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Selected aspects of the use of simple instruments in the music curriculum of the elementary school

William Raymond Manning

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SELECTED ASPECTS OF THE USE OF SIMPLE INSTRUMENTS IN
THE MUSIC CURRICULUM OF THE ELEMENTARY SCHOOL

A Thesis
Presented to
the Department of Education
College of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
William R. Manning
June 1949
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CHAPTER I

THE PROBLEM, PROCEDURE, AND DEFINITIONS
OF TERMS USED

The teaching of music in the public schools at the beginning of the present century was practically confined to class singing, but with the increasing recognition of the subject as an educational force and the change in the general philosophy of education with the natural resulting changes in music philosophy, a demand for more scientific methods arose. All these newer methods worthy of serious consideration tend in the same direction; musical growth leading to the consummation or ideal of musical understanding.

The singing program is not the only means of helping children get at the inner essence of music. Unfortunately, this practice still exists today in some of our schools. Competent educators today tell us that we must enrich the curriculum. In order to enrich the music curriculum we must be aware of the means. In addition to singing there must be experiences in rhythmic activities, directed listening, and active participation in the playing and creating of music. Recognized music educators believe these experiences necessary for musical growth.
A. THE PROBLEM

Statement of the problem. It was the purpose of this study to (1) investigate the use and value of the simple instrument program in the elementary school and (2) provide or suggest musical experiences through the medium of this program that will help children to get at the inner essence of music through a process of musical growth. These experiences should be in agreement with the modern philosophy of music education. An attempt was made to present these experiences in such a manner that they can be readily utilized by any teacher in the primary grades.

Importance of the study. Although most music educators recognize the value of the musical experiences afforded by the simple instrument program, not a great deal has been written about it. Interviews with music supervisors and teachers have fairly well determined that there is little being done with the simple instrument program in the primary grades. This is especially true after the use of the rhythm band in kindergarten. For the most part the teaching of instrumental music usually starts in the fourth grade. Thus there seems to be a gap in the possible music experiences afforded by this program between the kindergarten and fourth grade.

A great deal can be done by the primary teacher to enrich the music curriculum of children through the simple
instrument program if the teacher realizes the value of these experiences in the process of musical growth, understands the program, knows what instruments can be used by children of these grades, what materials are available and just how the program functions. Most teachers in these grades usually are not well-schooled musicians, but they do have the musical background and ability to put a program of this type in effect. The program was to be concrete enough for any teacher to follow and even to learn with the children.

B. PROCEDURE

In order to establish a basis for the simple instrument program a review of the literature pertaining to the modern viewpoint of music education was made. A review was also made of the modern philosophy of education for in it are found the roots of modern music education. The value of the musical experiences offered by the simple instrument program was then determined.

A survey was made of the simple instrument program in thirty-nine elementary schools in Sacramento County, three schools in Yolo County, and two in San Joaquin County.

Three years were spent conducting a simple instrument program at Galt Joint Union Elementary School, Galt, California. A description of the program and the findings were
recorded.

C. DEFINITIONS OF TERMS USED

Several terms are used in music literature and by educators to refer to the simple instruments. Among these are toy, miniature, pre-orchestral, pre-instrumental, and simple instruments. The writer has preferred to use the latter term, simple instruments. For the purpose of this study these instruments were divided into two groups, rhythmic and tonal. As there were so many instruments each one was described in later chapters as it was dealt with.

The emphasis in this study was not so much on the familiar rhythm band of the kindergarten but rather on a more advanced type of program that can help fill the gap in instrumental experiences of children in the first, second, and third grades.
CHAPTER II

RELATED LITERATURE ON THE SIMPLE INSTRUMENT PROGRAM

The past twenty or thirty years has seen a vast change in the philosophy of education. This change has been reflected to some degree in every phase of the curriculum. Resulting from this has been a new viewpoint of music education. Before discussing this an abstract of the general philosophy of education is first presented, for, after all, it is the bedrock upon which the foundation for a philosophy of music education must be laid.

A. MODERN PHILOSOPHY OF EDUCATION

The philosophy of education deals with the purposes, aims, and nature of the educative process. Much has been written on the philosophy of education and because of the thinking that has been done, there are with us today such expressions as "education is a social process," "learn by doing," "social integration," "education is life," etc. What school people have to do is interpret these expressions not only in the light of what the educational philosophers say about them but in the light of what they mean to themselves. It is not the purpose here to state verbatim the philosophies of Dewey, Fitzpatrick, Finney, Rugg, Douglass and other such philosophers of the modern school but rather
the writer's interpretation and feeling of these philosophies. But first of all, what are the changes that have taken place which specifically influence the principles of music education?

Laura Zirbes, in the Bulletin on Curriculum Trends, graphically illustrates the differences between the old outlook and the new. These changes are paraphrased here.  

GENERAL CHANGES

<table>
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<tr>
<td>1. Mass education.</td>
<td>1. Education of the individual.</td>
</tr>
<tr>
<td>2. Subject matter curriculum.</td>
<td>2. Curriculum based upon child interest.</td>
</tr>
<tr>
<td>3. The school curriculum as a collection of isolated subject areas stressing the acquisition of information and skills. Students thus fail to see inter-relatedness of much of their learning. Music for instance, a departmentalized subject; ear-training and sight singing separated from harmony, composition, and ensemble courses.</td>
<td>3. School experiences (subject areas) so related to each other that meaningfulness is brought out. Information and skills are considered functional. An integrative program does not preclude the desirability of special subjects or areas. The well-organized curriculum will combine the values of subjects plus &quot;child centered&quot; values</td>
</tr>
<tr>
<td>4. Planned activities assigned to each grade with each minute of the day scheduled.</td>
<td>4. Freedom for the pupil and teacher to work and plan together on the basis of units of work.</td>
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To
5. Maximum possibilities. Establishing right attitudes, learning through inference and insight. Other ways of study in addition to textbooks--experimentation, investigation, field trips and child discovery.

6. Using in order to learn.

7. Emphasis on process values of curriculum. The way of learning determines attitudes of children.

8. Growth needs and corresponding maturity levels carefully studied, insuring the avoidance of evil effects of failure, strain and fatigue.

9. Teacher as guide--flexible use of time over a long range. Sharing experiences and ideas among pupils.

From
5. Emphasis on minimum essentials, teaching facts, drills and learning skills. Work foreordained by textbooks.

6. Learning in order to use.

7. Emphasis on content values of curriculum. Little or no attention to the attitudes of children toward this knowledge.

8. Over stimulation and over mature content, often resulting in strain and negative attitudes.

The focal point of all the changes in education seems to be that education is a part of life itself. The essential thing in education is not so much the mastery of a body of formal subject matter, nor preparation for the specific duties of adult life, nor development of mental capacity as was the case before the development of the modern philosophy of education, but an understanding of the social life that goes on around us. The purpose of education should be to develop the capacities, insights, and disposition that will enable one to understand and participate in the social activities, vocational and otherwise, that make up life as it is ordinarily lived. Culture is not something to be possessed and enjoyed apart from everyday duties and activities. It is not an end but a means to the enrichment and refinement of life in all its relations.

Two expressions permeate the writings of modern educational philosophers. These are individual development and social efficiency. The individual must have group activities because our society is set up that way. Group activities help develop cooperativeness. However, there must be a reconciliation between the individual and the group. This can be accomplished by having group activities in which we also recognize the individual. By an understanding of this principle not too much emphasis will be put solely on the group as a group for some individuals in the group will
not developed; on the other hand, not too much emphasis
will be put on the individual for we do not want to develop
individualists.

The school must provide opportunities for actual
living in order to develop necessary social-moral habits
and attitudes. Fox and Hopkins have expressed this aptly,
as follows:

The new education faces toward the future - orients
youth into conditions of the present, not neglecting
the past when it is of value in interpreting immediate
issues, - always aids youth to formulate some concepts
of the possibilities of the future. It assumes a
constant changing dynamic world; social life in the
process of rapid evolution in which flexible intel-
ligence is the basic factor in directing social change
to a higher level of social efficiency.

Education should produce the integrative personality.
It should produce a self-reliant individual, self-directive,
free from mental conflicts, healthful in a physical sense,
poised in his contacts with others, conscious of the prob-
lems which concern the social groups of which he is a part,
sympathetically inclined toward his fellows, appreciative of
the finer things in life.

The fundamentals of education are attitudes and
interests. These are what should be developed in school,
not an accumulation of factual data. If the headlines in

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2. Lillian M. Fox and Thomas L. Hopkins, Creative
School Music, Silver Burdett Co., 1936, p. 3.
our daily newspapers can be used as any index of the current problems of community living, the education being provided by the state should prepare young citizens to help solve the problems of capital and labor, inflation and depression, highway accidents, race relations, marriage and divorce, juvenile delinquency, and international relations and the like. All these problems are primarily problems of human relations. The basic element in each case, when it is carefully analyzed, is some lack of consideration for other people. The type of education needed to enable citizens to solve these problems more effectively, therefore, is an education that will develop attitudes of sincere respect towards others and habits of cooperating effectively with others in adjusting differences among individuals and groups. One of the most important objectives of education is the development in each student of attitudes of courtesy, respect and helpfulness towards others.

One phase of educational philosophy that seems often to be neglected but nevertheless permeates every phase is the responsibility of education to the state. Education is supported by the public for a definite purpose. That purpose is not to provide each child with education as a charitable gift, nor even to provide teachers and school employees with jobs. The state supports education for the specific purpose of improving itself, its institutions, and
its agencies. Education is supported by the state as its chief insurance that the state and its agencies will continuously become more effective in meeting the common problems of its citizens. Education must develop in its citizens attitudes, social efficiency, and of course as a means to these the necessary skills, and in addition, the determination to use them for the common welfare.

Recent developments in the field of psychology can not be divorced from educational philosophy for they give to philosophy further understanding and suggest means to implement it. The new or organismic psychology accepted by educators assumes that the whole is greater than the sum of its parts.

There is something above, beyond, or in addition to the parts that integrates their movements into such a dynamic adjustment that all may move harmoniously toward the achievement of a definite end. There is a mutual dependence and relationship between parts and whole. The organism must feel a unity with its environment if the wholeness of the organism is to be preserved. The area of environment should be within the area to which the organism has developed sensitivity. The emphasis is on integration of self, the normal functioning of the whole organism, the total effect of the total learning situation upon the total organism.3

The learner then is a whole organism operating in a physical and social environment. The school curriculum is viewed as a series of experiences, and the emphasis is on

3. Fox and Hopkins, loc. cit.
those experiences which will aid the individual in determining goals, selecting means and determining attitudes that will lead to the acceptance of consequences.

Creativeness. The traditional view of creativeness and one which is predominant in American educational theory practice today regards creativeness as a special gift possessed by a favored few.\(^4\) In addition, creating means creating something superior than has been done in the past. In the modern philosophy of education creativeness as applied to the child is anything the child does that comes from within and is superior and unique when compared with anything he has done before. This new theory is supported by Kilpatrick, Mursell, Coleman, Fox and Hopkins, Perham and others. Any child, even a child below average ability can have creative experiences within the limits of his ability.

In order for a child to create, his learnings must be creative; he must depend primarily on himself for the answers. "The child learns," say Wheeler and Perkins, "just as the scientist or artist creates, with an imagination that is vivid and a feeling that is intense."\(^5\)

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4. Ibid., p. 16.

B. CURRENT VIEWPOINT OF MUSIC EDUCATION

The philosophy of music education has its basis in the philosophy of education. It is not different from other areas of education. However, it probably has been the last of the various important areas to respond to the influence of modern conceptions of education.

Changes. A review of the recent literature on this subject reveals the vast changes that are taking place. As a result of the newer philosophy of education, Perham suggests the following changes that are taking place in music education. These changes are here summarized.6

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<tr>
<td>2. Logically organized series of music lessons, imposed by adults, designed to cover a certain definite amount of ground. The element of meaning for the child quite overlooked.</td>
<td>2. A flexible, psychologically arranged program of experiences in music. Independence regarding accepted methods of procedure. Taking cues for much of the work from individual and group interests. Stressing of meaning.</td>
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### CHANGES IN MUSIC EDUCATION (Cont.)

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<tr>
<td><strong>3.</strong> Limitation of music to the regular fifteen or twenty minute lesson which begins when the teacher opens the classroom door and ends when she leaves.</td>
<td><strong>3.</strong> Challenging musical environment which causes music learnings to occur many times during the day, especially for individuals. In an integrated program music goes on in many situations.</td>
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<td><strong>4.</strong> Music lessons divided up into segments: for instance, five minutes of rote singing, three minutes of ear training drills, etc.</td>
<td><strong>4.</strong> Carrying through to a logical finish a project of vital interest to the group, whether it takes a whole period, or several consecutive periods. From such experiences integrations of learnings evolve.</td>
</tr>
<tr>
<td><strong>5.</strong> Mastery of techniques in order to insure &quot;covering the ground.&quot; Skills taught indiscriminately to all children.</td>
<td><strong>5.</strong> Skills taught as they grow out of the needs and problems of the children.</td>
</tr>
<tr>
<td><strong>6.</strong> Teacher conducting and teaching.</td>
<td><strong>6.</strong> Children working intently, conferring with teacher, singing informally in a circle or around the piano.</td>
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<tr>
<td><strong>7.</strong> Definite standards for fixed grade levels in sight reading, factual knowledge, and theory. Accumulation of facts about music measure of accomplishment.</td>
<td><strong>7.</strong> Allowing and encouraging individual children to carry on projects at their own level of accomplishment and maturity. Recognized emphasis on and concern for the attitude toward music.</td>
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8. Aims, materials, tests, and courses of study applied to all schools within a city or state.


10. Lessons in appreciation, which presuppose that appreciation of music and art is necessarily acquired through a well organized course.

11. Lessons in sight reading music in order to insure facility and future skill.

12. Competition in singing, playing, sight reading, bands, glee club, and so on. Stressing over-training, which causes over-stimulation, and strain.


8. Recognition of the particular potenti- alities of specific communities for carrying on different types of music education.

9. Use of variety of books, giving a richer background and understanding.

10. A true appreciation of music as an outgrowth of vital first hand experiences in music. These experiences demand concentration in many types of music.

11. Sight reading as a functional part of many musical activities of the child.

12. Emphasis on sharing experiences in music, singing or playing together, listening to others, cooperation without competition, attention to maturity levels of children — avoidance of strain.

13. Music as a means of child development and creative expression for all, rather than for talented ones only.
14. "Efficient, time-saving" devices for teachers through rigid following of outlines and courses of study prepared by supervisors, without the cooperation of the teachers and students themselves.

14. No prepared outlines which must be followed. Experiences and activities planned by the pupils and teachers that take the child at his own level and extend his development at a rate determined by his capacity.

15. Music an isolated subject, requiring procedures that are special, maintaining an aloof position.

15. Music an integral part of all the child's experiences.

The basic principles implied in the preceding outline have not, generally speaking, permeated the music education in our schools. The reason for this seems to be that too many teachers believe music is an art requiring a special set of methods upon which to operate. Music education is not primarily concerned with skills, techniques and facts, but rather with experiences as a normal part of living.

Expectations of the public regarding music education. As was discussed in the first part of this chapter, education is a state function and owes something to the state. It follows then that music education owes something to the

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state. Although the hopes and wishes of the public which supports music education is not always clearly expressed, but is of decisive importance, Mursell suggests the following:

Music in the schools should be planned and organized as a sequence of aesthetic and social experiences and technical learnings out of which may come refined and idealized life attitudes, developing and continuing musical interests, the discipline of intrinsically valued achievement, convincing experiences of the democratic process, recreational resources, and the discovery and revelation of talent.  

The democratic ideal of public school education is based upon a concept of maximum individual development; every child is entitled to develop his own powers and capacities. However, this must not be at the expense of the social group.

In the past many music specialists have been rightly accused by the public of exploiting talented students in order to get a reputation for turning out fine performing units. The primary purpose of the school is not so much to develop potential musicians, but rather it is the carrying out of a democratic ideal which is to help all children find maximum enjoyment and development in music.

Principles of music education. The objectives and aims of music education must be clearly understood.

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Objectives are useful to give direction to the program. A list of objectives should not remain constant and invariable. They are not something static. An effective program requires frequent reorganization and this means that objectives will changes from time to time.

Brooks and Brown offer the following general objectives for elementary school music:

1. To provide many types of music experiences in order that each child may find something that he may do with success, satisfaction, and enjoyment.
2. To lead children into knowledge of good music and an abiding love for it which will last throughout life and lead to ever-better musical participation on ever-higher levels.
3. To discover special musical capacities in children and to direct gifted children into the best fruition of their potentialities.

Perham suggests the following objectives:

... child development through active, joyous participation in many phases of music; increasing, continuous participation with accompanying understanding, appreciation and love for music; right attitudes toward, keen interests for, and broadening experiences in music; development of the concept that music is something people live by and with, not just an art which only the talented and initiated can enjoy.

In these objectives we see definitely the suggestion that music education is then a matter of musical growth as explained so well in Mursell's book, *Education for Musical*

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Growth:11

All musical activities, experiences, endeavors, and learnings should be thought of and planned as episodes in a process of musical growth. Singing a rote song, study-the notation, engaging in rhythm band activities, listening, practicing, working at technique, learning theory, ... to mention some conspicuous examples, should always consciously center on the development of musical responsiveness, ... It should always and everywhere be the focal consideration. All special achievements and learnings should be on musical growth. It is the very heart of a well-organized scheme of music education.

There are many episodes in the process of musical growth. It is the purpose of this study to deal with a single episode, the simple instrument program. The values and implications of it will be discussed in a later chapter.

As to the special purpose or function of the music program, Beatrice Perham Krone has the following to say:12

... music is the natural heritage of every child, regardless of his talent for it, and that the school’s business is to offer opportunities for every child to participate in many phases of music. We will not neglect the talented youngster, and we will do all we can to challenge his interest and abilities. At the elementary level, however, our greatest emphasis should lie in developing within each classroom as many phases of musical activities as we can, and of helping such groups, through the cooperation of classroom teacher, students,


and the music counsellors, to bring those activities to such a state of development that both students and teachers will derive a great pleasure and satisfaction from such activities.

Just as education in general is directed to the individual and also to the group, so is music education. Every child should have an opportunity to participate in music to the fullest of his capabilities. However, the group must not be sacrificed for the individual. Music educators can no longer spend the bulk of their time developing talented youngsters. Rather they should help all children find maximum enjoyment in music.

Pleasure and satisfaction are two most important goals in music education. Every attempt should be made to foster continually the joy and satisfaction which comes with participation in music. Children must be challenged to penetrate more deeply its meanings. Teachers must be much more concerned with what is happening to the child than with the perfection of the finished performance.

Greatest stress should be placed on developing within each classroom many kinds of musical activities which will help all children get at the inner essence of music.

As is true in other areas of education the musical experiences of each classroom group must be cooperatively planned by the children, the classroom teacher, and music
specialist around the needs and interests of the children.

The following quotation expresses this idea clearly: 13

It is essential that all of those working with such a plan agree that the children's needs and interests should form the nucleus around which an activity is planned; that techniques should be subservient to ideas; that the teacher be the guide in the group and serve as the hub of creative activity; and that the counsellor's (music specialist's, in this case) relationship be that of a facilitating force, participating with the group and the teacher in planning the activity, providing media and materials, suggesting new modes of attack and presenting a new technique when it becomes necessary.

The classroom teacher is of course an indispensable part of the program whether or not she has a background in music. She too can contribute and if necessary learn with the children. Most primary teachers do have some background in music and with an understanding of the philosophy of music education and the basic principles can enrich the musical experiences of the children.

The pre-instrumental program in the elementary school is a relatively new means of offering musical experiences as one of the episodes in the process of musical growth. Before a discussion of the values of this phase of the music curriculum, a short history of the use of the instruments is presented.

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C. HISTORY OF THE USE OF SIMPLE INSTRUMENTS

The first use of these instruments in an orchestra dates back to the time of Haydn.\(^{14}\) Probably to show that music was possible with so-called toy instruments, and wishing to amuse the players and friends of his patron, Prince Esterhazy, Haydn summoned his orchestra to what he announced was an important rehearsal. At a fair he had purchased a whole basket full of whistles, cuckoos, little fiddles, wooden trumpets and other toy instruments. He had then studied the compass and character of each kind and composed what later became known as the "Kindersinfonie." It has three movements and is composed for two violins, a double bass and seven toy instruments: a "cuckoo" playing two notes, a trumpet of one note, a rattle, drum, whistle, triangle, and "quail." It is said that at the rehearsal the players "failed to keep their time for laughing."\(^{15}\) This was in 1768, but the Kindersinfonie is still available in or through our modern music stores.

A little later Bernard Romberg also wrote a "Kindersinfonie" for the same instruments with the addition of a


\(^{15}\) Loc. cit.
piano and a bell. It was performed by a group that included
many of the great artists of London. It, too, can be
obtained in our music stores, as can the Jolly Sleigh-riding
Party by Franz Chwatal, written about one hundred years ago
for piano duet and twelve toy instruments. Mendelssohn,
Reinecke and other composers also amused themselves and
their friends in this way, but their toy symphonies were
either not published or else were allowed to go out of
print. One such work, by Desmond Ryan, published in London
in 1885, is said to have been performed by children at some
of the famous promenade concerts in Covent Garden.

The three works that have survived offer a standard
of childlike spirit, fun, and musical charm. However,
because of the skill required they will not lead themselves
to children, certainly not in the beginning.

Today, as evidenced by the writings of Wursell, Cole-
man, Ferham, and Sheehy, some work is being done in the
schools with the pre-instrumental program. Especially is
this true in the use of the rhythm band in kindergarten.
However, there does not seem to be a great deal done with
tonal instruments with the exception of the commercial

16. Loc. cit.

17. Loc. cit.
type instruments such as tonettes and songflutes and the various other types that are now swamping the market. These commercial type instruments are used primarily for their carry-over value into the instrumental music proper, not for the authentic musical experiences they afford in themselves.

The pioneer in creative music for children through the medium of rhythmic and tonal instruments is Satis N. Coleman. In the 1920's she experimented with this project and presented her work and findings in the form of a dissertation for the degree of Doctor of Philosophy. Although this work was done over twenty-five years ago it seems to be just as modern as if it were written today.

Coleman's findings on the value of the pre-instrumental program. Definitely one of the pioneers in creative music and the use of simple instruments for children is Satis N. Coleman. In 1919 and the early 1920's she experimented with a group of school children in the use of these instruments and wrote a doctor's dissertation on the program. The study was later published under the title: A Children's Symphony. Conclusions regarding the value of this type of musical experience are presented here in abstract form.13

13, Satis N. Coleman, A Children's Symphony, Columbia University, 1931), passim.
1. Experiences in the making of simple instruments contribute greatly to children's interest in music and make their music experiences more vital. These experiences contribute greatly to their understanding and appreciation of music in general.

2. Creates much more interest for children.

3. The pre-instrumental program is not a substitute for the singing program; it is secondary to it. For many children, however, it can be a substitute for their attempts to sing. It can be an aid to singing, especially if the children sing while they play.

4. The making and the use of the instruments afford an opportunity for musical experiences to many children who would otherwise be denied. Makes possible ensemble work for all children.

5. Too much time should not be devoted to the making of musical instruments, especially in a crowded curriculum, but rather to actually participating or playing.

6. Instrument making has its greatest value at the time when the child can make an instrument that gives him musical satisfaction and that is good enough to contribute to his musical growth in using it.

7. Children of the primary grades can and do play instruments individually, with pleasure and profit.

8. Offers many opportunities for creativity.

9. By the use of many types of instruments, musical growth is secured without having to begin specialized training too early.

10. The making and the use of these instruments and other critical investigations in the field of music tend to make the children more observant of tone quality and increasingly critical of poor qualities of sound. They more readily appreciate the differences between the crude and the refined from having had experiences with both; and the gradual refinement of their own instruments seems to enhance the children's sense of beauty.

11. The use of the instruments in class groups, whether of the children's own make, or other instruments, seems to be a highly desirable activity, provided this activity is so guided that musical growth of the children will result.
D. VALUE OF USING SIMPLE INSTRUMENTS

The simple instrument program is one episode in the process of musical growth. It fits right into the developmental approach to music education as advocated by Mursell, Pitts, Ferham and other recognized music educators. We agree that what we want from our education in music is understanding. Understanding leads to appreciation. This understanding of music has been quite adequately described by Mursell\(^\text{19}\) as the inner essence of music, the poetic value of music. To get at this inner essence with children much more is needed in the music curriculum than just singing songs by ear. There must be a wide range of very immediate, interesting, concrete and purposive experiences at the level of these children. A true appreciation of music is an outgrowth of vital first-hand experiences in music. Using simple instruments offers one of the means for offering these experiences and thus bring out meaningfulness.

Review of the literature. Modern literature on music education recognizes the value of rhythm groups as offering concrete experiences with music that aid in the process of musical growth. However, there does not appear to have been

as extensive studies made with this phase of the music curriculum as with others. The purpose here has been to investigate, make analyses and interpret the data in the literature pertaining to the value of this program.

Children love music just as they love play. This love must not be suppressed in any way by the dull music type lesson. Rather it should be approached like play so that it is always interesting to the children, for then this love can be cultivated to appreciate what is music. They must be shown how they can make sounds with musical instruments and how much fun it is to sing and play. The love for music is present in everyone; many adults, however, have had it suppressed or thwarted in childhood, and either regret the world of music that is remote from them or live in complete ignorance of the life and beauty of that world.20

It is psychologically sound to stress in the music curriculum rhythmic experiences and playing of simple instruments, because these two forms of expression tend to give children an immediate musical satisfaction. Thereby children develop a favorable attitude toward music because

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they have the feeling that "music is fun." 21

Rhythmic and tonal instruments require a physical response from the whole child that is not obtainable in any other phase of music. 22

From the educational point of view, the children's experiences with these instruments are important from the standpoint of growth in music as they help form a basis for more challenging experiences to come. It must be remembered also, that the value is in the process of development rather than the finished product.

Emotional values lie in repeated renditions of whatever instrumentations the children create and play with the greatest feeling, enthusiasm, eagerness and pleasure.

Social values lie in the development of group consciousness, whole-hearted team work, including such desirable traits as courtesy toward others, unselfishness, orderliness in getting and putting away instruments, self-control in playing and numerous additional practices conducive to good behavior. 23

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22. Loc. cit.

Moorhead and Pond24 have given a summary of what musical experiences with simple instruments should mean for very young children.

Music for young children is primarily the discovery of sound. Their deepest interest is tone color. Their first need is for a wide variety of sound-making material. The instruments with which they are provided must be those that they can use most efficiently for their own purposes, should present no technical problems that are beyond their intellectual and physical powers of solution; as many as possible should be portable; the children should be allowed to use the instruments when, where, and how they wish so long as no harm is done to them, and all should possess intrinsically valuable timbres. . . . No restrictions other than those absolutely necessary should be placed in the child’s way to hinder him from using any of the potentially soniferous materials of his every-day environment. He needs opportunity to experience and use the sounds of wood, metal, pottery, glass, stretched skins, strings, blown tubes and the other materials which are present or can be given to him. . . .

This suggests the meaning of vital musical experiences in the developmental approach to music education. The immediate satisfaction which the child experiences gives him the feeling that music is fun. The value of having many instruments so simple that children can readily make music on them is inestimable. When one watches a group of little children playing and experimenting with tone and rhythm in such ways as these, the spectacle may

appear exceedingly simple. The significance is, however, that these children are dealing with music on their own childish level. Through a wide range of very immediate, attractive, interesting, concrete and purposive experiences, musical awareness is cultivated. The children are put into situations which promise significant and successful outcomes. Discrimination is involved for children begin to discover what a good instrumental tone is. Since children have to do with tonal media of various potentialities, musical insight is fostered. Even musical skill is involved. To the children these experiences are very satisfying musically. Although this may seem very simple to the musician, these children are dealing with music just as the mature musician deals with it—as an expressive medium to be explored, used and enjoyed.25 The aim is not to produce a good performance for its own sake, but to foster musical growth and responsiveness.

What children ought to get out of experimentation and playing with these instruments is a revelation of the potentialities of tone and rhythm which purely vocal experience cannot afford.26

26. Ibid., p. 272.
"Musical growth," Mursell says, "is a movement from crudeness toward precision." In addition, he says, "it is a movement from the concrete to the abstract." Pre-instrumental groups are crude and concrete expressions of making music but they help children to learn what music is.

The singing program can be enriched by using appropriate instrumental accompaniments. Many of the simple songs primary children sing can be made much more effective when simple instruments are used. For example, these instruments could be used with songs about bells, ponies, rain, elves, etc.. The enjoyment and participation come about naturally and forcefully through actual participation. Every child would enjoy and pursue some kind of musical activity other than singing and listening if given a chance to do so at his own level. Therefore there should be opportunities for as much variety in actual participation as possible.

In the final analysis the keenest joy in music comes from actual participation in it, not from listening to the performances of others. Our philosophy of music education

27. Ibid., p. 74.
28. Ibid., p. 78.
tells us that enjoyment and understanding of music come about naturally through participation or the actual "doing" of music rather than listening to and being told about music. Children should be provided with as much variety in actual participation as possible on their own level—hence this basic program using rhymic and tonal instruments.

Creativeness. To the writer, creativeness is one of the most important things to develop in children. Too much teaching is externalistic with all emphasis on learning percepts and not enough through concepts. There must, of course, be a certain amount of percepts, but we must help children to form their own concepts. Instead of just having an in-going process we want also an out-going process. In music education there should be more emphasis on this out-going process.

The pre-orchestral program offers many creative experiences in music for children. The teacher should permit initiative as much as possible. Such things as instrumentation to be decided upon, how the instruments can best be used, introduction of a "home-made" notation system and such should be left up to the choice of the children with the guidance of the teacher. Children can decide what contributions can be made by non-melodic instruments, what variations can be introduced when a phrase appears several times, how slowly or fast the music should be played and
how expressiveness and mood values can be brought out.  

Listening and composing may be encouraged in various ways. Sometimes the group may undertake to play a set piece, but even so the children should listen to and think about it, experiment with it, and make decisions about the best instrumentation, etc. As a part of a unit work, in connection with original songs, chants and plays its possibilities are unlimited.

A piece should not be imposed as a music lesson for then awareness and initiative are reduced to the vanishing point. For example, when one of the holidays comes along the children could be helped to find and organize for performance a little piece that expresses the feeling or mood of the holiday, or better yet this holiday could act as excellent motivation for creativeness by having the children make or create their own little songs.

All types of creative activities are involved if the children make many of the simple instruments. What better way to learn about tone and rhythm?

Carry-over value. As previously mentioned, it is the purpose of this study to show that the simple instrument program has value in itself as providing other musical experiences for children. But at least a word should be

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mentioned here that it definitely seems to have a carry-over value into the instrumental program in the intermediate grades. Findings in connection with this carry-over value will be dealt with in a later chapter.

E. SUMMARY

In order to determine the educational soundness of this type of program, a study was made of the modern viewpoint of music education. It was recognized that primary teachers are not generally music specialists, and they need not be. What is needed, however, is an understanding of the philosophy of music education. This philosophy is not something apart from the philosophy of education in general, but rather has its roots, its basis, in it.

Modern philosophy of education.

1. Education should lead to an understanding of the social life that goes on around us.

2. Education is concerned with individual development and social efficiency. Every school child is entitled to develop his own powers and capacities but not at the expense of the group.

3. The school is to provide actual living and not so much a training for living in the future. All experiences are to be at the level of the group.
4. Education should produce the integrative personality.

5. Attitudes and interests are the fundamentals of education.

6. Education has a responsibility to the state.

7. Psychology cannot be divorced from philosophy. Organismic psychology is recognized.

8. Creativeness for children is not defined as being a special gift possessed by a favored few. Rather it is something that comes from within the child and is superior and unique when compared with anything he has done before. Teaching in this respect should be more of a drawing-out process than a pouring-in one. A conceptual type of learning.

**Philosophy of music education.** The philosophy of education has greatly affected the philosophy of music education.

1. A major purpose of music education is to develop right attitudes and interests in music.

2. An ideal is to help all children find maximum enjoyment and development in music.

3. Music is not something to be enjoyed by the few, but it is something by which all people live by and with.

4. Real joy in music comes through participation.
5. All musical experiences are to be thought of as episodes in a process of musical growth.

6. All children are to have the opportunity of participating in many phases of music, not just the singing of songs.

7. Pleasure and satisfaction are goals in music education.

8. Music curriculum is to be planned around the needs and interests of the children.

9. Musical experiences are to be at the level of the children.

**Value of the simple instrument program.** The use of simple instruments in school is a relatively new thing in school music education. Rhythm bands are familiar in the modern elementary school in kindergarten and first grade. Satis N. Coleman seems to be the pioneer in creative music for children through the medium of these instruments. Noted music educators are in accord with the values of this type of program, but there does not seem to be much in the way of suggesting just how it would be carried on. The following is a list of the most important values.

1. The simple instrument program provides experiences necessary for music growth in a pleasurable manner to children.
2. It can help children get at the inner essence of music.

3. The instruments are at the children's level, and music can be produced from them.

4. Children enjoy playing on these instruments.

There is natural interest.

5. Rhythmic and tonal instruments require a physical response from the whole child that is not obtainable in any other phase of music.

6. These musical experiences help form a basis for more challenging experiences to come.

7. There are emotional and social values.

8. It opens new music vistas for children.

9. It can enrich other phases of the music curriculum.

10. It offers participation in music.

11. There seems to be some carry-over value into instrumental music.

12. It offers many opportunities for creative activities. Many of the simpler instruments can be made by the children. Creative experiences for the children can be fostered by having them decide instrumentation to be used; how they can be used; how fast or slowly the music should be played, etc.
13. Musical growth and responsiveness is fostered. It is one of the episodes in the process of musical growth.
CHAPTER III

THE SIMPLE INSTRUMENT PROGRAM AT
GALT JOINT UNION ELEMENTARY SCHOOL

During the past three years some work with simple instrument groups was done at Galt Joint Union Elementary School. In addition a survey was made of the simple instrument program in the elementary schools of Sacramento County.

A. A SURVEY OF THE SIMPLE INSTRUMENT PROGRAM
IN THE ELEMENTARY SCHOOLS OF SACRAMENTO COUNTY
EXCLUDING SCHOOLS IN SACRAMENTO UNIFIED SCHOOL DISTRICT

Interviews with various administrators, supervisors and teachers revealed that there seemed to be little or nothing being done in the way of enriching or providing musical experiences to children in the primary grades of the elementary schools through the use of simple instruments. Two exceptions were noted. Some schools provided rhythmic experiences in the kindergartens and first grades through the medium of the familiar rhythm band and five schools had organized tonette groups.

A questionnaire was prepared and sent to eleven schools requesting information on the use of simple instruments in the respective schools. The questionnaire proved
inadequate because of the difficulty of explaining the precise information desired and as a result was discarded.

An interview with Ruth N. Phillips, Music Supervisor for Sacramento County, revealed that to her knowledge nothing was being done in the way of offering musical experiences through the simple instrument program in the County with the exception of Galt Joint Union Elementary School. She suggested that it would be necessary to interview personally primary teachers in the county schools.

Teachers and administrators of thirty-nine of the fifty elementary schools in operation in the county were contacted. It was revealed that fourteen of these schools offered simple rhythm band activities in kindergarten and first grade, and five schools had tonette groups. The tonette groups were organized for their carry-over values into instrumental music.

Three schools were visited in Yolo County and two in San Joaquin County. None of these schools offered either rhythm band or simple instrument activities.

Most teachers contacted felt that the simple instrument program filled a definite need in the primary music curriculum. They expressed the desire to know more about how the simple instrument program could be implemented, what knowledge the classroom teacher would need to know, what instruments could be used and what music could be used.
B. THE SIMPLE INSTRUMENT PROGRAM, 1946-47

Musical experiences for boys and girls consisted mostly of song singing, a few rhythmic games and some rhythm band work. The latter was offered only in one of the sections of the first grade. Instrumental music was offered in the intermediate and upper grades to some degree with the emphasis being placed on band work.

Discussions with public school instrumental teachers had revealed that they felt that there was a carry-over value of the musical experiences offered by tonette groups into instrumental music. As an outgrowth of these discussions tonette groups were started. The purpose at this time was future recruitment of these primary children into instrumental music.

Notes were sent home to all parents of children in the second, third and fourth grades explaining the program and stating that if they desired to have their children participate in the groups, it would be necessary to pay a fee of $1.25 to cover the cost of the tonette and music. Children were to be able to take their instruments home and keep them at the end of the school year.

The interest of the parents was greater than was anticipated. So many children wanted to join the groups that it was necessary to limit the membership. It should
be mentioned that this program was carried on as an additional duty during the noon hour.

The following is a break-down of the groups by grade and sex:

- 2nd grade: 11 girls, 7 boys
- 3rd grade: 14 girls, 10 boys
- 4th grade: 20 girls, 12 boys

The following is the schedule of time, although not adhered to strictly, allotted to each group:

- Monday: 12:10 to 12:35 2nd grade
- Tuesday: 12:35 to 1:00 3rd grade
- Tuesday: 12:10 to 12:35 4th grade
- 12:35 to 1:00 2nd and 3rd grades
- Wednesday: 12:10 to 12:35 4th grade
- 12:35 to 1:00 2nd and 3rd grades
- Thursday: 12:10 to 12:35 2nd grade
- 12:35 to 1:00 2nd, 3rd and 4th grades

It will be noted that the second and third grades received one-half hour more instruction per week than did the fourth grade. No instruction in the tonette was given on Friday as classes were all shortened. Effort was made to work with each group singularly and then to combine them into one group on Thursday.
Findings:

1. Teaching methods were too mechanistic and externalistic. There was too much emphasis on the accumulation of skills connected with playing the tonette. Children were not helped to get at the inner essence of music.

2. Children were taught notation but it had little meaning or value to them. At this stage of their musical growth there was little need for reading music. Children enjoyed playing simple tunes by ear.

3. Children learned to take care of the tonette and music to a degree. It is not a good idea to permit children to take the instruments home as many forget to bring them back to school or lose them. Also other children were discovered blowing on the tonette.

4. Differences of music ability in children were determined. Potential successful instrumentalists were pointed out. This finding then justified the program.

5. Parents were very enthusiastic about the program, especially as a result of performances of the groups at special occasions, F. T. A. functions, Christmas parties, etc. Possibly there was too much exploitation of the children.

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6. Children in the 4th grade progressed much more rapidly than did those in lower grades. This was probably as there was a more readiness for the program in that these children had more experiences with music and were physically able to better manipulate the instrument.

7. Groups were too large to give needed individual help.

C. THE SIMPLE INSTRUMENT PROGRAM, 1947-1948

The same grade groups were included in this program with the addition of groups in the fifth grade which had been in the program the year previous. In addition to tonettes, song flutes were included as instruments. At the outset of the program it was felt that there was a greater value than just using these instruments for the carry-over value they would have in instrumental music. The hypothesis was set up that this type of program offered musical experiences that were valuable to all children regardless of whether or not they went on into instrumental music. This hypothesis became strengthened as an investigation was conducted of the literature dealing with music education in the elementary school.

As with the year previous notes were sent home to the parents explaining the program. Even greater enthusiasm
than the year previous was displayed by the parents, so much that the number in each grade had to be limited. Those children in the program before were given preference. Conferences were held with the primary teachers to determine who should take part in the program. In addition to those who were in the program before, it was decided to include children who were slower in their musical growth. The individual teachers decided what children in their classes would take part in the program.

The following is a break-down of the groups by grade and sex:

- 2nd grade: 9 girls, 8 boys
- 3rd grade: 15 girls, 7 boys
- 4th grade: 15 girls, 10 boys
- 5th grade: 8 girls, 6 boys

The following is the schedule of time, although not strictly adhered to, allotted to each group:

- **Monday:**
  - 12:10 to 12:35: 2nd grade
  - 12:35 to 1:00: 3rd grade

- **Tuesday:**
  - 12:10 to 12:35: 4th grade
  - 12:35 to 1:00: 5th grade

- **Wednesday:**
  - 12:10 to 12:35: 2nd and 3rd grades
  - 12:35 to 1:00: 4th and 5th grades

- **Thursday:**
  - 12:10 to 12:35: 2nd and 3rd grades interchangeable with 4th and 5th
  - 12:35 to 1:00: All grades
Findings:

1. **Evaluation of the tonette and song flute.** The song flute was preferred to the tonette. Theoretically the tonette can be tuned as the mouthpiece can be adjusted; however, this is not practical for primary children. Some of the mouthpieces fit loosely and because of this children tend to lose them. It seems more of a selling point than anything else. The tonette and song flutes both blow easily and the intonation is good. Both are pitched in C and are in tune with each other. They are made of plastic and durable enough for children. They cannot be sterilized with alcohol but with warm water and soap. The song flute is much easier for children to manipulate. The finger holes on it are elevated and has proved much easier for children to cover which is a manipulative asset.

2. The groups spent much more time in learning to play simple tunes by ear, especially in the beginning of the program. These groups showed much more interest and enthusiasm and enjoyed the program more than did the groups in the preceding year. This indicated the value of having children in these grade groups play more by ear than spending a great deal of time learning to read by music. At the end of the school year these groups were capable of playing many more tunes than could the groups in the preceding year.
3. Towards the latter part of the school year a number system of notation was used in preference to the staff notation of the previous year. Whether a number system is better than staff notation for children of this age group was not determined. The children who read music by the number system did seem to grasp the meaning of reading music more quickly than did the other groups in the past who learned to read by staff notation.

4. Some creative activities came about naturally. Children were encouraged to create short melodies. Many little verses the children had learned were put to music.

5. More was accomplished with the smaller groups. The children received more individual help.

6. Children were able to transfer tunes they sang to the tonettes and song flutes as well as to the piano, toy xylophone and bell lyre.

7. The children seemed to be growing musically. Definite progress was ascertained.

8. There does seem to be some carry-over value from the pre-instrumental program into instrumental music. Some of the children in the fifth grade who had been in the tonette group the previous year were started on regular musical instruments. Quite generally they seemed to get along much better than those who had not had these past
musical experiences.

D. THE SIMPLE INSTRUMENT PROGRAM, 1948-1949

During the school year 1948-1949, as a result of a review of the literature dealing with music education in the elementary school, working with the pre-instrumental program, a class in Music Seminar at the College of the Pacific, it became clear that the simple instrument program had more important values as offering musical experiences leading to musical growth than just for the carry-over value it had in instrumental music. It is one of the episodes in the process of musical growth; one of the means of helping children get at the inner essence of music that purely vocal music cannot do. Children through this program were given first-hand experiences in music.

A much more comprehensive type of program was carried on. Tonettes and song flutes were not used exclusively as in the past two years. The following additional instruments were used: various drums, sticks, temple blocks, wood block, cymbals, castanets, tambourines, bowls, water glasses spoons, nails, flower pots, swill bells, ocarinas, combs with tissue paper and whistles.

Although not considered simple instruments the piano, tuning bar, auto-harp, harmonicas and bell-lyre were experi-
mented with by the children.

Most of the children in the groups were given the opportunity of experimenting with all the above mentioned instruments.

Every attempt was made to treat the simple instrument program not as an isolated activity but rather in correlation with singing, rhythm, listening and in fact all music activities of the children.

The following is a break-down of the groups by grade and sex:

- 2nd grade: 6 girls, 4 boys
- 3rd grade: 10 girls, 5 boys
- 4th grade: 10 girls, 6 boys

Smaller groups participated in the program than in the past years. Experience had shown that small groups were much more practical to deal with. This offered more opportunity for an intensive study of the program while it was in progress. Much more individual help was given to the children.

The following is the schedule of time allotted each group, although not strictly adhered to:

- **Monday:** 12:30 to 1:00  
  2nd grade
- **Tuesday:** 12:30 to 1:00  
  3rd grade
- **Wednesday:** 12:30 to 1:00  
  4th grade
- **Thursday:** 12:30 to 1:00  
  All three grades
It will be noted that not as much time was allotted as in the past.

The major emphasis was not on the acquiring of skill in playing one or more of these instruments but to give the children opportunities to experiment and investigate with all of them. The carry-over value these instruments would have in instrumental music was disregarded for the time being. The purpose was to offer a wide range of very immediate, interesting, concrete and purposeful experiences at the level of these children through the medium of this type program.

Findings:

1. "Most children develop the sense of rhythm," Coleman says, "before they acquire an appreciation for tone." Because of this the emphasis on the program in the beginning was on familiarizing the children with the rhythm instruments. They used them to accompany recorded music, the piano, singing, and as accompaniment to rhythm games and the tonal instruments.

2. There were many opportunities for creative experiences on the children's level. With the guidance of the teacher the children were able to discover much about

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music by experimenting with rhythmic and tonal instruments. It was necessary that the teacher understand what creative experiences for children were as discussed previously.

Making instruments, making music on instruments, composing short melodies; deciding on instrumentation to be used, deciding how fast or slowly the music should be played suggesting variations that can be made when a phrase appears several times and deciding how the mood values of the piece can best be brought out are some of the creative activities that engaged the children.

Many creative activities were suggested by the children which had not occurred to the teacher. One day while the second and third grade children were experimenting with drums, the school band was heard in the distance playing a waltz from H. M. S. Pinafore. Soon the children were keeping time on their drums with the band. As the accent was heavy on the first beat of the measure one child suggested that he play the big drum on this beat. Other children soon suggested that the small drums, sticks and wood block be used on the second and third beats. These children had not been told to do this but had discovered it themselves.

As a follow-up activity to this experience and as offering an opportunity for writing and reading music on the
children's own level, it was suggested by the teacher that the children find some way of writing down what they had discovered so that other children could do the same thing. What eventually evolved was a score or rather a drawing to show what instruments should be played. The drawing contained a large drum followed by two small drums or sticks. After the third drum a line was drawn called a bar.

3. Much incidental learning took place. In the course of the program such music terminology was learned. Correct terminology had to be used at all times. For example, when working with a drum with just one head, the term kettle drum was used; tambourine if metal discs were on the edge. The children learned that a waltz has three beats and when they all played a piece together it was called ensemble.

4. The simple instrument program gave immediate musical satisfaction to the children. The children definitely loved the program and showed a great deal of interest and enthusiasm.

5. The value was in the process of development rather than the finished product.

6. There was a development of tonal and rhythmic discrimination. This was not only evidenced by the progress the children in the groups had made but also in there
regular classroom musical activities as verified by the regular teachers. It certainly helped to enrich the music curriculum by giving to the children experiences with music they did not obtain other ways. It seemed much better to have the children explore all instruments available rather than acquire skill on one instrument. Even when the child was quite satisfied with the instrument he was playing he was encouraged to explore the others.

7. In learning about instruments children were able to contrast them with each other as to size, pitch, quality, and feeling.

8. The program had definite social values. Group consciousness, courtesy, orderliness, self-control and such were definitely developed. Children soon realized that they were a part of a group and cooperativeness was developed.

9. Those children who had been in the simple instrument groups previously seemed to have "grown musically." For the most part they seemed to get along better than those who had these experiences for the first time. They seemed to grasp other musical experiences presented to them more quickly.

Classroom teachers said that the children who participated in the program got along much better in other phases of the music curriculum. Also those children who
were put in the program because there musical growth was retarded were especially helped out by the simple instrument program.

10. A number system of notation seemed to be a good method of reading and writing music on the children's level. The relationship was obvious to them because they already knew how to count. They knew that 2 follows 1 and 6 comes after 5 and so on. When water glasses and Swill bells were used, a number was placed beside each. The lowest pitch was always on the left. This then developed the relative tonal position as in the piano keyboard. When the need arose for the use of the number notation system as in reading and writing music, the concept of numbers was clarified to the children.

The following illustrates the use of the number system:

**MORNING BELLS**

*(From* Songs of Childhood, Music Education Series)*

\[ 8 \quad 7 \quad 6 \quad 5 \quad 4 \quad 3 \quad 2 \quad 1 \]

Morn-ing bells are gai-ly ring-ing

\[ 2 \quad 5 \quad 3 \quad 5 \]

Ding - dong, Ding, dong,

\[ 8 \quad 7 \quad 6 \quad 5 \quad 4 \quad 3 \quad 2 \quad 1 \]

High up in the ba-l - fry swing - ing

\[ 2 \quad 5 \quad 1 \]

Dong ding dong

With this system the children readily switched from
one instrument to another. When part singing comes along, terms are likely to be used as "3rds," "5ths" and so on. These terms will be much more familiar to the children.

11. During the latter part of the program children were able to carry on an independent rhythmic pattern while hearing another pattern played on a different instrument. The following is a very simple illustration of two rhythmic patterns being carried on at once.

**HICKORY DICKORY DOCK**

Small drum, sticks, etc.  Tick  Tick  Tick  Tick
Big drum  Tock  Tock  Tock  Tock  Tock

12. A program of this type seems to be better carried on by the classroom teacher than by a special teacher. The classroom teacher has a better understanding of the needs of the children, and she can better correlate it with the music curriculum or even the whole curriculum.

The classroom teacher does not have to be a specialist in music education to carry out this type of program. She can learn with the children.

13. There seems to be a definite carry-over value of this program into instrumental music proper. A special study is needed to determine to what extent. However, there were some things observed that are worth noting. The pre-
instrumental program forms a basis for more challenging experiences to come. The children learn what is expected of them in a musical group. They learn to handle instruments and music with due respect. Potential instrumental material can be located at an early age. Tests and surveys will determine the music ability and interests of students, but they cannot tell how many of these students will continue instrumental music, whether or not they have the persistence.

Most of the experiences the children received contributed to their musical growth and there is every reason to believe these experiences would help in the study of musical instruments proper.

14. Children were not exploited for the benefit of parents, F. T. A., etc.. The program was explained to the parents and they observed it in progress at various times.

15. Children constructed some of the instruments they used, particularly drums. It was found that this was very time-consuming. Tone producing materials were available in the classroom such as water glasses, bowls, flower pots, etc.. The children made some of their own instruments from these materials.
E. SUMMARY

Survey of simple instrument program. A survey of the simple instrument program in Sacramento County, excluding Sacramento City Unified School District, was made. Thirty-nine schools of the fifty county elementary schools were contacted. It was revealed that fourteen of these schools offered simple rhythm band activities in kindergarten and first grade, and five schools had tonette groups. The tonette groups were organized for their carry-over values into instrumental music.

Three schools contacted in Yolo County and two in San Joaquin County. None of these schools offered either rhythm band or simple instrument activities.

Most teachers felt that the simple instrument program was desirable in primary grades and did fill a need. They wanted to know just how such a program could be implemented, what knowledge the classroom teacher needed to know, and what instruments and music could be used.

The program at Galt. Three years were spent working with the simple instrument program at Galt Joint Union Elementary School. The original object of the program was to determine its carry-over value into instrumental music proper. As the program progressed the hypothesis was set up that this type of program had a greater value in that it
can provide experiences that greatly aid the children in the process of musical growth.

This hypothesis became strengthened by a review of the literature on the subject and resulted in a changed program of procedure being carried out in the third year.

The following is a list of the findings of the entire program.

1. Children enjoyed the program very much.
2. Children enjoyed playing tunes by ear.
3. Differences in music ability were pointed out.

Those children with talent were pointed out as well as those who needed more help.

4. Children, parents and teachers were all enthusiastic about the program.
5. Children learned to take care of instruments and music.
6. It proved better to work with small groups.

Children had an opportunity to experience with more rhythmic and tonal instruments. Much more individual help was given when working with small groups.

7. It was better not to permit children to take instruments home as they tended to forget to bring them to school or lost them.
8. The children were not exploited for the sake of
special affairs, such as programs, parties, etc.

9. Song flute and tonette can be used by second, third, fourth and fifth grade children. Progress was faster in the fourth and fifth grades. Song flute was preferred to the tonette as it was easier to manipulate, especially since it has raised finger holes.

10. Correlation was possible with other phases of the music curriculum and phases of the whole curriculum.

11. Creative activities were possible.

12. There was evidence of a transfer of learning from one instrument to another. It was not so much the actual skill that was transferred, but the understanding of the music itself. When a child knew a tune on one instrument, with little skill he transferred this knowledge or understanding to another instrument.

13. The type of program that was carried on in the third year was preferred. The emphasis in this type program was not on skill but the fostering of musical growth.

14. Only a negligible expense was involved in carrying out the simple instrument program.
CHAPTER IV

INSTRUMENTS USED IN THE SIMPLE INSTRUMENT PROGRAM

What instruments are used in the pre-instrumental program? Where are they obtainable? How can they be made by children? How are they to be used? It is the purpose of this chapter to discuss the answers to these questions. The instruments are divided into two groups, rhythmic and tonal.

A. RHYTHMIC INSTRUMENTS

There are many rhythmic instruments possible. The teacher and children as they participate in this program will find many rhythmic instruments that can be used. As drums form the basis of the rhythmic component of the program, what follows here is a suggestion of the possible types of drums that can be used.

Drums. Simple drums can be made from things that are hollow like a wooden pail, mixing bowl, small barrel, large can, oatmeal box, etc..

The drumheads can be made from a variety of materials. Some of these materials include parchment paper if handled easily, strong cloth (linen is better than cotton) which is shellaced after it is on the drum, cardboard, and, of course
skin drum heads. Skins can be purchased at any musical supply house, but they are expensive. Sometimes used drum heads or pieces of drum heads can be very effectively used. Before the skin is put on it should be soaked as it will be much tighter when it dries. The inner tube from a tire can be used. It has a definite primitive sound when beat. However, it was found not too successful as it is difficult to control the sound. When rubber is struck rapidly, the sounds overlap and are muffled.

There seem to be three good ways of putting on the drumhead. The easiest way is to tack the head on. If the body of the drum is of metal or some such material, the head may be laced on or a cord wrapped tightly around it. If the skins are to be laced on use a strong cord or twine—not thread. Punch holes or use a needle. If the drum is to be painted (definite opportunity for correlation with art), it should be done before putting the heads on.

A fairly easy drum to make can be made from a nail keg with the top and bottom knocked out.

There is nothing wrong with using a real drum. It is quite possible children may bring to school a real drum. In addition to playing on it there exists a wonderful opportunity for the children to hear a real drum. The teacher can explain it. Actually seeing, playing and feeling a real
drum would certainly act as a good motivation to have the children visit the school orchestra or band to actually hear the part it plays in the music.

A variety of sizes and shapes of drums will add more interest to children's experimentation.

Because of the wide use of the rhythm band much study has been done on the value of it. Sheehy\(^1\) suggests the following as being some of the specific things children will discover about drums.

1. Not only the head but also the sides and the edges of a drum can be played on.
2. Weather changes the sound of drums, because of its effect on the skin.
3. The sound of the drum comes from the vibration of the head. The vibration can be felt, on a large drum, by putting the hand very close to it as it is played; and seen, by putting a small amount of sawdust or sand on the head and watching it move around as the drum is played.
4. Different drums have surprisingly different sounds. After a child is familiar with sounds of several specific drums, he may enjoy playing a game in which he only listens, trying to decide which drum is being played. This is a good test of ear discrimination and can be made increasingly difficult when the child is ready for it.
5. The same drum head sounds different when struck at different places. Usually a spot near the side produces a better effect than does the exact center.
6. The hands may be used in various ways to play a drum, and some drums respond better to hands than to sticks.
7. Children can gradually be helped to feel and hear that when a sound is "pulled out" of the drum it is

---

much better than when "beat in."

8. Drums may be played loud or soft, fast or slow. Much experimentation is possible not only with rhythm and intensity but also with combinations of drums.

Thus it is that many important concepts can be gained by the children with the drum alone.

**Use of the drums.** The primary use of the drums is playing with other instruments in the simple instrument program. However, there is much that can be done with them by themselves. They can be used to express the rhythm when the class sings or when the teacher plays the piano. Children can march with the drums providing the rhythm. To some extent even moods can be expressed by them. The making and playing of drums offer many creative activities.

Many of the instruments of the rhythm band can be effectively used. For the most part primary teachers are familiar with them, hence no study of them is here presented.

**B. TONAL INSTRUMENTS**

In starting the simple instrument program it is not necessary to go out of the classroom. One natural start would be for the teacher to take a pencil and tap different things in the room asking the children which gives a singing or ringing sound. It could be explained that these sounds are called tones. The children could then go around the room individually tapping things. A game can be made
out of it to see who can collect the most tones. Later attempts should be made to have the children distinguish low and high tones. Which ones sound cheerful, sad, etc.. The teacher should have in the room common items that can be used for playing a three tone scale. He should check beforehand to make sure that the pitch is true.

**Flower pots.** These should be hung up with a string. If possible three different sizes should be used that give almost the first line in the song *Three Blind Mice*. It should be explained that the highness or lowness of a tone is called its **pitch**. The pitch of common things such as thunder, the song of a cricket, etc. should be discussed as being low or high. The children could try making up little songs by using the three flower pots.

**Simple tonal instruments.** There are many things in the ordinary classroom that will produce tones. The teacher should acquaint herself beforehand with the various objects that will produce a tone. An assortment of mixing bowls can produce lovely sounds. The kind of shoe tree that is tipped by a wooden ball makes an ideal tapper; the steel body is flexible and makes a more pleasant sound when it strikes the bowl than does a rigid stick.

Items that should be used by the children in experimentation are saucers, glasses and nails. The children
could be stimulated by having the teacher songs on them with which they are familiar that have only two and three notes. Such songs could include Hot Cross Buns and One, Two, Button My Shoe.

The children can be taken on a field trip to find objects that have music in them. These things they find can be the raw materials from which instruments might be constructed.

**Water glasses.** Children can have many tonal experiences through the use of water glasses. They are of course commonplace and the financial output is negligible.

The children can start their experimentations with one glass. As the teacher pours water into it someone should gently tap the glass. It can then be determined by the children the effect this had on the tone. Does it go higher or lower when water is poured into the glass?

After there has been considerable experimenting with the single water glass, three water glasses can be tuned to do, re, and mi. The glass of the lowest pitch should always be placed on the left so that it can be established for the children that this is the relative tonal position as in the piano keyboard. The teacher can then tap the third and first glass and ask the class what bird makes that sound (cuckoo)? The glasses can be numbered 1, 2 and 3. As the children are familiar with the numbers it will help under-
All of the children can have an opportunity of playing the tune. In later experiences with these water glasses the teacher can pour out some of the water in number 2 glass and then play 3-2-1. The children can be asked what it sounds like. Someone will probably say it sounds like Three Blind Mice but something is wrong with it. The children can then experiment with number 2 glass until they have put enough water in it to get the correct pitch. This can be done with each glass singularly. It can be approached as if it were a game.

The songs of familiar birds can be imitated by the children. After the children know these bird tunes they can draw pictures of the birds each tune represents. It can readily be seen the opportunity for correlation of music, art and nature study.

Hot Cross Buns is a 3-note song about an English baker who went about the streets selling buns for Good Friday. These buns were made with a cross on top of each one. This would be very appropriate before Easter. He sold two smalls ones for a penny, or one large for a penny.
Hot cross buns! Hot cross buns!
One a penny, two a penny!
Hot cross buns!

After the children know a few tunes they may wish to write them down. This then can act as motivation for writing music on the children's own level. It is not the time to teach notation proper but rather a number system. The children at this time are familiar with numbers because they use numbers in arithmetic and the glasses have a number. Hot Cross Buns may be written in the following manner:

\[
\begin{array}{ccc}
3 & 2 & 1 \\
\text{\circle{11}} & \text{\circle{11}} & \text{\circle{22}} \\
\end{array}
\]

The circles around some of the numbers show that they go twice as fast as the others. The line or dash means wait a little while before playing the next one.

If you should wish to show the words and tune together, the song could be written:

\[
\begin{array}{ccc}
3 & 2 & 1 \\
\text{\circle{11}} & \text{\circle{11}} & \text{\circle{22}} \\
\end{array}
\]

One a penny, two a penny!

\[
\begin{array}{c}
3 \\
\text{\circle{22}} \\
\end{array}
\]

Hot cross buns!
Several sets of glasses could be tuned to the same three notes. Each child could play on one of the sets. Then we would have a little orchestra. When playing together bring out the point that we want to see if we can make it sound like only one instrument is playing.

The tone of the glasses will be much clearer if the glasses are put on a table that has a thick cloth. If the cloth is sewed on the head of the tapper the tone will be much softer and more musical. Let the children experiment and find out as much as possible by themselves for this is when real learning is taking place.

The number of glasses that can be added will depend on the musical growth of the children. After much experimentation they should be encouraged to make up their own tunes. Bowls can also be effectively used as well as water glasses.

**Bells.** Metal bells have one disadvantage when they are used for tune playing. The metal goes on sounding so long that unless the tune is an exceedingly slow one, the tones mix with each other and cause a kind of jangling. We can stop the tone or "dampen" it by touching the bell but this is difficult to manage. Children should be taken to a church where there is a set of bells to hear. A wonderful experience for them would be to hear a chime of bells.
**Tone blocks.** Tone blocks are metal bars attached to blocks of wood. When struck with a hammer the bars produce an unusually lovely sound. One of the advantages is that each block is separate; a little child may be given only a few at a time, or even one if that seems better. The tone blocks are accurately tuned to the diatonic scale and are constructed in such a way that it is almost impossible for them to go out of tune.

When these blocks are to be used, it is important that they be placed in correct scale sequence, with the lowest tone to the left, corresponding to the way the water glasses were set up. A set of eight comes in a box designed to hold them, and it is better to leave them in this box when playing them, since they will thus not easily get out of correct order. Later on in the program a game might be played by the children in which the tone blocks are mixed up. The children can arrange them so they sound in the right order. This can be a valuable lesson in ear-training.

Each child will use these blocks in his own way, and should be left free to do so. We should let his ear be his own guide when he begins to try out familiar melodies.

For children's use the tone blocks seem to be better than the small marimba or the xylophone because they have a larger striking surface; they are not as close together as
the bars on a xylophone; they have excellent tone quality. Lack of motor coordination makes it difficult for little children to play on an instrument in which the tones are close together.

Children should have access to a tuning bar. When touched after striking it the vibrations can be felt.

As with the water glasses the children can be encouraged to create their own tunes.

**Woodwinds.** Panpipes can be constructed out of any hollow tube (resembling the shape of a test tube) such as from bamboo. By blowing along the top a sound can be produced. By putting water in it the pitch can be changed. Several of them can be tuned cutting them in different lengths to the scale. Little tunes can be played on them (What an opportunity this would be in providing an experience for making the myth of Pan and Syrinx real to children.). It would be an ideal time for children to visit a church that has a pipe organ when they are making and playing pan pipes, for the pan pipe is the early ancestor of the pipe organ. Bottles and jugs can be used in the same way.

**Recorder.** It is a kind of fipple flute and resembles the tonette and song flute. It comes in different sizes and has eight notes.
Flageolet. The most common type is the tin whistle with finger holes. The holes must be completely covered before it will function. This then does offer a carry-over to the clarinet.

Scarina. It is quite commonly called "Sweet Potato." It can be purchased in most any music store.

Flute. A homemade flute can be made from a straight hollow reed or bamboo 20 or 30 inches long. All the joints should be pushed out. Put a cork in one end. At a distance of about one diameter from the cork, burn a hole.

Try to blow across this hole as in a regular flute. The tone produced will be the "fundamental note" of the tube.

About one-eighth of the tube's length from the outer end bore or burn a straight round hole through the wall of the tube. Open and close this hole as you play. If the note is too high, fill it with wax and bore another hole lower down, vice versa if the tone is too low.

When the hole for number 2 is placed right, make a hole for number 3, leaving almost as much space between the holes as there is below the first hole.

Three-note tunes can be played on it. The constructing of this flute is too difficult for children but they can learn a great deal by watching the teacher construct it.
Nails. A tone can be produced from a nail if it is hung by a string. Often times three nails can be found that will produce the tones do, re, and mi.

String instruments. The auto-harp can be enjoyed by children especially after they have had simple instrument experiences. Such instruments as these are equipped to make tonic, dominant and sub-dominant chords in two different keys. The psaltery and zither can be used. A wish-bone harp can be made by the children out of the forked branch of a tree. Rubber bands can be stretched across it of different tensions to produce different tones. A disadvantage of this type of wish-bone harp is that it will not stay in tune for long. Coleman describes the making of violins out of cigar boxes.

Combs. Tissue paper can be placed over a comb and children can hum through it.

Other instruments. The above mentioned instruments are suggestive of the various types possible in the program. There are many more which the teacher and the children are bound to discover. The market is being flooded with instruments of this type. Many of them are good and many not so good. A study is needed to determine the quality of

them. The most popular types in use in the schools today seem to be the tonette and song flute.

A large sea shell with a hole bored in it can be used somewhat as a trumpet.

There are many rhythmic and tonal instruments adaptable for the use of children. The instruments discussed in this chapter were presented as a suggestive list. Many more will be discovered by both the teacher and children as they work with this program.

C. SUMMARY

The teacher and children will discover many materials that can be used to make rhythmic and tonal instruments.

The most common type of rhythmic instruments that can be used are various kinds of drums. There are many important concepts children can learn from experimenting with drums.

Many common things within the classroom are tone producing. Some instruments that can be successfully used include flower pots, water glasses, bowls, bells, tone blocks, panpipes, recorder, flageolet, ocarina, cigar box violin and the many commercial type instruments such as the tonette and song flute. A great deal can be done with water glasses.
CHAPTER V

MUSIC FOR THE SIMPLE INSTRUMENT PROGRAM

With any musical group there must be a library of music that the teacher can call upon without too much research. Especially is this true with the simple instrument program, for the instruments in this program can only play a limited number of tunes. In addition what is needed in this program is music that can be used at various stages of the children's musical growth. When the children know three tones, there should be music available to them that contains only three notes; when they know four notes, there should be music that contains four notes, etc. However, it must be remembered that having music to play should not be a curb on the creative activities possible by having the children compose little tunes. On the contrary, having music to play should be a stimulus.

As the children learn more tones on their instruments, music for them to play will be easier to find. When ever possible the children should learn to play tunes with which they are familiar. Correlation should be made with songs they sing and listen to.

What is presented in the following pages is meant as a suggestive basis upon which to start the program. The teacher can add or detract from it as she progresses.
I. THREE TONE TUNES

Springtime
(A song of one phrase)

3 2 1 2 3 2 1
Flowers blooming everywhere

Come Birdie
(A song of one phrase)

1 2 2 3 3 1
Come Birdie come and sing to me

Making Music
(A song of two phrases)

1 1 1 2 3 2 1-
Making music is such fun
2 2 3 2 1 1 1 1
If you know just how it's done.

Making Music is a good tune to march by. If a few children can play it steadily, they can be the band while the other children keep step to the music. It could be played over and over for a long march. The band must be sure to stop playing while the marchers take one step at the end of each line, or phrase, of the music.

A Dancing Song
(A song of four phrases)

1 1 1 2 3 3 3 3
If you'll come and play for me
2 1 1 2 2 2 3
Then I will dance for you;
1 1 1 2 3 3 3
Play the music merrily,
2 1 1 2 2 1--
And I'll be merry too!
After the children have learned several of these songs they should be ready to make up their own little songs. The following are examples:

2 3 2 1 2 3 2
3 5 2 1 2 3 1
1 1 2 1 2 3
3 3 2 3 2 1

The children should be guided to compose in phrases, not just "music jabbering." Notice in the second original melody how the first phrase seems to ask a question and the second phrase answers it. Have children practice in composing two phrases. It is helpful if the children have been taught phrasing in their singing classes.

II. Four Tone Tunes

The teacher can introduce the fourth tone by playing on water glasses or some other instrument 1 and 4 to sound like the common song of the Bob White.
Bob White! Peas ripe?
Not quite. Come again tomorrow night!

The Jack o'Lantern
(Two short phrases and one long one.)

Ho! Jack o' lantern!
Big Jack o' lantern
Where did you get those funny eyes.

Note the way of repeating the phrase in this tune but beginning on a different tone. This often adds very much to the beauty of a piece. It gives the feeling of repeating something, but at the same time it sounds like something new.

Introducing the "accent" notes in playing music. This offers the opportunity of comparing music with poetry as Mursell is trying to convey in his latest book. In poetry we notice that some words are stronger than others. What are the stronger words in this verse?

Mary had a little lamb,
Its fleece was white as snow.

In music there are strong notes regularly, too.

Sometimes the strong note comes on every other pulse beat; sometimes every third pulse is the strong one, and sometimes every fourth pulse. We can show these strong notes by drawing a bar-line just before each strong note. In explaining this to children it is best to go back to some tune they have played, for example the tune entitled Making Music.

\[
\begin{align*}
1 & \ 1 \ 2 \ 3 \ 2 \ 1 \\
2 & \ 2 \ 3 \ 2 \ 1 \ 1 \ 1 \\
\end{align*}
\]

The first note after each bar-line should be accented or played a little stronger than the others. Notice how much better the music sounds when we accent it. This is what makes the "meter" of music.

The children should be given practice in writing the tunes they already know with the number system and inserting the bar lines.

III. FIVE TONE TUNES

Round and Round

\[
\begin{align*}
1 & \ 3 \ 5 \ 3 \ 2 - 3 - \\
\text{Round and round I'm turning} \\
1 & \ 3 \ 5 \ 3 \ 2 - 1 - \\
\text{Round and round I'm turning} \\
\end{align*}
\]

A Song from the Wood
(This is a very famous old German song. The German words have been put in English. The accent comes on every third beat, and the pulses go "strong-light-light, strong-light-light."
"Cuckoo!" Cuckoo calls from the wood:
Come let us sing and dance and be merry!
"Cuckoo!" Cuckoo calls from the wood.

I Wonder

This song begins on a light beat instead of a strong one.

1 3 3 5 5 3 3 3 1
I wonder where the snowbird goes
1 4 4 3 3 2--
When warmer days are near
1 3 3 5 5 3 3 3 1
I wonder how the bluebird knows
1 2 2 3 3 1--
When spring is really here.

IV. OTHER TUNES

Lightly Row

5 3 3- 4 2 2-
Lightly row, lightly row!
1 2 3 4 5 5 5-
0'er the glassy waves we go;
1 3 5 5 3--
on the silent tide.
2 2 2 2 2 3 4-
Let the winds and waters be
3 3 3 3 3 4 5-
mixed with our childish glee;
5 3 3 3-
sing and float, sing and float,
1 3 5 5 1--
in our little boat.
The Sand Man
(Play slow and sleepily)

1 3-2-1--3 5-4-3--
The Sand man comes, the Sand man comes,
5 5 5 6 5 3 4 4
He has such pretty snow-white sand.
4 3 3 5 3 3 3 2 2
And well he's known throughout the land.
5 3-2-1--
The Sand man comes.

(Make the ending very soft.)

An Evening Melody

2 3 4 5 | 6 4 2 -
4 4 2 2 | 3 3 3 -
2 3 4 5 | 6 4 2 -

This is a good tune in which to introduce the minor scale. The children will note the strangeness that it has.

An Irish Tune

4 5 | 4 2 2 1 | 2-4 5 | 4 2 2 1 2-
4 5 | 6 6 6 6 | 6 5 2 | 4 2 2 1 2-

The Dance of the Wooden Shoes
(A minor tune for an eight-note instrument)

64 | 2 2 64 | 2 2 64 | 2 2 1 | 2-
64 | 2 2 64 | 2 2 64 | 2 2 1 | 2-
4 5 | 6 6 6 6 | 4 4 1 2 | 4 4 6 6 | 8-
64 | 2 2 64 | 2 2 64 | 2 2 1 | 2-
Play a short major scale: 1 2 3 4 5 4 3 2 1
Play a short minor scale: 2 3 4 5 6 5 4 3 2

Have the children compose a tune for these words written by Robert Louis Stephenson:

A birdie with a yellow bill
Hopped upon the window sill,
Cocked his shining eye and said,
"Ain't you 'shamed, you sleepy-head!"

The children should be encouraged to compose tunes for the many little verses with which they are familiar.

When the children are ready, the 1½ beat note can be introduced. Have them sing My Country Tis of Thee. The word "tis" lasts for a beat and one-half.

Mary Had a Little Lamb is another song which shows the kind of note that uses up half of the next beat, and it is one which can be played on a five-note instrument. In the word "Mary", "Ma-" is held three times as long as "ry". In writing the tune, the way to show this is to put a dot after the note which is held over for part of the next pulse-beat. The 1½ beat would ordinarily be introduced with an advanced group when there is the need for knowing it. It is mentioned here only to show how it would be done and how it is written.
Number 3 is the dotted note, and number 2 which comes after is very short. The dot shows that number 3 is the long note. Another way of showing that number 2 is the short note would be to put a circle around it; or a circle could be put around it and the dot to show that they go together to fill up one pulse-beat.

London Bridge

5. 6 5 4 3 3
London Bridge is falling down,
(6) 5 4 3 4 5
Fall-ing down, fall-ing down,
London Bridge is falling down,
My fair lady!

Lavender's Blue

Lavender's blue, fiddle diddle,
Lavender's green,
When I am king, fiddle diddle,
You shall be queen.

Other verses to Lavender's Blue:

Call up your men, fiddle diddle,
Set them to work;
Some to the plow, fiddle diddle
Some to the cart.

Some to make hay, fiddle diddle,
Some to cut corn;
While you and I, fiddle diddle,
Keep ourselves warm.

The children should be encouraged to write their own verses as well.
A Merry English Dance
(This should be played quite fast and lively.)

Hey Robin, Jolly Robin
Tell me how your lady does!
Hey Robin, Jolly Robin,
Tell me how your lady does!

Note that in the above song that the two verses use
the same words, but that the melody changes in the last
measure to give finality.

A German Folk Song

A Bohemian Folk Song

Cock-A-Doodle-Doo
(An English Folk Song)
A German Folk Song
(A Christmas Song)

1 1 5 5 6 6 5-
Santa Claus will soon be here,
4 4 3 3 2- 1-
With his sleigh bells ringing,
1 1 5 6 6 5-
Santa Claus will soon be here,
4 4 3 3 2- 1-
With his sleigh bells ringing,
5 5 4 4 3 3 2-
I would like a horn and gun
5 5 4 4 3 3 2-
And a horse that can run,
1 1 5 5 6 6 5-
Something nice for everyone
4 4 3 3 2- 1-
Santa Claus is bringing.

Kolyada, Kolyada
(A Russian Christmas Carol)

3 5 8 7 6 5 5 3 3 2-
Ko-ly-a-da, Ko-ly-a-da,
1 3 5 5 1 3 5-
Walks about on Christmas Eve,
3 5 8 7 6 5 3 3 2-
Ko-ly-a-da, Ko-ly-a-da,
1 3 5 5 1 3 3 2-
At the window, cakes to leave.
Jingle Bells

\[
\begin{array}{ccccccc}
3 & 3 & 3 & 3 & 3 & 3 & 3 \\
4 & 4 & 4 & 4 & 3 & 3 & 3 \\
\end{array}
\]

Jingle bells, jingle bells, jingle all the way!

Oh! what fun it is to ride in a one-horse open sleigh!

\[
\begin{array}{ccccccc}
3 & 3 & 3 & 3 & 3 & 3 & 3 \\
4 & 4 & 4 & 4 & 3 & 3 & 3 \\
\end{array}
\]

Jingle bells, jingle bells, jingle all the way!

Oh! what fun it is to ride in a one-horse open sleigh!

0 Come Little Children

\[
\begin{array}{ccccccc}
5 & 5 & 3 & 5 & 5 & 4 & 2 \\
5 & 5 & 3 & 5 & 4 & 2 & 2 \\
\end{array}
\]

0 come little children, from cot and from hall

0 come to the manger in Bethlehem's stall.

There meekly he lieth, the heavenly child

So poor and so humble, so sweet and so mild.

Summary. Music that can be played on simple instruments was presented. It was presented in such a manner as to be utilized at different stages of the children's musical growth. A number system of notation was used to read the music.
CHAPTER VI

CONCLUSIONS AND NEED FOR FURTHER STUDY

A. CONCLUSIONS

Problem. It was the purpose of this study to (1) investigate the use and value of the simple instrument program in the elementary school and (2) provide or suggest musical experiences through the medium of this program that will help children to get at the inner essence of music through a process of musical growth.

Procedure. A review was made of the literature pertaining to the modern viewpoint of music education and the modern philosophy of education.

A survey was made of the simple instrument program in thirty-nine elementary schools in Sacramento County, three schools in Yolo County and two in San Joaquin County.

Three years were spent conducting a simple instrument program at Galt Joint Union Elementary School. The findings of this program were recorded.

Related literature. A study of the literature on the modern philosophy of education resulted in the following conclusions:

1. Education should lead to an understanding of the social life that goes on around us.
2. Education is concerned with individual development and social efficiency. Every child is entitled to develop his own powers and capacities but not at the expense of the group.

3. The school is to provide actual living not so much a training for living in the future. All experiences are to be at the level of the group.

4. Education should produce the integrative personality.

5. Attitudes and interests are the fundamentals of education.

6. Education has a responsibility to the state.

7. Psychology cannot be divorced from philosophy. Organismic psychology is recognized.

8. Creativeness for children is not defined as being a special gift possessed by a favored few. Rather it is something that comes from within the child and is superior and unique when compared with anything he has done before. Teaching then is to aim at a conceptual type of learning.

The philosophy of education has greatly affected the modern viewpoint of music education. The following conclusions were drawn regarding this modern viewpoint of music education:

1. A major purpose of music education is to develop
right attitudes and interests in music.

2. An ideal is to help all children find maximum enjoyment and development in music.

3. Music is not something to be enjoyed by the few, but it is something by which all people live by and with.

4. Real joy in music comes through participation.

5. Musical experiences are to be varied, not just the singing of songs.

6. Musical experiences are episodes in a process of musical growth.

7. Pleasure and satisfaction are goals in music education.

8. The music curriculum is to be planned about the needs and interests of children.

9. Musical experiences are to be at the level of the children.

The use of simple instruments in school is a relatively new thing in school music education. Rhythm bands are familiar in the modern elementary school in kindergarten and first grade. Satis N. Coleman seems to be the pioneer in creative music for children through the medium of this instrument program. Noted music educators are in accord with the values of this type of program but there does not seem to be much in the way of suggesting just how it is to be implemented or what materials can be used. The
following is a list of the most important values:

1. This program provides musical experiences necessary for music growth in a pleasurable manner to children.
2. It helps children get at the inner essence of music.
3. The instruments are at the children's level, and music can be produced from them.
4. Children enjoy playing on these instruments.

There is a natural interest.

5. Rhythmic and tonal instruments require a physical response from the whole child that is not obtainable in many other phases of music.
6. These musical experiences help form a basis for more challenging experiences to come.
7. There are emotional and social values.
8. It opens new music vistas for children.
9. It can enrich other phases of the music curriculum.
10. It offers participation in music.
11. There seems to be some carry-over value into instrumental music.
12. It offers many opportunities for creative activities.
It is one of the episodes in the process of musical growth.

**Survey of the simple instrument program.** A survey of thirty-nine elementary schools in Sacramento County (excluding Sacramento City Unified School District), three schools in Yolo County and two schools in San Joaquin County revealed that fourteen of these schools offered simple rhythm band activities in kindergarten and first grade, and five schools had tonette groups.

Most teachers expressed the opinion that the simple instrument program did fill a need in the primary music curriculum. They wanted to know how such a program could be implemented, what knowledge the classroom teacher needed to know, what instruments and music can be used.

**The program.** Three years were spent working with simple instruments at Galt Joint Union Elementary School. The following conclusions were drawn regarding this program.

1. Children enjoyed the program. Experimenting with simple instruments was pleasurable.

2. Children enjoyed playing tunes by ear.

3. Differences in music ability were pointed out.

4. Children, parents and teachers were all enthusiastic about the program.

5. Children learned to take care of instruments and music.

6. It proved better to work with small groups.
Children had an opportunity to experience with more rhythmic and tonal instruments. Much more individual help was given when working with small groups.

7. Children were not permitted to take instruments home as they tended to forget or lose them.

8. Correlation was possible with other phases of the music curriculum and phases of the whole curriculum.

9. Children were not exploited for the sake of special affairs, such as programs, parties, etc.

10. Song flute and tonette can be used by most children in the second, third, fourth and fifth grades. Progress was faster in the fourth and fifth grade groups. Song flute was preferred to the tonette.

11. Creative activities were possible.

12. There was evidence of a transfer of learning from one instrument to others.

13. The type of program that fostered musical growth through many simple instrumental experiences was preferred to the acquisition of skill on a particular instrument.

14. Only a negligible expense was involved in carrying out the simple instrument program.

Simple instruments. There are many simple instruments that can be used. The teacher and children will discover many materials from which simple rhythmic and tonal instruments can be made.
The most common type of rhythmic instruments that can be used are various kinds of drums. There are many important concepts children can learn from experimenting with drums.

Many common things within the classroom are tone producing. Some simple tonal instruments that can be successfully used include flower pots, water glasses, bells, bowls, tone blocks, panpipes, recorder, flageolet, cigar box violin, ocarina and the many commercial type instruments such as the tonette and song flutes. A great deal can be done with water glasses.

**Music for the program.** A review was made of the music that can be played by simple instruments. This can be a problem to the teacher because of the limitations of the simple instruments. The music was presented so that it could be best used at the various stages of the children’s growth. A number system of notation was used to read the music.

**Final word.** The simple instrument program is not a panacea for all musical growth problems in the primary grades. It is not a substitute nor can it take the place of the singing program or other musical activities. It does offer, however, a wide range of very immediate, interesting, concrete and purposeful musical experiences at the level of children. This type of program indicates that musical
responsiveness and growth is fostered.

B. NEED FOR FURTHER STUDY

During the course of this study some problems naturally presented themselves which need further study. More important among these are:

1. What are the carry-over values of the simple instrument program into instrumental music? There seems to be a carry-over value but it has not been determined in what respects and to what degree.

2. What are the values of the commercial type simple instrument that are flooding the market? To what extent can they be used by primary children? Are they in tune? Are they durable?

3. When there exists a need for reading and writing music by primary children, which is more desirable, a number system of notation or regular staff notation?
A. BOOKS


