech and song: children's rhymes and the wealth of old appropriate children's songs. He writes that this recognition gave him the key for his new children's educational work.²⁷

He begins with speech patterns, moving into rhymes and two-note songs, using the well-known falling minor third, like Kodaly. When children have mastered a few pitches and can sing simple songs in tune, sparse accompaniment is added for color. Usually it begins with small percussion instruments, giving the bell tone in a song about bells, or a woodblock in a song about galloping horses. Percussion is also used to emphasize the beat, and to create suitable introductions, interludes and codas. To teach listening and an innate feeling for pulse, the children learn to accompany their singing with tone-bar instruments. To do this they must be able to sing, play and listen at once, as well as feel the basic movement of the music in their bodies. The singing comes first, then accompaniments are learned. Most important of all, each child must actively listen to blend his voice with the others, and to keep his accompaniment in time with the singing and the other players.

The children can explore and experiment, making decisions as to the most suitable tone-color and motifs to use in accompanying their singing. Techniques like imitation and echoing bring children to the point where they have a

²⁷ Carl Orff, Orff Schulwerk, Volume 3, p. 214.

repertoire of ideas to use for independent creation. The pentatonic scale is used for ease of well-pitched singing as well as for vocal and instrumental improvisation. Speaking and singing, poetry and music, music and movement, playing and dancing are treated in a wholly integrated way, as they are in a child's world.

Speaking and singing are centred in the voice, an integral part of children. Just like children learn language, they can also learn the rhythm and melody of music through listening and imitation. Singing to babies and young children encourages them to imitate and find their own voices. Throughout history, great musicians have recognized the importance of singing in music education. Knowledge learned by singing is "internalized in a way that musical knowledge acquired through an instrument - an external appendage - can never be."²⁸ Canada's great pianist, Glenn Gould, always hummed and sang along with his playing, to the endless aggravation of recording engineers, but he said that music must sing!

Orff's co-worker, Gunild Keetman, points out a number of additional benefits derived from beginning with a few notes, gradually leading to the five-note pentatonic scale. She recommends the use of the pentatonic scale to free the children's developing ear from the dominance of major and

²⁸ Lois Choksy, Teaching Music in the Twentieth Century, p.71.

minor tonalities. In addition to major and minor, the pentatonic can lead to work in the modes as well as to the musical language of the twentieth century. She says that it is especially music "in the elemental style that opens the way to all kinds of style."²⁹

Most educational theorists agree that the acquisition of language is an astonishing accomplishment for young children, and have studied the gradual process by which it is attained. This process has also been studied by music educators and then has been adapted to teaching music and singing, beginning with the language the child knows.

At the nursery school children have many opportunities to explore new play materials, including musical instruments, and to interact with other children, thus increasing their language skills. They enjoy chanting rhymes and playing rhythmic games because of the excitement of group rhythm, imaginative rhymes, and the elements of fun and surprise in the rhymes themselves. While participating they are improving language skills, learning to listen to others as well as themselves, and often adding some physical movement which improves their coordination. Sometimes they can also make changes in words or movement, and take a first step in creativity. In addition, the children learn to feel the beat, enjoy form and rhyme schemes, and exercise their imagination and fantasy. The chant, because of its choral

²⁹ Gunild Keetman, Elementaria, p. 12.

format and rhythm is essentially music, and leads to singing.

Beginning at two or even earlier, most children have hummed little snatches of song to themselves while playing. Often these have a strong resemblance to songs they have heard. This can lead to singing simple songs: songs with few and easy words, songs which suggest actions, which have limited vocal range, and feature melodic and rhythmic repetition. The natural transition from chant to singing utilizes the falling minor third, and gradually builds from there to the pentatonic scale. Keeping the songs easy lets children achieve vocal security and they can enjoy the sound of their voices.³⁰

Speaking and singing are closely connected for the young child. This connection leads from speech patterns to rhythm patterns, from rhythm to melody, and later from melody to harmony.

Kodaly, whose mother-tongue was in a precarious position due to strong influences from neighbor nations, and especially to years of military occupation and educational supervision by occupying forces, set out to save the Hungarian language through music education, beginning at the nursery school level. He accomplished this by using the

³⁰ Lillian Yaross, Speech and Song in Early Childhood Music Education, Music for Children - Orff-Schulwerk, American Edition, Vol. I, p. 69.

traditional Hungarian folksongs which he had collected. According to Kodaly, music provides the means of becoming a member of a nation, and he fostered Hungarian music which was intimately fused with the Hungarian language, and made Hungarians. By using speech as the keystone, he developed music from language. Nursery rhymes, jingles, and children's chants should be part of a child, he said, and folksongs part of a child's heritage.³¹

Kodaly proponent, Ann Osborn, makes a plea for music education that will develop a child's love for his language, so the primary foundation of music education should be language, even before singing. She states that no real musical learning will take place unless the music is closely related to the language spoken by the child, the mother-tongue. In Canada, since we are educating Canadians, this should be English or French depending on where the child lives.³²

Dalcroze, in addition to movement and improvisation, stressed solfege singing. He stated that when pitch and tone are studied, they are best learned through singing, prior to the use of an instrument. Feeling as he did that the body should experience music first, he agreed with Orff and Kodaly that the human voice, being part of the body, is

³¹ Erzsebet Szonyi, Kodaly's Principles in Practice. pp. 13, 14.

³² Ann Osborn, In Defence of the Child, Canadian Music Educators' Journal, Vol. 22, No. 1, p. 8.

the ideal beginning for musical education.

In summary then, the literature supports actual experience prior to cognitive teaching, stresses that these experiences should begin with simplicity, and take into account the children's stage of development and inclinations. Since children learn through play and tend to integrate their activities, it is advisable also to integrate poetry, song and movement to appeal to their learning style. Arnold Walter, one-time director of the Royal Conservatory of Music of Toronto, expresses his approval of this artistic melding, and questions the practice of having children learn to play difficult instruments, counting beats and reading clefs, before they have experienced music with joy and ease. Along with Dalcroze, he says music has become too technical and mechanical. Traditional harmony and tonalities are taken as starting points, instead of being reached after many simpler experiences.

In the past, such shortcomings were less important perhaps than they are now. Time was when local and national traditions, music-making in the family and in the community provided an experience comparable to the learning of one's mother tongue. But our cultural climate has changed considerably. Traditional forces are on the decline; the family, once the most effective stronghold of musical tradition, has ceased to function in this respect, and education is suddenly called upon to do whatever the rest of the world leaves undone. In our time, the music teacher finds no ready-made foundation on which to build: he must build one himself. He must find ways and means to counteract the trends of a technological civilization, he must extend the range of his activities, he must begin at the beginning: which

is the heart of the matter.³³

CREATIVITY

In order to have children feel that music is part of them, and that it belongs to them, they must have a creative part in making it. Creativity can be begun in natural and unthreatening ways by having children add or alter words in a song, by making up actions for their singing, by encouraging dramatic play, by letting children accompany their singing or movement on instruments, and in numberless other ways. If children "own" the music in some way, it is much more important to them, and much more memorable. They feel it is worthy of their total effort, and also learn to appreciate the music of others in the same way.

Dalcroze found, in working with his students, that they did not feel as artists in interpreting music, but rather as technicians in reproducing it on the piano or other instruments. He sought ways to make it natural and easy, and devised exercises that would help overcome technical difficulties, and thus leave the mind free to interpret and express the aesthetic element of the music, and performers' own feelings about it. Young children were taught to respond to music and to understand it before attempting to perform it, by means of these movements, called eurhythmics.

³³ Carl Orff and Gunild Keetman, Music for Children, Volume I Pentatonic, Introduction by Arnold Walter, p. v.

Dalcroze felt there should be a progression in learning music, from simply responding to it, to the complex matter of performing it. Children should learn about tone, pitch, rhythm, and musical expression through physical experience, then continue to understanding, and finally to performance. Dalcroze stated that an ideal sequence begins with hearing musical sounds, includes active response to them, and eventually leads to note reading and writing.³⁴

Dalcroze felt it was necessary to have children interpret music in creative movement because "no adequate attempt is made in our schools to develop children's imaginative qualities."³⁵ He predicted that in the schools of the future, the child would again be in control of his temperament because a constant appeal would be made to his imagination. This actually is happening in many areas of study; it would seem desirable to use this approach in music as well.

Movement is such a natural means of expression with children. Yet it is an area where much expressiveness is often lost as children grow older and develop various other skills. Creator of a method for teaching children expressive movement, Rudolf Laban says that dance is the basic art of man. Music and movement are very closely

³⁴ Beth Landis and Polly Carder, The Eclectic Curriculum, p. 24.

³⁵ Emile Jaques-Dalcroze, Rhythm, Music and Education, pp. 104 and 106.

related for children. We observe movement in children even before birth. Young babies will almost always move with every utterance, be it crying or cooing; they are instinctively developing both body and voice.

The movement of babies always encompasses a great number of joints, and is two-sided. "The total stir of the whole being is illustrated by the combination of kicking and making noises," says Laban.³⁶ Later young children learn to isolate movement more and repress other movements, as is illustrated in moving one hand while coloring, with the other hand remaining still. Repression like this, however, is inhibiting and tension-creating for children, and must have an outlet. Thus children feel the desire to dance and move freely to counteract the control they must exert over multi-joint actions in many areas of their lives: they learn to hold a board with one hand while the other hand pounds with a hammer; to hold paper with one hand and cut with the other; to balance on one foot and kick with the other. As these skills increase and multiply, and more and more isolated actions become possible, it is easy to see that the coordination of a number of joints at once may easily be left behind, and as a result, many adults find it difficult or impossible to move freely because of lack of practice in multi-joint movement.

³⁶ Rudolf Laban, Modern Educational Dance, p. 17.

As children develop then, it is important to maintain their natural desire for movement, especially movement that is flowing and expressive; to keep this spontaneous movement going from early childhood on into adult life; to provide appropriately sequenced experiences for the children that enable and challenge them to be expressive, both in expressing their own feelings, and in expressing emotions demanded by memory, by music, or by literature. This freedom and confidence in expressive movement enhances children's personal and social harmony.

When watching a beaming one and one-half or two-year-old dancing and turning to music, it is evident that there is a real desire for movement and great satisfaction in it. The child is reaching out for experience and ability as well as expressing its innate urges. It is up to educators to make sure that this outlet remains open, by providing opportunities for interpretive and creative movement and dance. By providing these opportunities, our nurseries and kindergartens can preserve the spontaneous freedom of movement of young children. Indeed it is evident in the schools and communities in many ways; fitness, sports and dancing of various kinds are an important part of our lifestyle.

A good way to begin movement with babies and young children is interaction between mother or care-giver and child, or individual play between an adult and child. The

child learns not only love and acceptance, but also a love of experience, of singing, language and rhythm, in the little songs and games a mother plays with her baby. The child feels and reciprocates love and trust, resulting in a confident desire for more experiences and skills. This holds true in all areas. As the child grows older, he or she wants to do as adults do: drive the car or tractor, bake the cookies, have a doll family, pound nails, dress up in adult clothes, make things happen and be in charge.

Froebel observed children's play and then devised materials for educational development using the play activities. One of these materials was a collection of Mother's Songs, Games and Stories (Mutter und Koselieder - literally Cuddling Songs), of which he himself said that it contained "the most important ideas of my educational system. It is the starting point for an education."³⁷ In the book are songs with physical play exercises. Thus music and movement combine to create an experience of mutual love, enjoyment and learning in the areas of physical and musical development.

Katalin Forrai, director of early childhood music education for all of Hungary, states that each little game should include not only music and movement, but excitement and a sense of drama and climax. Rhymes for bouncing children on the knees not only give rhythm but also the

³⁷ Robert B. Downs, Friedrich Froebel. p. 52.

culmination of a drop or a swing, which lends excitement to the performance and leads the child to cry, Again!³⁸

In early childhood, Froebel advocated "incessant activity in movement, in thought, and in creative action", in order to strengthen the body and awaken the mind. This perception should lead to self-expression and creativity even in young children. He believed that if creativity was encouraged in the young, their mature years would yield extraordinary "creativity and inventiveness."³⁹

In Carl Orff's philosophy of teaching music, the whole process is intended to lead into creativity and improvisation. Movement, music and dance are taught in a totally integrated way. The music can either be the motivator of dance, or the dance could determine the form of the music. The entire learning process combines all forms of musical art, from unison to part to solo singing, instrumental playing on tone-bar and percussion instruments, knowledge of time values and pitch levels, the use of words and poetry, self-expression in movement, song and playing, and body percussion as an aid in rhythmic learning. The combination of music and movement and accompaniment leads to simple rhythmic or melodic patterns, which in turn lead naturally to improvisation.

³⁸ Katalin Forrai, Personal Notes from Early Childhood Music course.

³⁹ Robert B. Downs, Friedrich Froebel, pp. 43 and 61.

Children feel comfortable with improvisation because it is approached gradually and naturally. One of the happiest effects of the Orff philosophy in the classroom, is the freedom it gives both teachers and pupils for experimentation and creativity in movement, in rhythms, and in singing and playing.

Orff saw creating music, not reading notation, as the main purpose of music education. To this end he used simple accompaniments such as borduns and ostinati, which were shown to children and then played by memory. Thus children's minds and ears were free to listen to the music and were not occupied with visual note-reading. At first the child explores music and then discovers its components: phrasing, pitch, length of tones, tempo, variations of dynamics.

The most basic creativity in the Orff method is that of movement. However, because even young children use small percussion instruments to accompany either movement or singing, improvisation on these instruments leads smoothly to improvisation on tone-bar instruments, once a sense of phrasing has been acquired. Eventually, without having to spend years learning to read and write notes, the child learns the basic musical concepts by performing them, and is able to use them to create his own music. Arnold Walter summed up Orff's aims thus:

The primary purpose of music education, as Orff sees it, is the development of a child's creative

facility which manifests itself in the ability to improvise.⁴⁰

Because the Orff method is conceived in such a way that each teacher can develop it to use both the students' and his or her own talents to their best advantage, and because each composition is altered and refined as it is created within the classroom, it is a somewhat ephemeral entity, and difficult if not downright undesirable, to capture in words. Orff himself has said:

Most methodical, dogmatic people derive scant pleasure from it, but those who are artistic and who are improvisers by temperament enjoy it all the more. Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing.⁴¹

The Kodaly method is distinguished by a very tight structure, but within it, children have opportunities to act-out, to mimic activities, and to learn various movements. Choksy advocates movement experience in games first so that children understand the possibilities available. Then they will be more imaginative and creative in the ways in which they move to music.⁴² Through this movement they can then express the tempo of music, its flow, and its weight. Flow in movement is described by Laban as a

⁴⁰ James P. O'Brien, Teaching Music, p. 249.

⁴¹ Carl Orff, Orff-Schulwerk: Past and Future, Orff Re-Echoes, 1977, p. 3.

⁴² Lois Choksy, The Kodaly Context, p. 45.

change from one effort to another in a harmonious way, and the body's extension into space.⁴³ The Kodaly method, then, considers improvising, creating, performing, and listening as parts of the same whole: musicianship.⁴⁴

American Arvida Steen states that improvisation grows out of imitation, one of the delights of the Pre-Operational stage. Small children find pleasure in new experiences by imitation, then rediscover them in a slightly different way, creating simple improvisation. Each child is capable of self-expression and improvisation, and it is the duty of the teacher to provide experiences which will permit opportunities for it.⁴⁵

Patricia Tompkins quotes certain factors which facilitate creativity in a society, including cultural stimuli, free access to cultural media for all, and exposure to different and even contrasting stimuli. All these should certainly be available in a Canadian music room, so it would seem the environment for creativity is right. Within this environment the child can explore and experiment, and feel free to express himself without fear of ridicule or shame.⁴⁶

⁴³ Rudolf Laban, Modern Educational Dance, pp. 100 and 30.

⁴⁴ Lois Choksy, The Kodaly Context. p. 77.

⁴⁵ Arvida Steen, Improvisation and the Young Child, from Music for Children, American Edition, Vol. 1, Pre-School.

⁴⁶ Patricia Tompkins, The Nurturing of Creativity: A Challenge for the Eighties, Canadian Music Educator, Vol. 21, No. 3, p. 15.

THE LEARNING ENVIRONMENT

The learning environment pre-supposes a supportive atmosphere in which teacher and pupils cherish and encourage each other. The teacher must maintain in the class an atmosphere giving emotional support and love to the children. Pestalozzi first administered a school in which love of the child was a ruling principle.

Without love, neither the physical nor the intellectual powers of the child will develop naturally.⁴⁷

Froebel too maintained that each child merited individual attention and understanding, and twentieth century writers still laud him for his insight and innovation in the treatment of young children. English educator P. Woodham-Smith says that "the debt of all who have any love or understanding of children and their needs, to Froebel and his followers is incalculable."⁴⁸

Children need care and nurturing. In nursery schools children should feel the love, interest and attachment of their teachers, just as they feel it at home from their parents. Care-giving cannot be casual.⁴⁹ Educators are showing concern about the missing component in education - humanism. Kodaly teacher, Ann Osborn writes that we are

⁴⁷ J. H. Pestalozzi, The Education of Man, p. 33.

⁴⁸ Robert B. Downs, Friedrich Froebel, p. 102.

⁴⁹ Drs. Harold and Margaret Breen, Wanted: Status for Stay-home Moms, Family Canada, March, 1986.

guilty of serious neglect in one of the most important aspects of education, the child's spiritual and emotional development.⁵⁰ She says that since the child lives in a world of emotion and feeling, it is the job of educators to take this into account in the child's total education.

In speaking of school atmosphere, Carl R. Rogers has pointed out certain classroom qualities which effect deeper learning, release creativity and encourage self-initiated responsible study. He fears that current emphasis on cognition and technical knowledge are dooming humanity to destruction, because we are not stressing human energy resources. Humanity and the caring for and development of the individual are being lost because schools concentrate on curricula and teaching rather than on providing a milieu in which learning is interesting and becomes a pleasure. In order to enhance learning the classroom should have an atmosphere of "prizing, a caring, a trust and respect for the learner ... prizing his feelings, his opinions, his person ... having worth in his own right. It is a basic trust - a belief that this other person is somehow fundamentally trustworthy."⁵¹ If children feel their opinions and their work have value, they will be much more interested in producing it, and much freer in sharing it.

⁵⁰ Ann Osborn, In Defence of the Child, The Canadian Music Educator, Volume 22, No. 1, p. 4.

⁵¹ Carl R. Rogers, The Interpersonal Relationship in the Facilitation of Learning.

Psychologist David Elkind, in writing of affective education, states that it is not a separate entity, but permeates the entire day. The teacher should consider pupils to be human beings with feelings, and emanate warmth, caring and respect. Thus will teacher and students achieve a worthwhile relationship.⁵² Elkind also discusses the approaches of Piaget and Montessori toward child development. While he feels that Piaget's contribution is mainly theoretical and Montessori's mainly practical, he says that both show a "genius for empathy with the child."⁵³ Montessori's first concern was the welfare of the child and she was interested in providing the type of education that would foster children's mental growth.

In a comfortable nursery atmosphere, children are not forced to participate in any activity, but music can be heard by all even if all do not join in. A Montessori teacher reports that after repeated hearing of music repertoire in class, a wonderful phenomenon occurred. Even though the children had only listened and moved to the music, and had not been taught or expected to sing it, they could sing all the music. The ear and mind had absorbed without actual teaching taking place.

⁵² David Elkind, The Child and Society, p. 53.

⁵³ David Elkind, Children and Adolescents, pp. 129 - 130.

Katalin Forrai says the same. In a carefully recorded experiment, a fairly large percentage of children, mostly boys, did not participate in kindergarten music class more than half the time. However, when they were individually asked to sing class-learned songs, practically all could sing them.⁵⁴

Orff teachers, Lu Elrod and Millie Burnett call for teachers to be humanistic in order to instil in their students a life-long interest in music. They give a checklist of attributes that will help teachers maintain a caring class atmosphere, asking if teachers show interest in pupils as unique persons; if they emanate a confidence that pupils can accomplish the work asked of them; if they genuinely care for each child; and if they recognize children's successes in terms of what they did earlier. The music class, they say, has the potential to be the most fulfilling experience of the child's school day, and provides teachers with the opportunity to build positive self-concepts for children, which will increase their ability to enjoy and perform music.⁵⁵

There is general agreement that a loving and supportive class atmosphere is of great importance in helping children to participate in music to their greatest potential.

⁵⁴ Katalin Forrai, Private notes from lectures.

⁵⁵ Lu Elrod and Millie Burnett, Building Positive Self-Concept Through Music. Canadian Music Educators' Journal, Vol. 22, No. 2, p. 35.

QUALITY OF MUSIC AND AESTHETIC RESPONSE

One of the greatest joys of singing and music is its ability to nurture that part of the human psyche that appreciates beauty. Art in all its forms should enhance a child's appreciation of the aesthetic and expressive. The beauty within a child can be drawn out and expressed through music and other arts, and this is one of the reasons we expose a child to the arts.

However, the conclusions of the Manitoba Year Five Music Assessment made in 1984, identify a lack of aesthetic response to music as a weakness in our music education program. While many children are competent in musical skills and the technical aspects of music, a lack of aesthetic sensitivity to musical expression was evident in children's answers. Perhaps we postpone too long, exposing children to quality music, and perhaps we as teachers place more emphasis on skills than on aesthetic perception and response to "expressive beauty" called for by music. The recommendations state, in part:

The ultimate long-range objectives of sensitivity to artistic expression are as basic to personal development and to the cultural fabric of Manitoba as the other basic discipline areas: moreover, their contribution to value education and the development of the whole individual is probably more crucial in this technological era than ever before in history.⁵⁶

⁵⁶ Year Five Music Assessment, Manitoba Music Educator, March 1986, pp. 7 - 12.

While our curriculum clearly expects aesthetic appreciation of music to develop, it is not happening on a satisfactory scale.

A study carried out in 1974 by Greer, Dorrow and Randall examined city children's musical preferences. They were given choices of top-ten rock music, non-rock music including symphonic, classical piano, and Broadway show tunes, and white noise. The amount of time a child listened to a selection determined his preferences. From Grade Two up, children preferred rock music, but children from nursery school, kindergarten and First Grade selected music from rock and non-rock categories in equal amounts. Writer Montgomery concludes that it would "seem important to introduce art music to children at the nursery school stage in order to begin the process of 'sensitizing' their ears into accepting the style at an earlier age."⁵⁷

Aesthetic appreciation requires imagination and fantasy, a willingness to let your mind be carried along on an emotional current. In early childhood this is much easier than later when various inhibitions have set in. Exercises in fantasy keep the mind open and are the starting point for creative and inventive thinking.⁵⁸ Children's writer, Bruno Bettelheim too asserts that young children need fantasy and

⁵⁷ Amanda Montgomery, Turning the Tables on the Top Forty, Canadian Music Educator, Volume 26, No. 2, Dec. 1984, p. 29.

⁵⁸ David Elkind, The Child and Society, p. 143.

fairy tales to develop the emotional and moral areas of their lives. In order to make sense of their own lives, they need to hear others' experiences, subtly interpreted to suggest the "advantages of moral behaviour" in a way that seems right and meaningful to the child.⁵⁹

Fantasy and imagination are stressed by Katalin Forrai, who urges teachers not to use too high a proportion of primarily cognitive material. In addition to cognition, imagination must be developed. As soon as a rhyme refers to fingers as birds, or pigs, or speaks of fog as moving "on little cat feet", the child understands the realism but lets his mind soar in imagination. Later in musical listening or performance, he will still be capable of keeping his mind open and achieving aesthetic perception, or better still, artistic performance.

Hermann Regner writes of the various areas of child development that are affected by good musical instruction: social behaviour, independence, emotional development and the ability to give expression to feelings and experiences. Even the development of fantasy and creativity "have been proven to be favorably influenced by Orff-Schulwerk."⁶⁰ Orff himself wrote for children in the same style that he used in his mature composition. The accompaniments and melodic

⁵⁹ David Elkind, The Hurried Child, pp. 82, 83.

⁶⁰ Hermann Regner, Music for Children, Orff-Schulwerk, American Edition, Vol. 1, Foreword.

turns of 'Carmina Burana' are stylistically very much like the Schulwerk, and indicate that Orff respected children's taste, and wrote for them with the same dedication that he put into his compositions for adults.

When Orff developed musical instruments for use in child-played accompaniment, he was not satisfied with rhythm band instruments. He supervised the making of quality percussion instruments, and particularly the making of the tone-bar instruments which are associated with his name and method. The instruments are not toy instruments, but are simple enough for children to play, and produce sounds which children themselves recognize as being musical and aesthetically pleasing.

Kodaly was a strong believer in using the best musical material available for children's instruction. Impatient with low-quality music education and materials, he said,

We have to get rid of the pedagogic superstition that some sort of diluted substitute art is good enough for teaching ... Nobody should be above writing for children: on the contrary, we should strive to become good enough to do so.⁶¹

Kodaly believed that music was accessible to everyone, particularly if exposure and teaching came at a very early age. To aid in music instruction, he wrote sight reading exercises, and songs in two and three parts, using a Hungarian musical idiom. These exercises and songs are

⁶¹ Kenneth Simpson (Ed.), Some Great Music Educators, p. 81.

music of the highest quality in order to form the musical tastes of the children who sing them.

Montessori agreed with Kodaly that children should hear much good music because the music they hear forms the basis for their future musical development. She stressed that "it is of the utmost importance that they be exposed to the very best."⁶² The selections in 'Montessori and Music' prepared under Dr. Montessori's guidance, consist of folk tunes and excerpts from pieces by composers, designed for children from three to eight years. The music is to be played on the piano and is divided into movement categories according to rhythm and tempo. Thus there are sections on marches, runs, gallops, skips, slow walks, and even waltzes and polkas. The music philosophy is that of Dalcroze who wished music to become an integral part of the performer, by having the child express it with his whole body. The selections are well-chosen and short so that repetition and variety may be used, the children altering their movement as the character of the music changes.

In summary, Early Childhood music educators should dare to choose quality music for their children. They should not fear that it will not appeal to the children, but have confidence both in the children and in the music, that this is the only choice. Music for listening can be presented in

⁶² Elise Braun Barnett, Montessori and Music, p. v of Introduction.

short segments, used with interpretive movement, repeated time after time, until it has become part of the children's mental repertoire. Children should also be encouraged to verbally express their feelings about the music to develop focused listening skills and vocabulary which can convey aesthetic appreciation.

Since the years between three and seven are the most educationally important years of children's lives, it is essential to begin musical instruction as early as possible. Music nourishes not only the speech-oriented and logical part of children's development, but also their expressive and emotional side. It has a spiritual appeal that encourages the development of individual creativity and humanity.

Gradually, music education for young children should move from very simple beginnings to increase children's capabilities in a natural way. The children's stage of development must be taken into consideration in all musical activities. Learning should take place in a playful atmosphere and all musical concepts should be experienced before being made conscious.

Creativity in song should be as natural to children as it is in speech and movement. Children's creative efforts should be valued as valid artistic expression. The learning environment should be warm and caring and all children

should feel loved and appreciated for themselves. Teachers need to be humanistic to instil a life-long love of music in their students.

From the foregoing, criteria for early childhood music education may now be established.

CRITERIA FOR THE EXEMPLAR

The literature has been studied with a view to finding areas of importance that are common to the major music teaching philosophies in the world of today. Certain dimensions emerge as focal points in determining what a good music program for pre-school children should encompass. It would appear that there is much support for emphasizing:

1. the importance of beginning with the very young. All authorities agree that this is perhaps the most urgent need in music teaching. Young children are anxious for new experiences, free in movement, uninhibited in trying new skills, and delighted with exploration of new things. This constant investigating and imitating can be harnessed in order to give the child early experiences in music.
2. the importance of practical and experiential work. Children at pre-school ages need to be actively involved in new situations. They must have things to touch, to see, and to hear. Thus they learn with

their senses as well as their minds. The use of simple instruments, pictures, puppets, toys, and various articles that make sounds, as well as environmental sounds, all combine to provide a rich background for experiences in music.

3. the need for showing sensitivity to the stages of development. Pre-school children are often not ready for the fine motor coordination demanded by conventional instrumental learning. It is much better to let them be exposed to music in a playful manner so that they develop a positive attitude to music and become familiar with some easy basic concepts through movement, listening, playing games and singing child-like, small-range songs. Instruments that do not require fine motor control can be used to give the children pleasure, to develop a feeling for the beat in music, and to allow them self-expression and movement.
4. the value of play. All music activities at the pre-school age should be approached in a playful manner. Play can be organized in such a way that learning also occurs. While children play a singing game over and over, they are developing their voices, pitch discrimination, tonal memory, word memory, as well as enjoying a sociable experience with others in the group. Much valuable exploration and improvisation can occur in individual or small-group play.

5. breaking down complex operations into their simplest elements and proceeding from there. For pre-school children learning should be easy and enjoyable. To make it so, teachers must choose their material with great care, analyse it, and present it in palatable chunks. A song can be learned for pleasure, and gradually over time, the children can learn actions for it, keep the beat to it, make up additional words for it, sing it divided into phrases, sing it without the teacher, and finally sing it alone, or accompany it with an instrument.
6. creativity in all areas: movement, playing, singing. Creativity should be taught right from the start so that it seems a natural part of music-making. It can be as simple as making animal noises in a song, putting a different name or word into a rhyme, suiting actions to the words of an action song, playing a following game, or making up a movement for others to copy. In speaking we take creativity for granted: we ask a question and the child must make up the answer. In singing it can be just as simple, only it will be sung on a few notes. Always something of himself is demanded from the child, to stimulate his mind and body, and to make the child feel an important part of the activity.
7. an atmosphere of emotional support and love. The child who has received much love is usually also able

to give it. Most children have been cherished in their homes and this supportive atmosphere should continue in the nursery or kindergarten so that children will feel comfortable, trusting, willing to participate in new experiences, cared about and caring about others. Children live in an emotional world, and it is up to teachers to take this into account when planning activities for them. Kodaly has said that we must not form musicians; we must form human beings.

8. the enhancement of the natural development of language and singing in the child. The child of two is learning to communicate with language learned naturally by listening and imitation. During the pre-school years this skill is improved and expanded, and thus it is very natural to use language in early music classes. Language is fascinating to the young child; new words and nonsense syllables equally appeal to him both for their meaning and their sound. Further, many musical skills such as beat, rhythm, phrasing, and others can be approached through language and rhymes which do not have the additional demand of pitched voice production. Singing is also a natural activity for children. Videotapes of babies as young as seven months indicate that they differentiate between utterances that can be defined

as speech-related and sung.⁶³ This early vocalization can be kept alive by continuing singing as the child grows older. Children should first become aware of the mechanism required to produce a singing tone, and then the teacher can begin to develop and expect matched pitches.

9. the aesthetic aspect and quality of the music and other materials used. Much of children's early experience involves listening. Parents and teachers can form children's taste by making sure that what they hear is worthwhile. Every culture has a treasure-house of traditional children's songs, rhymes, folk songs and games that are the most natural choice for beginning music in which the child participates. Instruments too should be chosen for the aesthetic quality of their sound. Listening music is best heard live so that the children can interact with the musician and see as well as hear music being made.

Many of these areas have a tendency to overlap. If children feel trust in the classroom atmosphere, they will be more creative; if music begins at a young age with speech and singing games then it will naturally move from the simple to the complex; if children are exposed to only

⁶³ Nevaída L. Ries. An Analysis of the Characteristics of Infant-Child Singing Expressions. ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, 1986.

quality music and experiences in a well-sequenced manner, they will develop musical discrimination and aesthetic appreciation.

Children in the pre-operational stage need time to acquire the language and symbols of music, to hear the relationships of melodic patterns in songs, to explore the many sounds made by different instruments and voices, to classify these sounds into the beginnings of musical understanding, and generally to satisfy their curiosity about how music works. If all these experiences are left until children enter school, they will necessarily be rushed and may become confusing and intimidating, when they should be the occasion for joy and confidence. We cannot expect eight or nine-year-old children to begin sight singing if they still cannot sing even a well-known song on pitch. In some children, well pitched singing is a very gradual process involving much hearing, close listening, and above all, doing.

To lay a good foundation for life-long musical enjoyment, pre-school children should

1. find joy in making music
2. feel confident in participating
3. develop a sense of trust in a classroom atmosphere, that they and their contribution will be accepted as valuable

4. find pleasure in the social aspects of making music together
5. develop an empathy with the feelings of their classmates.

Young children are egocentric in their thinking, but even at four or five they can start learning to respect the feelings of others, in order to help create the desired atmosphere of trust and acceptance.

So many of the activities in school are either individual or done in small groups. In music the children have an opportunity to be all together, and enjoy singing a song, listening to a performer, or play a singing game.

While these affective goals are being sought, cognitive goals too are being achieved. In singing games which repeat a simple melody over and over as each child has a turn, the children practise singing that simple melody on pitch. By restricting melodies to a small range the children have the chance to perfect them rather than merely approximate the melody. In various games and exercises, children develop musical concepts like

1. tempo, fast/slow
2. dynamics, loud/quiet
3. pitch, high/low (for some children)
4. duration, long/short

5. timbre, recognizing the unique sound of different voices and instruments
6. beat, the steady on-going pulse of music

In a playful manner these may all be explored in singing, in listening, in movement, in playing simple instruments, and in making up or creating little dramas, sounds, and melodic and rhythmic patterns. Much may be gained by giving young children these extra years of music-time.

AIMS OF THE EXEMPLAR

PROCEDURE FOR STUDY

Although broad criteria for the exemplar have been established there is a further need to deal with an issue that cuts across many of the criteria: the issue of stages of child development.

Aims have been established for young children's music education, which conform to the criteria synthesized from a study of the writings of renowned children's music educators and developmental psychologists. The criterion used to select readings was the fact that these educators have written extensively, methodologies have evolved in many countries as a result of their approaches to music education, and institutes have been established to teach their philosophies and methods.

Research and publications by Katalin Forrai, Director of Early Childhood Music Education for all of Hungary, Canadian educators Donna Wood and Lois Birkenshaw, Americans Frances Aronoff, Kathleen M. Bayless and Marjorie E. Ramsey, psychologists Jean Piaget and David Elkind, and information compiled by early childhood music specialists from the University of Arizona under the supervision of Barbara

Address have been used as source material to outline the stages at which we find four- and five-year-old children with regard to intellectual, social and emotional development, speech and singing capability, coordination and motor development, and listening, playing and creative abilities. Using this information, general aims or learning expectations have been identified for each section, and methodology suitable for the children's age to enable them to realize these expectations has been outlined.

Development of the exemplar calls for decisions to be made about specific experiences thought to conform to the criteria. Suggestions for making such decisions are detailed. The writings of Zoltan Kodaly, Carl Orff, Gunild Keetman, Lois Choksy, Donna Wood, Katalin Forrai, Elsa Findlay, Joyce Boorman and Barbara Cass-Beggs, as well as notes from lectures by Wood, Forrai, Cass-Beggs and others, are the basis for these suggestions. In this area, however, teachers will also need to research sources and find suitable materials for their particular situations.

An appendix contains some actual materials selected in accordance with the established criteria, that may be used by teachers of early childhood music programs. This appendix is divided into the following categories:

1. Rhymes - this section contains rhymes with movement, for encouraging fantasy and the imagination, and for learning musical and social skills.

2. Singing - this section includes a selection of songs and singing games with a gradually increasing pitch range.
3. Movement - this section includes games calling for creative actions, action songs, ideas to foster creative movement and music and drama ideas for interpretive movement.
4. Playing instruments - this section introduces the most suitable instruments for young children: sticks or claves, jingle bells, hand drums and maracas, with ideas for their use in exploratory and patterned play, keeping the beat, accompaniment to singing, and improvisatory play. Tone-bar instruments like glockenspiels and xylophones are also introduced.
5. Listening - this section includes discriminatory listening activities, and gives some suitable selections for the teacher to sing to the children. There are also a few suggestions for recorded music for listening and interpretive movement.
6. Creativity - this section presents ideas for encouraging creativity in speech, song, movement, dramatic play and playing instruments.

THE NEED FOR AIMS

The musical development of young children appears to hinge largely on the premise that music education of a suitable type is undertaken very early in life. The Suzuki string program makes world-wide use of this principle. In a number of countries early musical training shows impressive results in children's ability to perform music, and their enjoyment in doing so.

In East European countries most children are in nurseries by age three. The Hungarian system of music education for pre-schoolers, which has been studied by the writer, is formally planned and strictly supervised. Teacher's training includes music pedagogy and insists that pre-school teachers have good singing voices and musical abilities.

Howard Gardner contrasts our North American culture with a number of others including the Chinese, Japanese, Hungarian and several African nations, where musical literacy is a valued accomplishment. He cites the Anang tribe of Nigeria, whose mothers introduce their infants to music and dance in their first weeks, and continue with group singing, dancing and instrumental playing lessons from age two. By age five the children can sing hundreds of songs, play several percussion instruments, and perform dozens of intricate dance movements. The Anang tribe believe that all individuals are musically proficient, and

indeed, no unmusical members are found in their groups by anthropologists.⁶⁴

In Manitoba pre-school music education is not given such a high profile. While there are a number of privately-run classes for pre-school children that provide musical experiences for young children, the music activities in nurseries and kindergartens generally, are not monitored by any existing body. The Early Childhood Source Book emphasizes a 'rich and active play life' as a foundation for learning, encouraging teachers to let children make choices, and express themselves in word and actions.⁶⁵ The atmosphere is to be one of happiness, since "where joy is a feature of early learning experiences, the child is likely to be motivated to continue to learn."

The Kindergarten environment is to provide opportunities to develop language abilities, to think creatively, to develop fine and gross motor skills, to develop auditory and visual perception and memory, to engage in singing and rhythm activities, etc. All these mesh well with the proposed exemplar of early childhood music education.

While the Early Childhood Source Book goes into considerable detail about language experiences, science activities, the need for physical education, gross and fine

⁶⁴ Howard Gardner, Frames of Mind, pp. 109-110.

⁶⁵ Early Childhood: A Time for Learning, A Time for Joy. Province of Manitoba, Dept. of Education, pp. 14-17.

motor control, there is no section dealing specifically with music. Some music experiences are expected since the guide informs teachers that a K-6 Music Curriculum is available from the Curriculum Development Branch of the Department of Education on request. It should be reiterated here that the K-6 Music Curriculum covers Kindergarten only as a part of Grade 1, and thus is setting out goals essentially for the school-age child.

In the Early Childhood Source Book singing games are suggested as part of large-group activities. There is also a section of 47 fingerplays and action rhymes, eight of which have familiar suggested tunes. As well, there is a list of ten books on music, encompassing singing games. Most of these books, in order to be a valuable resource to the teacher, would require some musical training. In a sample daily timetable, singing, singing games and fingerplays occupy a 25-minute slot along with games to develop thinking and language skills. In another timetable, singing is suggested in a 15-minute slot among other activities such as word and number games, storytelling, etc. This is a fine way of treating language and music together as a natural part of a child's day. We need to establish that musical ability and literacy is as much a part of life as language ability and literacy.

It would appear from the Early Childhood Source Book that music is expected, but no great emphasis is placed on it,

and even that no great expectations are laid on the teacher to prepare him or herself to provide it. Teacher training in Manitoba allots a short course to music instruction in the four-year program, as well as some electives. It would appear that teachers are expected to obtain musical training on their own outside the teacher training program, and work out how this can be applied to early childhood.

Without a plan of goals and activities in music, a comprehensive music program for pre-schoolers will be difficult to implement. If the child is to realize some personal meaning from the music he performs, there must be some understanding of it. While the child is at play, in games or in individual musical exploration and discrimination, he can feel secure in building and expanding his musical meanings, so that when he performs in another context such as devising movement to a song, song-making, or playing an instrument, there is a sense of involvement and mastery.⁶⁶ The child is expressing himself in a medium he understands. To plan play activities that foster this understanding, general musical goals need to be sought, always in accordance with the child's stage of development.

⁶⁶ Colin S. Walley. Music Models and Children's Play. p. 5.

ASSESSMENT OF THE CHILD'S ENTRY BEHAVIOUR

The basic goal of music education is to assist the child in developing to his maximum potential in all areas: socially, emotionally, cognitively and physically. Robinson and Nichols surveyed educators and parents as to their aims in children's education. The responses indicated that parents and teachers wanted children to be happy, curious, independent and caring. Such children, they agreed, could be considered "successful children". These children would "work well, play well, love well and expect well", and live in anticipation of success rather than failure. It is to be noted that all the above aspects of development are covered in the definition of successful children. Further Robinson and Nichols state that if we wish to create learning strategies that enable children to learn at their highest level, we must have an idea of our goal.⁶⁷ Music education has intrinsic possibilities to help achieve these goals.

There are, however, musical goals as well. Musically, we want the child to value and enjoy music and have some proficiency in making it. To present appropriate experiences for children to enjoy, the stages at which four- and five-year-olds find themselves in the areas of intellectual, emotional and social development, singing ability, movement ability and coordination, listening

⁶⁷ Sandra L. Robinson and Mary Nichols. In Search of Successful Children. Early Years, January, 1987.

capabilities, instrumental playing ability, and creativity have been outlined. Following each stage description are general desiderata to be achieved in all these areas before the child enters school, if possible.

The teacher should discuss with children what their concepts of music actually are, and work from these. What is music? Who makes music, and why, where, and how? Who makes up music? How does it make the child feel? How does one learn it? The children have all had experiences with music and this will encourage them to think about these experiences and verbalize their thoughts about them. It will also give the teacher a basis from which to begin, and to encourage the children in developing their own natural responses to music.⁶⁸

Bruner states that it is possible to teach any subject effectively in an intellectually honest form at any stage of a child's development.⁶⁹ It is the early childhood teacher's task to find the appropriate material to be presented at the child's level. Because finding the correct level is so important, we shall examine the child's stage of development in a number of areas.

⁶⁸ Frances Aronoff. Music and Young Children. p. 26.

⁶⁹ Jerome S. Bruner. The Process of Education. p. 12.

VIEWS OF THE CHILD AS A LEARNER

Learning takes place in three areas: cognitive, psychomotor and affective, and music has the capability to utilize them all. In Piaget's classification, children are in the preoperational stage at ages four and five, and their thought is based on action and experience.⁷⁰ Verbalization of thoughts and actions should be encouraged, but is, as yet, limited. Bruner cites three ways of knowing: enactive, iconic, and symbolic; that is doing, imaging and notating.⁷¹ At this age the enactive mode will be the strongest, but the iconic can be encouraged by verbally explaining an action, or discussing a feeling. Phyllis Weikart uses the iconic mode in movement teaching.⁷² Her order of teaching is:

1. teacher makes a movement and children imitate: e.g. jumps up.
2. teacher verbally describes a movement and children carry it out: e.g. "Jump to the drumbeat."
3. children initiate a movement and verbally describe it: e.g. "I jumped up and turned around."

⁷⁰ Howard Gardner. Frames of Mind. p. 19.

⁷¹ Jerome S. Bruner, "The Course of Cognitive Growth", American Psychologist, January, 1964.

⁷² Phyllis Weikart. Teaching Movement and Dance. p. 16.

The children have formulated the concept of jumping, added a new idea, and are able to perform and describe it. Learning takes place as children translate back and forth between two ways of knowing; in the above case, the enactive and iconic.⁷³ Psychomotor learning is translated into cognitive and back.

Heard, seen and felt images come before symbols. Children are making a gradual shift to symbols and it is the teacher's role to aid them in acquiring understanding of them.⁷⁴

Different styles of learning experiences may be used at different times:

1. spontaneous
2. free exploration
3. experimentation
4. motivated, either by child or teacher
5. guided; planned by the teacher

As children mature they pay more attention to detail and thus can differentiate better. Since the children's perceptions move from whole to part, it is best to concentrate on one aspect of a skill at a time. When children see a motion up high it will sound high to them. Hand-levels in melody singing exploit this cross-sensory

⁷³ Frances Aronoff. Music and Young Children. pp. 33-37.

⁷⁴ Barbara L. Andress. Music in Early Childhood. p. 8.

characteristic. Also, in teaching pitch concepts, puppets may be held high and low to match high and low voices, to reinforce this concept.

Children's thought process are often different from adults', and much more imaginative. Children give human attributes to things: they imagine a train or a flower as a thinking being. They also imagine things as metaphors: stones are food; bits of wood are cars, etc.⁷⁵

Young children's reasoning is not always logical. Children, because of their openness and imagination, see relationships where none exist. Thus they sometimes feel responsible for circumstances created by forces outside themselves. Conversely, they will blame others for an accident, without cause. Often children can be contradictory because they have not thought out and formed firm opinions for themselves.

If things go wrong, four- or five-year-olds may still lay the blame on something outside themselves. They can now realize that they are not really in control of their lives, and this frustration may be expressed in rebelliousness, aggression and self-assertion. In intrapersonal Freudian psychology, children are battling with parents, siblings and peers to establish their identity. Piaget sees children as being egocentric; not yet sensitive to others' wants and

⁷⁵ Ibid. p. 9.

needs. They cannot truly put themselves into another's place, although early signs of empathy appear in very young children, who respond sympathetically to the cries of another child, or to someone in pain.⁷⁶

The social-learning theorists have an interpersonal perspective and view children as social creatures getting to know themselves only through knowing others. They look to others for their interpretation of the environment, and use this information to gain understanding of themselves.

Freud and Piaget see children as isolated individuals, who gradually come to know and care about others. The socially oriented view sees children as members of a community, who discover themselves through an increasing knowledge of other people.

Probably there is something of both these approaches in the development of young children as they strive to come to terms with their environment as individuals.⁷⁷

All things are real to children, including dreams and fantasy. They may have difficulty in distinguishing between reality and fantasy, and while the difference must be learned, the capability for fantasy must be kept alive.

⁷⁶ Howard Gardner. Frames of Mind. p. 176.

⁷⁷ Ibid. pp. 247-248.

Young children imitate, often unconsciously, thinking they are being original, when actually they are following a model that they admire. It is important to allow them freedom to do this with dignity, before they branch out into creative ideas of their own. Inventiveness and improvisation of various kinds are natural to uninhibited and imaginative children.⁷⁸ It is up to the adult to treasure that creativity and treat it as valid artistic expression. Thus we respect children.

Different children respond to different aspects of the learning situation because they perceive things in different ways. Also children have different optimum learning modes: some learn best aurally, others visually, others kinesthetically, so it is wise to approach a topic from several angles.

Physical involvement is crucially important in learning, especially at the early childhood level, because it can operate without words. It helps the teacher diagnose where each child is because he or she can see what the child understands and how he feels about it. In his work, Gardner has isolated seven intelligences which interact and build upon one another from the beginning of life. These are: musical, bodily-kinesthetic, intrapersonal, interpersonal, spatial, linguistic, and logical-mathematical.⁷⁹ Music in

⁷⁸ Barbara L. Andress, Music in Early Childhood, p. 10.

⁷⁹ Howard Gardner, Frames of Mind, p. vii and dust jacket.

early childhood can contribute to all these areas, particularly to the first six.

THE CHILD'S CAPABILITIES

SOCIAL, EMOTIONAL AND INTELLECTUAL DEVELOPMENT

The social, emotional and intellectual development of children at the preoperational stage is very closely tied together. Their attention span is increasing and they are organizing their play activities with some plan and meaning. They may decide to build a farm and get out blocks, trees and animals for the purpose. They are beginning to cooperate with others, but because of their recent entrance into the cooperative arena, there are many regressions.

Their moods are volatile but transitory, and problems should be tactfully resolved. Sometimes four-year-olds can be cooperative and play independently or in a group, and another time they seem unable to get along with others, impatient and irritable. One four-year-old may be too shy to participate in a group activity, while another can already show leadership qualities. Four-year-olds enjoy group singing and singing games. They do not like too many directions and prefer to do things themselves in their own way.⁸⁰ By age five, most children enjoy group activities and get along quite well with their peers.⁸¹ If a child is alone

⁸⁰ Donna Wood. Move, Sing, Listen, Play. p. 18.

⁸¹ Ibid. p. 22.

a good deal, he may invent and talk to an imaginary playmate. Five-year-olds are sensitive to praise and scolding, and are generally willing to cooperate with others.⁸²

Children have an immense curiosity about the world and an endless zest for learning. Their curiosity can be harnessed to help them discover things about their environment.⁸³ It is a great motivator in learning because they are following their own interests. They will be alert and investigative; they will learn more about their environment and the people they know; they will feel happy and pleased with themselves as they acquire new knowledge, and sharing that knowledge will aid their social skills and status. Language allows children to express their desires, feelings and discoveries. Happy children have a good self-concept, are at ease, and thus learn quickly and develop motor skills with grace and joy.⁸⁴ They are also attractive to others and thus will have friends and receive approbation, which again will increase their self-esteem and make them feel capable and secure.⁸⁵

⁸² Elizabeth B. Hurlock. Child Development. p. 230.

⁸³ Ibid. p. 203.

⁸⁴ Kathleen M. Bayless and Marjorie E. Ramsey. Music: A Way of Life for the Young Child. p. 27.

⁸⁵ David Elkind. The Hurried Child. p. 100.

Parents and teachers should encourage children's curiosity and initiative by taking time to answer questions, and by allowing time for exploration and discovery in an unthreatened environment. Children need to take apart old clocks, and squash mud through their fingers to learn about their world. Adults must be patient and understanding about broken toys and messy clothes in order to avoid killing children's initiative.⁸⁶

Four- and five-year-olds still assimilate and absorb, but are beginning to order their experiences and organize them in ways they can understand. They enjoy and learn through repetition, which is part of their method of assimilation. As they progress they can make up or improvise, recall what has been done before, and use it in a new way. They begin to form concepts that can be applied to different situations. Their learning comes from imitating, playing, imaginative and actual experiences, and intuitive feelings. They can understand spatial relationships like on, under, beside, near, far, behind, etc., and use these in movement.

Children can order things on the basis of one dimension. Accordingly it is best to work with one concept at a time: e.g. when learning about loud/quiet, do not confuse children by also remarking on fast/slow until the first concept has been firmly acquired. The same is true of classifying. Use of only one criterion: e.g., sounds made by metals as

⁸⁶ Ibid. p. 102.

opposed to others, makes it possible for children to concentrate on one thing at a time.⁸⁷

As much as possible, learning is carried on in a playful atmosphere. Play activities include pretend play, drawing, acting out roles, exploration of sounds, and talking with others. In these, children try out different aspects of their environment, and all aid in their personal development to enhance understanding and to become familiar with the use of symbolizing. Four-year-olds enjoy imaginative, dramatic play in a simple form, and are beginning to play cooperatively in a group, sharing and taking turns. In this way creative, social, emotional and intellectual skills are nurtured.⁸⁸

In the music class, children have the opportunity to participate in a larger group activity and interact with a number of children. Forrai says that the aim of singing games is not only meeting musical requirements but also to establish the personal relationships that our century needs so much: sharing the joy of playing together and getting a good feeling for the magic of music.⁸⁹ Children can form good relationships with the others in the group, while there

⁸⁷ Barbara L. Andress et al. Music in Early Childhood. p.8.

⁸⁸ Kathleen M. Bayless et al. Music: A Way of Life for the Young Child. p. 19.

⁸⁹ Katalin Forrai. The Task of Pre-School Music Education according to the Kodaly Concept. p. 155.

are still avenues in which they can learn independence, as in movement, instrumental or game activities. They can display creativity, generate acceptance and form a good self-concept.

With children of this age group it must be remembered that intelligence is the capacity for knowledge and understanding, rather than test results of their verbal response, since the ability to communicate accurately in words is still not developed to a great extent in many children.

Children's perception is characterized by their emotions, their egocentricity. Response to music calls for the personal and affective, and thus suits young children who are naturally disposed to expressing their personal feelings, especially in action and movement.⁹⁰ Dalcroze capitalized on this in his movement exercises to express musical elements. His objective is the understanding of the structure of music, and children literally discover it through the way in which their bodies respond to pulse, tempo, dynamics and form.

In teaching music, it must always be remembered that while the intellect is to be stimulated, one must not neglect the emotional impact and drama of music, the power of rhythm, and the appeal to feelings.

⁹⁰ Frances Aronoff. Music and Young Children. pp. 34-35.

AIMS

1. The environment of the music class should be predictable and consistent so that children feel comfortable and trusting about volunteering their ideas.
2. Children's curiosity should be stimulated and they should be encouraged to discover things about themselves and their environment. They should form meanings for themselves, and learn to express themselves in language, form, movement and music.
3. Children should learn to make some of their own decisions. This keeps up their interest and makes them feel their contribution is important, leading to self-confidence for creativity and improvisation. They should be given responsibilities as they can cope with them, and should learn to value and look after the music room and its equipment.
4. Children's egocentric tendencies should be recognized and understood, so that consideration and valuing of others can be instilled in them. They should learn to share, both materials and time, take turns, learn to lead and also to allow others to lead at other times.
5. Children should have experiences that build and strengthen their self-confidence. They need to enjoy success.

SPEECH AND SINGING

Young children like to talk, to learn and use new words and explain their meaning. They can make up stories about every-day happenings or a special trip, and they themselves usually figure very largely in the story. They ask questions constantly, and enjoy nonsense and rhyming words. They like the rhythm of chant and the fantasy of nursery rhymes.⁹¹ The rhythm and flow of chants and nursery rhymes help children to avoid tension in their talking. Tension may lead to stuttering, a result of lack of coordination of breathing and speech muscles. In the unthreatening atmosphere of group chants, this can be avoided.⁹²

Language, for right-handed individuals, is tied to the operation of certain areas in the left hemisphere of the brain, whereas musical capacities, including the central capacity of sensitivity to pitch, are localized in the right hemisphere. Although in many ways language is used in music education to further musical goals such as flow of phrase, or expressiveness, it is clear that music education utilizes and develops both hemispheres of the brain.⁹³ Music and language have different purposes; what they share is the auditory-oral mode. The core of language is the spoken word and its message to the ear, just as music brings its message

⁹¹ Donna Wood. Move, Sing, Listen, Play. p. 18.

⁹² Elizabeth B. Hurlock. Child Development. p. 171.

⁹³ Howard Gardner. Frames of Mind. pp. 117, 119, 125.

to the ear. Speech may be used for teaching musical aims, but conversely, music-making and singing may be used as communication, stimulating both the left and right brain hemispheres.

Infants sing, babble and produce undulating sounds, and even imitate patterns and tones sung by others with better than random accuracy. They can reproduce pitch, loudness and melodic contour to some extent, and a little later, rhythm as well.⁹⁴ By two, children invent spontaneous songs with small intervals and begin to use small bits from songs they have heard as material in their own songs. They may hum a little snatch of music as they play, or use sing-song words to describe to themselves what they are doing.⁹⁵ There is tension between spontaneous songs and bits from familiar songs, and by age three children try to sing mainly songs from their cultural repertoire. Exploratory sound play and spontaneous songs generally wane unless actively encouraged. Thus teachers should provide opportunities for vocal improvisation and spontaneous song-making.⁹⁶

During the ages of four and five, children learn words and the correct rhythms for singing their songs, as well as improving their skill at producing accurate melodies.

⁹⁴ Nevaída L. Ries. An Analysis of the Characteristics of Infant-Child Singing Expressions.

⁹⁵ Kathleen M. Bayless et al. Music: A Way of Life for the Young Child. p. 31.

⁹⁶ Frances Aronoff. Music and Young Children. pp. 126-130.

Sometimes shy children will sing or whisper something they are too timid to say. Children who are too shy to sing their names alone in front of a group will often sing them to a puppet by way of introduction.

By age five children can usually hear the difference between a correct and incorrect pitch in a song they know. To begin singing, use songs with a limited range so that children can sing all the notes correctly. Four-year-olds are most comfortable in a D - B above Middle C range; five-year-olds can add one note at each end, or Middle C to C1. Katalin Forrai recommends gradually increasing a child's singing range by teaching many songs in which they will practice well-pitched singing. At age four, the child should learn 20 - 25 rhymes, singing games and songs, adding 25 - 30 more at age five. These would be based on a gradually increasing range of from two to six or eight notes, and include many pentatonic songs for ease of singing pitches accurately.⁹⁷ Children must discover their singing voices as differentiated from whispering, speaking or shouting voices, and gradually learn to use them with correct production and pitch.

Teaching children to sing in tune is a pre-school objective of the first importance.⁹⁸ Before starting primary

⁹⁷ Katalin Forrai. The Instructional Program in Kindergarten in Hungary.

⁹⁸ Katalin Forrai. Music Teaching in Nursery Schools, in Music Teaching In Hungary. p. 99.

grades children should be able to sing simple songs in tune both in a group or alone. They should be able to maintain a reasonably quick speed and begin at a suitable pitch without the teacher's help.

The children should be taught in such a way that they like chanting and singing, can sing in tune, and pronounce words clearly. Their musical taste should be formed and their rhythmic sense and musical ear improved. Inner hearing should be developed by hiding the melody of a song at a given sign, singing it internally, then singing aloud again at a cue.⁹⁹

AIMS

1. Children should learn to sing in tune alone, in pairs, and in a small group.¹⁰⁰
2. Children should develop inner hearing.
3. Children should develop sensitivity to tempo, dynamics, pitch, melody and length of sound.
4. The children's memory should be extended with repertoire and recognition of songs from melody alone.

⁹⁹ Ibid. p. 92.

¹⁰⁰ Kathleen M. Bayless et al. Music: A Way of Life for the Young Child. p. 32.

MOVEMENT

Music and movement belong together with young children. Children are natural "doers", not observers. "Getting going", says John Batchellor, "is more important than getting ready." Children should participate.¹⁰¹

Children love to sway, clap, gallop or walk to music. As their interpretive capacities increase, they can also create dances that reflect the mood, tempo, and volume of a piece of music. In addition, movement is a natural part of many games, and in the body percussion of stamps, patsches, claps, and snaps used in beat and rhythm learning, or in giving expressive color or articulation to a song or rhyme. Barbara Andress says that movement and words, combined with rhythm, rhyme and a playful atmosphere make it possible to grow musically without pressure.¹⁰²

Early movement and music experiences should focus on the children. The children's movement should be created from their imagination and not be molded by the music. Later the children's movement may be reflected in the music which is improvised by the teacher. When the children have adapted movement to music, the relationship of music and movement can fluctuate: sometimes the children's movement will dictate the music, and sometimes it will express the

¹⁰¹ John Batchellor. Music in Early Childhood. p. 4.

¹⁰² Barbara Andress et al. Music in Early Childhood. p. 7.

music.¹⁰³ Children should be aware of strength and line in movement; the lightness of floating and gliding; the strength of pulling, pressing, punching, wringing; smooth and jagged moves; different levels of movement; stillness.¹⁰⁴

By age five the children can run gracefully, walk in a straight line, dress themselves, perhaps even tie their shoelaces; they can draw and paint pictures; they can throw a large ball a short distance with reasonable accuracy, and may even catch it sometimes. Rolling the ball and capturing it are easy; kicking may prove more difficult. Many children can swim; most can tricycle adeptly in any direction, and some can already ride a two-wheeler. They enjoy going up and down stairs and can use their feet separately on the steps; they can jump on two feet and hop on one.¹⁰⁵

Fine movements are better under control by the time children are five. They have fairly good hand coordination and can control their finger actions. Some children can skip or jump rope or bounce a ball.¹⁰⁶ They have a fairly

¹⁰³ Lois Birkenshaw. Music for Fun: Music for Learning. p. 12.

¹⁰⁴ Judy Thomas. Workshop Notes.

Rudolf Laban. Modern Educational Dance.

¹⁰⁵ Elizabeth B. Hurlock. Child Development. pp. 133 - 134.

¹⁰⁶ Bayless et al., Music: A Way of Life, p. 27.

good sense of balance, and love to discover new ways to move. They are learning to control their bodies. Five-year-olds should understand spatial relationships and carry out actions like 'backward', 'forward', etc.¹⁰⁷ They are also beginning to learn directionality: left and right.

Rhythmic sureness comes from movement experiences, as well as from speech rhythms and patterns. Rhythmic facility is a prerequisite for fluency in reading, the essential skill for all kinds of learning.

AIMS

1. Children should master a repertoire of movement skills to enable them to express themselves in movement, and reflect the essence of heard music through movement.
2. There should be opportunity for children to act out rhymes and songs they know.
3. Children should move bilaterally so that their unpreferred side also becomes adept; they should learn to use both sides of the body simultaneously as well as separately.
4. Children should learn spatial relationships involving movement so that they are able to avoid collision with objects or other people, are able to go beside, under, over, around them; should develop skills in

¹⁰⁷ Ibid. p. 19.

body awareness, directionality and the position of the body in space.

LISTENING

Listening is much more than being attentive to a live or recorded music performance. It pervades all music activities. Children listen as they sing, to others and to themselves. They listen to the teacher's modelling voice and their own, matching the pitches and tone. They listen as they move to music. They listen as they play, enjoying the sound, and staying together with the group in rhythmic activities.

Lois Birkenshaw divides listening into three main categories: auditory awareness, auditory discrimination, and auditory sequencing and memory. Awareness is simply hearing the presence of sound, the first step in active listening. Discrimination consists of hearing sounds and grouping or classifying them into categories such as high/low, loud/ quiet, fast/slow, timbre and patterns. Sequencing and memory is the ability to recall and perform a pattern again. This ability assists creativity, in which children can alter and re-define remembered sounds and patterns.¹⁰⁸

¹⁰⁸ Lois Birkenshaw. Music for Fun: Music for Learning.
p. 27.

Children listen to the exploratory sounds they are making on percussion instruments or the melodies on tone-bar instruments, analyze them, and classify the sounds for further use in expressing poetry, as accompaniment to a song, or creating a mood. Doreen Hall says if there is one key word that encompasses all of music education, that word is "Listen!".

Four- and five-year-olds love to listen, and have songs sung to them.¹⁰⁹ They are interested in everything and will appreciate demonstrations of various instruments by the teacher or others.

In the Dalcroze method, listening to musical changes permits children to interpret music with their bodies. They can express sound and silence, accents, phrases, texture and weight of music, tempo and dynamic changes with their bodies, all by listening.

In the Suzuki system too, listening is of primary importance. Prospective young players have suitable music played for them from infancy. When they begin violin lessons, youngsters observe their teacher, listen and play by ear in a psycholinguistic approach, before learning to read notes. The children memorize the melodies and learn fingering and bowing from teacher and mother. They can concentrate on the melodies and the tone they are making

¹⁰⁹ Barbara L. Andress. Music in Early Childhood. p. 7.

without the early visual interference of notes, just as young children learn to speak from listening instead of reading.¹¹⁰

To perceive the structure of music and understand its composition, children must be capable of attentive listening. The intelligent listener to a musical performance must have knowledge of melody, rhythm, harmonies and tone colors, and especially of musical form, to follow the composer's line of thought, just as a person hearing a poem must know meanings and usage of words, metre, and poetic form to receive a poet's message in his poetry.

To involve a student's inward feelings, a vicarious performance should be encouraged in active listening. There is a universally acknowledged connection between musical performance and the feeling life of people. Gardner states as an accepted fact that "music can serve as a way of capturing feelings, knowledge about feelings, or knowledge about forms of feeling, communicating them from the performer or the creator to the attentive listener."¹¹¹

Children should enjoy listening to live performances and recordings. Donna Wood says that if we wish to develop sensitive musical taste in children, we must use only good

¹¹⁰ Howard Gardner. Frames of Mind. p. 337.

¹¹¹ Ibid. p. 124.

quality musical material.¹¹² The teacher should strive for as much live performance as possible so that children can watch as well as hear music being made.

Good listening skills help children achieve in all school areas. They are especially important in this age of constant noise, where everyone learns to 'switch off' the almost unceasing background noise.

AIMS

1. The listening children should develop awareness of articulation, tempo, rhythm, texture, pitch and melody.
2. The children should be able to differentiate between different types of voices; recognize the voices of their playmates; recognize different environmental sounds, and several known instrumental sounds.
3. Children should hear and recognize repetition and contrast, and become familiar with phrases in music, as well as simple form.
4. Children's short and long-range aural memory should be developed; they should be able to echo a rhythmic or melodic phrase, and they should recognize known music on hearing it again.

¹¹² Donna Wood. Move, Sing, Listen, Play. p. 15.

PLAYING INSTRUMENTS

Instruments in the children's world begin with instruments they hear. Before they are aware of instruments as such, they are fascinated by instrumental sounds from hearing records, perhaps a guitar, piano or flute. Children begin to wish they too could try out an instrument.

This need to play an instrument is also a very natural physical development. Song is created with the voice; it uses words and melody. It encourages a response from the whole body. The feet begin to dance and hands swing and clap. They reach for a stick and beat upon an object, and thus is born the drum, the first instrument, and the beat. The breath and voice are associated with melody, and the hands and feet primarily with rhythm. Babies beat with their spoons on the table; they shake a rattle or bell; children scrape a stick along a fence, and thus several instrumental families are explored: drums or membranes, bells, shakers and rattles, and wood sounds or scraped instruments.

Children should have many opportunities for exploring sounds. Pieces of wood, an assortment of metals such as nails, tins, drink caps and lids, bottles and jars of different kinds, strings and elastic bands, clay flower pots, plastic containers, and sandpaper all lend themselves to sound exploration. Children can also make instruments using them, and create a 'junk band'.

Slowly children refine their listening and learn about timbre of different instrumental groups: the long, ringing sounds of metals; the short, crisp sound of wood, and pulsating beat of membranes, and various other color instruments such as shakers, maracas, or a guiro.

The body itself is an instrument, and the children learn movement patterns which are the beginning of percussion instruments. They clap their hands, slap their thighs and stamp their feet creating body percussion. Gradually the large motor movements of clapping, patsching and stamping will become more controlled, and the children have the use of body percussion to accompany their songs and rhymes, or simply to keep the beat.

Slowly these movements are transferred to small percussion instruments, and, as coordination increases, to pitched percussion instruments like xylophones or glockenspiels. The simplicity of playing small percussion and tone-bar instruments ensures that children will be able to master the playing technique, and enter into the magical world of instrumental accompaniment and color.

The manipulation of instruments and mallets aids in children's motor coordination, and because they are not forced to learn unusual movements requiring much tedious practice and drill, they can enjoy instrumental sounds immediately. Especially good for developing facility with

both hands are tone-bar instruments, because a mallet is held in each hand. They are used first together, and later in alternation, thus developing both bilateral and unilateral movement. Playing instruments also aids hand-eye coordination.

Instruments can be introduced for their own sake, so that children become aware of different timbres and playing techniques. Also they can be used to enhance a song and reinforce a mood or a rhythm. A challenge for a gifted child would be playing a simple bordun on a tone-bar instrument to accompany a song.¹¹³

Instruments can be particularly useful when children have difficulty with singing. Children are not unmusical because they cannot sing on pitch, and instrumental playing provides a rewarding avenue for children who do not as yet sing well. Also, children have different personalities, and some active children enjoy playing instruments not only for the sound they make, but also for the movement opportunity they provide.¹¹⁴ While singing remains of first importance in young children's music education, not all children prefer to express their feelings in singing. Singing is extremely personal, being a part of the body, and tends to make

¹¹³ Maureen Kennedy. Instrumental Work in Music for Children: Orff Schulwerk, American Edition, Volume 1, p. 71.

¹¹⁴ Jos Wuytack. Apologia for Orff-Schulwerk, Orff Re-echoes, p. 60.

children feel more exposed in individual work, than playing an instrument. Instrumental activities provide another avenue in which children can express themselves and be creative.

Instrumental playing is also a social experience in which all the children work together as equals. They feel necessary to the group effort, but must also subordinate themselves to the group to play as an ensemble. They learn to play together at the same volume and speed, accepting the discipline of the music and forming a communal experience. They lose their inhibitions and shyness as they each do their part.

In presenting concepts like fast/slow, loud/quiet and pitch differentiation, instruments are invaluable aids. All these concepts need to be reinforced in many ways, and instruments provide a different approach.

Live demonstrations on many instruments will give children an idea of the variety of sounds instruments can make, and the variety of ways in which they are played: fingers on a keyboard, blowing, bowing, plucking, hitting or shaking. Pictures of instruments in the music room will remind children of the many possibilities in sound.

Instruments are not toys, and as children learn to care for them, they also learn to value the music room and its equipment.

As children learn to differentiate the sound of different instruments, they become involved in a myriad of possibilities for artistic expression and mood creation. The instruments are a medium of both poetic and pedagogic value.¹¹⁵ The children can have an uplifting experience by creating their own musical expression to accompany a poem, song or dance, and gain not only joy, but self-esteem, from its beauty.

AIMS

1. Children should develop an ear for sound made by objects and instruments.
2. Children should become aware of timbre through sound exploration and listening, including sounds made by different materials such as membranes, metals and woods.
3. Children should learn the techniques of playing classroom instruments effectively. They should develop facility with both hands in instrumental playing.
4. Children should have opportunity for improvisation with small percussion instruments.
5. Children should become aware of the artistic and expressive qualities of instrumental playing.

¹¹⁵ Ibid. p. 62.

CREATIVITY

"The musical mind", says composer Harold Shapero, "is concerned primarily with tonal memory. Until it has absorbed a considerable variety of tonal experiences, it cannot begin to function in a creative way."¹¹⁶ A great percentage of what is heard becomes submerged in the unconscious, but is subject to recall. Creativity is then realized in the metamorphizing and compounding of the musical recollection with remembered emotional experiences. These color and make the new creation unique and individual. The learner's task is to hear accurately, remember, master, and finally to produce original musical sequences using one's previous knowledge.

In many cultures, creating music is part of every musician's performance. He alters, ornaments, and re-expresses a composition each time he performs it, fashioning his own style rather than creating totally new works. Indian ragas appear to be performed in this way.

In our culture much of the music that is performed is composed and already created. There is, however, an element of creation in every performance. The composer is not the entire creator, but must allow for a creative component from the performer and listener, who each bring their own

¹¹⁶ Howard Gardner. Frames of Mind. p. 102. (Harold Shapero's views quoted in B. Ghiselin, The Creative Process. New York: New American Library, 1952, pp. 49-50.)

perceptions to the work. Thus there is interaction between the composed music, the performer and the listener, which combines into a slightly different creative entity each time it is performed. The listener allows the emotion of the music and of the performer to touch him.¹¹⁷

Every performance has a current of creativity that sparks between the music, the performer and the listener. The imagination of the children, as listeners, provides this spark in the early childhood setting. They are naturally disposed toward self-expression, and music can provide an ideal outlet. Through enjoyment of music, children's emotional life can be improved and deepened.

To bring a creative element into their musical activities and listening, children need to have a basic understanding of elemental musical concepts, as well as an openness to the feelings that arise in them in response to music. Children's response to music requires both thought and feeling. Thus their general education is furthered because they are moving toward maturity in both the intellectual and emotional spheres. Music is a powerful instrument in this goal because it is accessible to young children in forms they can explore, understand and perform. Frances Aronoff states that "the bases for the young child's musical education are found within the interpretation of education as the process of cognitive and affective growth toward the

¹¹⁷ Frances Aronoff. Music and Young Children. p. 16.

goals of intellectual and emotional maturity."¹¹⁸

The children are given materials with which to work creatively: songs, games, instruments and movements, and with these they are free to experiment, alter, expand and become aware of their abilities and ideas. In early childhood, one can catch children while they are still living in a world of endless possibilities, and are not inhibited about trying them out.

Four- and five-year-olds enjoy 'pretending', and will role-play stories or community situations with which they are familiar.¹¹⁹ They like to 'dress up' to make these little dramas more realistic, and are creating small 'Gesamtkunstwerke' as they play, including dialogue, acting, movement, costuming, with perhaps some music as well. Creativity, like listening, overlaps into all areas of music education. It is in a story re-told, in a rhyme or word pattern with some words altered to suit the occasion, in spontaneous movement and songs, in animal-like movements, in games where a self-created movement is done to be imitated, and in a sung answer to a question from the teacher. Whole conversations may be carried on in recitative or, to the children, the "singing voice".

¹¹⁸ Ibid. p. 27.

¹¹⁹ Donna Wood. Move, Sing, Listen, Play. p. 18.

In instrumental playing, creativity is evident not only in the melodies or rhythms played, but also in the judicious selection of the right instrument to express the desired mood.

AIMS

1. Encourage creative movement by providing children with a repertoire of movements from which to draw, both for free movement, and for interpreting suitable music.
2. Ask children to sing endings to songs, or answers to questions, and to sing self-made songs.
3. Encourage sensitive performances of songs, discriminative choices in accompaniments, movement and orchestration to songs; encourage children to play with words, find rhymes, and make up their own verses for songs.
4. Give opportunity for mime, play-acting and dramatic play.

THE EXEMPLAR

An exemplar is an ideal. It is an attempt to provide a rationale for appropriate early childhood music education, along with suggestions and ideas for carrying it out. It is not a recipe to be followed slavishly but a basis for beginning a music program and a challenge for teachers to continue its development. It is assumed that children will be educated in the music of the western tradition with exposure to other musics as well. An effort has also been made to educate young children as Canadians, both by using Canadian material and a wide range of folk music from various cultures, in keeping with the Canadian multicultural heritage.

Much of the work done in early childhood music education has come from Europe and has been adapted to the North American situation, with regard to our social structure, the English language, and the organization of our child-care and schooling facilities. Teachers need to continue this process of adaptation according to the needs of their classes.

While suggestions have been made for choosing materials, and actual materials are given in an appendix, teachers must remember that this is only a small sampling indicating a

direction. The suggestions and methodologies given in this chapter are several avenues of many, and teachers must be constantly searching out new ideas and materials for themselves. They are encouraged to explore a broad range of music from various cultures, styles and times to enrich their programs. Every teacher has different strengths and every class different needs, so it is imperative to be sensitive to pupils' needs, and aware of ways and materials with which these needs can be met. Different materials may appeal to different groups of children, but the general outline regarding choice of materials should be observed.

Teachers should be aware that the mass media of the twentieth century, radio and television, records, tapes and videos, exert a tremendous influence on young children. Due to all this entertainment children tend to become listeners rather than doers.¹²⁰ Applying this fact to music education, we find that not only are children performing music less, but their tastes are being formed by the media. Music educators have an early opportunity to let children learn about different kinds of music, so that their tastes may evolve in a more catholic manner.

This chapter is divided into five sections of activities, with thoughts on choosing materials and teaching methodology for each section.

¹²⁰ Donna Wood, "An Investigation into the Influence of Mass Media on Early Childhood Music Education", pp. 2-4.

SPEECH AND SINGING

CHOOSING MATERIALS

Singing should be the first musical activity. It is a beautiful thing to do both in a group or alone. It is a wonderful social activity bonding relationships between parents and children, and children to other adults and children. Nothing expresses better that we belong to each other. Rhymes and songs are equally important because both have beat, rhythm, and text, as well as spoken or sung pitch inflection of the child's language. Since rhymes do not have the added task of specific pitches, they are an easier place to begin for most children.

Children learn from everything, but rhymes and songs come in a number of classifications. Some require fantasy and imagination, some are designed to teach certain concepts, and both have inherent musical learning in them. Let us compare the following two rhymes. We note that the first requires much more from the imagination than the second, which primarily teaches the meanings of prepositions.

Hey diddle diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport
And the dish ran away with the spoon.

Roly poly, roly poly up, up, up,
Roly poly, roly poly down, down, down,
Roly poly, roly poly out, out, out,
Roly poly, roly poly in, in, in.

Every fantasy and imaginative song or rhyme is of superior value to teaching songs and rhymes. To instill a love of art and an emotional response to it in children, Katalin Forrai recommends using 70% imaginative work requiring mental symbols and 30% teaching songs. Thus she concludes that music classes should be 70% for pleasure and fantasy and 30% for learning, always remembering that children learn from everything.¹²¹

Further she recommends that roughly three-quarters of the material used should be folk and traditional material, and one-quarter composed. Composed materials chosen should have artistic value, be suitable in both text and melody for young children, and have a range of six notes. Often it is difficult to tell if a child-song is folk or composed. One of the signs of true folk music is that it has melodic variations in various regions or publications, and that it usually has a game. Composed melodies do not vary and are very often in ABA form. On this basis the well-known child-song 'Twinkle, twinkle little star' is a composed song, although it certainly has become traditional.

Many nursery rhymes have composed melodies that are too complicated and wide in range for young children. The rhyme can be used as speech only, saving the melody to be used later when the children's voices have developed more. Many

¹²¹ Katalin Forrai. Notes from Early Childhood Music course.

rhymes have simple movements that require the children to think in symbols: the hand is a bird, fingers are little pigs; then words and numbers become imaginative symbols. Then it is Art. Children enjoy the use of puppets as symbols for real people or animals, or they imagine props in their play, using their imagination and fantasy. They believe in the symbols, but they understand that it is not actually real. They must fantasize to understand art. Teachers may use props to stimulate the children, particularly younger ones, but it should not be overdone. Let the children imagine more. Actions too, should not be complicated and overdone, because this will discourage vocal response. Younger children need more concrete visual stimuli, but these should be used less and less as children get older, as visuals can actually hamper the inner imagination.

Adults should treat a small child-drama like 'Round and round the garden' seriously.

Round and round the garden, goes the teddy-bear,
One step, two steps, tickle you under there.

Even in a little game there is dramatic form: introduction, conflict, climax, resolution. The child knows the rhyme, knows the build-up, 'one step, two steps', and anticipates the delicious tickley ending and the release of laughter. Learning procedure, aesthetic value and art are all inter-related.

Use of the pentatonic scale is recommended because children find half-tones difficult to sing in tune. It is best to use a high proportion of pentatonic songs, but we must use our own traditional children's songs and games. Our schools are taught in the English language and thus it is the traditional music of the English-language culture and Canadian cultures that will be used most. Since English-language child-songs are often not in the pentatonic scale, some songs containing half-tones will be used, but an effort will be made to avoid excessive use of half-tones in children's songs. It is to be noted that Canadian Indian and Inuit songs contain pentatonic melodies. English-language nursery rhymes are very often in a 6/8 metre and thus it is necessary to introduce this metre early, in an aural manner.

Lois Choksy suggests some simple tests that a teacher may apply when choosing songs for young children:

1. Read the text of the song.
 - a) Is the language simple and direct?
 - b) Does the subject matter have meaning for the children?
 - c) Will it stimulate the imagination?
 - d) Does it encourage creativity, role playing, games?
2. Sing the song.
 - a) Do the text and music really fit together?
 - b) Is there a pervasive mood that will speak to the children emotionally?

If the song answers these requirements, and is also of suitable range for the children, and within their ability to sing notes, rhythm and words well, then it is a good choice for use in the music class.¹²²

In the matter of choosing materials, teachers are often much better than many published books. Children's self-created chant is usually in duple metre, uses the falling interval of the minor third as well major seconds, and rarely sings half-steps. While these characteristics of children's song have been known for a long time, actual song usage often does not reflect these patterns. In fact, a close look at published materials for children of this age to sing, shows that many are in a completely unsingable range for this age-group, that rhythms are often geared more to adult than child singers, and that intervals are often very large, or else too small for accurate singing by the children. Often sophisticated accompaniments are provided, with complicated harmonic bases, when it is much better for young children to sing without instrumental accompaniment, and certainly without harmonies which they cannot comprehend.

Teachers need to be very selective about the books they choose for use in their music classes.

¹²² Lois Choksy. The Kodaly Context. p. 203.

METHODOLOGY

Since teaching the children to sing in tune is of primary importance, it is best to begin in as simple a manner as possible, with the child-call falling minor third interval, and songs using only two notes. When these two notes (sol, mi) are firmly established and children are comfortable with them, a third note (la) is added, and gradually the pentatonic scale is built, (doh, re, mi, sol, la) and the recommended 6-note range achieved. Since children sing most easily between 'D' above Middle C and 'B' in the same octave, the Key of D is used extensively in singing. Many songs begin with 'sol' and frequent use of this key will establish the note 'A' as the starting point for songs. This ensures that children, when they sing on their own, will sing in a suitable range.

Of course, there are always children whose voices are pitched lower, and for individual singing, these children can be given a lower starting pitch until their voices come up.

All children should be encouraged to sing, even if they are not singing the correct pitches. The teacher cannot correct faulty pitch until he or she hears it, and the children have to learn to listen to their own voices and match them to the others'. After six weeks, if a child's pitch has not improved, individual work can be done with

that child. Singing face to face, so that the child can absorb the tone, or singing into the child's ear sometimes helps him to correct his pitch. Encouraging good breathing and use of this breath often brings a child's pitch up. Mary Goetze states that children sing closer to the actual pitch on 'loo' than with words. The words help children remember the melody, but many children are distracted by them and the muscular configurations of speech rather than singing, take over. Accordingly she feels teachers should remove words from songs oftener and let the children attain pitch accuracy by singing on 'loo'.¹²³

Every child should always be encouraged to keep singing. Immaturity, shyness, lack of experience, inhibitions, or lack of a listening ear can cause poorly pitched singing, but every child except one with a physical handicap, can be helped to sing in tune.

Accompaniment should not be used for singing in class. The children hear the correct pitch from the instrument and think they are singing in tune, when they may not be. The teacher too, should not sing too loud, and should know when to stop singing, so that he or she can hear the children, and they can hear themselves. The teacher should always give opportunities for children to sing alone, so that they can hear themselves. This can be incorporated into games, single line singing by individual children, or creative

¹²³ Mary Goetze. Workshop Notes.

question and answer singing.

In singing games, which are done mainly for the pleasure of singing, playing together and enjoying friendship, the teacher should not tell children they are singing off-pitch. Let them enjoy the game and work on pitch another time.

The teacher models for the children in tone, enunciation, phrasing, so he or she must use a suitable style for children to copy. When teaching a new song the teacher sings the song for the children to hear. With four-year-olds it is a good idea to show the children a prop or a puppet while singing the song several times. When teaching 'Lucy Locket', show the children a small purse, letting a ribbon peep out to keep up their interest. After they have heard the song several times, explain the game and begin to play it, letting the children join in as they can. On another day, the children can be encouraged to sing along, and soon the teacher will stop singing and let the children carry on alone.

The teacher can also use the echo method, which is often used for longer songs. After allowing the children to hear the entire song once, it can be echoed phrase by phrase, gradually learning the whole song. It is not as natural a way to learn a new song, and young children playing a game are willing to repeat a song many times to give everyone a turn, and thus learn the song through repetition. When the

children know the song well, a number of other activities can be done: the teacher can begin singing and let the children finish on their own; the children can begin and sing on their own, and are expected to begin on a suitable pitch and maintain a reasonable tempo; individuals can offer to sing alone; the children can keep the beat while singing. As soon as children do two things at once, it is the beginning of part singing, because they are concentrating on two things at once.

As the children increase their repertoire of songs and know them well, the teacher can show hand levels of a simple melody with the children copying. Eventually the children will be able to show hand levels while singing, without the teacher's help. The shoulders, waist and top of the head may be used for sol, mi and la.

The teacher would give the children many opportunities to hear songs with a wider range than their own, preferably by singing to them. Different types of songs that appeal to children should be used: songs in different moods so that children become aware of the emotional expressiveness of music, as well as narrative songs to tell them a musical story.

The children can echo musical phrases using their small range; the teacher might sing about Christmas, the circus or a visit to the farm, improvising short phrases for the

children to echo. They might also echo rhythm patterns, but putting words to them makes it easier. In both singing and rhythm echoes, keep it to a few phrases so that children do not lose interest.

The teacher should stress and provide opportunities for human contact via games, partners, mimicing, and group work, to build friendship, security and self-confidence in the children, as well as a supportive attitude to others. He or she should foster an atmosphere in which mistakes are an acceptable part of learning. They are not ignored, but the child is considered a worthwhile person regardless of his skill.¹²⁴

In rhymes, use the speaking voice with expression and different pitches. Concepts like fast/slow and high/low can be introduced with rhymes. A rhyme like 'Engine, engine number nine' can be said in a low or high voice; one could imagine the train going over hills and through valleys for the different pitches; and a train rhyme is natural for beginning slowly and getting faster, and then slowing down again, or beginning quietly and getting louder as the train comes nearer, etc. The children can also experiment with mouth sounds to imitate animal and environmental sounds, and use expressive voices in dramatic play.

¹²⁴ Lois Choksy. The Kodaly Context. p. 18.

The teacher can vary things by having the children use humming as well as singing and speaking voices. The children should be able to hum a known song without the words, internalize the song at a signal and sing aloud again at another signal, having maintained a steady pulse in their heads, or their hands, and recognize a known song from hearing it hummed or played, melody only, without words.

In every lesson the children should laugh spontaneously a few times, and then get back to the activity. They should enjoy themselves. The teacher should give each child some individual attention during the lesson, and should encourage and praise the children as much as possible. When singing or playing a game, repeat it a number of times so that all the children get the satisfaction of being able to participate well.

Always plan for success. All learning should be done in the simplest possible way. Songs or rhymes that begin with a downbeat are easier than those that have an anacrusis; small-range songs are easier than those with a wide range; repetition of melody or text makes a song easier; simple rhythmic patterns are easy to learn. The teacher wants the children to be able to do the activity well and to enjoy themselves.

MOVEMENT

CHOOSING MATERIAL

Movement helps coordination, balance, motor development, quick muscle response, and its mastery gives children a sense of well-being. Moreover, the children can use movement to demonstrate understanding of many musical concepts, enabling the teacher to know at a glance if they grasp the concept. Further, children learn both self-discipline and cooperation with a partner or a group.

It also enables children to feel the overall sweep of a piece of music with their bodies, and express its individual phrases, its basic beat, tempo, dynamics and melodic contour.

Choosing music of worth and simplicity allows children to understand the form of music and its phrasing. Simple child-songs and folksongs let children use their senses in exploring the music. They feel it through singing and through movement, they hear it through listening and singing, and imagine it through inner hearing. The simplicity of the music ensures children's understanding and their success in performing it.

Singing games provide natural movement. Often the game motion indicates the shape of the melody, as in 'Ring around the Rosie' where the movement and the melody both go round

and round until the end when both drop down.¹²⁵ Singing games also provide an opportunity for rhythmic motion, for natural balance and for joyful but controlled social interaction and, in some cases, for creativity. Also, the child learns to synchronize his movement with the rhythm of the music as he sings. Accordingly singing games are valuable in many ways, and a wise choice for movement and song in an early childhood music setting.

Motor skills are important in musical performance and rhythmic sensitivity in musical interpretation. Thus rhythmic activities and body coordination will be important facets of movement experiences. Beginning with simple rhythmic responses such as clapping or walking the beat, movement will proceed to use the whole body. Dalcroze discovered that using larger muscle groups assured a more vivid rhythmic experience than the more customary use of only the extremities, such as the hands and feet.¹²⁶

The body, mind and emotion all become involved in rhythmic expression. Young children may see an airplane flying and imitate it, to really feel the flow of the plane's flight. Children imitate all manner of movement and the teacher must select and use those that are of real interest to children and also have a strong rhythmic component, so that this can be transferred to musical

¹²⁵ Mary Helen Richards. The Child in Depth. p. 8.

¹²⁶ Elsa Findlay. Rhythm and Movement. p. 2.

learning: e.g., galloping horses.

The teacher can also present movement suggestions to the children, by pictures or words. If different movement words are given to them: i.e., hop, flutter, shiver, leap, or grow, they can experiment with them and amass a repertoire of motions to use in creative movement or expressive dance to music.

When selecting movement activities, it is wise to choose those in which the children can learn from each other. Lois Birkenshaw suggests an activity that helps the child who has problems with moving to a steady beat. If four children lightly hold a hoop and move it from side to side on the beat, the child with difficulties will be 'pulled' in time with the other children.¹²⁷

Joyce Boorman says that the two most important tasks in beginning dance are the extension of the repertoire of bodily actions, and then putting several together into sentences of actions, creating form in movement.¹²⁸ She gives young children suggestions for movements and lets them explore their possibilities and discover how they can make their bodies move in different ways. She suggests looking for the less familiar actions like prancing, collapsing,

¹²⁷ Lois Birkenshaw. Music for Fun: Music for Learning. p. 16.

¹²⁸ Joyce Boorman. Creative Dance in the First Three Grades. p. 2.

swooping, exploding, drifting, etc., so that children become aware of new movement sensations. After a number of types of movement have been explored, several words can be put together to create the movement sentence: e.g. creep - pounce. This can be dramatized with a story-line. Teachers should search out this type of creative experience which involves exploration and discovery.

Boorman also advocates evaluation after a movement activity. Let one half of the class observe the other half and vice versa. They will be both an appreciative and accepting audience, and objective critics. Again, they will learn from each other as they watch.¹²⁹

METHODOLOGY

The most basic movement is keeping a beat. This can be a child's inner beat, referred to as his heart-beat, or the beat of heard music. This skill can be endlessly reinforced by moving to the beat: patsching the thighs, tapping the shoulders, clapping, walking, galloping, stepping in a dance, and combinations of these. The manner of expressing the beat should be in keeping with the mood of the song.

The beat can be expressed in simple dances, preferably to the children's own singing, as this makes it much easier to feel the beat than hearing it from an external source such

¹²⁹ Joyce Boorman. Workshop notes.

as an instrument or record. In teaching early dances, ease and simplicity are paramount. When using the feet, Weikart suggests that at first the children should be allowed to sit, so that their feet are in a non-weight-bearing position. This makes it easier to coordinate leg movements, as it eliminates problems of balance.

A movement pattern which moves on each beat and does not divide the beat or use long notes, is easiest; duple time is the easiest, especially if moving with the feet because the same foot will always have the strong accented beat; not using directions such as left and right at the beginning makes movement freer and less stressful; moving alone is simpler than moving with a partner.¹³⁰ No music need be used at all until children are comfortable with single-word spoken directions.

Learning a concept from a song or dance should not be attempted until after the children have sung the song, moved to it, enjoyed it and thoroughly learned it and made it their own. Then it can be used to illustrate concepts, or for beat or rhythm practice, among other skills.

To develop motor coordination, children should begin by making controlled movements within a designated area. Each child could have his own 'space' and within it try out various kinds of non-locomotor movement. An imaginary nest

¹³⁰ Phyllis Weikart. Workshop notes.

or a real hoop can define the child's space. Again, the easiest motions are bilateral -- both hands making the same single motion at the same time; the next step is the alternating single motion -- the hands doing the same motion one after the other. Next comes the double coordinated bilateral motion -- one move followed by another and done in a sequential way; then the motion remains the same, but the hands do it consecutively. Longer sequences of motions may be made up by the children.

After children have explored non-locomotor movement by becoming familiar with different body parts and their names, by moving the arms in different ways at various levels, by trying out movements with shoulders, heads, fingers, knees, etc., they can leave their 'space' and return to it at a signal, or at the end of the song they are performing. Each child knows what is expected of him and can fulfill expectations. When they begin locomotor movements, they can walk, run, gallop, and imitate animal movements. They must learn to move in a space without bumping others.

Once children can move in space with assurance, variation of tempo and dynamics can be introduced. If this is done consistently in rhythmic activities, the children will develop sensitivity to changes of speed and volume of sound. All movement should fit the tempo: if there is a slowing of the tempo, and the time lapse between beats is lengthened, movements must be enlarged to fit the longer beat.

Generally young children have a fairly quick natural rhythm, and have difficulty in controlling movement at a slow speed. To encourage this control, children can imitate slow animals such as ponderous elephants, creeping snails, or plodding bears.

Concepts can be introduced with movement by patsching or walking beat to singing; by pretending to stomp about like a gorilla to loud music and walk silently like a kitten to quiet music. High and low pitches can also be expressed in movement, using butterflies' flight for high tones and caterpillar crawl for low notes. Silence can be stillness. Fast and slow concepts can be done in movement in any number of ways, including the accelerando and ritardando of a train pulling away, riding, and gradually coming to a stop.

Musical form too can be shown with movement. In a game like 'Shoo Fly' the three parts may be shown with different movements for A and B sections, returning to the first movement for A1.

In singing games which are a group activity, it is wise to begin with a simple game in which all the children are sitting or standing in a circle, and one child is the 'Monkey in the Chair', or something similar. This child then chooses another to take his place for the next round. Young children are not ready to hold hands in a circle immediately, and walking in a circle holding hands is a

skill that can be handled only after children have a good concept of a floor circle and space awareness. They must all walk at the same pace with the same size steps to avoid pulling on other children's arms. A teaching sequence for singing games should be very structured so that the children learn control and discipline in movement painlessly.

1. Children sit or stand in their own space: e.g. fingerplays.
2. They move a short distance from own space and back to it: birds flying away from their nests and returning to them.
3. Children sit or stand in a circle and teacher does movements, with all imitating him/her: 'Let's clap our hands together.'
4. Children in a stationary circle with one person in the middle doing an action: 'Punchinello.'
5. Children in a stationary circle with a chase; one or two children moving: 'Lucy Locket', 'Charlie Over the Ocean.'
6. Partner games: 'Row your boat' with children doing partner actions.
7. Children in a moving circle, holding hands: 'Ring Around the Rosie.'
8. Children in a moving circle, but not holding hands.
9. Children moving in a line with a leader: 'Chooka-choo.'

10. Children holding hands moving in two concentric circles: 'Down came a lady.'
11. Walking with a partner in a circle: some versions of 'Tideo.'
12. Children in two lines with partners facing each other: 'Billy, Billy.'¹³¹

Janos Horvath says that children learn during games, but they are not played to teach concepts. They are for fun. At the same time they should be played with grace and elegance and not in a boisterous manner; both the singing and the movement in games for fun can be sensitive. Do not play them too long so that children become restless, but also not for too short a time, so they can get into the swing of the game.¹³² Tempo and pitch in a game can be varied to add interest and, incidentally, musical skill.

To begin teaching movement control, the children can walk and stop to a drum. The teacher plays rhythmic phrases, forming a concept of phrases in the child's mind, and stops at phrase ends. Since moving in a group is not natural for children, they must be led gently into it, building in control as one goes on. The teacher can lead them in a 'follow' game around the room or in a circle. It will be some time before a child can be the leader. At nursery age, the children will imitate the teacher as they are not ready

¹³¹ Donna Wood. Move, Sing, Listen, Play. pp. 44-46..

¹³² Janos Horvath. Workshop notes.

for free floor movement.

After learning to walk and jog to a drum beat, they can learn to gallop. Since the English language has many 6/8 rhymes and songs, the gallop is usefully learned early to express this metre. In faster movement, it should be kept light with small steps; calling a running step jogging tends to keep it more controlled. The children can express cadences by falling or kneeling, but must be taught how so that they can go down safely. If they put one knee on the floor and both hands, they can collapse gracefully and safely, and be ready to get up.

Once they have learned a number of moves, these can be alternated and mixed using drumming, to teach discriminative listening and response. An easy way to begin is to have groups for each movement: e.g. walking, galloping, jogging. Thus they need to perform only one type of movement while still hearing and analyzing three. An additional movement challenge can be learning to skip. To provide skipping practice, children can play circle chase games with skipping instead of running.

For partner games, practice walking with a partner, holding hands and keeping abreast. A game utilizing this skill and also listening to a walking or skipping rhythm can be played to piano music, improvised by the teacher: walk with a friend, skip alone, find the same friend and walk, or

find a new friend and walk.¹³³

When requesting singing or speaking and movement from children, movements should not be over-dramatized or too busy. Keeping it simple and gentle lets the child master it and manage to do both things at once. Do not go too fast so that the child will not feel left behind and incompetent, and use lots of repetition, so the child can assimilate and enjoy the activity. Explain as little as possible and simply go ahead with an activity. The quicker children will imitate, and the others will learn from them.

For movement activities the children need a safe environment. There should be plenty of space with good light and ventilation; a room of 7 x 10 metres is desirable. The floor should be clean and smooth but not cold or slippery, and the room free of obstacles and furniture.¹³⁴

Bare feet are ideal for movement, but rubber-soled shoes also give freedom and safety. The children should wear comfortable clothing which does not inhibit them in movement.

Using some equipment adds excitement to the movement class, and can encourage shy children to participate because they have something other than themselves on which to

¹³³ Donna Wood. Summer Course Notes, 1985.

¹³⁴ Gunild Keetman. Elementaria. p. 107.

concentrate. Scarves of sheer fabrics to flutter behind the children, tennis balls to roll, pass and bounce, hoops to use for each child's own space, or to hold as a harness in galloping, puppets for demonstration and drama, balloons or feathers to keep up high or fall down low, ropes to make walking paths, or define ponds into which to jump, or outline imaginative caves or holes to peer into and speculate about and explore.

Children take endless joy in movement, and it can be presented in a myriad of imaginative ways.

LISTENING

CHOOSING MATERIAL

Listening is particularly important in this era of constant noise pollution where children learn early to ignore much of what they hear. There is a need to make children sensitive to sound and silence, and to music. By choosing material that interests the children, and letting them learn discriminatory listening as they play games, this can be achieved. They are then prepared to listen to musical performances with interest and some comprehension.

In choosing listening activities, it is wise to keep a sequence of learning in mind. When children can respond to sound and silence, the next challenge should be ready, the discrimination of different sounds. Beginning with familiar

sounds from the environment will make children feel comfortable and competent. Sounds of water, weather, household activities, cars, trains, firetrucks and airplanes, voices of male and female adults, children, the cries of many animals and birds are all familiar territory to most children. From the familiar, the teacher can gradually lead to the slightly unfamiliar, and on to new sounds.

Children like to experiment with the many sounds they can make with their bodies, using their feet, hands, mouths, tongues and voices. This is a natural introduction to the percussion family in musical instruments and they can then learn to classify percussion sounds into those sounds made by wood, metal, skin, and some interesting combinations of these. Using the percussion family they can discover long and short sounds; they can hear loud and quiet, or fast and slow sounds.

Children are interested in all instruments and hearing live performances on them is invaluable. These performances can be very simple, but children will enjoy seeing and hearing a guitar, recorder, violin or trumpet being played, and will wish to try it out. Children are influenced too much by machines. They hear music as coming from the radio, record player, etc. instead of thinking of it as a human activity. It is good for them to have the human contact which creates a much more emotional response. As they hear

an instrument oftener, they will be able to identify its sound without seeing it. Most children can identify the sound of a piano, a drum or a recorder since these are commonly heard in many homes. A child whose older brother plays the trumpet has no difficulty in recognizing the sound of a trumpet. Thus the ear is trained by repeated experiences. A simple listening selection played by two instruments could be the next step.

Voice recognition can begin with the speaking voice and then move to the singing voice. For games of this kind, one must wait until the children know each other quite well, and are sure of each other's names. Children also like to listen to entertaining songs sung by the teacher. These can be of different types: a narrative song like 'There Was an Old Woman who Swallowed a Fly', a ballad like 'The Wraggle Taggle Gypsies', a lullaby, or a song creating a special mood will all give the child a melodic experience beyond what he himself can perform as yet. Thus children should be encouraged to be listeners for this part of a lesson.

Listening for musical elements is the beginning of creative response to music. Since children concentrate best on one thing at a time, it is best to treat the concepts separately. Fast and slow music or drumming can be illustrated by the children with whole body movement, or simply by clapping. They must have opportunity to hear gradual changes in speed as well as a steady tempo. Later

the concepts of loud/quiet, and high/low could be learned consecutively.

Material that divides into easily recognizable natural phrases is needed so that the children develop an ear for phrases in music, and a feel for the sweep of music built by many phrases. The phrase is one of the first elements of form. When children can hear and recognize a phrase, they can also hear how a song is built.

The children's musical memory can be developed once they have a repertoire of well-known songs. When they can recognize a melody played or hummed without words, they are preparing to understand musical form. Recognition of musical form depends largely on musical memory. If children can hear repetition of a phrase or motif, they can use the idea of repetition in creating their own music.

Listening selections on records may be chosen for various reasons: if a mother just visited and played the flute for the children, some flute music would be a good choice for a follow-up. Listening to high, light sounds like a flute, along with movement imitating the flying of birds, can lead to listening to the calls of various birds, discussion and pictures of the birds. Then listening to bird imitations in the classical repertoire will seem a natural progression, and the children might hear an excerpt from Beethoven's '6th Symphony', or Leopold Mozart's 'Symphony for Children', or

Saint-Saens' 'The Bird House' from his 'Carnival of the Animals'.¹³⁵ Excerpts should be kept short; between thirty and sixty seconds, so that children's attention span is not strained. One should also play listening selections several times at successive lessons, to increase their familiarity, and give children a chance to build their long-range musical memory.

Some musical stories like 'The Nutcracker Suite' or 'Peter and the Wolf' have universal appeal to children. A story told beforehand will stimulate the children's interest and they will feel the music relates to their knowledge. They too are interested in animals, and in outwitting villains like Prokofiev's Peter.

Joyce Boorman suggests criteria for choosing listening selections that are to be expressed in movement by the children. She stresses simplicity of sound; a single sound repeated or several clearly recognizable sounds joined to make a musical sentence. Further she looks for music that creates mood, either a single mood, or several contrasting moods; and sound that has distinctive changes in quality such as lightness and strength, sustained line and crisp articulation. These articulations and moods can suggest characters such as clowns or animals, or situations like a magic wood. She also looks for music that has definite form.

¹³⁵ Kindermusik - Semester One, Lesson 6.

Children then listen to the music a number of times to absorb the mood, feel the phrasing and become aware of dynamics. She stresses repetition in expressing the music, so that repeated listening can fix the musical structure and response in the child's understanding.¹³⁶

Listening music affects different children in different ways. Forrai states that in her research she found that fast music was sometimes a negative influence in that it made some children frenetic and created a short attention span. However, it stimulated slower children. Lyrical music, on the other hand, calmed down the active children, but put the passive children to sleep.¹³⁷

Thus the teacher must have a good knowledge of the class, and objectives clearly in mind, when selecting listening music.

METHODOLOGY

Children have a wide range of identifiable sounds in their repertoire at a very young age. They recognize the sound of the voices of family members, the noise made by clocks and household appliances, animal sounds, the telephone, and many more. Teachers can use this fund of listening discrimination as a base on which to build further

¹³⁶ Joyce Boorman. Creative Dance in the First Three Grades. pp. 100-101.

¹³⁷ Katalin Forrai. Summer Course Notes, 1985.

experiences.

The alternation between sound and silence is good for beginning listening. The child can respond to the sound of drumming or a melodic instrument, and walk as long as it is being played, stopping when the sound stops. This involves active listening, as well as quick reaction and a sense of balance. Also, if the sound and silence is divided into musical sections, the child gradually becomes aware of phrases in music.

As this becomes easy for children, more complexity can be introduced gradually by asking for different responses to different sounds: jogging for quick rhythms; walking for a steady slower rhythm, or galloping for uneven rhythms. Once speed or tempo is mastered, the response can again be altered to include loud and quiet music as well, with large, broad movements for loud music and smaller, more compact movement for quiet music.

In order to make a mystery game out of listening, the teacher may go behind a screen and make various sounds, asking the children to guess what it is. Sounds like tearing or crumpling a sheet of paper, snapping an open book shut, doing up a zipper, dropping a marble or bean, dripping water into a cup, are fascinating and easy for children to recognize. When the visible part of the action is removed, they are more aware of the sound.

To encourage close listening, sound cylinders may be made from plastic film cans, containing rice, sand, flour, beans, etc. There should be two of each kind, and the game is matching up the two that sound alike by shaking the cylinders in turn. To sharpen concentration, children enjoy a game of musical Simon Says. Instead of using the verbal 'Simon Says', the teacher plays a note on an instrument; e.g. glockenspiel. If there is no note, children should not do the requested action.¹³⁸

Children can also simply sit very quietly for thirty seconds or a minute, and listen for indoor sounds in the classroom or nearby. They must identify and list the heard sounds, as a group. One child might have heard the ticking clock, another a footstep in the hall, another the heating fan, or water dripping outside the window. It is awareness of sound and discrimination of different sounds, that children should learn.

Sounds from outside may be heard through an open window or while sitting quietly outdoors. The children can collect sounds one day at home, and report on something unusual they heard outside school.

Recognition of voices can be fostered in game playing, after the children know each other well. The spoken voice can be recognized in a simple game in which a child hides

¹³⁸ Lois Birkenshaw. Music for Fun: Music for Learning. p. 29.

his eyes while another comes up behind him saying, "I draw a snake upon your back and guess who tipped it!" He draws a tickley snake with a little poke for the tip, and the first child must guess his name.

A game like 'Poor Bird' gives opportunity for voice blending as the whole group sings the first part of the song, solo singing at the end, and voice recognition as the child in the middle of the circle must guess the name of the hidden singer.

The difference in adult male and female voices can be reinforced by having singers come in, by asking visiting parents to sing, or by playing a record and identifying the voice with a picture.

The children are introduced first to body percussion: all the sounds they can make themselves, and then to percussion instruments. Good exercises in listening and classification of sounds can be carried out by having the children sort a collection of instruments according to their sound: metallic or wooden. In most cases this also divides the long and short sounds, leading to discussion about articulation. Appropriate pieces can be played, with legato and staccato articulation, and the children can show their listening response by gliding or hopping movements.

Percussion instruments lend themselves well to games in which children raise their arms, or some such movement, as

long as they can hear the sound of a pedalled piano note, or a glockenspiel or a cymbal. They can also echo short rhythmic patterns on their drums or jingles. These are generally more successful if words are used for the short rhythmic phrase. "See the pretty pussy." "I like pumpkin pie." This is building short-term musical memory.

Melodic phrases can be echoed in the same way. The children hear the phrase once, and repeat both words and melody. "Fuzzy caterpillar." "Where are you going?" etc. Both rhythmic and melodic phrases are kept very simple and the singing range small. Phrasing too is felt and heard in the echo process. At the same time the children are listening to the teacher's pitch and tone, and attempting to match them.

Another way to have children express phrasing is to move with a phrase and stop. A good game for this uses the symbol of a shadow or of a pursuer, depending on the age of the child. Each child has a partner. To music with a well-defined phrase, the first child of each pair moves according to the articulation of the music, perhaps staccato, and freezes on the last note of the phrase. In the succeeding phrase the second child comes behind the first and again freezes on the last note of the phrase. This is repeated to the end of a short selection.

When children are ready for a musical sentence, a game of 'Robin' requires individual children to listen, fly, and land in their nests at the end of the musical sentence. The first sentence of the song is sung only, and during the second sentence, the children sing, fly, and try to land in their pre-chosen spots on the last word.¹³⁹ This would be a small-group activity, and when the children are fairly secure in knowing what is expected of them, the activity could be done individually.

Elements of music like high and low might begin with a popular train rhyme like 'Engine, engine number nine.' Between verses all can chant "Chug, chug, toot, toot," using a normal tone for "Chug" and a high tone for "Toot." The rhyme itself could be said in a high or low tone to familiarize the children with the difference. The train sounds could then be transferred to percussion instruments which the children would assign, trying to find appropriate low and high sounds. They might select a maraca for the chug and a triangle for the toot. As the teacher plays one or the other, the children listen and respond with arm chugs or reaching up high to pull the whistle cord. Later the rhyme might be sung simply on two notes, sol and mi, with a normal stance for sol, and bent knees for mi. The children would copy the teacher at first, but as the listening experience ripens, they would do it by ear themselves.

¹³⁹ Donna Wood. Move, Sing, Listen, Play. p. 112.

Puppets with high and low voices can be used to reinforce this concept. A high-voiced mouse puppet can have conversations with a lion puppet whose voice is low. The children can imitate their voices and later speak in the same voice as the puppet when it is leading a rhyme. Whatever puppet is held up might indicate the pitch to be used by the children. They would listen to each other to assess if their own voice is at the correct pitch level. Later the puppets will wish to play instruments and the children will decide which instruments will be suitable for the high puppet and the low. With eyes closed, the children can then listen to the puppets play and respond by stretching for high sounds and crouching for low ones.

High and low in sound are arbitrary concepts to children, and it is helpful to teach them by relating them to high and low space. Large and small are also related to pitch as a child can discover from playing a pot chime, made by five or six different-sized clay flower pots suspended by strings. As the children hit each pot with a beater, they will find that the larger pots produce lower sounds and the smaller pots higher sounds.

Mary Goetze advocates telling stories which include repetitious responses from the children. She tells a story of a little boy who visits his grandmother, saying good-bye to a little bird (high 'cheep cheep'), walks over the very tip-top of a hill and goes down again, (with the voice

following suit), etc. As the boy visits his grandmother every week with various misadventures, there is both interest and opportunity for repetition in the story. Children love to join in on their phrases using the appropriate voice.¹⁴⁰

Discussions or stories to lead into listening sessions are important to awaken children's interest. Gillian Wakeley suggests using 'The Musicians of Bremen', and integrating the story-telling with the Trail Music from Grofe's 'Grand Canyon Suite' every time the animals proceed on the road to Bremen. The format would be interesting for young children, and the repeated hearing of a short piece of music would make it really familiar to the children.¹⁴¹ Joyce Boorman speaks of children making music 'their own' through repeated listening.

For longer listening sessions like 'Peter and the Wolf', the teacher can begin by telling the children the story in an abridged form, perhaps showing a picture book as well. Explain that each character in the story is represented by an instrument. The sound of the instruments and their themes can be introduced, with the teacher showing a picture of the instrument and telling the children whom it represents. The children could try out a movement for each

¹⁴⁰ Mary Goetze. Workshop notes; The Story of Epaminandas.

¹⁴¹ Gillian Wakeley. Adventures in Music for the Very Young. p. 45.

character for a few moments: waddling like ducks, etc. At another lesson, the story could be briefly reviewed. Pantomiming some characters and having the children guess who they are will remind them of the individual figures involved. After showing pictures of the instruments again, the teacher can play the entire tape, showing appropriate pictures from the book.¹⁴²

Some children might show a real interest and wish to pantomime the story at a subsequent lesson, with small groups representing each character. By now, the children 'own' this work.

PLAYING INSTRUMENTS

CHOOSING MATERIALS

Instruments are exciting for young children and provide the means of extending their musical experiences by letting them feel the beat or the rhythm of the music in body movement as they play. They also learn to concentrate on two things at once: singing and playing, or moving and playing, and listening always.

Suitable instruments for young children are easily held, make an attractive musical sound even when a group is playing, are sturdy, well-made, and safe.

¹⁴² Kindermusik. Semester I, Lesson 11.

Jingle bells on a firm handle may be freely shaken, or played to beat or rhythm by tapping them into the other hand. Maracas are attractive sounding shakers, and again may be played into the other hand as well as shaken. One maraca per child makes it easy for him to manage. Jingle hammers which can also be played by tapping into the other hand can provide an inexpensive and less noisy substitute for tambourines.

Rhythm sticks for young children should be about twenty-three centimetres long. They may be of wood, or of bamboo, which makes an attractive alternative with a pleasing, hollow sound. Hand drums, about twenty centimetres in diameter can be handled by children and produce a good sound.

If commercial instruments are not obtainable, a serviceable collection may be made by the teacher and parents. Several bells may be fastened to a strap or elastic to be slipped over a wrist or ankle. Shakers that make interesting sounds may be fashioned using light aluminum drink cans and inserting some rice, beans, etc. A strong piece of duct or bookbinding tape over the opening completes the job. Shakers may also be made of various plastic containers, with a well-glued lid. Rhythm sticks may be made of one centimetre dowelling or bamboo garden stakes. Drums may be plastic ice cream pails or 15 centimetre plastic containers with a glued-on lid.

Pleasant-sounding drums may be made from 15 centimetre metal cans with both ends removed and soft leather laced over the open ends. All these drums can be placed on the floor between the child's legs, and played with both hands.

Also interesting for children are melodic percussion instruments like melody bells, glockenspiels and xylophones, which lend themselves to work that is not only rhythmic, but also melodic.

Instruments may be used first in an exploratory way, finding the different sounds they can make, and deducing emotional and imaginative responses. A pre-schooler, on hearing a delicate metal chime and being asked what it reminded him of, did not say "bells", but "twinkling". Responses of this type can lead into the next use of instruments: the choice of instruments to accompany rhymes and poems to create the right emotion or mood.

Songs that lend themselves to instrumental accompaniment, like 'Bell Horses' or 'Tick tock, goes my Grampa's big clock', may be done with appropriate instruments. Choose imaginative poems and let the children, once they have formed sound concepts of various instruments, choose accompanying instruments to heighten the mood.

Find or make up stories that have possibilities for sound interpretation. Discuss which sounds will be used, and let children interpret the teacher-led story. This aids in

understanding and accepting music-stories like 'Peter and the Wolf.'

Once the children are sound-conscious, have them bring in trash and make a trash band, emphasizing that the band must sound musical. Encourage them to think like musicians. Any old sound is not good enough because, as composers, they are very particular.

A collection of other instruments is also useful for children for listening and experimentation. Bells of various kinds, cowbells, temple bells, sleigh bells, wind-chimes; triangles; various wood-blocks; finger-cymbals and a hanging cymbal to be struck with a beater; different kinds of drums like tom-toms, tambourines, bongos; various rattles, sand blocks, castanets on a stick; strings of various thicknesses fastened over a sound-board, a guitar and recorders can all broaden the child's experience of timbre. A guitar tuned to C's, G's and a top E may be strummed to accompany a pentatonic song. An autoharp is another stringed instrument that even a young child can handle if another child or the teacher holds down the keys.

METHODOLOGY

Instruments are best introduced one at a time, giving each child the opportunity to play; first to experiment

with different things the instrument can do. A hand-drum may be played with the finger-tips, the whole hand, scraped with the fingernails, tapped on the edge, rubbed with the fingers or whole hand, hit on the hip, spoken into, or played with a beater.¹⁴³

When the children have learned to hold the drum by the rim in their unpreferred hand and play it with the other, they are ready to use the drum for playing their own inner beat, and then the beat of a rhyme or song. They can also respond to concepts like "Play something quiet", "Play something loud", "Play something slow", etc. When asking for loud or fast playing, insist that the playing remain musical, and that children do not become over-stimulated. If children have difficulty holding the drums at first, they may put the drums on their laps with the skin turned to the dominant hand.

When asking a group of children to play on hand drums, teach them to curve the hand and play with the fingertips with a bouncy light movement. If the class has tom-toms, they can be set on the floor between the children's legs and both hands used for playing. A drumming song may be played twice, once loudly and once quietly.¹⁴⁴ When children can handle one concept, the teacher might challenge them with two. "Play something fast and quiet."

¹⁴³ American Orff-Schulwerk. p. 71.

¹⁴⁴ Donna Wood. Move, Sing, Listen, Play. p. 145.

When using a beater, teach the children to hold it properly with the fingers curled around the end of the stick and the elbows out. This allows them to produce a free, bouncy touch and prepares them for melodic percussion instrument playing. Each hand should be used for beating the drum.

After the drum, bells may be tried by the children. After shaking them freely like sleigh bells, they can be used for accompaniment to a song and tapped into the hand on the beat. 'Bell Horses' could be sung as an A section, interspersed with galloping music during which children could gallop and shake their bells. Always have a pre-arranged signal to stop an activity, so the horses will know when it is time to sing and play the beat again. If the children are used to silence for stopping, from other activities, the signal could simply be silence.

'Bell Horses' lends itself equally well to the clip-clop sound of horses' hooves. This could be imitated by tongue clicks and later by sticks. The tongue clicks and sticks together could serve as an introduction to the song, teaching the children a rudimentary form.¹⁴⁵ Sticks can also be used to play word rhythms. The children could begin to work on inner hearing by tapping the rhythm of the song while singing in their heads only.

¹⁴⁵ Lois Birkenshaw. Music for Fun: Music for Learning. p. 62.

Rhythm sticks should be held with the hands curled around the sticks and the elbows out. As with mallets or beaters, this allows the children to tap the sticks lightly together with a bouncy motion. A favorite exploration game with sticks is the making of capital letters. The children find they can make I, L, T, V, X, and Y, as well as robot antennae with sticks.

Many music methods advocate the learning of rhythms by the use of words. Kindermusik suggests short patterns using animal names like 'brown bear' for two quarter notes, 'alligator' for four eighth notes, 'butterfly' for two eighths and one quarter note, and 'slow turtle' for one quarter and two eighth notes. These patterns are introduced one at a time, and the children can say and walk or clap them, or play them on sticks.¹⁴⁶ Each creature has its distinctive gait or flutter, so that when all the patterns are known, the children can respond in movement to a drum playing several patterns alternately. The teacher would play a particular pattern quite a number of times before changing to another, so that children would have time to identify and respond to it.

When the instruments are familiar the children can classify them as being high (bells), medium (maracas or sticks), or low (drums). As the teacher plays a known song at different octaves on the piano, the children with bells

¹⁴⁶ Kindermusik. Semester I, Lessons 7-10.

can play when they hear high sounds, the children with drums can play for low sounds, and the children with sticks can play for sounds in the middle.¹⁴⁷

Body percussion like stamps, patsches, claps and snaps may be transferred to instruments of different pitches. Barbara Cass-Beggs suggests rhymes to score for percussion instruments.¹⁴⁸ The rhyme could be learned first with body percussion, and later done with instruments. Stamps may be transferred to a large drum or timpani, patches to a hand drum, claps to sticks or maracas, and the snaps to bells.

In a song like 'Johnny Works with One Hammer' the song can be learned with movement first, the children sitting down and tapping fists on their kneed, tapping feet and nodding heads as the hammers accumulate. Later the progressive body motions can be transferred to different unpitched percussion instruments.¹⁴⁹

Children will enjoy a mystery game in which four or five percussion instruments with distinctive sounds are laid out. One child hides his eyes and another plays one of the instruments several times. The first child must identify the instrument played. Later he can both identify and name the instrument. To add a challenge at another time, two

¹⁴⁷ Donna Wood. Move, Sing, Listen, Play. p. 150.

¹⁴⁸ Barbara Cass-Beggs. A Unified Approach to Music as Related to Children Aged Two to Six. p.6.

¹⁴⁹ American Orff-Schulwerk, Vol. 1 - Pre-School, p. 11.

instruments might be played consecutively, and the listening child asked to identify them in the right order.

The melodic percussion instruments known as Orff instruments may be introduced by means of a sound story. After showing the children how to hold the mallets with fingers curled around the handle and elbows out, let them try playing with a bouncy touch on any notes they like. At first they should play with both hands together, and later one hand followed by the other. Then the teacher could play a four-beat rhythm and ask the children to echo the rhythm on their instruments on any notes.

For the story decide on the sounds that will be needed, and then the teacher tells a made-up story, or one from a book, indicating when the sounds are needed. Pre-arrange a signal for 'stop'. A walking sound could be individual steady notes played on xylophones; a stream might be glissandi on glockenspiels, etc. A boy is taking a walk (alto xylophones). He comes to a stream (glockenspiels). He needs stepping stones to cross and throws in a large stone (bass xylophone), a middle-sized stone (alto xylophone) and finally a small stone (soprano xylophone). He jumps across the stream on the stones (BX, AX, and SX). There is a large tree nearby and the boy tiptoes around it (alto xylophones, quietly). Behind the tree he sees a bear (timpani)! The whole process is reversed as the boy runs

home.¹⁵⁰

Let children make up a sequence using three different sounds. Devise pictorial notation for the sounds and have the sequence played while the teacher's hand slowly moves along the pictorial representation. This could be a first reading experience.

The next step with Orff instruments would be the playing of a simple bordun, the tonic and the fifth, as an accompaniment to a pentatonic song. The easiest way to play it is bilaterally, with both hands together, and later the bordun could be broken, with one hand following the other.

A good listening and playing activity for melody bells or glockenspiels is the scale song, 'I Know a Little Pussy.' After the children have learned it well, have them show with hands or body height, the way the melody gradually rises and then quickly falls. Eight children can form a scale row crouching, sitting, etc., showing how the melody gets gradually higher. The teacher, holding the glockenspiel vertically with high notes at the top and low notes at the bottom, demonstrates the way the melody moves while the children sing. Demonstrate again with the glockenspiel on the floor. Many five-year-olds can then sing and play the song on the glockenspiel. Later, if melody bells are used, they can be mixed up, and the children asked to arrange them

¹⁵⁰ Barbara Grenoble. Workshop notes.

properly for the song.¹⁵¹

Always insist that instruments be valued and handled with care. When it is time to put instruments away, sing a putting-away song, with words for each type of instrument. Thus each child listens for his instrument and puts it in its appropriate spot, automatically sorting the instruments in their storage place. This encourages care of instruments and makes a game of clean-up.

Instrumental playing experiences should demand precise and controlled playing. In early childhood music, the foundation for playing instruments sensitively must be laid.

CREATIVITY

Creativity is different from the other aspects of musical activity that have been discussed in this chapter, because of its need for a medium in which to operate. It can take place in speech, song, movement, dramatization or playing and many of the activities already described include elements of creativity.

However, some avenues in which creativity may be encouraged and nurtured will be suggested here. Stimulating the creative faculties of children, giving them a learning process whereby they can express their own musical ideas and

¹⁵¹ American Orff-Schulwerk, Vol. 1 - Pre-school, pp. 61-62.

improvise musical responses is surely an important facet of music education.

We make up groups of words all the time in ordinary conversation. It is natural and easy for children to make up a speech pattern of animal names, or car makes, or fruit or vegetable names to be used as a rhythm exercise. Once the rhythm is learned the actual speech may be internalized and the rhythm played on drums, body percussion or other percussion instruments. If animal names are used, a further choice is open to children in that they can choose an appropriate instrument for each animal. They can then create a longer composition, a rondo, using their whole rhythm pattern on drums as an A section, with episodes of speech and percussion instruments between appearances of A.

Another simple way to begin creativity with words, is to have children make up or alter single words or lines in a known rhyme, or to make up an additional verse to a poem or song. A group chant like "My Mother sent me to the store. What did she ask me for?" requires an answer from each child. Every child, while participating in the chant, must think of an answer for himself as his turn comes.¹⁵²

A further step in speech improvisation is the making up of text to a melody. First experiences can be structured so that not too many words need by made up by the children.

¹⁵² Edna Knock. Workshop Notes.

The song 'Going Over the Sea' has a verse for each number. If the first two verses are given, the children can be made aware of the metre and rhyme scheme, and suggest rhyming words and ideas for subsequent verses.¹⁵³

When I was one, I ate a bun, going over the sea.

When I was two, I buckled my shoe, going over the sea.

Ingrid Oberborbeck notes that she observes a mounting inhibition in the use of the voice. People claim they cannot sing, do not have a voice, and feel that singing requires special training. She says that psychologically, singing is seen as a regression into an emotional state of child-like self-expression, without self-consciousness and providing personal enjoyment. She also draws a distinction between singing as an art or skill, a performance, and singing as a personal expression, alone or with others. This latter type of singing always shows the mood of the singer and expresses personal communication; it is interactive, improvisatory, and indicates a situation of extreme trust. This child-like expression of song may include other mouth-sounds, and is very prone to distraction by outside influences. It is a form of self-entertainment and communication with self. A child may be sitting in a boat,

¹⁵³ Lois Birkenshaw. Music for Fun: Music for Learning. pp. 84 and 171.

improvising about what he feels and sees. Adults may be present but the child is singing to himself.

This type of spontaneous vocal expression needs to be kept alive. It cannot be insisted upon, and should not be interfered with or evaluated, but must be treasured and accepted as valid personal expression. Usually this type of singing declines as the child learns melodies from his culture, but if we wish to foster creativity, we must keep this avenue of expression open by reinforcing it.¹⁵⁴

To reinforce it, the teacher can provide concrete objects like pictures, singing figures, characters from stories the children know, like 'Hansel and Gretel', or 'Noah's Ark', to motivate song play and singing conversations. The teacher participates by modeling random melodic ideas, singing questions and accepting the child's response.

If the children have become accustomed to melodic echo and question and answer in the 'singing voice', they can be stimulated to make up random conversational melodies. Barbara Andress suggests using 'sing-song' pictures as a starting point. She draws a comparison between a child's process in becoming accustomed to the printed word, with a similar process in accepting musical notation. Children look at magazines and books and associate the pictures with the printed words. Soon they pretend they are reading.

¹⁵⁴ Ingrid Oberborbeck. Communication by Singing.

Thus Andress uses sketches or magazine cutouts with a staff of random notation under the picture. The initial encounter is teacher-led, and the teacher sings a few obvious questions requiring only one-word responses. Then the child is asked to sing about the picture; e.g. a duckling on a rainy day. Several musical phrases may emerge, and the child will associate the written notes with the song, although the random notes are not drawn to the child's attention. The picture can then be left in a music centre where the children can sing to themselves or to others using it.¹⁵⁵

Similarly an instrument picture of perhaps a glockenspiel could be included with the picture to encourage the child in instrumental improvisation. Be sure the instrument is available for use in the area.

Instrumental responses can also be motivated by words. A game of 'Magic Sticks' can be played initially by teacher and student, and later between students. The teacher asks a verbal question, playing the word rhythm on sticks, and the student answers. Later the words drop away and the 'magic sticks' talk to each other. A similar conversational technique could use two different percussion instruments, perhaps representing a turtle (woodblock) and a bird (bells), and they converse in different timbres.¹⁵⁶

¹⁵⁵ Barbara Andress et al. Music in Early Childhood. pp. 44-46.

Instrumental improvisation can also set a mood. A song like 'A World of Snow' creates a magical silvery mood.

In flakes so feathery light, silently falls the snow,
The world today is white, silently falls the snow.

When the children have discussed what snowy weather is like, and learned the song, they can choose suitable instruments for accompaniment, and create an introduction, or perhaps also a free percussion movement section to go with the song.

After children have learned a number of songs the teacher can choose a simple unknown song of four phrases, and sing the first three to the children. As a group they are asked to improvise a fourth phrase. Later individual children can offer their own improvisation for the last phrase.¹⁵⁷

Gunild Keetman says that there is a movement response, particularly in young children still untrained, that is spontaneous and unconscious. Some music evokes this response, and it should be fostered and encouraged because it is intuitive and truly original. Some children are very carefree and unselfconscious about free movement. "They forget the world around them are are completely absorbed in

¹⁵⁶ American Orff-Schulwerk. p. 24.

¹⁵⁷ Edna Knock. Workshop Notes.

their dance."¹⁵⁸ These children enliven and motivate others, although some may wish to watch at first. All criticism of improvisation should be positive.

Let the children improvise movement in a group to prevent self-consciousness, but each moving for himself at first. Later they can make contact and react to each other by circling or touching and again moving away. Movement in pairs such as galloping together, walking or skipping with a partner under arched arms of classmates or around a circle can follow.

Vigorous rhythms on timpani or claves can provide accompaniments that will interest boys. To improve body awareness and coordination, ask children to 'freeze' like a tree, or a ball, or a swan at a certain instrumental sound. Later they can be asked to 'freeze' in a high or low position, depending on what the instrument commanded. Another variation is to 'freeze' like a statue, using various levels and arm and leg positions. Then the shape of the statue can be changed at an instrumental signal.¹⁵⁹

These movement skills can then be used further in a game called 'Statues'. To a well-known song sung by the whole class, one child moves for each phrase, freezing into

¹⁵⁸ Gunild Keetman. Elementaria. p. 163.

¹⁵⁹ Lois Birkenshaw. Music for Fun: Music for Learning. p. 28.

position at the end of his phrase. In a song having four phrases, four children will create a composite statue, as each child must connect somehow with a preceding one. This involves feeling the length of the musical phrase, planning a body position, travelling, and achieving it at the correct moment.

A movement story of the way a caterpillar becomes a butterfly can be improvised by children. Explore movements that will be needed, like creeping, eating leaves, spinning the cocoon, stillness inside it, and later pushing, shaking out wings, stretching, flying, circling, soaring, darting, landing, etc. The story might be organized by the use of small percussion instruments as accompaniment, and to indicate events; e.g. tic-toc block for the passage of time.¹⁶⁰

Children may be motivated to create a dance by providing a known stimulus, like a balloon. First they will discuss what happens to balloons and then try out the movements of being blown up, floating, twirling, falling to the ground, exploding, etc. They will experience light, buoyant, bouncy movements; expanding; perhaps being caught and tugging to get loose. Each child can then use these movements in making up a scenario or story of the balloon's adventures, and tell the story in movement. The dance would be choreographed in the child's mind, and not governed by an

¹⁶⁰ American Orff-Schulwerk, Vol. 1, Pre-School, p. 54.

outside source such as music.¹⁶¹

To bring children to the point of creating a dance to music requires much experience with interpretation. An easy way to begin is to create movements to words; individual expressive words like 'stars of frost', and especially to rhymes and poems that appeal to young children. From the beginning children must be vitally aware of the importance of the interrelationship between sounds, words and movement. A rhyme like

The north wind doth blow and we shall have snow,
And what will poor robin do then, poor thing?
He'll sit in the barn and keep himself warm
And hide his head under his wing, poor thing.

gives scope for a number of different types of movement, forceful and gentle and still. Joyce Boorman offers the following verse for movement interpretation.

Rub-a-dub-dub, rub-a-dub-dub,
Three dirty dusters washed in a tub,
Scrub them and rub them and shake them about,
Then hang them on the line until they dry out.

¹⁶¹ Joyce Boorman. Creative Dance in the First Three Grades. pp. 94-101.

This gives scope for whirling and floating movements as the dusters are washed, shaking, stretching and blowing in the wind for drying, among other possibilities.¹⁶²

Through sequential preparation of movements, Barbara Andress suggests an improvised, smoothly floating dance for the 'Aquarium Music' from 'Carnival of the Animals'. The children first move only designated body parts, heads or shoulders or hands, smoothly or wriggly, to contrasting instruments. They do this lying down, kneeling and then standing. Then they 'glue' their feet to the floor and attempt smooth, syrupy motions to legato sounds. A third component is underwater moves and floating like sea-weed. Finally the 'Aquarium Music' is played and children do a floating, wiggling dance on one spot, until a big wave washes out their roots and they are free to float to a new spot to take root again and go to sleep.¹⁶³

There are possibilities for dramatization in a number of previously suggested activities, i.e. miming the story of 'Peter and the Wolf'; or creating a dance-drama of the adventures of a balloon. An actual fairy-tale song that can be dramatized is 'The Princess', the story of Sleeping Beauty. The princess, prince, parents, wicked fairy, etc. can all act out their parts. As well there are wonderful

¹⁶² Joyce Boorman. Workshop notes.

¹⁶³ Barbara L. Andress et al. Music in Early Childhood. pp. 40-41.

movement and percussion improvisation opportunities at "The princess slept for a hundred years" and "A great big forest grew around".

Further integration of the arts can be fostered by having the children illustrate their response to music. Play a short piece on an instrument such as claves or glockenspiel, and ask the children to draw what they hear. Different percussion instruments elicit very different drawings.¹⁶⁴ The simpler the orchestration, the easier it is for children to organize their drawing. Too much musical texture is inappropriate for this activity, as it is for movement.

Barbara Cass-Beggs also suggests drawing and painting to music after it has been heard several times. Her idea is more an expression of feelings about the music, rather than a graphic depiction of sound. Creative expressions are very revealing about children's inner thoughts. She states that children listen so well, and put such thought into their pictures, that they recognize the music when they hear it again. She also stresses that the child can incorporate responses to musical elements like articulation, variety of volume, etc. into the picture.¹⁶⁵

¹⁶⁴ Gillian Wakeley. Adventures in Music for the Very Young. p. 25.

¹⁶⁵ Barbara Cass-Beggs. A Unified Approach to Music as Related to Children Aged Two to Six.

Children need to have the opportunity to use what they have learned about music, melody and rhythm and mood and form and timbre, for their own ends, to satisfy and express their own understandings and feelings about their world. Music education is not only learning to sing and play what others have created, but also the ability and confidence to use sound as a means of self-expression and communication.

SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

SUMMARY

The joy of active participation in a social setting lays the foundation for the love of music and for the humanizing influence that all art has had throughout man's history.¹⁶⁶

It is evident from research that young children should be exposed to music as early as possible. Since early music experiences will have a lasting beneficial influence on children's lives, society should make every effort to provide such experiences. Because of changes in the family and its lifestyle, often the family no longer provides a musical background for children. They are taken to nurseries at an earlier age, and thus can engage in musical activities there.

It is, therefore, imperative that teachers in the nurseries and the kindergartens that follow chronologically, know developmentally appropriate music teaching methods, so that children are given appropriate experiences. These should permit children to gain some understanding of music, both in its organization and in its emotional appeal, so that they accept the joy of music as an indispensable part of their daily lives, and use it to express their own

¹⁶⁶ Joachim Matthesius.

feelings and artistry.

The organization of this thesis is from the general to the specific. The basic philosophy of early childhood music education is expressed in the criteria established from reviewing early childhood literature in the fields of music and learning theory. Broad aims are outlined, suggestions for choosing materials and methodology to teach them, follow. An appendix contains actual materials that may be used in an early childhood music program.

The arts, especially music, develop the entire personality and both sides of the brain in a way that most other studies do not. Children with training in music are more self-confident, more aware, more capable of cooperation and more human than those without. They know and value their own powers and they have a healthy outlet for their emotions. Their flexibility and ability to improvise in music carries over into other life situations and helps them solve whatever problems they may encounter.¹⁶⁷

To give children early musical training, teachers must understand children's development and plan musical activities in a play-like, experiential form. They must plan for success and enjoyment by making initial musical activities very easy, and gradually build understanding and skill in singing, movement, playing and improvising in all

¹⁶⁷ Isabel Carley, Orff is the Answer. Orff Re-echoes, p. 82.

areas. Teachers must use the natural development of language to enhance musical and rhythmic activities, and language inflection to develop musical skills. They must ensure that children sing, play and listen to music of aesthetic quality, so that children's musical taste is guided by the best materials available.

Withall teachers must provide emotional support and a loving, secure atmosphere, so that children enjoy making music together, feel free to express themselves, and consider their musical contributions of value.

Four- and five-year-old children's learning capabilities and the stage of their social, emotional and intellectual development are important in deciding on general aims and specific objectives for an early childhood music program. Teachers must be aware of children's capabilities in the areas of speaking and singing, movement, playing, listening and creating, and use these capabilities to enhance musical understanding and expression. As well, all the capabilities of children will be further developed through music making. Personality development too, will take place through group activities, sharing, playing games, and the pleasure of making friends.

Essentially, children should become discriminating listeners and adept movers. Listening develops their voices, trains their memories, enables them to analyze and

store ideas for improvisation, and make choices involving different timbres in voices and instruments. Moving allows children to show musical understandings in their most natural medium, gives children a freedom and skill useful in many areas, including instrumental play, and lets them express their emotions, both intrinsic and those aroused by hearing words or music.

Making choices of materials to be presented to young children is of major importance. If children are to be developed in their whole personality, in their attitudes toward life and toward people, and in their musical experience, it is essential that teachers have a firm grasp of their aims and of the materials and methodology that will achieve them. Children should be encouraged to participate, helped if they are not yet able to sing, move or play at their potential, and given opportunities for individual exploration and expression as well as group activities.

In addition to the musical skills required for early childhood music education, teachers must have an understanding of the children's stage of development and learning abilities.

In September, 1986, the National Association for the Education of Young Children published a position statement on developmentally appropriate practice in Early Childhood Programs serving children from birth to age eight. The

rationale behind this statement is the fact that in recent years, a trend toward increased emphasis on formal academic instruction for pre-schoolers has emerged. The Association feels that this is based on misconceptions about early learning, and that formal academic studies are not the young child's natural learning mode.

They call for a safe and nurturing environment that promotes social, emotional, physical, and cognitive development in young children, through an integrated approach. The stages of development are cited as bases for activities, with emphasis on the individual child's rate of development. Learning is to result from interaction or experiences with materials, ideas and people. Activities should be concrete, real and relevant to the lives of young children, with play considered a key to motivated learning.

Teachers should increase the complexity and challenge of an activity as children develop in their understanding of it. Four- and five-year-olds should have opportunities for dramatic play, conversation and talk, listening to stories, and should improve their memories and fine motor physical skills. Children should have time to explore through active involvement, and to repeat acquired skills to aid in the process of assimilation.

Adults should respond quickly to children's needs and messages, and the response should be warm and interested.

At the same time, adults should facilitate the development of self-control in children, treating them with patience, dignity and respect.

Parent involvement in educational decisions is demanded, and teachers should share development knowledge and insights with them.

The association specifies college-level specialized preparation in early childhood education for teachers, followed by a supervised teaching experience to gain the skills required for being in charge of a group of children.¹⁶⁸

These recommendations apply to the entire early childhood educational program. However, they underline the goals and methods outlined in the preceding chapters for music education in early childhood.

IMPLICATIONS

If teachers are expected to offer an appropriate early childhood music program, it is clear that certain skills are required. These skills need to be learned and could become part of a training program for early childhood music teachers, and early childhood teachers generally. Ideally,

¹⁶⁸ National Association for the Education of Young Children, "Position Statement on Developmentally Appropriate Practice...", Young Children, September, 1986, pp. 4-29.

music should be taught by the regular nursery or kindergarten teacher in the same comfortable, secure area where the children have their other pre-school activities.

The teacher's role in early childhood music education is multi-faceted. These multiple roles all have their own responsibilities. The teacher should:

1. understand and love each child as an individual, demonstrate that love, and encourage the child in his efforts.
2. organize and participate in games that lead to discoveries of sounds, social relationships, pitch training, and kinesthetic development.
3. lead the child to creativity and appreciate his efforts.
4. set the learning environment, and adjust it to suit the needs of the child after observation of the child's reactions.
5. perform and sing and dance well enough to motivate and elicit response from the child.
6. be a sensitive and responsive model of music appreciation for the child.
7. assist the child when a question or word will help him to continue his music experience profitably.
8. understand the content that is to be learned and search out or make up methods and materials for

teaching that suit his or her particular group.¹⁶⁹

Michael Lane states that the initial requirements are much simpler. To teach early childhood music he requires a sense of rhythm, an ability to sing, an imagination and a memory.¹⁷⁰ Educators Donna Wood and Barbara Cass-Beggs also feel that much can be done in early childhood music without a great deal of musical training. Parents and nursery or kindergarten teachers can teach singing games, rhymes, action songs and supervise sound explorations quite profitably with the qualifications suggested by Michael Lane. Thus it is clear that much can be done without extensive training.

However, ideally, within Lane's broad categories, there are many desirable specific abilities. A sense of rhythm will include movement. The teacher should be able to:

1. walk and clap an even beat while saying a rhyme or singing a song, and find simple game-like motions for helping children feel the steady beat.
2. demonstrate rhythm of rhymes and songs by means of movement, clapping, etc.
3. pat and clap or step beat or rhythm patterns without speech or song.

¹⁶⁹ Barbara Andress et al. Music in Early Childhood. pp. 11-15.

¹⁷⁰ Michael Lane. Music in Action. p. 12.

4. stress metric accent of songs and rhymes in various ways, using 2/4, 3/4, 4/4, and 6/8 metres.
5. form a circle, lines, or rows with classes in a controlled manner.
6. create rhythm patterns with improvised text.
7. foster and develop creative movement with and without music.
8. model and teach the basic movements of children: walk, gallop, jog, hop, jump, rock, swing and skip.
9. teach children to move independently of others, or in a cooperative group.
10. perform beat and rhythm at the same time while singing.

Singing and speaking abilities should include the ability to:

1. speak clearly and naturally with a pleasant tone.
2. know a repertoire of twenty to thirty finger plays and children's rhymes.
3. gradually learn one hundred to one hundred and fifty songs with appropriate games and movement.
4. sing with steady tempo and good pitch for games and songs.
5. start songs at a suitable pitch, and be able to change the pitch at will. An instrument may be used to help.

6. keep a steady tempo during singing and games.
7. speak and sing quietly and loudly without changing the tempo.
8. demonstrate quiet, loud, fast, slow, high and low with the voice, and to show two characteristics at once: e.g. fast/quiet.
9. create melody patterns, primarily pentatonic, for echo and question/answer activities.
10. hear a melody in the mind.
11. perform songs to entertain the children in a playful manner, maintaining appropriate style.
12. chant spontaneously for dramatizations, stories, etc.

The imagination should permit the teacher to:

1. create endless varieties of ways to present concepts so they are learned playfully, but thoroughly.
2. make up movement patterns and creative dance to music, and to motivate movement and creative song through the use of stories, pictures, objects, etc.
3. sing or play an ending to an incomplete melody.
4. devise and adapt stories and poems for musical accompaniment or interludes.
5. help children create song accompaniments and introductions.
6. set up dramatization and dramatic play situations.
7. integrate the arts in aesthetic education and into the general curriculum.

8. encourage sensitivity in listening, singing, playing and moving.
9. enrich the lives of the children with musical understandings and models that enable them to create musical meanings for themselves, so they can use music as a means of self-expression.¹⁷¹

Musical memory ensures that the teacher has a broad repertoire of songs and rhymes for the children, and a singing and playing performance repertoire of fifty to sixty selections for listening experiences. Also important is the ability to remember each child's learning stage, so that appropriate encouragement and praise may be given for individual progress.

The teacher must also be able to train the memories of the children by giving them adequate repertoire. Then they will have a fund of melodic turns, rhythmic patterns, instrumental patterns and movement ideas to help them in creating their own compositions.

Some additional skills should also be mastered. While advanced skills in singing and instrumental playing are not a necessity, the teacher should:

¹⁷¹ Katalin Forrai. The Kindergarten Teacher's Preparation for the Music Education of Small Children in Hungary, pp. 1-3.

Donna Wood. Move, Sing, Listen, Play. pp. 168-174.

Colin Walley. Models and Children's Play, p. 9.

1. be able to sight-read simple children's songs in the range of six to eight notes, and understand major and minor scales.
2. have ability on at least one melodic instrument: e.g. guitar, violin, piano or recorder, and play fifteen to twenty selections on it.
3. be able to use Orff tonebar and percussion instruments properly.
4. be able to hear the shape of a melody, and recognize and sing its intervals, from Major 2nds to Perfect 5ths.
5. be able to analyse and choose children's song and listening repertoire.
6. understand the natural learning styles of pre-school children, and know developmentally appropriate teaching practices for this age.

Donna Wood finds that good general musicianship is more important than skill at the piano for teaching early childhood music. She encourages teachers to do what they can, now, because childhood does not wait. Gradually new techniques, skills and repertoire can be learned with practice and study, and added to the enjoyment and sharing of music.¹⁷²

¹⁷² Donna Wood. Move, Sing, Listen, Play. pp. 173 and 192.

Gunild Keetman asks teachers to develop their imaginations, and use them to present fundamental concepts in new and varied forms to help children learn and love music.¹⁷³

Katalin Forrai states that in Hungary it is felt to be essential that one teacher should teach everything at the nursery school level. Therefore trainees applying for the three-year nursery school teacher training, must have musical background and a good singing voice.

The over-ridingly important aspect of teaching young children is the ability to identify with them, and think like children do. This vital quality is stressed by Ingrid Oberborbeck and Barbara Grenoble, who both possess this faculty, along with the imagination that results from child-like thought processes.¹⁷⁴

In the integrated educational approach of early childhood, music may be introduced at many points during the day. On a walk to the fire-station the children can be encouraged to listen for environmental sounds: wind, car tires and motors, dogs barking, lawnmowers, birds singing, a squeaking bicycle wheel. These could be discussed later in the day, and compared with indoor sounds. The sounds at the fire-station could also be a component of the visit.

¹⁷³ Gunild Keetman. Elementaria. p.10.

¹⁷⁴ Barbara Grenoble. Workshop Notes.

The sound of a train going by outside, or a projected trip by a class member could trigger a game like 'Chooka Choo', or general play with and about trains, including train sounds with voices or instruments and a song like 'Down by the Station'. It might also be a good time to hear 'Pacific 231'.

After a quiet story-time, or for outdoor play, the teacher might play several singing games with the children. Alternatively, after the children have been engaged in individual activities, it would be a good time to draw them together for large-group activities including some rhymes and singing. Many stories also provide opportunities for speech, song or mime.

In dramatic play, the children may find times when they wish to sing. Playing 'house' is a common activity and could include lullabies or dance songs. Dramatic playtime is also a time when children often sing spontaneous songs. The teacher can either just let it happen, or further motivate singing by suggesting that another child also make up a song, or offer a stimulus to encourage more song-making, or engage in some question/answer singing.

Teachers may wish to have a daily 'good-morning' song or a certain song sung when children change into their gym clothes. While putting away toys or instruments, the teacher might sing directions or questions, which the

children could echo or answer. Facts about numbers or colors could be learned with improvised melodies, or the question/answer format. A sung or played melody can also serve as a cue; for instance, when the teacher begins a certain song, all the children know it is time to join in and put away the toys.

The imaginative teacher will find many ways to integrate music into the children's day.

Barbara Cass-Beggs, Marie-Laure Bachmann of the Institut Jaques-Dalcroze in Geneva, and Colin Walley, call for teaching that integrates the arts and all learning. Bachmann relates the intellect, the affect, physiology and motor development to demand teaching for the whole child.¹⁷⁵

A summary of music teacher qualities calls for them to be competent in music, and in bringing the joy of music to others. They should be inspiring, imaginative, open to new ideas, able to integrate music with other arts, and empathetic with students. These general qualities for music teachers are applicable to any level, and no finer attributes could be desired for early childhood music teaching.¹⁷⁶

¹⁷⁵ Marie-Laure Bachmann. The Contribution of Dalcroze Eurhythmics to Music Education Today.

Barbara Cass-Beggs. A Unified Approach to Music, as Related to Children aged Two to Six.

Colin Walley. Models and Children's Play.

There are then several roads to teaching early childhood music. The preferred one requires teachers to have a degree in teaching young children, including competence in music and other arts. Many teachers without these qualifications now involved in nurseries and other pre-school situations, would wish to make a start at music education. Experienced teachers like Barbara Cass-Beggs and Donna Wood encourage them to do what they can, and improve their qualifications and knowledge of music with experience and private study. Lessons in voice training, sight-singing, instrumental playing, ear-training, creative dance, or drama would all be helpful in planning for early childhood music classes. University courses in music education are offered at the Faculty of Education at the Universities of Manitoba and Brandon, and also at the Music Faculties of both universities, to teach the concepts necessary for programming music education for young children. Participation in choral groups, drama clubs, folk dance societies, instrumental ensembles, attendance at concerts, ballets, operas, and children's theatre will all broaden the teacher's musical experience.

As well, teachers must keep up with the times, and acknowledge that there is a strong influence on children from the media. Teachers must learn to use modern technology to their advantage to make their music programs

¹⁷⁶ Music Educators' National Conference. Teacher Education in Music: Final Report. p. 48.

as stimulating as possible. They must also keep abreast of current musical developments, and be conversant with the television programs, videos and music that the children hear outside the nursery or kindergarten.

Materials have to be made relevant to the children's interests, and it takes imagination to present materials in an exciting way. Drawing on the children's out-of-school experience can be very helpful in this regard.

It would also be immensely helpful for early childhood music teachers to have a guide to assist them in planning music experiences, and help them keep abreast of developments in early childhood music education.

There has been a gradual but definite shift in early childhood music education toward greater comprehension by children of the music in which they participate. Teaching materials are simpler, more childlike and suit the age of the child rather than entertain the adult listener. Along with the shift to music that is melodically and rhythmically simpler, goes understanding by the children of the music they sing. They are prepared for rhythm reading by recognizing several easy rhythmic patterns, aurally differentiate concepts like pitch relativity, dynamics, tempo and timbres. Concept-oriented teaching includes traditional and nursery songs, and uses many pentatonic songs. When using pentatonic music, teachers must be

careful that the songs are worthwhile and interesting, and not just teaching exercises.

Movement, which is so closely allied to music as to be inseparable from it, is also undergoing a great change. From set little walking and clapping patterns, it has burgeoned to movement to express concepts, form, and listening selections; to learn rhythms; and to engage in games and dances. Children are encouraged to pretend, both in movement, and in imagining props for their little games and role-playing.

Improvisation is being stressed more in movement, playing and singing. Children love little singing improvisation sessions with sol, mi and la in the echo or question and answer format, with conversational words. They also enjoy deliberating and choosing suitable accompanying instruments for a song, enhancing the mood or the rhythm. They show great sensitivity in choosing gentle sounds to go with a lullaby, or expressive railway or wind sounds.

The change in song literature is to smaller range songs without complicated harmonic bases, and in the use of much traditional material and singing games. Instead of songs that appeal to adults, songs are more child-like, and young children can sing them with correct pitch and learn them easily. Simplicity of rhythm makes it easy for the child to feel the beat, and move to it.

More importantly, the simplicity of the literature allows children to understand and master it. They are not forced into activities which are essentially imitative and performance oriented, and which have little personal meaning for them. The music offered matches the models that children have created for themselves, and they are able to assimilate it, take joy in it, and create with it, thus enriching the models at their command.¹⁷⁷

This gradual change has been the result of accommodating the music program to children's learning modes and stage of development. Teachers need to be aware of current methodologies and the best materials for early childhood music education, and to use them in their programs. As more research and knowledge is acquired about the learning processes in early childhood, it becomes increasingly imperative that this knowledge be applied in Early Childhood programs. In music it is clear that developmentally appropriate practices need to be used, because they work.

RECOMMENDATIONS

In order to facilitate the use of such practices, it is recommended that institutions offering training for Early Childhood teachers acquaint themselves with the advantages to be reaped from appropriate music education for pre-school children.

¹⁷⁷ Colin S Walley. Models and Children's Play.

Our educational tradition has been based on the verbal, visual and logical skills learned in the left hemisphere of the brain. We have neglected the right hemisphere which processes spatial, musical and intuitive knowledge, and have educated only half of the human personality. We need an education that unifies the whole and uses all a child's abilities. The arts, especially music, require the commitment of the entire personality, intellectual and emotional. Children with such an education are more human, more aware, more at home in their world, with healthy outlets for emotion and the flexibility to improvise not only in art, but in any problems they may face in life.

Music is an additional symbol system in children's education which "functions as a means for both conceptualization of ideas about aspects of reality and as a means for conveying what one knows to others."¹⁷⁸ When children are capable of using an additional symbol system like music, their ability to both perceive life and express it is enriched because their consciousness has been expanded.

The integrated approach of speech and song, movement and dance, playing and improvising, provides a medium for teaching the whole child. Larger aims and specific objectives in music education for young children need to be set down. These objectives and the methodology to attain

¹⁷⁸ Elliot W. Eisner. *The Impoverished Mind*, p. 618.

them should be imparted to aspiring early childhood teachers. Ideally, the prospective teachers' entrance requirements should include an ability to sing and confidence in making music, preferably with some training on an instrument as well. With some courses on materials available and on processes to use, these teachers could then present a valid music component in their early childhood programs.

Further it is recommended that the Department of Education prepare as detailed and organized a guide for pre-school music education as is available for other subject areas in its kindergarten instruction publication, Early Childhood: A Time for Learning, A Time for Joy, keeping in mind the recommendation for an integrated approach.

This guide could be implemented in those schools which offer nursery and kindergarten classes, as well as being a useful resource to private nurseries and day-care centres.

If music is to aid in a child's development and take its place as an important part of a child's life, we must plan for its competent instruction. We must respect its ability to delight, challenge and charm a child, and reach into the depths of his soul.

Musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul.¹⁷⁹

¹⁷⁹ Plato, The Republic, Book III.

BIBLIOGRAPHY - BOOKS

- Aaron, Tossi; Burnett, Millie; Carley, Isabel, et al. Music for Children: Orff Schulwerk American Edition, Vol. 1. Pre-school. New York: Schott Music Corp., 1982.
- Ames, L. B.; Gillespie, Clyde; Haines, Jaqueline and Ilg, Frances L. The Gesell Institute's Child from One to Six. New York: Harper and Row, Publishers, 1979.
- Andress, Barbara L.; Heimann, Hope M.; Rinehart, Carroll A. and Talbert, E. Gene. Music in Early Childhood. Washington D.C.: Music Educators' National Conference, 1973.
- Andress, Barbara. Music Experiences in Early Childhood. New York: Holt, Rinehart and Winston, 1980.
- Aronoff, Frances Webber. Music and Young Children. New York: Holt Rinehart & Winston, Inc., 1965.
- Aubin, Neva; Crook, Elizabeth; Hayden, Erma; Walker, David. S.; et al. Music: Early Childhood. Morristown, New Jersey: Silver Burdett Co., 1976.
- Ault, Ruth L. Children's Cognitive Development. New York: Oxford University Press, 1977.
- Barkoczi, Ilona and Pleh, Csaba. Music Makes a Difference. Kecskemet, Hungary: Zoltan Kodaly Pedagogical Institute of Music, 1982.
- Barnett, Elise Braun. Montessori and Music. New York: Schocken Books.
- Batcheller, John. Music in Early Childhood. New York: Center for Applied Research in Education, 1975.
- Bayless, Kathleen M. and Ramsey, Marjorie E. Music: A Way of Life for the Young Child. St. Louis, Missouri: The C. V. Mosby Co., 1978.
- Birkenshaw, Lois. Music for Fun Music for Learning. Toronto: Holt, Rinehart and Winston of Canada, Ltd., 1974.
- Bissell, Keith. Singing and Playing for Primary Grades. Waterloo, Canada: Waterloo Music Co. Ltd., 1976. (1st printing, 1968.)

- _____. Singing and Playing for Primary Grades. Vol. 2. Waterloo: Waterloo Music Co. Ltd., 1983.
- Boardman, Eunice and Landis, Beth. Exploring Music - Kindergarten. New York, London, Toronto: Holt Rinehart and Winston Inc., 1969.
- Boorman, Joyce. Creative Dance in the First Three Grades. Don Mills, Ontario: Longman, Canada Ltd., 1969.
- Bruner, Jerome S. The Process of Education. Cambridge: Harvard University Press, 1966.
- Carley, Isabel, (edited by). Orff Re-echoes. Brasstown, North Carolina: American Orff-Schulwerk Association, 1977.
- Cass-Beggs, Barbara. Your Baby Needs Music. Oakville, Ontario: Frederick Harris Music Co. Ltd., 1978.
- _____. Your Child Needs Music. Oakville, Ontario: Frederick Harris Music Co. Ltd., 1986.
- _____. (Selected by.) Canadian Folk Songs for the Young. Vancouver: Douglas and McIntyre Ltd., 1975.
- Choksy, Lois; Abramson, Robert; Gillespie, Avon; Woods, David. Teaching Music in the Twentieth Century. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1986.
- Choksy, Lois. The Kodaly Method. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.
- _____. The Kodaly Context. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981.
- Downs, Robert B. Friedrich Froebel. Boston: Twayne Publishers, 1978.
- Elkind, David. Children and Adolescents: Interpretive Essays on Jean Piaget. New York: Oxford University Press, 1974.
- _____. A Sympathetic Understanding of the Child: Birth to Sixteen. Boston: Allyn and Bacon, Inc., 1974.
- _____. The Child and Society. New York: Oxford University Press, 1979.
- _____. The Hurried Child: Growing Up Too Fast Too Soon. Reading, Massachusetts: Addison-Wesley Publishing Co., 1981.
- Findlay, Elsa. Rhythm and Movement. Evanston, Illinois: Summy-Birchard Co., 1971.

- Fletcher, Margaret I. and Denison, Margaret C. The New High Road of Song for Nursery Schools and Kindergartens. Toronto W. J. Gage, Ltd., 1960.
- Fraze, Jane and Steen, Arvida. This is the Day. Minneapolis: Schmitt Publications, 1975.
- Gardner, Howard. Frames of Mind. New York: Basic Books, Inc., Publishers, 1983.
- Gelineau, R. Phyllis. Experiences in Music. New York: McGraw-Hill Book Co., 1970.
- Gibson, B. Early Childhood: A Time for Learning, A Time for Joy. Province of Manitoba: Department of Education, 1979.
- Gill, Richard. Have You Any Wool? Three Bags Full! Music for Children. Mainz: Schott Music Corp., 1978.
- Glazer, Tom. Eye Winker, Tom Tinker, Chin Chopper: Fifty Musical Fingerplays. New York: Doubleday & Co., Inc., 1973.
- Hall, Doreen. Nursery Rhymes and Songs. Mainz: B. Schott's Soehne, 1961.
- _____. Singing Games and Songs. Mainz: B. Schott's Soehne, 1963.
- Hegy, Erzsebet. Solfège According to the Kodaly Concept. Kecskemet, Hungary: Zoltan Kodaly Institute of Music; Kodaly Centre of America, 1985.
- Hein, Mary Alice and Choksy, Lois. The Singing Book: Beginning Level. Cotati, California: Renna/White Associates, 1977.
- _____. The Singing Book: Second Level. Cotati, California: Renna/White Associates, 1983.
- Hoermann, Deanna. Kodaly for Kindergarten. Brookvale, Australia: Dominie Publication, 1976.
- _____. The Teacher's Manual for Marta Nemesszeghy's Children's Song Book. French's Forest, Australia: Owen Martin Publishing, 1974.
- Hohman, Mary; Banet, Bernard; and Weikart, David P. Young Children in Action. Ypsilanti, Michigan: High/Scope Press, 1979.
- Hurlock, Elizabeth B. Child Development. 5th Edition. New York: McGraw-Hill Book Co., 1972.

- Jaques-Dalcroze, Emile. Rhythm, Music and Education. (translated) Redcourt, Pyrford, Woking, Surrey, England: Dalcroze Society Inc., 1967.
- _____. Eurhythmics, Art and Education. New York: Arno Press, New York Times Co., 1976.
- Keetman, Gunild. Elementaria. (translated by Margaret Murray) London: Schott and Co. Ltd., 1974.
- Laban, Rudolf. Modern Educational Dance. London: McDonald and Evans, 1948.
- Landis, Beth and Carder, Polly. The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff. Washington D.C.: Music Educators' National Conference, 1972.
- Lane, Michael. Music in Action: An Interpretation of Carl Orff's Music for Children. London: Schott & Co. Ltd., 1984.
- Matterson, Elizabeth. This Little Puffin...Finger Plays and Nursery Rhymes. Harmondsworth, England: Puffin Books, 1984. (copyright 1969).
- Merriam, Eve (retold by). Epaminandas. Chicago: Follett Publishing Co., 1968.
- Miller, Mary Britton. Menagerie. Toronto: The McMillan Company, 1928.
- Miller, Patricia H. Theories of Developmental Psychology. San Francisco: W. H. Freeman and Co., 1983.
- Mitchell, Donald. (selected by). Nursery Songs. London: Faber and Faber, Ltd., 1985. (first published 1968.)
- Montessori, Maria. The Absorbent Mind. New York: Holt Rinehart and Winston, 1967.
- Nash, Grace C. Creative Approaches to Child Development with Music, Language and Movement Incorporating the Philosophies and Techniques of Orff, Kodaly and Laban. New York: Alfred Publishing Co. Inc., 1974.
- _____. Music with Children. U.S.A.: Kitching Educational Publishers.
- _____; Jones, Geraldine W.; Potter, Barbara A.; and Smith, Patsy S. The Child's Way of Learning: Do It My Way. Sherman Oaks, California: Alfred Publishing Co., 1977.

- Nelson, Esther L. Dancing Games for Children of All Ages. New York: Sterling Publishing Co. Inc., 1984.
- _____. Singing and Dancing Games for the Very Young. New York: Sterling Publishing Co. Inc., 1985.
- Nye, Robert Evans and Nye, Vernice T. Music in the Elementary School. (4th edition). Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1977.
- Nye, Vernice T. Music for Young Children. Dubuque, Iowa: William C. Brown Co. Publishers, 1975.
- O'Brien, James P. Teaching Music. New York: Holt Rinehart & Winston, 1983.
- Opie, Iona and Peter. (gathered by). The Puffin Book of Nursery Rhymes. Harmondsworth, England: Puffin Books Ltd., 1983. (copyright 1963.)
- Orff, Carl and Keetman, Gunild. Orff-Schulwerk: Music for Children. volumes I - V. (English adaptations by Doreen Hall, Canada, and by Margaret Murray, England.) Mainz: B. Schott and Sons, 1956.
- Perrin, Harvey; Kovacs, Betty; Daley, Frank; and Allin, Nan. The New Approach to Music. Toronto: Ontario Institute for Studies in Education: Holt Rinehart & Winston of Canada, Ltd., 1970.
- Pestalozzi, Johann Heinrich. The Education of Man: Aphorisms. New York: Greenwood Press, 1969. (first printed 1951.)
- Piaget, Jean. Behavior and Evolution. New York: Pantheon Books, 1978.
- _____ and Inhelder, Baerbel. The Psychology of the Child. New York: Basic Books Inc., 1969.
- Pitts, Lilla B.; Glenn, Mabelle; Watters, Lorrain E.; and Wersen, Louis G. The Kindergarten Book. (enlarged edition). Boston: Ginn & Co., 1959.
- Pollard, Marie and Geoghegan, Barbara. The Growing Child in Contemporary Society. Milwaukee: Bruce Publishing Co., 1969.
- Prokofiev, Sergei. Peter and the Wolf. (Music Appreciation Series.) Pleasantville, New York: Educational Audiovisual Inc., 1973, 1978.
- _____. Peter and the Wolf. (Illustrated by Erna Voigt.) Boston: David R. Godine Publishers, Inc., 1980.

- Raebeck, Lois and Wheeler, Lawrence. New Approaches to Music in the Elementary School. (3rd edition.) New York: William C. Brown Co., 1974.
- Redfern, B. Introducing Laban Art of Movement. London: McDonald and Evans, 1965.
- Regner, Hermann (coordinated by).
Music for Children: Orff Schulwerk, American Edition - Primary. New York: Schott Music Corp., 1977.
- Richards, Mary Helen. Threshold to Music. Palo Alto, California: Fearon Publishers, 1964.
- _____. The Child in Depth. Portola Valley, California: Richards Institute of Music Education and Research, 1969.
- Russell, Joan. Modern Dance in Education. London: McDonald and Evans, 1958.
- _____. Creative Dance in the Primary School. London, McDonald and Evans, 1965.
- Saliba, Konnie K. Cock-a-Doodle Tunes. (Cordova, Tennessee: By the Author, 1977.)
- Sandor, Frigyes (Editor). Musical Education in Hungary. London: Barrie and Rockcliffe, 1966.
- Schneider, Hans. Carl Orff and The Schulwerk. (English Edition). New York: Schott Music Corp., 1978.
- Silber, Kate. Pestalozzi, The Man and His Work. (revised). London and Henley: Routledge and Kegan Paul, 1976.
- Simpson, Kenneth (Editor). Some Great Music Educators. Borough Green, Kent: Novello and Co. Ltd., 1976.
- Slind, Lloyd H. and Churchley, Frank. Sound Beginnings. Toronto: McGraw-Hill Company of Canada, Limited, 1967.
- Slobodkina, Esphyr. Caps for Sale. Reading, Massachusetts: Young Scott Books, Addison-Wesley Publishing Co. Inc., 1968.
- Staff of Kodaly Musical Training Institute. Kodaly for Beginning Levels: Volumes I and II. Wellesley, Mass.: Kodaly Musical Training Institute, Inc., 1973.
- Suzuki, Shinichi. Nurtured by Love. New York: Exposition Press, 1969.
- _____. The Suzuki Concept. 1973.

- Szabo, Helga. You Can Sing, Too! West Newton, Massachusetts: Kodaly Centre of America, 1979.
- Szonyi, Erzsebet. Kodaly's Principles in Action. London: Boosey and Hawkes Publishers Ltd., 1973.
- Taylor, Dorothy. Dancing Rhymes. Loughborough, England: Ladybird Books.
- _____. Finger Rhymes. Loughborough, England: Ladybird Books.
- _____. Action Rhymes. Loughborough, England: Ladybird Books.
- Teacher Education in Music: Final Report. Washington, D.C.: Music Educators' National Conference, 1972.
- Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertation Papers, 4th Edition. Chicago: University of Chicago Press, 1973.
- Vanderspar, Elizabeth. A Dalcroze Handbook: Principles and Guidelines for Teaching Eurhythmics. Geneva: Dalcroze Institute.
- Wakeley, Gillian. Adventures in Music for the Very Young. London: Schott and Co. Ltd., 1984.
- Walden, David E. and Birkenshaw, Lois. The Goat with the Bright Red Socks. Canada: Berandol Music Ltd., Canada, 1980.
- Walters, L. E. Magic of Music - Kindergarten. Boston, Mass.: Ginn and Co., 1970. (first published 1965.)
- Weikart, Phyllis S. Teaching Movement and Dance. Ypsilanti, Michigan: High/Scope Press, 1982.
- Williams, Sarah (compiler). Round and Round the Garden. Oxford and London: Oxford University Press, 1983.
- Wood, Donna. Move, Sing, Listen, Play. Toronto: Gordon V. Thompson, Ltd., 1982.
- Wucher, Diethard; Benzing, Irmgard; Geck, Heidi; Fink, Siegfried; et al. Musikalische Frueherziehung. (English version adapted by Lorna Lutz Heyge.) Kindermusik, Music for the Very Young. Regensburg, Germany: Gustav Bosse Verlag, 1979. Sole Agents for U. S. A. and Canada: Magnamusic-Baton, St. Louis, Mo.
- Wuytack, Jos. Musica Viva. Paris: Alphonse Leduc and Co., 1972.

_____ and Aaron, Tossi. JOY - Play, Sing, Dance. Paris:
Alphonse Leduc and Co., 1972.

Wyzga, Helen L. Simple Gifts: Songs, Rhymes and Games,
Books I and II. (unpublished xerox by author, 52 Lincoln
Ave. South, Hadley, Montana, 01075, U.S.A.)

BIBLIOGRAPHY - ARTICLES AND PAPERS

ARTICLES AND PAPERS

- Aronoff, Frances Webber. "Reaching the Young Child Through Music Using a Model based on Howard Gardner's Theory of Multiple Intelligences." Paper presented at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Bachmann, Marie-Laure. "The Contribution of Dalcroze Eurhythmics to Music Education Today." Paper presented at the 17th ISME Conference, Innsbruck, Austria, July, 1986.
- Bauer, Guenther G. "Spielend Lernen." (Learning Through Play.) Paper presented at the 17th ISME Conference, Innsbruck, Austria, July, 1986.
- Boenisch, Hanne. "The-Pre-School Music Association, Great Britain." Paper presented at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Boland, Annette. "Child's Play is Important Work," Education Manitoba, (February, 1986.)
- Bridges, Doreen. "Developmental Music Experiences with Parents and Young Children in a Community Setting." Paper presented at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Cass-Beggs, Barbara. "A Unified Approach to Music, as Related to Children Two to Six." Paper presented at the 17th ISME Conference, Innsbruck, Austria, July, 1986.
- Dalcroze Eurhythmics. New York: Association of Dalcroze Teachers in America.
- De Greeve, Gilbert. "The Worth of Kodaly's Philosophy in One's Personality Development." Report on International Kodaly Conference, Budapest, 1982. Budapest: Editio Budapest, 1986.
- Dietrich, Helga M. "Possibilities of Fostering Improvisation in Kindergarten Age." Paper presented at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.

- Eisner, Elliot W. "The Impoverished Mind." Educational Leadership, May, 1978, pp. 615-623.
- Elrod, Lu and Burnett, Millie. "Building Positive Self-Concept Through Music." Canadian Music Educators' Journal, (Vol. 22, No. 2) p. 35.
- Eriksson, Anna-Lena. "Music as a Special Pedagogic Means." Paper presented at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Forrai, Katalin. "Principles of Music Education and the Musical Development of the Pre-School Child." Manuscript received from Donna Wood.
- _____. "The Instructional Program in Kindergarten in Hungary." Manuscript received from Donna Wood.
- _____. "The Kindergarten Teacher's Preparation for the Music Education of Small Children in Hungary." Manuscript received from K. Forrai. Guideline at the National Pedagogical Institute, Budapest, Hungary.
- _____. "Educational Program for the Nurseries in Hungary." Manuscript received from Donna Wood.
- _____. "The Influence of Music on the Development of Three-Year-Old Children." Abridged version of paper given at 16th ISME, Eugene, Oregon, 1984. Published by Hungarian Psychological Journal. Manuscript received from Donna Wood.
- _____. "The Task of Pre-School Music Education According to the Kodaly Concept." International Kodaly Conference Book. Budapest Conference, 1982. (Edited by Ferenc Bonis, Erzsebet Szonyi, and Laszlo Vikar. Editio Musica Budapest, 1986.)
- _____. "Reaching the Young Child Through Music: Demonstration Teaching - Singing Lesson." Paper and demonstration given at ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Fox, Donna Brink. "Development of the MusicTIME Program at the Eastman School of Music." Paper given at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Frega, Ana Lucia. (translated). "Pre-School Education in Music: Focus on Objectives," Canadian Music Educators' Journal, (Vol. 23, No. 3), p. 37.
- Gieseler, Walter. "New Perspectives and New Tasks." Paper given at the 17th ISME Conference, Innsbruck, Austria, July, 1986.

- Harrison, Lois N. "Music for Early Childhood: Music for Parents and Young Children." Paper given at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Hata, Reiko. "Japanese Children's Singing Ability and Songs Used as Teaching Materials." Paper given at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Kuosmanen, Sinikka and Krokfors, Maisa. "The Day-Care Centre in Municipal Cultural Activities in Finland." Paper given at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Kuprowski, Mickey. "When Home and School Cooperate," Education Manitoba, (February, 1986.)
- Laurent, Jean and Pineau, Christiane. "Music and Language in Nursery and Infant Schools (France)." Paper given at the ISME Seminar on Early Childhood Music Education, Kecskemet, Hungary, July, 1986.
- Lindeberg, Anne. "Making Music Together: Music Play School at Eira, Finland." Paper given at ISME Seminar on ECME, Kecskemet, Hungary, July, 1986.
- Linklater, Joan. "Children and Music," Manitoba Modes, Spring, 1986.
- McKellar, Donald. "Music in the Contemporary Canadian School Curriculum," Canadian Music Educator, (Vol. 26, No. 2,) p. 27.
- McMahon, Olive. "Harnessing the Investigative Impulse." Paper given at the ISME Seminar on ECME at Kecskemet, Hungary, 1986.
- Montgomery, Amanda. "Turning the Tables on the Top Forty," Canadian Music Educator, (Vol. 26, No. 2, 1984), p. 29.
- Montgomery, Janet. "Development of Testing Procedures for Assessing the Ability of Preschoolers to Discriminate Melodic Direction: Three Types of Test Instructions and Three Types of Response." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- More, Connie Foss. "Pitch Development of Four-Year-Olds During Directed Musical Play." Paper given at the ISME Seminar for ECME at Kecskemet, Hungary, July, 1986.

- National Association for the Education of Young Children. "Position Statement on Developmentally Appropriate Practice in Early Childhood Programs serving Children from Birth Through Age Eight." Young Children, September, 1986.
- Oberborbeck, Ingrid. "Communication by Singing: Considerations on Music Education with Preschool Children." Paper given at the 17th ISME Conference, Innsbruck, Austria, July, 1986.
- Orff, Carl. "Orff-Schulwerk: Past and Future," Orff Re-Echoes, 1977.
- Osborn, Ann. "In Defence of the Child," Canadian Music Educators' Journal, (Vol. 22, No. 1), p. 3.
- Papousek, Mechthild. "The 'Mother-Tongue Method' of Music Education: Psychobiological Roots in Preverbal Parent-Infant Communication," Report on 15th ISME Conference, Bristol, England, 1982.
- Ries, Nevaida L. "An Analysis of the Characteristics of Infant-Child Singing Expressions." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Robinson, Sandra L. and Nichols, Mary. "In Search of Successful Children." Early Years, January, 1987.
- Rogers, Carl R. "The Interpersonal Relationship in the Facilitation of Learning."
- Scott, Carol Rogel. "Reaching the Young Child Through Music: Plenary Session Remarks." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Shehan, Patricia K. "In Search of a National Style in American Music: The Child Song." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Sims, Wendy L. "The Use of Videotape in Conjunction with Systematic Observation of Children's Overt, Physical Responses to Music: A Research Model for Early Childhood Music Education." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Smithrim, Katharine. "Music with Your Baby." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Thurman, Leon; Chase, Margaret; and Langness, Anna Peter. "Reaching the Young Child Through Music: Is Pre-Natal and Infant Music Education Possible?" Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.

- Tompkins, Patricia. "The Nurturing of Creativity." Canadian Music Educators' Journal, (Vol. 21, No. 3,) p. 15.
- Tuomikoski, Paula. "New Dimensions of Music and Music Education." Paper given at the 17th ISME Conference, Innsbruck, Austria, July, 1986.
- Walley, Colin S. "Models and Children's Play: Reflections on a Program of Teacher Preparation for Early Childhood." Paper given at the 11th I.S.M.E. Conference, Perth, Western Australia, August, 1974.
- Weikart, David B. Basics for Pre-Schoolers. High/Scope Resource, Ysilanti, Michigan, Spring, 1986.
- Wood, Donna. "An Investigation into the Influence of Mass Media on Early Childhood Music Education." Paper given at the ISME Seminar on Mass Media Influence, Seattle Pacific University, Washington, D.C., 1984.
- _____. "Music Education Can Promote Social Skills and Attitudes in the Developing Child." Paper given at the 16th ISME Conference, Oregon, 1984.
- _____. "The Parent as Music Educator." Paper given at the ISME Seminar of ECME at Kecskemet, Hungary, July, 1986.
- Year Five Music Assessment: Conclusions and Recommendations. Manitoba Music Educator, (March, 1986) p. 7.

PERSONAL COMMUNICATIONS AND NOTES

- Boorman, Joyce: Edmonton, 1982, and Winnipeg, 1986.
- Cass-Beggs, Barbara: Innsbruck, Austria, July, 1986.
- Forrai, Katalin: Toronto, July, 1985, and Kecskemet, Hungary, July, 1986.
- Goetze, Mary: Montreal, January, 1984, and Winnipeg, May, 1986.
- Barbara Grenoble: Winnipeg, October, 1985.
- Hall, Doreen: Toronto, July, 1978, and Winnipeg, July, 1980.
- Horvath, Janos: Winnipeg, CMEA, May, 1982, and Winnipeg, October, 1986.
- Knock, Edna: Brandon, January, 1979, Winnipeg, September, 1985, and Winnipeg, October 1986.
- Thomas, Judy: Winnipeg, July, 1982, and Winnipeg, February, 1984.
- Weikart, Phyllis: Winnipeg, April, 1985.
- Wood, Donna: Toronto, July, 1978, Toronto, July 1985, Winnipeg, May, 1986, and Kecskemet, Hungary, July, 1986.

Appendix A

EXAMPLES OF MATERIALS TO BE USED IN THE EXEMPLAR

RHYMES

RHYMES

Two little dicky-birds sitting on a wall
(use index fingers to represent birds)

One named Peter, one named Paul.
(indicate which finger is which bird)

Fly away Peter, fly away Paul;
(put appropriate fingers behind back)

Come back Peter, come back Paul.
(bring each finger back)

The teacher can also demonstrate this rhyme with stickers on the two index fingers. When the birds fly away, swing hand behind back and return with index finger folded and third finger showing. When birds come back, show index finger again. Children will be mystified.

SKILLS

Individual
hand action;
one hand
follows
other;
fantasy.

Hickory, dickory dock, the mouse ran up the
clock,
(clap 3 beats, then run hand up opposite arm)

The clock struck one, the mouse ran down,
(fan hand before face, run hand down other
arm)

Hickory, dickory dock.
(clap 3 beats)

Fantasy;
beat
practice;
individual
hand actions;
instrumental
tone color
possibility;
6/8 rhythm.

Five little leaves so bright and gay
(hold up five fingers)

Finger facility;

Were dancing about on a tree one day.
(dance fingers about)

Deep breathing
and blowing

The wind came blowing through the town,
OOOOOOO...OOOOOOO...
(blow hard to make noise of the wind)

practice;
number practice;
fantasy.

One little leaf came tumbling down.

Four little leaves, etc.

This rhyme can be altered to suit the season: e.g.
snowflakes dancing in the air; kites, etc.

Slowly, slowly, very slowly creeps the garden
snail,
(creep fingers slowly up opposite arm)

Fast/slow con-
cept; use of
individual
hands;
fantasy;

Slowly, slowly, very slowly up the garden rail.
(change hands and creep up other arm)

Quickly, quickly, very quickly runs the
little mouse,
Quickly, quickly, very quickly all around
the house.
(quickly run hands down both arms and
all around.)

crossing the
body mid-line.

This rhyme can also be done in partners
for fun and socialization.

Chip-chop, chip-chop, Chipper-Chopper Joe,
Chip-chop, chip-chop, Chipper-Chopper Joe,
One big blow! Ouch! my toe!
Chipper-Chopper Joe chops wood just so!
(pretend to chop wood)

Fun with word
sounds; practice
keeping beat;
bilateral move-
ment; crossing
body mid-line.

Ten little firefighters standing in a row,
(hold up ten fingers)

Ding dong rings the bell, down the pole
they go,

(clap on ding dong; slide hands down
imaginary pole)

Jump on the firetruck ready to aim the hose,
(small jump and hold hands as if holding
hose)

Climb up the ladder, Whoosh! Out the fire
goes.

(climb with hands and feet, spray with hose)
Whoosh! Whoosh! Whoosh! Whoosh!
(long blows as you spray)

Numbers;
clap on
beat;
breathing
and blowing
practice;
bilateral
movement.

Jump, jump! Kangaroo Brown,
Jump, jump! Off to town;
Jump, jump! Up hill and down,
Jump, jump! Kangaroo Brown.

Children
love to jump;
practice
keeping beat.

Tommy Thumb up! Tommy Thumb down!
(point both thumbs up and down using
high and low voices)

Tommy Thumb dancing all around the town.
(wiggle thumbs and swing hands around)

(Continue) Peter Pointer, Toby Tallman,
Ruby Ringman, Baby Finger, Finger Family.

Finger
facility;
high/low
concept;
bilateral
movement.

This rhyme may also be sung to a simple tune. It can
also become a game for the children using individual
names like "Janet stands up, Janet sits down, Janet
goes dancing etc.", or "Children stand up, etc."

Slowly, slowly walks my Granddad,
Leaning hard upon his stick,
"Wait for me, my lad", says Granddad,
"I'm too old, I can't be quick."

Father goes to work each morning,
This is how he walks along.
He is not so old as Granddad,
He walks fast -- his legs are strong.

When to school I have to hurry,
Often down the road I run,
Then how fast my feet are moving --
Like a race -- run, run, run, run.

Here's a bunny with ears so funny
(raise two bent fingers)

And here's a hole in the ground.
(make hole with fingers of other hand)

At the first sound he hears he pricks up
his ears,
(straighten fingers)

And pops right into the ground!
(pop fingers into the hole)

Wee Willie Winkie runs through the town,
Upstairs and downstairs in his night-gown,
Rapping at the window, crying through the
lock,
Are the children in their beds, for it's
eight o'clock?

Tempo changes;
beat practice;
experiencing
half-note,
quarter note,
eighth note;
social under-
standing.

Finger
facility;
individual
hand actions;
fantasy.

Lends itself
to dramatiza-
tion; solo
voice; choice
of percussion
accompaniment;
beat practice.

This is the way the lady rides,
 Nim, nim, nim, nim,
 This is the way the gentleman rides,
 Trot, trot, trot, trot.
 This is the way the huntsman rides,
 A-gallop, a-gallop, a-gallop, a-gallop,
 And this is the way the ploughboy rides,
 Plod, plod, plod, plod.

Beat practice;
 different articulation;
 6/8 metre; can include cresc. and accelerando; invites actions of different weights and speeds.

A little brown rabbit popped out of the
 ground,
 (one index finger pops up)

Finger facility;
 individual finger actions;

Wriggled his whiskers and looked around.
 (wiggle finger)

crossing of
 midline; beat

Another wee rabbit who lived in the grass,
 (other index finger pops up)

practice. This rhyme may be

Popped his head out and watched him pass.
 (one hand hops over other - wrists crossed)

used to teach
 directionality,

Then both the wee rabbits went hippity hop
 Hippity, hoppity, hippity, hop
 (both index fingers hop forward)

left and right;
 6/8 rhythm;
 fantasy;

Till they came to a wall and had to stop.
 (both fingers stop suddenly)

Anacrusis
 experience.

Then both the wee rabbits turned themselves
 round
 (hands uncross)

And scuttled off home to their holes in the
 ground.
 (hands hop back and finish in pockets or
 behind back)

SINGING

SONGS

1. Clap, clap, clap your hands.
Two-note song, suitable for keeping beat, pitch training, and giving scope for making up verses and actions.
2. See-Saw.
Two-note song for pitch training, beat and rhythm differentiation, and giving opportunity to do actions with a partner. Partners can hold both hands and alternately bend knees on the beat.
3. Charlie Over the Ocean.
Introduction to 6/8 metre, with simple melody and motivating choosing and chase game, providing reason for many repetitions. One child walks outside sitting circle during song. At end taps one child, who gets up and chases him around circle.
4. Lucy Locket.
Introduction of 'la'. Choosing and chase game, with a prop to aid interest. One child carrying the 'pocket', (small purse), walks around the standing, stationary circle. At the end of the song, he drops the 'pocket' behind another child, who picks it up and chases the first child back to his spot in the circle.
5. We Are Dancing in the Forest.
The children choose one child to be the wolf, and the others form a circle. At the end of the song, they call out "Wolf, are you there?" The wolf, hiding nearby, answers, "I am washing my hands," or whatever answer he wishes to make up. The children resume singing and moving, and call out to the wolf again. When the wolf is ready, he answers, "I am coming!" and chases the children to a previously designated safe area. Any children he catches, become wolves, and the game continues.

SKILLS

Sol - mi song;
action song;
improvisation;
stationary circle;
2/4 metre.

Sol - mi song;
action song;
circle or partner
work; 2/4 metre.

Sitting circle
with two children
moving; 6/8 metre;
sol - mi - do song;
socialization.

Sol - mi - la song;
pitch training;
socialization;
stationary circle
with two children
moving.

Sol - mi - la song;
fantasy; movement;
moving circle;
socialization;
2/4 metre;
singing and
speaking voices.

6. Bell Horses.
Three-note song for pitch and beat assimilation. It gives opportunity for movement, like galloping between repeated verses. Lends itself to instrumental accompaniment with bells, or wood sounds, as well as mouth clicking sounds.
So - mi - la song; beat and rhythm practice; instrumental work; improvisation; of introduction and accompaniment; fantasy.
7. I Can Bow to You.
Non-pentatonic song using the hexachord. Children in double circle with partners facing each other. On phrase one, the inside circle bows and on phrase two, the outside circle bows. Then children join both hands and skip around in a circle. Once game is well-known, outside circle can step to right to a new partner at end of each verse, providing reason for repetition.
Double circle with partners; socialization; d,r,m,f,s,l song; antiphonal action; dancing movement.
8. How Many Miles to Babylon?
Line game with children holding hands in lines along opposite sides of room. Each line steps forward one step as sing their line. At "here is a beck", Group A drop hands, salute and bow. Group B raise hands and let Group A through their line. On the last phrase each line forms up to start the game again, this time as the other group.
Antiphonal singing and movement; d,r,m,s song; socialization; more complex floor pattern.
9. All My Little Ducklings.
Hexachord song to which children can act like ducks and waddle, swim, put heads down and tails up. To encourage good singing, a finger-play version can be done. Let fingers 'paddle' along legs, turn hands over at 'heads', and fingers up for tails.
Folk song; d,r,m,f,s,l song; melodic direction; dramatization; animal walk.

Donna Wood, Move, Sing, Listen,
Play, p. 100.

10. Tugboat.
The children each have a partner and form a double semi-circle with arms raised in arches. The pair at one end leads through the tunnel and on reaching the other end, reforms their arch. This process continues until each pair has passed through the tunnel.
d,r,m,f,s,l song; space concepts; working in pairs; group cooperation; socialization.

Deanna Hoermann, Kodaly for
Kindergarten, p. 61.

11. I Wrote a Letter.
Introduces notes below 'do'. One child with a letter walks around the standing circle and drops the letter behind another child at "but he will bite you." The second child picks up the letter and chases the first child around the circle, and then takes a turn at dropping the letter. In chase games, always be sure children settle down to well-pitched singing after the excitement of the chase.
- Edith Fowke, Sally Go Round the Sun.
pp. 11 and 148.
12. Roll My Ball.
French-Canadian folk song (with English words.) Has a melodic turn using notes below 'do'. Children can roll on the floor pretending to be balls, or sit in a circle with the teacher rolling the ball to individual children on phrase beginnings ('roll'). Children roll it back on the next 'roll'.
13. Indian Lullaby.
Canadian Indian song; introduction to minor tonality in ABA form. Children can devise different movement for A and B sections, or use different instruments for A and B.
14. Lavender's Blue.
English folk song in hexachord. Opportunity to recognize repetition and form. With its repetitive motifs, it lends itself to inner hearing activities.

Stationary standing circle; anacrusis; choosing and chase game; s,l,t,d,r,m,f song.

s,l,t,d,r,m song; phrasing; 6/8 metre; fantasy.

Feel change of metre; form; s,l,d,r,m song; repetition; instrumental work; mood; 3/4 metre; create movement.

d,r,m,f,s,l song; melodic direction; phrasing; 3/4 metre; fantasy.

Other recommended songs and games:

The Farmer's In the Dell
I Love Little Pussy
Mary Had a Little Lamb
Ring around the Rosie
Rain, Rain, Go Away
Teddy Bear, Turn Around
Bye, Baby Bunting
Looby Loo
Starlight, Star Bright
Monkey in the Chair

Any song has possibilities for beat and rhythm practice, well-pitched singing, individual and small group singing, development of inner hearing, loud/quiet, fast/slow, and high/low concepts.

1. SINGING

Clap, clap clap your hands, clap your hands to - geth - er.
Patsch, stamp, turn, tap, etc.

2.

See - saw, up and down, In the sky and on the ground.

3.

Charlie over the o - cean, Charlie over the sea,

Charlie caught a big fish, Can't catch me.

4.

Lu-cy Lock-et lost her pocket, Kit-ty Fish-er found it,

Not a pen - ny was there in it, On-ly rib-bon round it.

5.

We are dancing in the for-est, While the wolf is far away,
Who knows what will happen to us, If he finds us at our play.

9. *drmfsl*

All my little ducklings, swimming in the sea, swimming in the

sea, Heads are in the wa-ter, Tails are up to me.

10. *drmfsl*

Lift the gates up, keep them high, Here comes the tugboat passing by,

Chug, chug, chug it goes along, Chug, chug-a-toot-toot is its song.

11. *s,l,t,drmf*

I wrote a let-ter to my love, And on the way I

dropped it. A lit-tle dog-gie picked it up and put it in his

pocket. And he won't bite you, And he won't bite you, but he will bite you.

12.

s.l.t,d r m

199d

Roll my ball, go rolling a - long, Roll my ball, go
rol - ling. Roll my ball, go rolling a - long,
Roll my ball, go rol - ling.

13.

s.l. d r m

Na, na, na, sleep my small one, Na, na, na, sleep my small one,
Mother is near you, No-thing can harm you,
Na, na, na, sleep my small one, Na, na, na, sleep my small one.

14.

d r m f s l

La-ven-der's blue, dilly, dilly, La-ven-der's green,
If you are king, dilly, dilly, I will be queen.
Who told you so, dilly, dilly, Who told you so?
I told my - self, dilly, dilly, I told me so.

MOVEMENT

MOVEMENT ACTIVITY EXAMPLES

SKILLS

Using long light-weight chiffon scarves, the children can roll them up, throw them up into the air and imitate the movement the scarf makes floating slowly down. Also they can move their scarves above their heads, at their sides, high or low as instructed. Shapes can be drawn on cards: i.e. triangle, square, circle, wavy line, etc., and the children can move their scarves like the picture.

Encourage relaxation; spatial relationships; shape perception; light, floating movement.

Movement echoes may be done like rhythm or melody echoes. The teacher performs a simple movement like jumping up and down, and the children repeat it. Later two or three moves may be done in a sequence and the children will copy them in order. Use different levels, different speeds, and strong and gentle motions. Different parts of the body may be used, and rhythmic patterns may be included.

Coordination; spatial relationship; sequencing; body awareness; rhythms.

Lois Birkenshaw, Music for Fun:
Music for Learning, pp. 16, 37-38.

To express changes in tempo, the children can run in a large circle representing horses on a merry-go-round. They imitate the up and down movement of the horses. To a drum accompaniment, they go faster and faster as the merry-go-round gains speed, and later gradually slow down.

Floor shape; levels in movement; awareness of increasing and decreasing speed;

A child as policeman with two signs representing red and green traffic lights, holds up one or the other. The children are either 'adults' or 'children' and walk (quarter-notes) or jog (eighth-notes) respectively when the green sign is up, and stop for the red sign. The groups can then change roles. The teacher can play appropriate music, or the drum, being sure to stop at the red sign.

Move and stop; difference in walk and jog; fast/slow; street safety.

The children are divided into two groups, dwarfs and giants. The dwarfs run about gently, looking for treasure to very quiet accompaniment of eighth notes. When the giants enter with large heavy slow steps, the dwarfs run off in fear. The giants'

Fast/slow; quiet/loud; light/heavy movement; fantasy.

music will be very loud and in half notes.

To show accent, the children pretend each is a jack-in-the-box. When the teacher plays an accented chord, they jump up high out of their boxes. To keep the element of surprise, the accented chords should be played at irregular intervals.

Accent;
loud-quiet;
fantasy;
levels.

The children pretend to be snowmen. The sun comes out and gradually melts them. As they slowly sink down the teacher plays a descending passage to show the change from high to low.

High/low;
levels;
controlled
slow
movement;
fantasy.

Elsa Findlay, *Rhythm and Movement*,
pp. 7, 22, 13-14, 10, 51.

The children can do a waddling duck walk to this poem. It can also be dramatized with mother duck and ducklings.

Animal walk;
fantasy;
space
awareness;
numbers;
dramatization.

Six little ducks went walking one day,
Over the road and far away,
Mother Duck said, "Quack, quack, quack,"
And five little ducks came waddling back.

Lois Birkenshaw, *Music for Fun:
Music for Learning*, p. 22.

The children lie relaxed on the floor with eyes closed, each in their own space. The teacher can go about lifting an arm or a leg to see if it drops back to the floor as limply as spaghetti. The teacher then instructs the children to clench one hand ("Hold the dog's leash tightly"); then the other hand; feet; whole body; then relax again. Then let the children discover how they can make one part of their body strong; add other parts. Let them use the strength to bring them to their feet, breathe deeply, keeping the air inside, and run lightly to another spot, stop, relax, and collapse back to lie limply on the floor.

Strong and
light
actions;
levels;
buoyancy.

Joyce Boorman, *Creative Dance in the
First Three Grades*, p. 21.

The children are divided into two groups with one child as the sun. One group of children represent seeds, sitting on their feet with their heads down. The sun stands at one end of the room, and the rain is grouped to one side. The sun walks slowly across the room to half notes. When it has gone, the rain patters around the seeds in eighth notes, dis-

Fast/slow;
levels;
crescendo;
fantasy.

appearing when the rain music stops. The teacher then plays a slow crescendo as the seeds push their way up and grow. They can imagine which plant or tree or flower they are.

Elsa Findlay, *Rhythm and Movement*,
p. 23.

MOVEMENT GAMES

GAME

1. Here We Go On Our Ponies.
Once the children can gallop, they can practise with this song, singing it first and then listening, galloping and stopping. Later they can gallop with a partner. One child (the pony) extends his arms behind him and the second child, (the rider) takes the hands. Together they gallop around the outside circumference of the room until the 'rider' pulls the 'pony' up at "Whoa!" Using hoops, the 'pony' can gallop inside the hoop with the 'rider' outside. In both activities 'pony' and 'rider' change places.

Esther L. Nelson, Dancing Games for Children of All Ages, p.6.

2. Old Red Wagon.
1. Circle to the left . . .
2. Circle to the right . . .
3. Everybody in . . .
4. Shake hands in the air . . .
Let the children make up verses with more actions. The words give the movement directions.

Lois Birkenshaw, Music for Fun: Music for Learning, p. 68.

3. Somebody Waiting.
Children walk in a circle, singing, with one child skipping in the opposite direction inside the circle. At the second verse children stand still and clap while centre child continues skipping. In verse three, centre child chooses two children and they skip or make up a dance in the middle. In the last verse, the centre child drops hands of one chosen child and dances or skips with the other. The dropped child then begins the game again.

4. Chookachoo.
Children stand in circle singing. One child is the 'engine', walking around the outside of the circle. After the

SKILLS

Gallop on beat;
listen for stop;
partner work;
fantasy;
coordination;
socialization.

Spatial relationships;
body awareness;
group participation;
directionality;
improvisation;
moving circle.

Moving circle;
skipping rhythm;
socialization;
cooperate with partner and group or three;
improvise dance;
s,l,t,d,r,m song;
beat activities.

Moving line game;
Low sol to high sol;
fantasy;
possibility for

"Toots", which challenge the children to sing high, the 'engine' chooses a child to join the train. Continue until all children are part of the train, at which time the 'engine' can choose a different route around the room, getting faster if the group can manage it, and slowing down for the station. The teacher might show *accelerando* and *ritardando* with a drum later, for a listening and responding experience.

accelerando and
ritardando;
socialization and
cooperation.

Lloyd H. Slind and Frank Churchley,
Sound Beginnings, p. 12.

5. One Little Elephant.

The children sit at the sides of the room with one chosen 'elephant' stepping along a string that is spread across the floor in a free pattern from one end of the room to the other. He is to reach the end of the string at the end of the the song, turn and sing out the name of another 'elephant' to join him.
"Jason, elephant, come along now."
s m s s m s m r d
or a simplified version of it. The last 'elephant' chosen always chooses the next one.

Moving line game
following a
pattern; feeling
of reaching end
of string at end
of song;
socialization;
fantasy; beat;
individual
singing;
pentatonic song;
d,r,m,s,l.

Edith Fowke, Sally Go Round the Sun,
p. 42.

6. Here Comes a Bluebird.

The children sing in a standing circle, holding their joined hands high for windows. A 'bluebird' goes in and out of the circle through the windows during verse one. In verse two, the 'bluebird' chooses a partner and they make up a dance. The second child becomes the 'bluebird'. The color of the bird may be varied according to the child's clothing.

Standing circle
with windows;
single child
moving in and
out of circle;
improvise a
dance; fantasy;
socialization.

7. Down Came a Lady.

The children sing in a moving circle with 'Daniel's child' stepping around the outside of the circle in the opposite direction. At "Daniel's child", the child chooses a circle-child by tapping him on the shoulder, and this child joins the first 'Daniel's child'. Instead of singing "Daniel's child" each time, the name of the chosen child may be

Directionality;
socialization;
moving circle
changing in
size; following
in a line;
s,l,d,m song.

substituted, along with a change in color for the child's clothing. The children are fascinated at the way the original circle shrinks in size and is eventually replaced by another large circle.

8. Tideo.

This game may be played in a stationary circle with one child holding a jingle bell skipping through the spaces between the children for three phrases. At the fourth phrase, he stops in front of another child, jingles his bell to the phrase and hands it over to the second child. In this version omit the repeated last two lines.

Standing circle
with one child
in and out;
beat;
socialization;
challenge of
octave range.
work with
partner;

Donna Wood, Move, Sing, Listen,
Play, pp. 110 and 102.

In a more advanced version the children walk in a double circle holding a partner's hand for three phrases. At phrase four, they skip around in a small circle. For phrases five and six they face each other and pat their thighs, clap own hands, clap each others' hands on "Tideo" two times, and skip around each other again, repeating from the sign.

double circle;
clap on beat.

9. Shoo Fly.

Standing in a circle, the children pretend to 'shoo' away a fly with one hand and then the other at each "shoo". On phrase four each child hugs itself with crossed arms swaying to the beat. At "I feel" the children join hands except for a designated leader, who turns around and leads the line back around the circle. The children will be astonished to find they now all backwards in a circle. Without turning they drop hands and sing 'A' section with actions, take hands again and follow the leader through 'B' section, back to the inward facing circle.

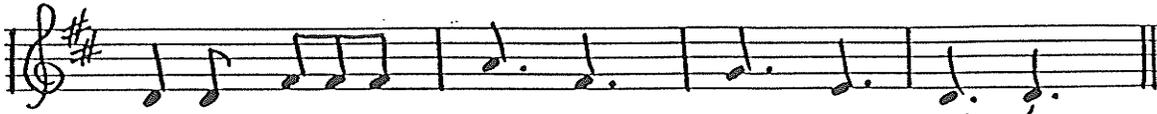
Interesting
rhythm;
AB form with
different move-
ment to illustrate:
A is individual
movement; B is
group movement;
directionality;
follow in a
line.

1. MOVEMENT GAMES

205a



Here we go on our po-nies, our po - nies, our po-nies,

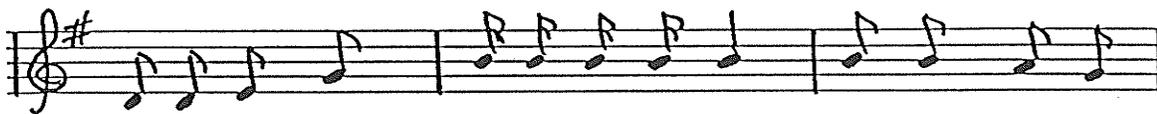


Here we go on our po-nies, Whoa, whoa, whoa.

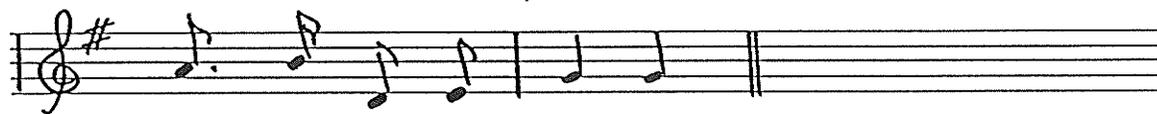
2.



Circle to the left, old red wa-gon, Circle to the left,



old red wa-gon, Circle to the left, old red wa-gon,



Fare you well my dar - ling.

Circle to the right: everybody in; out; shake right hands, etc.

3.



1. When I look in-to your eyes, I be - hold with great surprise,
there is



some-body wait-ing for me. There is somebody waiting, there is



somebody waiting, there is somebody waiting for me.

2. Take two and leave the others.

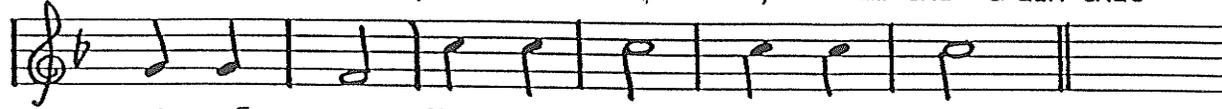
3. Take one and leave the others.

4.

205b



Choo-ka choo, Choo-ka choo, I am the train that



stops for you. Toot, toot, toot! Toot, toot, toot!

5.



One lit-tle el-e-phant bal-anc - ing, step by step on a



piece of string, He thought it was such an a-musing stunt, that he



called for another lit-tle el-e-phunt.

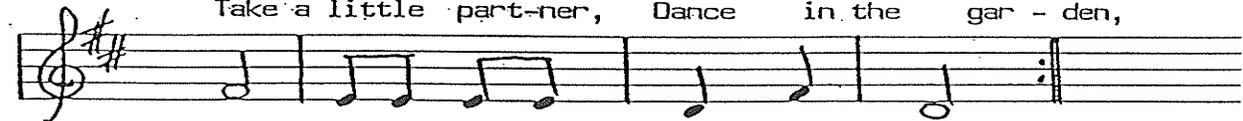
Two little elephants, etc.

6.



Here comes a blue-bird, Through my win - dow,

Take a little part-ner, Dance in the gar - den,



Hey, diddle dum a day, day, day.

7. 205c

Down came a la - dy, Down came two,

Down came Daniel's child, and he was dressed in blue.

8.

Pass one win-dow, Ti - de - o, Pass two win-dows,

Ti-de-o. Pass three win-dows, Ti-de-o,

Jingle at the win-dows, Ti-de-o. Ti - de - o,

Ti - de - o, Jingle at the win-dows, Ti-de-o.

9.

Shoo fly, don't bother me, shoo fly, don't bother me,

Shoo fly, don't bother me, I be-long to somebody. I

feel, I feel, I feel like the morning star, I

feel, I feel, I feel like the morning star.

LISTENING

ACTIVITIES

One child hides his eyes and another goes behind him saying and acting out, "I draw a snake upon your back, and guess who tipped it." The first child guesses whose voice he heard. Between sections of this game, the children may walk in a circle singing any song, after which one child is designated to go behind the centre child.

1. Poor Bird.

This Japanese singing game has the children walking in a circle with one blindfolded listener in the middle. At "all together", the children sit down. One child tiptoes behind the listener and sings the last phrase alone. The listener guesses who is behind him.

2. Five Little Robins.

Five children, the 'robins', sit in a row against the wall. Near the opposite wall are five hoops as their 'nests'. At measure, five, sing the name of the child who is to fly. The designated child flies around the room, trying to land in his 'nest' exactly on the last word. Five more children are chosen on another day.

Donna Wood, *Move, Sing, Listen, Play*, p. 112.

3. Who Has the Button?

The children sit in a singing circle with their hands cupped behind their backs and their eyes closed. Two children with a button and a key (or any other objects) walk around the outside of the circle, and hide the button and key in children's hands before the question in phrase three. Then all children open their eyes and sing the questions, closing them again to listen to two children sing the answers. Whoever guesses the singers' identities may hide the objects the next time. Sing the children's names

SKILLS

Recognition of classmates' speaking voices; socialization.

Recognition of classmates' singing voices; solo singing; Dorian mode; may have pentatonic accompaniment.

Anticipate ending of song; flying movement on beat; children listen for start and end of flight.

Phrasing; d,r,m,s song; anticipating end of song; recognition of singing voices of classmates; solo singing.

at the beginning.

Mary Helen Richards, *The Child in Depth*, p. 35.

4. Whose Hand Has My Gold Ring?
 The children sit in a circle and pass a jingle ring from hand to hand while singing, each giving it a shake. One child with hands over eyes sits in middle. At the end of the song all children hide their hands behind their backs and the middle child guesses who has the jingle ring. The ring-holder may give an extra little shake if guessing is a problem.
- Listening to moving sound and identifying the source.
- Recognize the Sound.
 Have a set of pictures for each child showing sound pictures like a moving truck, clock ticking, etc. Play a tape with the appropriate sounds, and children identify the correct picture. Later have pictures all in one element like water: dripping from a tap, pouring into a pail, raining on an umbrella, etc., and again children identify correct picture.
- Identify environmental sound from tape.
- Increase difficulty of discrimination in listening.
- Recognize Timbre.
 Have six known percussion instruments in a group. One child hides his eyes and another child plays one instrument. The first child identifies the instrument played from the sound alone.
- Recognize timbre of known percussion instrument.
- The children walk (skip or jog) in a circle to accompaniment from the teacher on drum or recorder. He or she stands in the middle of the room. When the music stops, the children stop (kneel, sit). When the music starts again they resume their movement.
- Sound and silence recognition and response in movement.
- When the children are used to moving freely about the room, they can walk about to the teacher's accompaniment. When the music stops they form a circle, holding hands, around the teacher by the count of three. At every repetition the count becomes a little faster. The circle formation must be silent.
- Sound and silence; formation of equi-distant circle; challenge activity.

The children, keeping beat with percussion instruments, stand in a circle around the teacher, who is playing on the recorder (guitar, singing). When the teacher's music changes to percussion playing, the children walk on the beat around the room without playing their instruments.

Different timbres result in different movement.

Gunild Keetman, *Elementaria*,
pp. 108 and 109.

SONGS FOR LISTENING

Billy Boy
The Fox
Hushabye, Don't You Cry
Jack Was Every Inch a Sailor
Killigrew's Soiree
The Leprechaun
Lullaby - Brahms
Michael Finnegan
There Was an Old Lady

RECORDS FOR LISTENING

INSTRUMENTAL SOUNDS

Hunter's Chorus from 'Freischuetz' (horns and male chorus)
Trumpet Concerto No. 1 - Haydn
Trumpet Voluntary - Clarke
The Seasons - Vivaldi (strings)
The Flight of the Bumblebee - Rimsky-Korsakov

PERCUSSION

Cycle for a Percussionist - Stockhausen
Musical Sleighride - Leopold Mozart (bells)
Parade - Morton Gould
Percussion Melee - Rudolph Ganz
The Viennese Glockenspiel - Kodaly (from Hary Janos Suite)
The Syncopated Clock - Leroy Anderson

PIANO

The Clock - Kullak
Children's Corner - Serenade for a Doll - Debussy
Gigue - Corelli (skipping)
Le Coucou - Daquin
Golliwogg's Cake Walk - Debussy
March - Gurlitt
Riding a Stick Horse - Gretchaninoff (galloping)
Waltz Op. 39, No. 2 - Brahms (swaying or swinging)
The Wild Horseman - Schumann

1. LISTENING



Poor bird, you are so sad, sitting in your bamboo cage,



Will you sing a song for me, if I come and set you free?

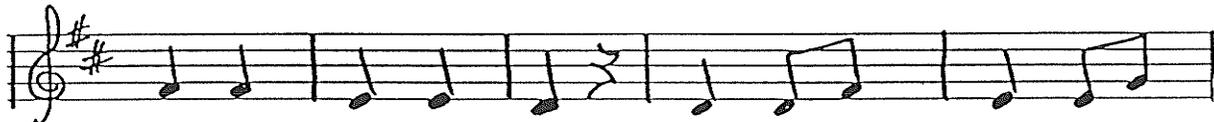


All to-gether now sit down, "Who's behind you, can you guess?"
SOLO

2.



Five lit-tle ro - bins, sitting in a row, One says;



"Cheep, cheep, I must go." One lit-tle, two lit-tle,



three little, four little, Five little ro - bins go.

3.



Down comes Ma-ry, down comes she,



She is hiding the button and the key.



Who has the button? Who has the key?

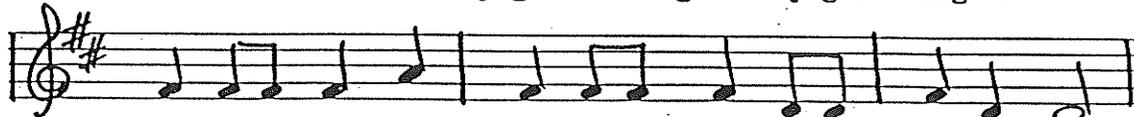


SOLI: I have the button. I have the key.

4.



Whose hand has my gold ring? My gold ring I



bought on the train, when I went to London to marry, o!

PLAYING INSTRUMENTS

ACTIVITIES

For Controlling Sound.

Each child has an instrument and beats or shakes or rattles as long as the teacher is playing his/her drum, followed by silence. Short bursts of sound of varying lengths require concentration.

Divide the instruments into groups of sounds: beating, rolling, gentle and long, using hand drums, shakers or bells, and finger cymbals. They may stand in groups and play when conducted. The teacher can assign one arm for the drums, the other for bells, and a foot for finger cymbals, and the children play when indicated. Include silence.

Once the children have mastered playing and controlling an instrument,, they can make appropriate movements to their instrument as they play, again conducted by the teacher for starting and stopping. The long cymbal sounds might generate gliding and turning movements, the hand drums short crisp movements. The children can then watch the movements created by other groups of instrument players/movers.

Joyce Boorman, Creative Dance in
the First Three Grades, pp. 98-99.

High/Low Concept with Instruments.

Children are given two kinds of instruments: e.g., sticks and bells. All may play the beat as they sing a song, or as introduction or interlude. Later the teacher plays high and low sounds on the piano. Sticks accompany only for low sounds and bells only for high. The musical examples should not be too short, so children have time to listen and accommodate.

On another day the teacher plays loudly or quietly on drum or piano and children accompany appropriately, perhaps using hand drums and sand blocks. Fast and slow concepts could be done with

SKILLS

Sound/silence;
learning playing techniques;
listening for timbre;
watching conductor;
concentration;
creativity;
improvise movement;
share ideas.

Playing techniques;
listening for high and low;
awareness of form;
fast and slow;
loud and quiet;
group work.

children echo it, or they can make up a rhythm to play back.

Here We Go Round the Mulberry Bush.
Change the words of a song the children know, for playing instruments.

This is the way we play our drums;
This is the way we shake our bells, etc.

Divide the children into four groups each with a different instrument for the song. Loud/quiet and fast/slow concepts can also be reinforced in this activity.

I Know a Little Pussy.

After the children know the song, they show how the pitch slowly rises with hand levels, coming down quickly on the "meows" at the end. Then eight children represent the scale pitches, sitting, kneeling and crouching, etc. to show the relative height of the pitches. A child can be chosen to point to the appropriate child as they sing. On the final "meows", each child pops down onto the floor as they sing their own note.

For beginning visual pitch reading, the eight children's heads can be marked on a long sheet of paper, showing the ascending pattern.

Since many children can differentiate pitches well at age five, these could play the notes on a glockenspiel as they sing the song. Alternatively, eight children could play eight melody bells. Melody bells can be mixed up later, and re-arranged by a child in the proper order.

Johnny Works with One Hammer.

Teach the song using these actions as the numbers increase. Children are sitting.
Right fist playing the beat on right knee.
Both first playing the beat on both knees.
Add one foot tapping.
Both feet tapping.
Add head nodding.

After the children have enjoyed the song with actions, the motions can be transferred to percussion instruments.

Integrating
singing and
playing;
beat;
loud/quiet;
fast/slow;
group
cooperation.

Sing scale;
listening
awareness of
melody moving
up and down;
movement de-
picting
notation;
playing
melody bells
or glocken-
spiel;
beginning
mallet
manipulation.

Challenge
activity.

Action song;
progressive
body motions;
instruments
begin at
right time;
beat.

Music Corner.

Ask the children to bring in things that make sounds, like elastic bands, old guitar strings, metal objects, things that sound when scraped or shaken, wood sounds.

When an array is assembled, the sounds can be classified according to how they are played: beaten, shaken, scraped, plucked. Make up a band for playing and conduct the different groups as to when they will play.

Later, make a music corner, in which items may be tried out. The teacher can add sounds that the children have missed.

The Grasshopper and the Ants.

The teacher tells or reads the story to the children and they decide on certain places for sounds to complement the story. They discuss sound possibilities for describing a summer day, grasshopper music, ant music, winter storms, knocking at the door, the ants' answer and the grasshopper's response.

The tone-bar instruments may be used for random notes, or given to the child with only two or three bars on the instrument. This activity overlaps markedly into creativity and could be further developed as a sound story with pantomime and dance.

Michael Lane, *Music in Action*, p. 24.

Play Bordun.

Any simple pentatonic song, e.g., *Lucy Locket*, may be accompanied on the beat with a bordun. The easiest way to play it, is to have the children play 'do' and 'sol' simultaneously on any tone-bar instrument as they sing the song.

Creativity;
discovering
sounds;
classifying;
following
conducting.

Manipulation
of beaters;
choice of
instruments,
pitched and
unpitched;
creativity;
limited
melodic work;
integration
of sound,
story and mime.

Manipulation
of beaters;
hand facility
for both hands;
sing and play
together;
beat.

INSTRUMENTAL PLAYING

213a



Tick, tock, tick, tock, goes my Grampa's big clock,



Ticka tocka, ticka, tocka, goes my Daddy's little clock,



But my mother's little watch goes ticka tocka ticka tocka tick.



This is how the In-di-an



Plays up - on his drum.



Here we go round the mul-berry bush, the



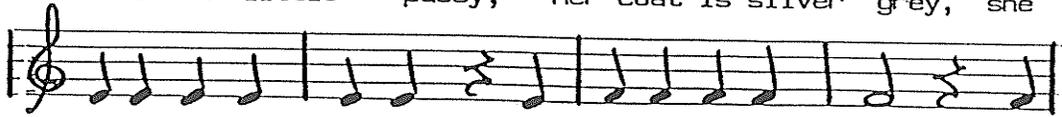
mul-berry bush, the mul-berry bush, Here we go round the



mul-berry bush, so ear-ly in the morn-ing.



I know a little pussy, Her coat is silver grey, she



lives down in the meadow not very far a - way. She'll



always be a pussy, She'll never be a cat, For



she's a pussy wil-low, Now what do you think of that? Meow



meow meow meow meow meow meow, purrr!



Johnny works with one hammer, one hammer, one hammer,



Johnny works with one hammer, now he works with two.
Johnny works with two hammers; three, four five.

<p>Lucy Locket Npt a penny Bordun</p>	<p>lost her pocket, Kitty Fisher found it, was there in it, Only ribbon round it.</p>

CREATIVITY

ACTIVITIES

Mirroring.

At first the children mirror the teacher's movement. When it is time for the children to mirror a partner, stress that movement for mirroring must be visible, and usually slow so that it may be copied simultaneously. The partners never actually touch. At a signal the partners change roles.

Designs for two.

The partners may join hands and assume positions, not necessarily the same, to make a design. Freeze into the design until a signal, at which the partners will each assume a new position for a new design.

Elsa Findlay, *Rhythm and Movement*, p. 65.

Statues.

Children walk or run to music and freeze into a new position each time the music stops.

Caps for Sale.

A pedlar who carries his wares, caps, on his head, takes a rest under a tree. While he sleeps, monkeys steal his caps and sit in the tree. On awakening, the pedlar tries to get the caps back, but whatever he does, the monkeys only imitate him. When he finally flings his own cap on the ground in fury, the monkeys all fling the caps down too, solving the problem. The teacher tells the children the story. They decide on what roles are necessary to act out the play. An area for the tree is designated and the monkeys quietly listen to the teacher-narrator tell the story, while the pedlar acts his part, wearing enough hand-made paper caps for the number of monkeys. While he sleeps each monkey tip-toes over to steal a hat. They all go through various actions and imitations, ending with the collection of the hats by the relieved pedlar.

SKILLS

Movement
improvisation;
directionality;
levels;
use of space;
cooperation
with partner.

Partner work;
movement
creativity
taking part-
ner's position
into account;
levels; use
of space.

Listening;
beat; creating
movement
designs.

Drama; group
cooperation;
improvising
and copying
actions;
integrating
story and
movement;
fantasy.

Cat.

The black cat yawns, opens her jaws,
Stretches her legs, and shows her claws.

Then she gets up and stands on four
Long stiff legs and yawns some more.

She shows her sharp teeth, she stretches her lip,
Her slice of a tongue turns up at the tip.

Lifting herself on her delicate toes,
She arches her back as high as it goes.

She lets herself down with particular care,
And pads away with her tail in the air.

Mary Britton Miller, Menagerie.

The teacher and children discuss the way cats yawn, stretch, arch their backs, etc., and take time to try out the actions. The teacher then reads the poem with the children just listening. During a second reading, each child in his own space, makes the cat motions.

Discovery of
cat motions;
movement
improvisation
directed by
poem; fantasy.

Spring.

The children hear the poem and do actions to imitate the sun, wind, rain and flowers.

Sun is hot, Wind blows,
Rain falls, Flowers grow.

Spatial
relationships;
creation of
movement;
integration
of words and
movement;
instrumental
activity.

Later the children act out the words slowly. They may also be divided into groups of four, who each act one part. Further, each part may be supported by an instrument discussed and chosen by the children.

The Train.

The train goes running along the line,
Jickety can, jickety can,
I wish it were mine, I wish it were
mine,
Jickety can, jickety can,
Jickety, jickety, jickety can.

Rhythmic
speech;
making up
train sounds;
loud/quiet;
enunciation;
transferring
spoken sounds
to instruments;
ritardando;
choosing
instruments
to reflect

The children learn the poem. The teacher asks what sounds a train makes, and gets responses like "choo choo", "ding dong", "click clack" or "jickety can" from the poem, and "whoo whoo". One of these

sounds may be done by a group of children as introduction or accompaniment while the other children say the poem. Transfer the spoken sounds to instruments that describe the sound.

environmental
sound.

When I was One.
The children learn the song with verse one, and make up one line in verses two and on, after discussing rhyming words. They may also make up actions to suit the words.

Listening for
and finding
rhyming words;
creativity.

Adapted from Lois Birkenshaw,
Music for Fun: Music for Learning,
pp. 146, 155 and 84.

From Caterpillars to Butterflies.
Make a movement story of the way a caterpillar becomes a butterfly. Let the children experiment with movement: first the caterpillar's life of creeping about chewing leaves, spinning a cocoon, and absolute stillness as time passes. This can be marked by a tic-toc block clock, some vocal or recorder improvisation by the teacher, some children as wind and leaves falling, winter snow and spring rain. Finally the cocoon is pushed out as the emerging butterfly stretches and slowly breaks out of the cocoon. The butterflies then fly with wings slowly flapping, dart about soaring and circling, and stop, resting perfectly still. Percussion instruments may prompt action: e.g., finger cymbals for fluttering;
slow strokes on the triangle for soaring;
hanging cymbal for resting on a flower,
or for the slow flap of wings.

Drama;
movement
improvisation;
sequencing;
instrumental
activity;
fantasy.

Later the children can act out the whole sequence with instrumental prompts.

Tossi Aaron, American Orff-Schulwerk,
Pre-School, p. 54.

The Princess.
In this old singing game which tells a fairy tale, three children to act the parts of the princess, the prince and the fairy are chosen from the group. All the children sing and act out the story.

Integrating
movement
improvisation
with song;
fantasy;
drama; group
cooperation.

There was a princess long ago.
 (The princess stands in the centre of
 a circle of children.)

And she lived in a big, high tower.
 (The children in the circle raise
 joined hands to make a tower.)

One day a fairy waved a wand.
 (The fairy enters the circle and walks
 around the princess waving her arm
 over the princess' head.)

The princess slept a hundred years.
 (The princess lies down and closes her
 eyes. The fairy leaves.)

A great big forest grew around.
 (The children make growing motions of
 thorny bushes and trees, gradually
 rising upwards.)

A gallant prince came galloping by.
 (The prince gallops around the thorny
 hedge and forces his way through.)

He took her hand to wake her up.
 (The prince takes the hand of the
 princess and helps her up.)

So everybody's happy now.
 (The children clap their hands while
 the prince and princess walk inside
 the circle.)

A World of Snow.
 The children learn to sing the song,
 giving it the proper mood. They then
 experiment with instrumental sounds to
 enhance the mood, and create an intro-
 duction and a coda. They can also make
 up movement gestures to express either
 the words or the mood of the song.

Integrating
 song, movement
 and instruments;
 creating
 movement;
 discriminating
 choice of
 instruments;
 form.

Other stories for acting out with
 song, movement and instruments:

The Gingerbread Boy
 Chicken Little
 The Three Billy Goats Gruff
 Where the Wild Things Are

CREATIVITY

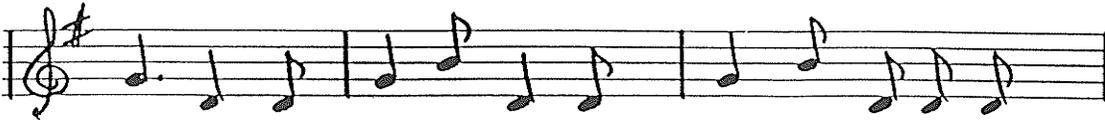
217a



When I was one I ate a bun, Going over the sea, I



jumped aboard a Chinaman's ship and the Chinaman said to



me, Going o-ver, going un-der, stand at at-



tention like a sol-dier, with a one, two, three.



There lived a princess long a-go, long a-go,



long a-go, there lived a princess long a-go, long a-go.



In flakes so feathery light, silently falls the snow,



The world to-day is white, silently falls the snow.

Appendix B
MUSICAL GOALS

SINGING - MELODIC

Sing songs in D-B pitch range in group. Teacher starts, but children continue without teacher in good consistent tempo and with good word pronunciation.

Voluntarily some children can sing alone or in pairs in tune.

Use speaking voice with expression and different pitches in rhymes, finger play activities, expressive environmental and animal sounds, and in dramatic play.

Sing self-made songs or answers to teacher's sung questions spontaneously.

Echo-sing short phrases.

Match pitches within D-B range.

Use singing, humming and speaking voices.

Be able to sing to 'la' or hum a known song; or to recognize a known song from the hummed melody.

Sing loudly or quietly at a signal.

REPERTOIRE:

20-25 rhymes, singing games and songs in first year:

25-30 more in second year.

BEAT AND RHYTHM

Keep steady beat.

Clap or patsch rhythm of songs and rhymes, including rest, while singing or speaking.

Say name of rest.

Continue clapping rhythm of song while hiding words in head.

Echo rhythmic song phrases or rhymes in clapping, etc.

Perceive and show knowledge or fast and slow in speech, singing and movement.

Perform rhythm patterns with texts of children's own invention.

LISTENING

Be aware of and identify high and low sounds.
(also using sol and mi pitches)

Hear and become familiar with different song styles: folk song, lullaby, or art song sung by teacher.

Hear and identify from sound alone, classroom percussion instruments: i.e. maracas
hand drums
rhythm sticks
finger cymbal
woodblock
triangle
bells
tambourine

Also identify sound of piano, guitar, recorder, etc. played by the teacher.

Recognize known song when it is hummed or played without the words.

Find the source of a hidden sound in game situations.

Recognize the timbre of classmates' voices by ear alone.

Be aware of single instrument or voice performing, or multiple instruments or voices.

Recognize repetition and contrast.

Hear short selections, played on instruments, sung by children's choirs, or orchestral.

Become aware of phrases in music.

Show A and B sections of strophic songs and games with different movement.

MOVING

Repetitive play movements in various ways to express beat: walk, clap, patsch, march, jump, gallop, bounce.

Do fast and slow movement to reflect music.

Walk in group in circle: run around circle alone.

Gallop alone or with partner.

Develop fine motor control with finger plays, handling of instruments.

React to music getting slower or faster; higher or lower.

Form spatial concepts:

i.e. forward
backward
sideways
behind
in front
under
over
up
down

and demonstrate in movement.

Act out teacher-directed stories and engage in dramatic and role playing.

Develop ability to perform different types of movement:

quick/slow (mouse, snail)
strong/light
(elephant, kitten)
directional
low to high levels (plant growth, animals, kites, sunrise)

stillness
floating/gliding
(birds, boats)

detached/smooth
pressing, pulling,
punching.

Use to create expressive movement.

READING

Recognize high and low pictures or circles placed on staff.

Place circles above and below or on line; later in space between lines.

React to higher or lower motion with higher or lower sounds.

Identify longer or shorter lines as having longer or shorter sounds.

OTHER CONCEPTS AND ACTIVITIES

Make up verses for songs using rhyming words; change words within a song to express individual ideas.

Participate in 'shape' games:
circle
line
winding line
partners

Become familiar with counting songs and rhymes; rhymes and songs using fantasy.

Aid in establishing emotional security.

Develop a feeling for beauty in sound and movement.

PLAYING

Keep beat to own singing.

Learn to play bells, maracas, hand drums, woodblocks, jingle sticks correctly.

Exploratory and expressive use of tone-bar instruments. Some children will play two or three-note melodies on them by ear, and bordun.

Become aware of different possibilities and sensitivity to sound in using instruments to accompany or create introductions to suit mood of a song; or sound effects in stories or poems.

Some children will be able to play more challenging accompaniments than the beat.

Appendix C

EARLY CHILDHOOD MUSIC LESSON PLAN STRUCTURE

- I - Introduction - Short review of a known song to create an atmosphere of capability and to warm up the voice.
The goal of the lesson determines what song or rhyme should be used: hide the goal in the introduction.
Group work - four to five minutes.
- II - Play - If a new song is to be taught, teach it by rote and play the game that goes with it - five to six minutes.
Game review: this is the longest part of the lesson and will include the goal for the day while creating a playful atmosphere. Avoid teacher correction and demands during game playing.
Play one or two games long enough to develop a feeling of satisfaction.
During game-playing, all musical abilities, singing, pitch, rhythm, aural skills, are unconsciously developing. Play games for ten to fifteen minutes.
- In some lessons a movement or dramatic activity will be developed in this section of the lesson.
- Briefly focus upon the teaching goal of the day. Do some individual work if possible by demonstrating and letting the children do it alone to show their ability.
- III - Conclusion - Repeat the newly learned song, or listen to music, preferably live, or play games with instruments for four or five minutes.
- The conclusion depends on the children's mood. Make it stimulating if children are tired, quiet if the children are excited, challenging if children are still alert and receptive.

Appendix D

EARLY CHILDHOOD MUSIC TEACHER COURSES

Specific courses for Early Childhood music education will be most helpful. A Canadian music course available for early childhood teachers is given each summer at the University of Toronto under the leadership of Donna Wood. Also on the faculty some years is Katalin Forrai, Director of Early Childhood Music Education in Hungary, and seminars are given by a number of experienced teachers. Information may be obtained from

Music in Early Childhood,
Royal Conservatory of Music,
273 Bloor Street West,
Toronto, Ontario, M5S 1W2.

Orff and Kodaly courses are available in Manitoba each summer at the University of Manitoba and Brandon University respectively. While these are not geared especially to pre-school years, many excellent methods, processes and materials are offered. Information may be had from

Carl Orff: Music for Children,
Summer Certification Program for Teachers,
School of Music, University of Manitoba,
65 Dafoe Road,
Winnipeg, Manitoba, R3T 2N2.

Kodaly Summer Courses,
School of Music, Faculty of Education,
University of Brandon,
Brandon, Manitoba, R7A 6A9.

Dalcroze studies information is available from

Dalcroze Society of America,
Ithaca College School of Music,
Ithaca, New York, 14850, U. S. A.