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An organization of study units for listening lessons based on selected material from the RCA Victor Record Library for elementary schools

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AN ORGANIZATION OF STUDY UNITS FOR LISTENING LESSONS
BASED ON SELECTED MATERIAL FROM THE
RCA VICTOR RECORD LIBRARY FOR ELEMENTARY SCHOOLS

A Thesis
Presented to
the Faculty of the Music Department
The College of the Pacific

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

by
Bessie Ruth Swanson
June 1952

TABLE OF CONTENTS

CHAPTER	PAGE
I. THE PROBLEM AND DEFINITIONS OF TERMS USED . . .	1
The problem	1
Statement of the problem	1
Limitations of the study	2
Importance of the study	2
Definitions of terms used	3
The listening lesson	3
Musical growth	4
Organization of the remainder of the thesis	4
II. EDUCATIONAL ORIENTATIONS	6
The concept of education as growth	6
Objectives and purposes in education	7
The concept of musical growth	10
Goals and activities for music education	12
III. THE LISTENING LESSON	16
Definition and variations	16
Immediate goals	17
General principles and techniques in presentation	19
IV. A LIBRARY OF RECORDED MATERIALS	27
Content and plan of organization	28
Contributions	30
Limitations	32

CHAPTER

PAGE

V. USING THE RHYTHMIC ACTIVITIES	35
Volume I for First Grade	39
Unit I Learning to follow the music . .	40
Unit II Who is marching?	42
Unit III What do you hear in the music.	44
Unit IV Music for pretending	47
Compositions for quiet listening	49
Volume II for Second Grade	50
Unit I Relating simple rhythmic activi-	
ties to music	52
Unit II Different kinds of marches . .	55
Unit III Following changes in the rhythm	57
Unit IV Responding to variations in	
rhythm and mood	60
Volume III for Third Grade	63
Unit I Marching along	65
Unit II Following the rhythm of the	
music	67
Unit III Who is dancing?	71
Unit IV Our rhythm band	74
Volume IV for Fourth Grade	75
Unit I Four famous marches	77
Unit II Different kinds of dances . . .	79

CHAPTER

PAGE

Unit III Dances old and new to us . . .	83
Unit IV Stories in music and dancing. .	85
Volume V for Fifth Grade	88
Unit I Contrasting moods in marches . .	90
Unit II Dances from the old world to new	93
Unit III Dances from many countries . .	95
Volume VI for Sixth Grade	98
Unit I The march in three settings . .	100
Unit II Characteristic dance rhythms and melodies from different countries	102
Unit III Rhythms and melodies of the Negro as used by composers	106
VI. USING THE LISTENING ACTIVITIES	108
Volume I for First Grade	111
Unit I Music for quiet listening . . .	112
Unit II Music with story associations .	115
Unit III Music with descriptive associa- tions for dramatization	117
Volume II for Second Grade	120
Unit I Music for quiet listening . . .	122
Unit II Music with story and picture associations	123

CHAPTER	PAGE
Unit III Music suggesting simple activity using the fundamental movements	126
Volume III for Third Grade	128
Unit I A marionette show	129
Unit II Imaginary people and places	131
Unit III Pictures of spring	133
Unit IV The toy symphony	136
Volume IV for Fourth Grade	137
Unit I Music from Hansel and Gretel	138
Unit II Music for the ladies and gentlemen of long ago	139
Unit III Who is dancing?	142
Unit IV Humor and play in music	144
Volume V for Fifth Grade	146
Unit I Music describes many things	147
Unit II Little pieces by great masters	151
Volume VI for Sixth Grade	153
Unit I Pictures in music	154
Unit II Four composers in a jolly mood	157
Unit III Stirring melodies by master composers	159
VII SUMMARY AND CONCLUSIONS	161
GLOSSARY OF MUSICAL TERMS USED IN THESIS	165
BIBLIOGRAPHY	169

CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

One of the many experiences which may contribute to the musical growth of a child in the elementary school today is that of listening and responding to music as it may come to him from recordings. In this situation the greatest opportunity for musical growth will come to the child fortunate enough to have a classroom teacher who is thoroughly responsive to and well acquainted with things musical and who also understands the principles of child growth as it applies to the students in his care.

Should the teacher possess only a limited musical background he must be given material to guide him so that, through the use of recorded music, he may contribute in some way toward establishing a climate for musical growth which is so rightly a part of the heritage of every child.

I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to determine the contributions which the use of recorded music may make toward the fulfillment of the objectives of elementary school music education; (2) to determine the directions of musical growth to be fostered through, and some valid teaching principles relative to music listening activities in the elementary

school classroom; (3) to make suggestions as to the teaching techniques and the organization of the selected recorded material which may assist the classroom teacher in promoting a climate favorable to the development of maximum musical growth in each student.

Limitations of the study. This study was limited (1) to a consideration of the problem as found in the public school grades one through six; (2) to the use of selected records and materials found in the R.C.A. Victor Record Library for Elementary Schools;¹ (3) to an organization of desirable units of study which may guide the teacher in promoting greater musical growth in the student, and does not presume to present a complete program for music listening activities in these grades.

Importance of the study. For a number of years the more popular concept concerning the essence of education has been that expounded by John Dewey, namely, that education is growth resulting from experiences. Although this concept necessarily applies to music education as well, the implications which it has for music educators are only now being adequately investigated. It is to be hoped that

¹ Lilla Belle Pitts, and Gladys Tipton, Record Library for Elementary Schools (Camden, New Jersey: Radio Corporation of America, 1947).

a more extensive application of these concepts in the area of music education will result in the development of greater responsiveness to music on the part of the student.

With the evolution of new concepts in education come new materials for the use of the teacher who is the actual implementor of the concepts. Unfortunately, in the area of music education, there are few classroom teachers who have had sufficient personal contact with music to give them the background necessary to adequately guide their students in this area. Consequently it is necessary that music specialists make an effort to gather and to organize appropriate materials for the assistance of the general teacher, and yet to so present these materials that they may be of value in a classroom situation based on the concepts of music education as growth resulting from rich musical experiences.

II. DEFINITIONS OF TERMS USED

The listening lesson. The essence of the "listening lesson" as conceived in this study is purposeful listening to music on the part of the student. This listening, being designed to promote in the student growth in responsiveness to music, may be stimulated by various means and might result in a variety of responses or combinations of responses.

Musical growth. James L. Mursell is an exponent of the concept of growth as it has significance in the field of music. The following definition may be found in his Education for Musical Growth.

Musical growth means growth in human responsiveness to the essential values and intimation, and meanings of the art of music itself . . . the process of becoming musical.²

III. ORGANIZATION OF THE REMAINDER OF THE THESIS

While the first chapter of this study served to state the problem and to define two of the chief terms used, the second chapter will set forth certain educational concepts and objectives which provide the setting in which music education makes its contributions. These contributions will be considered and the general avenues which may be followed in a program of music education will be studied.

Chapter three will deal with the listening lesson itself; its definition and variations, more immediate goals and principles and techniques for presentation.

Specific materials have been selected for use in this study. A general evaluation will be made of these in chapter four and in chapters five and six an organization of these for their implementation by the classroom

² James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), p. v.

teacher will be made. Chapter seven will serve as a summary for the study as a whole.

CHAPTER II

EDUCATIONAL ORIENTATIONS

Any consideration of the role of music education in the life of the child should be viewed against the broader background of education as a whole and then it may be seen how music may make its special contributions.

This chapter will be devoted, first to a brief consideration of the idea of education as "growth" and to the general objectives toward which educators would direct this growth. Then, the concept of musical growth and its goals will be considered in connection with the component activities of music education of which listening is one.

The concept of education as growth. The most popular current idea of education is that of Dewey, namely, that education is growth resulting from experiences.¹ The direction of growth, be it positive or negative, will be determined by the nature of the experiences which come to the child. Hence, it is the problem of the educator to see that these experiences are such as will contribute to growth in a positive direction and toward worth goals.

The phrase, "education of the whole child", is based

¹ Chris A. De Young, Introduction to American Education (New York: McGraw-Hill Book Company, Incorporated, 1950), p. 429.

on the realization that each individual is the sum total of many different dynamic factors which make him what he is. We know that the physical, the mental, and the emotional are three areas of life embodied in every person. Each of these areas is alive, constantly influenced by experience and continually adding to the sum total of experiences which determine the directions of growth of the whole person. Caroline Tryon has this to say:

. . . we should see this wholeness in three facets --the emotional or feeling facet, the action or doing facet, and the reasoning or thinking facet. Growth occurs always in all three facets, although not always simultaneously and at the same rate. . . . One basic condition of wholesome maturing is that these three facets of living are open areas--that as growth takes place in one area, changes take place in others, resulting in new integration.²

Hence, the educator has not one, but three areas of growth to nurture and to guide; three areas in which he must seek to provide conditions favorable to positive development toward worthy goals.

Objectives and purposes in education. The objectives and purposes of education long have been a subject for much thought and discussion. Scholars and educators, taxpayers, parents, and even the youngest of students--each has his individual understanding of the purpose of

² Caroline Tryon, "Some Conditions of Good Mental Health", Fostering Mental Health in Our Schools, Chapter I, 1950 Yearbook, p. 8. (Washington, D.C.: Association for Supervision and Curriculum Development N.E.A.).

8

this thing called "education". If this understanding is the result of a thoughtful consideration of the problem, then the fundamental personal and social values held by the person or group will be the basis upon which the purposes of education will be formulated. The statement of purposes set up by a committee of the State Department of Education most certainly will differ from those set up by the board of education of a small rural school. The first statement of purpose would be broad in scope while the second might take the form of more limited objectives. If both are based upon values that are good and values that are in accord with the democratic way of life there should be no conflict--the more limited should complement and define the broader.

The statement of purpose of public education in California as set up by the California Framework Committee in its temporary presentation of 1949 uses a slight revision of that outline of purposes prepared by the Educational Policies Commission of the National Education Association in 1938. This outline of purposes should be of interest to every educationally-minded person and should form the broad basis of unified purpose for education in the entire state.

In its report the Educational Policies Commission identified four areas of educational purpose centering around (1) the person himself, (2) his relationships to

others in home and community, (3) the creation and use of material wealth, and (4) socio-civic activities. The four great groups of objectives are stated as those of:

1. Self-realization
2. Human relationships
3. Economic efficiency
4. Civic responsibility

Each of these, related to the others in a whole, is capable of further subdivision.³

The point of concern which these objectives hold for this study is that of relating the goals of music education to the larger purposes of education. The goals of a specific area should contribute in part to the realization of certain of the larger objectives.

Just as the school shares the responsibility of the achievement of these objectives with the home and other social organizations and "in some areas the weight of education rests on the schools more exclusively than in others", so music, within and without the school, contributes along with other activities in the realization of these objectives. In some areas it contributes greatly and in other areas scarcely at all. We are not forced to "justify" music's existence in the educational program by showing that it

³ Educational Policies Commission of the N.E.A., The Purposes of Education in American Democracy (Washington, D.C.: 1938).

contributes in all areas. It is not an "all or none", proposition. If music made contributions in only one area that would be enough; if without its contributions we would have less than an "educated person" then we have reason to assume that it has a rightful place in the total scheme of education.

The foregoing was designed to serve as a general review of educational purposes which exist in our society at this time. A more detailed statement of each of the broader objectives and its subdivisions may be found in The Purposes of Education in American Democracy, pages fifty-one to one hundred twenty-three, or (in limited form) in "A Framework for Public Education in California",⁴ pages nine to eleven.

The concept of musical growth. Musical growth has been defined as growth in human responsiveness to the values, intimations and meanings of the art of music.⁵ The fact that this responsiveness to music is a universal tendency and not a special limited endowment,⁶ and the fact

⁴ The Framework Committee, "The Purposes of Public Education in California", California Journal of Elementary Education, XVII (May 1949), 8-11.

⁵ James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), page v.

⁶ Ibid., p. 8.

that the cultivation of this responsiveness contributes to the growth of the student in some of the areas of educational purpose as defined above gives music its place in the total scheme of public education. Pitts has said:

If the aims and purposes of music education are identical, ultimately, with the aims of education in general, music is but another, though powerful means of making a difference in the way children conduct themselves and their lives; what they are inside of themselves and what musical expression can do to enlarge the personalities and enrich the social living of all, not just a few children. . . .⁷

For educational purposes it is necessary to point out what specific human responses may be developed which will contribute toward musical growth. This has been discussed by Mursell in his Music in American Schools⁸ and, more extensively in Education for Musical Growth⁹ by the same author. These sources will be drawn on in the following outline of the specific areas which should be cultivated in order to promote the desired musical growth in each child.

1. The enjoyment which the student finds in music and the resulting enthusiasm which he has for it is a basic consideration in the promotion of musical growth.

⁷ Lilla Belle Pitts, The Music Curriculum in a Changing World (New York: Silver Burdett Company, 1944), p. 44.

⁸ James L. Mursell, Music in American Schools (New York: Silver Burdett Company, 1943).

⁹ Op. cit.

2. A wide range of experience with music of many different types will increase the student's awareness of music and subsequently will serve as a continuing factor in the growth of his musical responsiveness.

3. Growth in musical skill and insight should be both the result of student enthusiasm for and experience with music and the means by which he may increase his musical enjoyment and broaden his musical horizons.

4. The development of musical discrimination should grow as the student's experience broadens. "A musically discriminating person will always value and respect music which embodies something sincerely felt, and which projects that feeling in adequately expressive form".¹⁰

5. Responsiveness to music should carry over into the everyday life of the student, for this is the area in which music must function if it is to serve as a continuing, constructive element.

Goals and activities for music education. Musical growth is fostered in several ways in the elementary school. This may include the area of performance wherein students participate musically by singing, playing musical instruments or by responding with bodily movement. Activities such as these cultivate musical growth as a factor contributing to the realization of the general objectives of

¹⁰ Ibid., p. 130

education. In this field are found situations in which students gain additional experience in the broad area of human relationships, discover and practice attitudes of responsibility and self-discipline which are prerequisite to successful group performance, and participate in expressive activities contributing toward the development of creative, expressive personalities. Likewise, musical composition, a creative activity which on the elementary level includes the writing of verses for melodies, composing songs or working out dramatic action to accompany music, helps the student discover himself through the development of his imaginative and creative powers.

Music listening, the topic of concern in the study, is another activity which contributes toward musical growth and the realization of the ultimate objectives of education. It should be understood that listening, as one of the several activities promoting musical growth, may not be considered an isolated entity for it must always accompany performance and composition. Conversely, listening to music may promote or may be enhanced by activity in the other areas.

Although recorded music should not be considered a substitute for the hearing of "live" musical performances, it can render an important service in enriching student musical experiences by bringing to the classroom music which would otherwise be unavailable. It provides a greater

wealth of music representing peoples of many lands, composers of many nationalities, different musical forms and styles, a variety of solo instruments or instrumental combinations with their respective tone colors and examples of the artistry of noted performers. The hearing of compositions beyond the performing ability of students or available musicians not only serves to broaden musical horizons, but provides a vital source of enjoyment, develops musical discrimination and contributes toward musical growth generally.

While all musical activities contribute in some respect, music listening plays a particularly significant role in the development of imaginative personalities.

This function of music is described by Pitts:

The growing personality has the potential capacity to achieve still higher reaches of perception, understanding and appreciation through the magical power and vitality of the creative imagination. Realization that comes from the power to imagine the unseen calls for greater extensions of the self than is required in situations where physical and emotional values are the dominant elements.

This lifting of the imaginative mind up and away from the restricting bonds of time and space is one of the purest functions of music.¹¹

Thus, growth as fostered by a program of music education in the elementary schools may contribute in some well defined ways toward the achievement of the general objectives of education. In addition, it may make contributions

¹¹ Lilla Belle Pitts, op. cit., p. 73.

which are not easily defined but which reorganize and reorient the entire personality. The inner process of becoming a musical person is "the organization of perception, imagery, feelings and standards, and judgments of value. Its external counterpart is the opening up of a whole range of living".¹² Certainly more abundant living, both within oneself and within society is a blessing all should share.

¹² James L. Mursell, Education for Musical Growth, p. 69.

CHAPTER III

THE LISTENING LESSON

In the preceding chapter the contributions which activities of a music education program might make toward the achievement of the general goals of education were stated and listening to music was cited as one means by which musical growth might be cultivated. The study will be continued in this chapter with a discussion of the listening lesson, its definition and variations, and the more immediate goals. A consideration of the general teaching principles which may be used in classroom listening lessons will conclude the chapter.

Definition and variations. On page three of this study the listening lesson was defined as "purposeful listening to music on the part of the student. This listening, being designed to promote in the student growth in responsiveness to music, could be stimulated by various means and might result in a variety of responses". In the young student listener a chief stimulus is the strong rhythmic factor of music to which he responds with physical activity. If the proper musical growth takes place this sensitivity to the rhythmic as well as to the emotional or feeling factors of music will be deepened as physical maturity approaches, but the physical response to the music will become more of an optional factor as far as enjoyment and feeling for the music is concerned. On the

other hand, experience with music should result in a growing intellectual awareness, leading eventually to "sensitive, discriminating listening to musical design and media, which is, possibly, the most highly developed skill there is".¹

Thus it may be seen that a description of the listening lesson will vary both with the physical and with the intellectual musical maturity of the class. In the primary grades motivation for and response to listening will occur in terms of the physical and emotional. In the upper elementary classes, although the intellectual motivation and response will take on greater importance, it is desirable that the joy and freedom in physical rhythmic response should continue. For the purposes of this study the total activity will be called a "listening lesson" if purposeful listening is the dominant activity. It should be noted, however, that in the lower grades rhythms involving bodily movement and the playing of rhythm instruments often will be an important factor, while in the upper grades verbal expressiveness may come to the fore as an accompanying element.

Immediate goals. The goals of the listening lesson

¹ Gladys Tipton, A Basic Record Library for Elementary Schools (Teachers College, Columbia University, 1947), p. 14.

are one with those of the music education program as a whole, namely, the cultivation of appropriate musical growth in the individual to the end that this will contribute toward more abundant living for him and for society. All of the points cited on pages ten and eleven as avenues for musical growth are valid for the program in listening. Some of the more specific types of experience and areas of development which may be fostered in the listening lesson are outlined as follows:

1. The development of responsiveness to and enjoyment in hearing the expressive elements of music, namely, the rhythmic factors, the melodic line, the harmonies and instrumental tone color.

2. The development of interest and initiative which will carry music listening into the daily life of the student. This may result in his greater awareness and response to all music that is heard in daily life, on the radio, in the movies, etc.; it may lead to a growing interest in increasingly higher types of musical programs which may be heard on the radio or in concerts; the collection of a private record library and the voluntary use of the higher type of recorded music may be other results of a listening program which provokes interest and initiative in the student.

3. Experience in hearing different types of music by classic, romantic and modern composers, and a develop-

ment of responsiveness to the characteristic expressive factors of the various types.

4. Acquaintance with the performance of a number of noted artists and the compositions of selected composers so that a keen personal interest between listener and artist or composer develops.

5. The development of discrimination leading to evaluation concerning the true expressiveness of the musical compositions heard and to an evaluation of the excellence of the performance by the artist.

6. The development of an awareness of musical elements such as form, instrumentation and harmony which will provide the basis for a growing intellectual responsiveness to music.

Principles and techniques in presentation. While it is assumed that every teacher has adopted techniques and principles which seem valid for him in guiding his students along their many avenues of growth, every good teacher is constantly on the alert for new approaches to the task and finds that techniques are developed and changed with the arrival of new situations. In the presentation of the listening lesson the teacher will need to apply the best basic techniques at his command and should, likewise, take into consideration a few specialized points having to do more specifically with the listening lesson. The following

summary, while not all-inclusive, will touch upon the more important items.

1. Current educational thought emphasizes the need for flexibility and scope in activities and materials but this does not mean that disorder, casualness, or mere day-to-day extemporization should reign in the classroom.² It is necessary that a teacher have at hand, at any stage of his teaching, an outline which he wishes to promote as the outcome of his instruction. In addition, he should have clearly in mind the curriculum materials and the organization of activities which may serve as a means for the achievement of the desired outcomes.³

2. Listening lessons should be designated to contribute to the process of musical growth and should not be simply an accumulation of knowledge.⁴ The technical and factual aspects of music should be available to the student when his further progress is impeded without them. This necessitates that the teacher have the information and "know-how" regarding the skills ready for presentation whenever any portion of it is needed.

² James L. Mursell, Education for Musical Growth, p. 253.

³ Marian B. Brooks, and Harry A. Brown, Music Education in the Elementary School (New York: American Book Company, 1946), p. 112.

⁴ James L. Mursell, op. cit., p. 131.

3. Listening should be regarded as an agency for the establishment of discriminating standards.⁵ There is much value to be had in encouraging critical group discussion in which the student is free to express his frank opinions of compositions, but is warned not to consider these opinions as final and absolute. Further, he should learn that "his opinions are interesting to others only when backed by reasons, and that opinions are exactly as good as the thoughts from which they come".⁶

4. Every lesson should have a purpose; should "open up a new understanding". Although no lesson should serve as mere repetition, there should be much purposeful re-hearing of musical compositions. It has been observed that most people derive the greatest enjoyment from a close acquaintance with specific compositions.

5. The presentation should be set up in such a manner as to promote interest and grip the attention of the student. In this regard, positive psychological factors of approach are important. The example, attitude, and sincerity of the teacher toward the subject is a subtle but very potent force.⁷

⁵ James L. Mursell, Music in American Schools, p. 152.

⁶ Lillian Baldwin, "Listening", Thirty-fifth Year-Book of the Music Educators National Conference, Part II, p. 92.

⁷ James L. Mursell, op. cit., p. 151.

6. The presentation should promote and make provision for a carry-over of interest leading to related activity by the student on his own initiative. This carry-over, highly individualistic, may take the form of further listening which should be encouraged through the availability of records or information concerning sources of different types of music on the radio. Individual research may be promoted through discussion in connection with music heard. Often the making of a music notebook to hold pictures and information relative to the unit of study will furnish the student with a means of expressing his interest.

7. Successful listening always has a focus; the student must learn to listen for something. Points for attention may include (a) the general emotional content, (b) specific emotional meanings, (c) elements of the composer's style, (d) elements of musical form and structure, or (e) the expressive treatment given the music by the performer.⁸

8. The student's response to music through rhythmic bodily movement may contribute significantly toward his finding meaning and enjoyment in the musical content. In the primary grades rhythms serve as an activity through which the child may demonstrate what the music is telling

⁸ Ibid., pp. 149-59.

him. Further, it may be the purpose for listening since "in the beginning stages of musical growth children are more interested in expressing than in listening, though the ear is involved in both of these activities".⁹ The following points are valid in connection with activity in the lesson:

a. "Children should be led to listen carefully before they move and while they are moving, and to express in bodily action the content of what they hear".¹⁰ The activity should be a consequence of having listened.

b. Student rhythmic response to the music heard should be in terms of bodily movement wherein the movements are large and free-flowing.

c. "Movement chosen and created by the person who makes it is better than movement in an imposed, stereotyped pattern. . . . The learner needs guidance, suggestion, and help. But it should be guidance and help tending to enable him to find out for himself what he wishes to do".¹¹

⁹ Gladys Tipton, op. cit., p. 13.

¹⁰ James L. Mursell, Music in American Schools, p. 220.

¹¹ Ibid., p. 214.

d. Any thoughtful response, however crude it may be, should be accepted by the teacher for experience which contributes toward the child's growth is more important than perfection in performance.

e. In developing techniques of response, pupils learn from each other's examples. "Imitation can be expected to some extent until each child has had enough rhythmic experience to be able to interpret and express his own ideas".¹²

f. Discrimination and judgment should be developed through evaluation of the part of the student of the performance of himself and others.

g. Student participation in rhythmic response may be that of individuals, of small groups, or of a large group. A combination of these three techniques, determined by the nature of the movement, is recommended.

9. The use of selected rhythm instruments may enhance the meaning and increase the enjoyment to be found in the listening lesson. Students should be guided in selecting instruments appropriate to the composition. They should play them at such a time and in such a manner as will enhance the total musical result. A listening lesson is not the place for mass, uninterrupted playing of all the instruments.

¹² Ibid.

10. While it may be a convenient practice to specify one music period per week as a "listening lesson" wherein hearing of recorded music is the basis of the lesson, this should remain a flexible arrangement so that the activity may be engaged in at the psychological time most suitable to the class and to the general musical content to be heard. The amount of time to be spent will depend upon the immediate conditions of student maturity and interest. For young children, ten or fifteen minutes may be sufficient, and for students of the intermediate grades it may be that thirty minutes will be needed.

11. The records and record player should be in good condition, for any difficulties with these items will detract from the real purpose of the presentation. In addition to the general, satisfactory, mechanical condition of the machine, the records should be free from dust (various types of record cleaners are available); the needle should be in good condition, and only recordings which present the music without distractions (undue surface noise or wavy tone) should be used. The whole purpose of the listening lesson "is quite likely to be defeated if the reproduction is bad, and more particularly, if its tonal quality is bad".¹³

¹³ Ibid., p. 150.

Having defined the listening lesson, set forth its objectives, and certain basic teaching principles and techniques, there remain the problems of curriculum materials and their organization for use to be considered. The following chapter will contain an evaluation of the R.C.A. Victor Record Library for Elementary Schools which is currently available to the public schools.

CHAPTER IV

A LIBRARY OF RECORDED MATERIALS

The chief implementing material of the listening lesson as defined in this study is the recorded musical composition. At the present time there is a great wealth of every type of music available on recordings, but not all of it is suitable for use in furthering the purposes of music education, and certainly not all of the suitable material may be used. For the purposes of this study one collection of recordings has been chosen. The initial selection was made on the basis of the facts that this is an organized group of records, planned for use in the elementary school and readily available to teachers. A general acquaintance with this material led the writer to believe that a use of this content might contribute toward a realization of the goals in Music Education. In this chapter a study and evaluation of these materials will be made.

In 1947 the Radio Corporation of America published its Record Library for Elementary Schools which consisted, at that time, of twenty-one albums of recorded music. The musical content of the Library was selected and organized by Miss Lilla Belle Pitts, Professor of Education at Teachers College, Columbia University, and by Miss Gladys Tipton, Assistant Professor of Music Education

at the Illinois State Normal University. Miss Tipton submitted the material, together with prefacing chapters, in 1947 to the faculty of Teachers College, Columbia University, as a dissertation in partial fulfillment of requirements for the degree, Doctor of Education.

Content and plan of organization. In her introduction to the published material, Miss Tipton states that the record library "is planned for two broad levels in the elementary school--the primary level, consisting of grades one, two, and three, and the upper grade level, consisting of grades four, five, and six".¹ She adds that music cannot be arbitrarily classified as belonging exclusively in one grade or another, and recommends "that all albums on each broad level be made available to each grade in that level".²

The major content of the Library, in addition to the broad divisions described above, has been classified as of three general "programs": the "basic rhythm program" with six volumes, the "basic listening program" with six volumes, and the "basic singing program" with four volumes.

¹ Gladys Tipton, "Music for Children" from pamphlet The RCA Victor Record Library for Elementary Schools (Radio Corporation of America, 1947), p. 7.

² Loc. cit.

The five albums entitled "Singing Games", "Christmas Time", "Music of American Indians", "Music for Rhythm Bands", and "Patriotic Songs", completed the Library. (Other specialized albums have been added since the original publication).

Concerning this division of musical selections into specific areas Miss Tipton states that "a given selection cannot legitimately be isolated for only one purpose since music, in and of itself, is a compound of many elements". Therefore, there is actually an overlapping of activities for "within each area the individual selections have been treated broadly in a musical sense".³

The plan of selection and organization of the music materials is said to have been based upon a number of considerations,⁴ among them:

1. Variety in music, including folk music, selections from well-known composers, story and descriptive music, excerpts from small and large forms, selections representing classical, romantic, and modern music literature, and so forth.

2. Variety in performing media so that the more common voice types and orchestral instruments are represented.

³ Gladys Tipton, A Basic Record Library for Elementary Schools, p. 10.

⁴ Ibid., pp. 9-10

3. Simplicity and clarity of melodic line, rhythmic elements, mood form, words and design.

4. Brevity of the selection--those of shorter length usually considered more appropriate for young children.

5. Designation of maturity levels. In this respect Miss Tipton states that the "arbitrary grading of materials for appreciation is difficult", for a "musical selection may be enjoyed in one way by young children, but can be approached differently by older children and adults".⁵

In addition to the recorded material "Notes for Teachers" has been included in each album. The purpose of these notes being to present explanatory material for each musical selection "in order to help teacher' use the records in a discriminating and imaginative way".⁶

Contributions. The Record Library for Elementary Schools has many features to recommend it for use in the schools. The criteria for selection and organization, as briefly sketched in preceding paragraphs, is in line with currently accepted principles of Music Education, and,

⁵ Ibid.

⁶ Ibid.

generally, the musical content is in keeping with the stated determining factors.

While the physical qualities should not be considered a prime factor in the selection of materials, they, nevertheless, are significant. In this regard the Record Library for Elementary Schools makes several contributions:

1. The records are of a non-breakable quality which makes them practical for use in the classroom where inexperienced handling of records by students has traditionally made breakage so great as to make the formation of a record collection almost impossible. These non-breakable records make possible more informal student-initiated listening as was recommended in the procedures of the preceding chapter.

2. In general, the set contains recordings of good quality reproduction.

3. An effort has been made to let the use of the composition govern its length, that is, for younger students whose attention span is shorter, the compositions are short.

4. When more than one selection appears on one record side a division has been made between them.

5. The general activity groupings of compositions, in grade-level albums, assures the teacher that, without too much search, he has recordings generally suitable for a particular situation.

All of these factors are helpful to the teacher who is attempting to cultivate musical growth through listening lesson.

Although the claim that "complete teaching instructions are available for each composition"⁷ cannot be entirely supported, it would be fair to say that extensive notes are available for each composition. These vary somewhat with the different activities and grade-levels and are quite helpful in the presentation of each individual musical selection.

Limitations. In spite of the Library's numerous favorable characteristics it is often stated that the teachers do not like it; that the albums are found more often on the shelf than in active use. This condition is brought about by the fact that each album contains such a wealth of material that the classroom teacher finds himself at a loss to know where to begin and how to organize the selections for actual classroom use. To become well acquainted with all of the compositions in an album, to select those which might prove most useable in a given classroom situation, and to plan a unit for presentation, is a lengthy process for even the music specialist. The

⁷ RCA Victor Division, Radio Corporation of America advertisement pamphlet, RCA Victor Record Library for Elementary Schools. p. 5.

classroom teacher, with a limited musical background and too many other demands upon his time, simply avoids music listening lessons as a project beyond his ability.

It is true that a wealth of material is necessary in order to provide flexibility in the listening program, but in any series of lessons there should be an obvious organization of materials and activities which will serve to assure a certain amount of progress toward the desired goals. In the opinion of the writer the contributions of the Library are commendable, but the lack of organization makes its wealth of material impractical for use by the average classroom teacher.

In order to make the Library accessible it would seem necessary that a series of units of work be planned in connection with the musical material of each album. The teacher, after becoming acquainted with the album in this way, would then be in a position to use the compositions in ways which might add flexibility to the listening program.

The albums of the Record Library for Elementary Schools which contain recorded selections most appropriate for general use in a listening program, as described in this study, are those six albums in the program of Rhythmic Activities and the six albums in the program of Listening Activities. Although the former has selections appropriate to a greater amount of rhythmic participation than the latter,

the use of both will contribute much toward the program of musical growth described in the preceding chapters.

In an effort to supplement the work of Miss Pitts and Miss Tipton, and in order to overcome the chief deterring factor to the Library's general use by classroom teachers, the following two chapters are presented as the prime contribution of this study. In Chapter Five, each album of Rhythmic Activities is considered a unit within itself for use on a specified grade-level. Within each album several short units of study are recommended. These units consist of a number of compositions related by a specific theme or toward a specific objective. A suggested order for the presentation of the compositions within each unit is given along with brief sketches designed to show the possible relationship of the numbers and points for emphasis within each lesson. These units, planned for use with the recorded material and the "Notes for Teachers" to be found in the front of each record album, are made as brief and concise as possible so that they will add to, rather than detract from that material. Chapter Six is set up on a similar basis using the albums of Listening Activities.

CHAPTER V

USING THE RHYTHMIC ACTIVITIES¹

The foregoing chapter consisted of a general analysis and critique of the RCA Victor Record Library for Elementary Schools. In that discussion an attempt was made to show wherein lay the strengths and weaknesses of the material as it related to the need of the elementary classroom teacher in his attempt to further stimulate the musical growth of the students in his care.

In this chapter the musical content of the six record albums, RHYTHMIC ACTIVITIES, have been evaluated and a variety of study units have been set up for use with each album.

The music contained in the six albums of RHYTHMIC ACTIVITIES has been found to consist of that in which the rhythmic factor is of much importance and is readily heard. In Volumes One and Two much of the music is based on the simple rhythms which are found in everyday child life, those lending themselves to large-muscle activities such as skipping, walking, marching, and swaying, and so forth. This is most appropriate for it makes possible the use of the material in a program of education "built on the normal

¹ RCA Victor Record Library for Elementary Schools, albums E-71 to E-76.

and spontaneous activities of the child",² which, according to Brooks and Brown, should be the basis for the development of a feeling for rhythm.

Starting with these activities the child should be guided in his development of increasingly expressive physical responses to musical rhythms; he should find that one piece of music may be appropriate for several types of rhythmic activity or that within one composition there may occur a change of mood which he must account for in his interpretation. Gradually he must expand and perfect his means of response by experimenting with a greater variety of physical activity and by using rhythm instruments in various ways.

Introduced in Volume Four and continued in Volume Five are a group of the standard dance forms such as the waltz, gavotte, and minuet. It is this musical content, together with the greater variety of marches contained in these volumes, which the student of the fourth and fifth grade should learn to know and to use as an accompaniment for his rhythmic activities. A study of the musical rhythms of Volume Six will acquaint the student with marches and dances of greater variety, for here more bizarre rhythms and modern harmonies are encountered.

² Brooks and Brown, Music Education in the Elementary School. p. 147.

Although he should continue his rhythmic activities in response to music throughout the intermediate grades, the student may come to discover that rhythm may be enjoyed without noticeable physical activity, and further, that rhythm is only one of several factors which are of interest in music. In short, the rhythmic program in music education must gradually lead the student from the spontaneous physical responses of early childhood toward the adult's discriminating mental response which may or may not be expressed in terms of bodily movement or performance. The rhythmic program is a part of the larger listening program when its purposes are to serve both as a stimulus for listening and as a means of understanding music which will in turn enrich the life of the individual.

In this chapter the musical content of each of the six albums called RHYTHMIC ACTIVITIES has been organized into suggested units of study. This, the result of extensive study and experimentation in actual classrooms, is designed to show the teacher in what grouping and order the compositions may be used. It is planned that the teacher should follow the suggestions given in "Notes for Teachers" in the presentation of each composition.

The recorded material contained in the RCA Victor Record Library for Elementary Schools was designed by the compilers "for two broad levels in the elementary school-- the primary level, consisting of grades one, two, and three;

and the upper grade level, consisting of grades four, five, and six".³ It is recommended that the albums "on each broad level be made available to each grade in that level, so that children may always rehear favorite music remembered from previous years".⁴ This writer would agree that a general availability of the various albums for use on several grade-levels is desirable. In addition, however, it is felt that one album of each type should be assigned for careful study each year.

This then, was the plan used in setting up the following units: Volume One is designated for study in First Grade classes; Volume Two is listed as basic material for study in Second Grade classes, and so forth. The teacher of a class lacking the musical background to enjoy and effectively study the material assigned to that grade would be free to use that of a lower level.

In all of the albums there are compositions which everyone should know and make a part of his repertoire of memorable music. In each unit these compositions have been starred (*) in the hope that they might be heard more often and studied in such a way that they might

³ Gladys Tipton, "Music for Children". Camden, New Jersey: RCA Victor Division of Radio Corporation of America.

⁴ Loc. cit.

become life-long favorites with each student. They are referred to as "memory melodies".

VOLUME I

The recorded selections available in this album are of a sort which will inspire activity in the young student. He will want to march, gallop, skip, trot, and play rhythm instruments with the music. There are many compositions displaying a steady rhythm with no breaks or ritards. These are important because the student's first problem is to feel and to respond to a steady rhythm. His next problem is to discriminate between different rhythms when they appear in different compositions. A good variety of short, steady rhythms, suitable for such fundamental movements as marching, galloping or skipping, running and swinging, are presented in this album.

When he has learned to respond to different types of steady rhythm the student will need more variety in musical selections. This is provided in a few compositions containing rhythmic breaks or ritards. With this music the student will need to learn to respond in a more dramatic way. He will pretend he is a clown or a fairy and will learn to listen for the changes in the music, the breaks, ritards, phrase changes, and contrasting sections which tell him what the clown or fairy does. This

activity will challenge the imagination as well as develop physical coordination and good listening habits.

In addition to the use of large bodily movement, clapping and the playing of rhythm instruments are important activities. At first the student may respond by playing and clapping the melody rhythm if it is easily heard; then he will need to learn to hear and feel the steady metric beat and to play it on drum or sticks. Later, some first grade students will learn to hear and play only the down beats while other students play all of the beats.

The musical content of this album has been arranged into four units of study. In these the compositions are listed in the order suggested for presentation and a brief description is given of each so that the teacher may know, in general, what to expect in the music.

Unit I. Learning to follow the music. Included in this unit are ten short compositions in a variety of steady rhythms. The use of this content will give the young student experience in feeling and responding with bodily movement to different rhythms in music.

Skipping or galloping rhythms included in this unit are:

"Barcarolle" by Rubinstein. Record #45-5001.

"Gallopig Horses" by Anderson. Record #45-5002.

"Gigue" by Corelli. Record #45-5003.

"Plain Skip" by Anderson. Record #45-5002.

"Skipping Theme" by Anderson. Record #45-5002.

"Theme for Skipping" by Anderson. Record #45-5002.

Rhythms for running are represented by:

"Etude Joyeuse" by Kopylow. Record #45-5001. This displays a steady light running pattern.

"Running Horses" by Anderson. Record #45-5002.

This number is extremely short and runs with very tiny fast steps.

A swaying or swinging rhythm is:

"Love's Dream After the Ball" by Czibulka. Record #45-5001. This is quite short, very smooth and has a ritard at the end.

A slow, heavy, walking or pushing rhythm is felt in:

"Wheelbarrow Motive" by Anderson. Record #45-5002.

It is recommended that the equivalent of six lessons be devoted to the activity of listening to and learning to follow this music.

At the first lesson the teacher should introduce the unit by telling the students that music tells those who hear it to do many things. Sometimes it seems to say "skip and at other times it tells the listener to walk or gallop like ponies. Proceed with the study of two of the compositions, perhaps "Plain Skip" and "Running Horses". The students should hear the difference between the two and should respond with appropriate activities. Generally

speaking, in the average size classroom, only three or four students at a time should participate with the large free movements. The other students will enjoy keeping time by touching their hands lightly on the desks or by clapping. Each will be eager to have his turn at skipping or running with the music.

Subsequent lessons should include a rehearing of some of the old and a presentation of one or two new compositions each time. It is expected that a study of these numbers will enable the average student in any first grade classroom to feel secure in his ability to skip, gallop, run, and walk with different length and weight of step depending upon his interpretation of the music he hears.

Unit II Who is marching? Four of the five available marches are suggested for use in this unit of four lessons.

"March in E-major" by Anderson. Record #45-5002. This is suggestive of brisk marching and has a very steady rhythm.

"Tiptoe March" by Anderson. Record #45-5002. This has a good steady rhythm and is suggestive of quiet walking on tiptoe.

"Military March" by Anderson. Record #45-5002. This is a very good straight-forward march.

"Dwarfs" by Reinhold. Record #45-5000. Although very dramatic and mysterious in character, this has a

steady marching rhythm.

Lesson 1. During the first lesson only the first two marches should be used. The teacher should guide the children as they enjoy marching, take turns marching, doing, and imagining things as suggested in "Notes for Teachers". It is important that the students feel the difference in the character of the two marches. The one is quite a soldier-like march and the other is suggestive of small, quiet creature moving about. The use of a limited number of rhythm instruments should be an appropriate activity during the study of these marches.

Lesson 2. The second period should give the students an opportunity to enjoy again the first two marches and to become well acquainted with the "Military March". In response to this march the students should show the military spirit in their marching.

Lesson 3. During the third lesson the students should consider how the dwarfs would march and perhaps decide upon other suitable "dwarfish" activities to accompany the music. The other three marches should be reviewed as the students march appropriately in character with each. Whenever possible the teacher should encourage creative activity on the part of the student.

Lesson 4. It is hoped that the students will want to march to this music often and that they will learn to recognize the character of each march. At a fourth lesson all of the marches should be heard in the order given. The students may take turns participating in the rhythmic activities associated with each.

Another march which is quite similar to "Dwarfs" and which also has a steady tempo is "Gnomes" by Reinhold. Record #45-5000. The teacher may use this number to extend the unit if desired.

Unit III What do you hear in the music? Although Unit Three gives compositions in a steady tempo and suggestive of the simple fundamental movements, it is more advanced than Unit One. The musical numbers are longer and the observation of phrase length and repetition may be included in the study. As a result of these considerations it is recommended that this be used after Unit One has been completed.

The following is suggested as the arrangement of compositions for presentation in four consecutive weekly lessons:

"Sicilienne" by Gluck. Record #45-5003. This composition features a slower, steady skipping or galloping rhythm.

"Flying Birds" by Anderson. Record #45-5002. This is a pleasing and smooth swinging or swaying rhythm.

"High Stepping Horses" by Anderson. Record #45-5002. In a very slow, heavy rhythm, this composition is suggestive of pushing, pulling, and heavy walking.

"Jaglied" by Schumann. Record #45-5003. This is a vigorous skipping or galloping rhythm in which the phrases are readily heard.

"Sparks" by Moszkowski. Record #45-5001. Although this number has a steady rhythm throughout, its greater length and slower running patterns give it more dramatic possibilities.

Since the students already have had some experience in following the music with rhythmic activities they should thoroughly enjoy this unit with its delightful compositions. The teacher should lead the students to hear some of the more subtle changes in the music such as phrases which are repeated softer or with different instruments in lower or higher voices. These musical changes suggest changes in the response to the music. Perhaps different and bigger ponies or birds gallop or fly when the music sounds bigger, and so forth. Much experimenting should be done with different activities and imitative ideas so that imaginations may be trained to respond to what is heard.

Lesson 1. Introduce the unit with a study of "Sicilienne". After their experience with Unit One the students should be able to select for themselves the physical movement which seems best to follow this music. After a number of students have had an opportunity to respond with their chosen activity the teacher should ask all to listen quietly for a spot in the music where only one or two ponies gallop or children skip (depending upon the choice of the activity). Raised hands might indicate the two short, softer spots in the music where the flutes instead of violins carry the melody. This may then be included in the dramatization.

The contrasting selection, "Flying Birds", should also be studied at this lesson. The teacher should guide the students in selecting appropriate expressive activity. The ends of the phrases may be heard quite readily; this might indicate a change of direction in movement.

Lesson 2. Rehear and review briefly the compositions and activities used at the last lesson. Study "High Stepping Horses" which should inspire body movements showing the slow, heavy character of the music.

Lesson 3. During the third period "Jaglied" should be studied. It may be found that, in addition to the activities suggested, the students will select marching as an appropriate response to this music. The beginnings

and endings of the phrases are readily heard in this music and the students may include this in their interpretations by changing direction of movement at those points. "High Stepping Horses" should be reheard and followed with appropriate rhythmic response as was done during Lesson Two.

Lesson 4. "Sparks", the remaining composition in this unit should be used in this lesson. In this again the phrasing is quite obvious and should be a factor in the dramatization. The students should understand the phrase ending as a spot where the tune seems to stop and then begin again. Also, during this lesson, the other musical numbers used in preceding lessons may be replayed for enjoyment and rhythmic participation.

In the study of this unit all of the students should have had further experience in moving to a variety of regular rhythms and a few students may have learned to listen for and to respond to the movement and change of phrases in some of the compositions.

Unit IV Music for pretending. More imaginative interpretations are demanded by the music of Unit Four. Here the student may combine various fundamental movements as he interprets the dramatic elements of the music. In order to follow the music of this unit the student will need to know how to listen carefully first and to decide what the music says to do. Then he will need to know how

to respond to the music at the same time as he listens for its changes.

The following arrangement of compositions should make an interesting unit of four lessons:

"Adagio" by Corelli. Record #45-5003. This is a longer composition in a basic running rhythm. It contains some breaks.

"Clowns" by Mendelssohn. Record #45-5000. In a nearly steady rhythm, this composition has a skipping, whirling movement.

"Ballet" by Gluck. Record #45-5003. This composition is in a solemn mood. It has a basic running pattern and contains two breaks in the melody rhythm.

"Fairies" by Schubert. Record #45-5000. This is a longer selection in 3/4 meter. It contains several changes and breaks in the tempo and has a contrasting section.

Lesson 1. At the beginning of the first lesson impress the students with the necessity of listening to the music and "going with" it. The "Adagio" will probably inspire light running and stepping movements with various imaginative interpretations. "Clowns" is self-explanatory. It is hoped that the students will enjoy the composition but will consider it seriously enough to attempt good

dramatizations of the music. Which "clown" really seems to follow the music?

Lesson 2. During the second lesson the first two compositions may be reviewed and enjoyed and then "Ballet" should be presented. With this music different individuals or groups might take turns moving to the rhythm of alternating phrases.

Lesson 3. "Fairies" should be the important composition during this period. The number has similar first and last sections and a contrasting middle section. These facts will need to be shown in the children's interpretations. Also review the "Ballet" during this period, pointing out the different moods in the two numbers.

Lesson 4. All of the compositions should be reheard and dramatized at the final lesson. It is hoped that a study of this unit will have given the students wider experience in interpreting music. The various fundamental movements should provide the basis for the creative physical responses.

Compositions for quiet listening. The following numbers are appropriate for use as music to be played during resting periods.

"Valse" by Borowski. Record #45-5001. Since the rhythm of this number is hard to follow it is not recommended

for activity, however, it will serve as a quieting influence during the resting period.

"Valse Serenade" by Poldini. Record #45-5001. Not included in any other unit, this is a good swinging or swaying composition with several ritards. It is a longer composition and will make appropriate background music for the resting period.

VOLUME II

The general musical content of this album has been found to be of considerable variety, but in all, the rhythm is the important feature. In it are compositions which maintain a steady beat throughout and which may be used as accompaniments to some of the more fundamental movements. Other of the compositions display a general basic rhythm but also contain occasional ritards and contrasting sections which demand more careful listening on the part of the student. All of the compositions lend themselves, in some degree, to the acts of impersonation or dramatization which are such vital factors in child life.

The appropriate use of such musical materials may result in the achievement of some of the following objectives:

1. To relate the familiar childhood activities to the rhythmic content of music.
2. To develop discrimination, built on a growing awareness of the expressive rhythmic content of music,

which is then revealed in more appropriate physical responses.

3. To develop muscular control and coordination as the means by which rhythm, expressive physical movement,⁵ is realized.

4. To encourage creative imaginative responses which are expressed through impersonation or dramatization. The child's instinctive grasp of mood and tone color in music will help determine these responses and, in turn, his sensitivity to these factors will grow with the experience.

5. To give experience in listening to music not only as a prerequisite to valid physical response but as a pleasurable experience in itself and the key to greater musical growth.

6. To develop skill and discrimination in the use of rhythm instruments as expressive accompanying instruments.

From the available recorded material four units of study are suggested. Each unit should be presented in four or five lessons of from twenty to twenty-five minutes in length. The teacher is advised to refer to "Notes for Teachers" at the front of the album for specific suggestions in connection with the presentation of each number. While these units may be presented independently of one another and at intervals during the year, it should be noted that

⁵ James L. Mursell, Education for Musical Growth (Boston: Ginn and Company, 1948), p. 44.

Units Three and Four contain music with slightly greater problems for the listener and should be used later than Units One and Two.

Unit I Relating simple rhythmic activities to music.

This unit may be thought of as a review, with new musical content, of activities which a majority of the students enjoyed at an earlier time. Such basic physical responses as stepping, walking, swaying, bending, skipping, galloping, and hopping may be refined and related to appropriate music and the student should develop discriminating listening to the extent that he does not confuse distinct types of rhythm. This is not to say that there is only one activity possible for each composition. Often one musical rhythm may suggest marching as well as skipping or running, but the teacher should guide the students in discriminating between activities which are appropriate to the music and those which are not.

It will be found that some students participate with more freedom and enjoyment than others. The use of these simple fundamental rhythms should give the reserved or shy child an opportunity to experience more freedom in physical response and should provide musical settings for simple impersonations which call the creative imagination into play.

For a short unit of approximately four lessons it will be well to use the following numbers in this order:

"Waltzer" by Gurlitt. Record #45-5005. This is a very smooth swaying rhythm. It has no breaks or ritards.

"Waltz" Number 9 by Brahms. Record #45-5006. Likewise, containing a steady rhythm throughout, this number has a slower, more languid, sad and lonely feeling than the preceding "Waltzer".

"Run, Run, Run" by Concone. Record #45-5006. This contains a steady running rhythm and may be used as such or in combination with whirling movements.

"Air de Ballet" by Jadassohn. Record #45-5006. This is a regular stepping or tiptoeing rhythm which contrasts well with the preceding number.

"Les Pifferari" by Gounod. Record #45-5007. A frolicking but steady rhythm, this may be interpreted as music for skipping or hopping.

Lesson 1. At the first lesson "Waltzer" and "Waltz Number 9" should be played for student participation. The students may wish to experiment with different types of bodily movement to fit these swaying rhythms. A few light sounding rhythm instruments may be used to accompany the music. It should be observed that "Waltz Number 9" has a rather sad and lonely feeling.

Lesson 2. The two waltzes may be replayed for quiet listening and enjoyable participation during the second lesson. Inform the students that at this lesson they will hear music for other rhythms. Play the record-

ing of "Run, Run, Run" as the students listen to decide and then demonstrate the activities best fitting the music. "Air de Ballet" will make a quiet contrasting number which the students should recognize as a walking, stepping, or tiptoeing rhythm.

Lesson 3. Replay "Air de Ballet" during this period. The students may take turns participating with different activities in response to the music. This is a good number with which to experiment to find appropriate rhythmic instruments. "Les Pifferari" may also be studied at this time. It is appropriate for galloping, marching, and so forth, and is also suitable for the use of certain rhythm instruments.

Lesson 4. All of the compositions in the unit should be reheard during the final lesson. The students should take turns participating in response to the music either through the use of the fundamental bodily movements or with rhythm instruments. Every child should have an opportunity to participate in the manner in which he is most capable.

Three additional compositions in this album display a steady rhythm and suggest activity using the simple fundamental bodily movements. If the teacher wishes these may be used to extend the unit.

"Waltz" by Schubert. Record #45-5005. This

composition has an uninterrupted rhythm and is smooth-swaying in character. It is quite short.

"Running Game" by Gurlitt. Record #45-5006. The steady running pattern of this composition may be done in one of two speeds depending upon which rhythmic pattern is followed.

"Tarantelle" by Mendelssohn. Record #45-5007. (Not to be confused with Saint-Saens "Tarantelle", Record #45-5005). This number has a very steady rhythm and is suitable for different responses such as stepping or galloping.

Unit II Different kinds of marches. As with the compositions included in Unit One, all of the marches in this unit display a steady rhythm. There are no breaks or ritards to confuse the young student as he marches. In this unit of four lessons the students should learn to follow the musical rhythms more skillfully with various physical responses and should be led to hear and to feel the different character of the various marches.

"Soldier's March" by Schumann. Record #45-5004. This is a crisp "toy" march which lends itself to marching, strutting, and clapping. Its chief characteristic is a steady, easily followed rhythm.

"March" from Alceste by Gluck. Record #45-5004. This slow, dignified, processional-type march lends itself to

dramatic expression. It may be used for quiet-time, restful listening as well as a part of a unit in the study of marching rhythms.

*"March" from the Nutcracker Suite by Tchaikovski. Record #45-5004. As a crisp "toy" march this number is similar in feeling to the preceding "Soldiers March", but contains more contrast of feeling within the regular rhythm.

Lesson 1. At the first lesson general enjoyment of marching, using "Soldiers March", should be the important factor. The student should observe that a good soldier makes his feet go with the music and is alert and erect. A second number, "March" from Alceste, should be played so that the students may hear the different character of the music. Their marching should display this change to a dignified "church" type of march.

Lesson 2. "March" from Alceste should be used again at the second lesson with different groups of students marching appropriately to the music. Then the contrasting, crisp "toy" marches may be played: "Soldiers March" which was considered at the first lesson and "March" from the Nutcracker Suite. A few rhythm sticks or other dry-sounding instruments may be used to keep time with the marches. The students may discover that "March" from Alceste is too slow for the effective use of rhythm instruments.

Lesson 3. During the third period "March" by Hollaender should be thoroughly studied. This is a slow, ponderous march which, if they have learned to hear and to feel musical mood and movement as they should, will cause the students to walk heavily, to lunge from side to side, or to stamp their feet as they march. The heavier sounding rhythm instruments, large drums and sand blocks, may be discovered as those producing the most appropriate accompaniment for this music. As a contrasting number the "March" from the Nutcracker Suite should be used again during this lesson.

Lesson 4. The final lesson should be one during which all of the above numbers are heard and in which the students are able, by their marching and discussion, to show that they feel the distinct difference in the mood of these marches.

Unit III Following changes in the rhythm. "In general, rhythm must be felt and apprehended in terms of its expressive function if it is to be experienced and learned aright".⁶ Hence, participation in even the simple fundamental rhythms should have expressive meaning for the child. If this has been the case he will be prepared to

⁶ James L. Mursell, Education for Musical Growth.
p. 45.

respond meaningfully to music which includes changing mood and rhythmic elements.

The compositions suggested for this unit contain simple ritards or breaks in the rhythmic flow or changing rhythmic patterns in the melody, all of which the students will be able to interpret easily. The teacher should remember that the contrasting character of the successive rhythms should be emphasized. The following order of presentation will high-light this contrast.

"Jumping" by Gurlitt. Record #45-5006. This number contains a definite jumping pattern which becomes irregular near the end.

"Waltz Number 1" by Brahms. Record #45-5006. The initial movement of the composition is a steady but rather abrupt sway followed by a slight ritard. This leads into a broader swaying movement and then ends with the original movement followed by a ritard.

"L'Arabesque" by Bergmuller. Record #45-5005. This composition has a steady, walking, rhythmic beat above which at intervals has been placed running, whirling patterns.

"Tarantelle" by Saint-Saens. Record #45-5005. In this composition as steady, jogging basic rhythm is combined with irregular running patterns in the melody.

"La Bergeronette" by Bergmuller. Record #45-5005. The movement of this composition changes in the middle section, for the melody rhythm changes from a hopping pattern

to a running and faster hopping movement.

Lesson 1. The music in this unit may best be approached from an imaginative point of view. The first composition "Jumping" may inspire the students to hop "like rabbits" and so forth. They will discover that the music says just when the rabbit hops. "Waltz No. 1" will provide a contrast. The problem here is to listen and to follow the music when it ritards in a number of spots.

Lesson 2. "L'Arabesque" presents a different problem. Here the student dramatizations should take into consideration the steady walking rhythm which continues throughout as well as the periodic whirling figures in the melodic line. Many ideas of imitation and dramatization are applicable but the important item is to develop the thoughtful expression of those ideas. "Tarantelle" by Saint-Saens may also be studied during this period. It is possible that several students will need to work together to produce an appropriate dramatization for some of these compositions. Selected rhythm instruments may be added to the accompaniment.

Lesson 3. During this period briefly rehearse and review "L'Arabesque" and "Tarantelle" which were presented at the last period. This should be followed by a study of "La Bergeronnette" which may well be music suggestive of many different characters and activities. Encourage the

students to suggest and to demonstrate the ideas which this music gives them. The only limitations should be drawn in terms of sincerity and reasonableness of the idea.

Lesson 4. The final period should be one for the rehearing of all of the compositions in the unit. The students should take turns responding to the music in ways which they enjoy and which indicate an effort to interpret the music.

Two additional compositions may be used to extend the unit if the teacher desires to do so. These are:

"Skating" by Kullak. Record #45-5005. This is a rather abrupt swaying rhythm with a break in the middle but with no contrasting sections.

"Scherzo" by Gurlitt. Record #45-5005. The shortness of this composition makes it impractical for extensive rhythmic activity. Its main use would be for the dramatization of the activities of small creatures.

Unit IV Responding to variations in rhythm and mood.
The music suggested for this unit contains greater variety in rhythm and mood and features somewhat longer compositions. These numbers will demand a more imaginative approach, keener listening, and the physical command of a variety of expressive responses. As the child becomes aware of the expressive changes in music he will experience keener enjoyment in listening as well as in physical response to the music.

"Waltz Number 2" by Brahms. Record #45-5006. This is a smooth-swaying rhythm which contains two moderate ritards. It is restful and will also serve well as music for quiet-time listening.

"Happy and Light of Heart" by Balfe. Record #45-5007. This is music for skipping or for a brisk march. In three places it includes a whirling turn-like figure.

"Boating on the Lake" by Kallak. Record #45-5005. The gentle rocking sections at the beginning and the end of this number are in contrast to its agitated middle section.

"Praeludium" by Jarnfelt. Record #45-5007. This composition is in five parts. It has a gay tripping rhythm in sections one, three, and five. This is in contrast to the swaying movement of section two and the slower rhythm of section four.

Lesson 1. The two compositions, "Waltz Number 2" and "Happy and Light of Heart" comprise the musical content of the first lesson. The students will easily respond to the waltz with several suitable activities, however, they will need a little experience with the music to enable them to slow their movements to follow the ritarded sections. Children who think of themselves as dancers will enjoy "Happy and Light of Heart" for if they listen as they do a skipping dance they will hear some spots where the music

will tell them to whirl around. The students should be led to discover the basic activity and the variations of these numbers for themselves as far as possible.

Lesson 2. "Boating on the Lake" is an interesting number, suggestive of calm rocking interrupted by what might be a mild "storm". Again, the teacher should refrain from interpreting the music to the students but should use the available information to draw suitable ideas from them. The students will enjoy hearing again, "Waltz" and "Happy and Light of Heart" during this lesson.

Lesson 3. A composition displaying a greater number of contrasting sections than have heretofore been encountered is "Praeludium". These contrasts should represent to the students a variety of activities by some person or creature. It is desirable that the students develop their own fanciful stories in relation to music they hear.

Lesson 4. The fourth period may be used for the re-hearing of all of the compositions and the enjoying of the suitable rhythmic participation which was worked out in the preceding lessons. The important concept for the students to derive from this unit is that musical compositions often exhibit changes of speed or movement to make them more interesting. In order to follow this kind

of music it is necessary that one listen very carefully as he moves to the music.

VOLUME III

A study of the recorded musical content of this album reveals that a great many of the compositions display a steady, unbroken metric beat throughout. Of these there are several marches in different moods as well as rhythms appropriate for the accompaniment of other fundamental rhythmic movements such as skipping or galloping, running, walking, swaying or rocking. In addition, there are short dances of different types as well as compositions containing contrasting sections which will be found suitable for dramatizations incorporating the fundamental movements.

Although many of the compositions in this and previous albums suggest a limited use of the rhythm instruments, there are included in this album several numbers which lend themselves to a more extensive use of the instruments. It will be found that students of the third grade possess enough skill in playing the instruments and sufficient basic musical awareness to produce very interesting and satisfying orchestrations.

The teacher will discover that third grade students who have had previous experience in responding to music

with rhythmic bodily movement have a basic command of the fundamental movements and thus, are able to devote more attention to the expressive elements of the music. They may have a more imaginative approach in both listening and participation and, therefore, will readily become more sensitive to musical mood and feeling. Further, these students will be interested in listening to music as they follow melody lines which are notated on the blackboard. They will enjoy listening for the simple phrase structure of a composition and they will be eager to learn to recognize and to identify when they hear them, some of the more common instruments of the orchestra.

While some rhythmic and listening activities fit into the curriculum in relation to the social studies, physical education and other activities probably the greatest satisfaction and musical growth will result when a unit of study is pursued. The following four units of work are suggested for use in connection with the material available in this album. Although the units need not be studied in the order given, Units One and Two contain the most simple material and should probably be used first. Each unit should be studied in a series of four or five consecutive weekly lessons with related material, songs, and so forth, being used whenever possible in the other music periods during these weeks. The teacher is advised to

refer to "Notes for Teachers" at the front of the album for specific suggestions in connection with the presentation of each composition.

Unit I Marching along. Five marches have been selected for use in this unit. The students will enjoy marching appropriately to the music, selecting and playing suitable rhythm instruments and, while participating, observing the simple elements of form and orchestration. It will be found that there is considerable contrast in type among these marches. The compositions may be presented in the following order so that this contrast is most apparent.

"Come Lasses and Lads", an English Folk Tune. Record #45-5009. A composition in a steady, lively rhythm; this selection may be used for marching, skipping or galloping. The phrase patterns are very well defined in this number.

"Dolly's Funeral" by Tchaikowsky. Record #45-5010. This is a sad, very slow march which is most suitable for dramatization.

"March" by Bach. Record #45-5008. This is a good, brisk march in steady rhythm. It has a ritard at the very end. If marched in half speed it becomes a slow processional type of march.

*"March Militaire" by Schubert. Record #45-5009. This is a very well-known march with which all children

should be sequented. It contains one ritard about two-thirds through the recording.

"March of the Tin Soldiers" by Tchaikovsky. Record #45-5011. This is a steady, slower rhythm in good contrast to the above march. It has the stiff, precise movement of a typical "toy" march.

Lesson 1. During the first lesson the students should enjoy marching or participating rhythmically in other ways to the happy music of "Come Lassies and Lads". The phrasing of this number is clearly defined and should be shown by the students using arm movements or changing the marching direction. The teacher should be sure that the students are quiet and in a receptive mood for a "very different kind of march" when "Dolly's Funeral" is played. They will readily catch the mood of the composition, and, after hearing it played once, should be able to march and dramatize the feeling it conveys.

Lesson 2. The students will remember "Dolly's Funeral" and should march again to the music during this lesson. It is well to have a portion of the class march as others watch to see who is dramatizing the mood most appropriately. "March" by Bach makes a good processional march if the students can feel two beats to the measure instead of four which gives a brisk march. A rehearsing

of "Come Lasses and Lads" may provide an enjoyable ending for this lesson.

Lesson 3. "March Militaire" is a fine snappy number for soldiers marching. The students should march in character, with heads erect, good posture and with a free stride. A contrasting type of march is found in "March of the Tin Soldiers" which has the stiff character of toys marching. In both of these marches, and especially the last, the phrases are clearly defined and should be shown in the marching by a change of direction.

Lesson 4. All of the marches may be reheard and enjoyed during the last lesson. The students should take turns marching appropriately or playing rhythm instruments and the teacher should point up the contrasts in mood and movement among the compositions.

Unit II Following the rhythm of the music. Some of the compositions in this album which may be classed as music inspiring fundamental rhythmic activity have been incorporated into an important and yet simple unit of study to be completed in four or five lessons. All of the students should be able to respond accurately and with good freedom of movement to these different rhythms. In addition, they should learn to listen for similarity and contrast in phrases and to include this factor in their rhythmic

interpretations. Rhythm instruments should be used whenever possible and the metric swing (the movement of the rhythm in three or four beats) should be noted and considered in the use of the instruments.

The compositions have been listed below in the order suggested for their presentation. "Notes for Teachers" should be consulted for suggestions to be used in connection with the presentation of each.

"Siciliana" by Handel. Record #45-5008. This is a good steady rhythm suitable for slow, heavy skipping, galloping, or walking.

"Song of the Shepherdess" by Weber. Record #45-5008. This composition has a very steady, rather slow, running, rhythmic pattern.

"Postillion" by Godard. Record #45-5011. Included in this basic galloping rhythm are changes in movement and instrumentation which are suggestive of a sequence of events.

"Northern Song" by Schumann. Record #45-5008. This composition exhibits a very steady walking rhythm. It is quite slow and sedate.

"Waltz" Opus 9a, Number 3, by Schubert. Record #45-5009. In a smooth swaying rhythm, this waltz has no breaks or ritards.

"John Peel", an old hunting song. Record #45-5009. This composition has a very steady, brisk, walking, rhythmic pattern. There is a ritard at the end.

Lesson 1. Two compositions may be studied during the first period. Introduce the unit by informing the students that they will hear several compositions with different rhythms. They should be prepared not only to walk, skip, or sway with the music but, also, should listen for meaning in the music--perhaps the composer tried to describe something or wished to tell a story through the music. Only those listeners with sharp ears and keen imaginations will be able to hear these special musical meanings. Study "Siciliana" carefully. Skipping or galloping, in order to fit this music, will need to be quite heavy and slow. A consideration of a few important instruments and melody patterns which are heard may be incorporated into the study of "Song of Shepherdess". The phrase pattern of the composition may help determine the dramatic action.

Lesson 2. "Postillion" is a very lively number and will readily suggest dramatic episodes to the students. Galloping is the basic rhythmic movement to be used. "Northern Song" provides a good contrast in mood and activity to the above composition. Here sedate walking with consideration for the phrase changes is the primary

activity. If time permits, "Song of the Shepherdess" may be replayed for rhythmic activity and enjoyable listening.

Lesson 3. The students should rehear and review the important points of "Postillion" and "Northern Song" during this lesson but ample time should be allowed for an adequate study of "Waltz". This number should inspire some very graceful rhythmic participation which takes into consideration the phrase patterns of the music. The students should be led to observe the waltz rhythm of one heavy beat followed by two light beats. This factor may be considered in connection with the use of selected rhythm instruments.

Lesson 4. Introduce this lesson with a rehearing and review of the activities and essential points of "Waltz". The teacher should be sure that the students feel and play the three-four meter of the waltz for it should serve as a contrast to the four-four rhythm of "John Peel" which will be introduced in this lesson. In clapping or playing this rhythm the teacher should observe that each phrase starts on the fourth beat of the measure. This leads into the heavy beat which should be called "one".

Lesson 5. If possible, all of the compositions in

this unit should be replayed during the final lesson. The students may take turns responding rhythmically with bodily movement or by playing selected rhythm instruments. The important points of each composition should be mentioned and the contrasts between the several numbers pointed out.

Unit III Who is dancing? Most children know how to pretend for it is one of the basic ingredients of childhood which so often and too soon falls victim of its foe, self-consciousness. Music is a wonderful stimulus for all kinds of imaginings and pretendings, and all listening and rhythmic studies should call the imagination into play in some way. In this particular unit an active imagination is especially important. A combination of the various fundamental movements will provide the basis for dancing and dramatizations which the music suggests to the students. The following four dances are suggested for study in this unit. Four lessons may be sufficient for the study of this material, but it is possible that a class might show such interest and enthusiasm that several additional periods will be needed to complete the unit.

"Peasants' Dance" No. 1 by Schytte. Record #45-5011. This dance features a steady, awkward, prancing, rhythmic pattern with pointed accents throughout.

"Dance of the Moorish Slaves" by Verdi. Record #45-5008. The mood and rhythmic character of this music suggest a

lighter, tiptoe sort of stepping dance with accents produced by drums and cymbals.

"Mirror Dance" by Gounod. Record #45-5011. The graceful swaying or stepping rhythm of this composition is interrupted by occasional breaks and ritards. It provides a pleasant contrast to the other heavier and more grotesque dances in this unit.

"Slavonic Dance Number 1" by Dvorak. Record #45-5008. This composition features a heavy stamping movement alternating with light running patterns. The accents are often placed on the second beat.

Lesson 1. Introduce the unit with a general discussion of dancing. From their previous experience with music the students should know that music for the dancing of fairies differs from the dancing music of clown, for example. They may know that Indian dances differ from dances of our own people. "Peasants" should be described as country folk who enjoy vigorous dancing. The composition "Peasants Dance" may be the initial composition for study in this unit. The music is suggestive of mid-European type of folk dancing with arms akimbo and prancing steps. The spirit and rhythm of the composition are the most important items to be grasped. "Dance of the Moorish Slaves" may serve as a contrasting type of dance. It suggests soft shoes or bare feet with rhythmic bodily movements. Selected

rhythm instruments may be used as they are suggested by the music.

Lesson 2. "Peasants Dance" and "Dance of the Moorish Slaves" may be reheard and enjoyed with rhythmic participation at the beginning of the second lesson. "Mirror Dance" is more swaying and graceful than either of the above dances. This contrast should be observed and incorporated into the rhythmic participation.

Lesson 3. The accent in "Slavonic Dance" often seems to fall on the second beat, thus making the rhythm of this composition more difficult to comprehend. However, the students will enjoy this heavy rhythmic dance and may develop interesting and characteristic dance patterns. "Mirror Dance" may be reheard and enjoyed with rhythmic participation again at this lesson.

Lesson 4. During the final lesson all of the compositions in this unit should be reheard and contrasted in mood and rhythmic movement. All of the students should participate rhythmically in some way.

If the unit has been of great interest to the students they may ask to hear certain compositions at later times. This, of course, is desirable and will serve as a measure of the success of the presentation.

Unit IV Our rhythm band. While there are many numbers in this album with which rhythm instruments may be used as incidental agents for participation, some of the compositions lend themselves to more extensive use of the instruments. A unit featuring rhythm instruments might include the following numbers.

"Lavender's Blue", English Folk Song. Record #45-5009. This composition is in a slow, steady three-four meter and is very good for use as an accompaniment for the rhythm instruments.

"Polly Put the Kettle On", English Folk Song. Record #45-5009. This is another "standard" accompaniment for rhythm instruments. It is in a steady two-four meter.

"Knight of the Hobby Horse" by Schumann. Record #45-5011. This composition has a steady rocking rhythm. Its orchestration is suggestive of the use of rhythm instruments.

"Dance of the Moorish Slaves" by Verdi. Record #45-5008. Rhythm instruments will be valuable in emphasizing the dramatic qualities of this number which was also used in Unit Three.

These compositions have been arranged in the order of their simplicity for orchestration. In the first two numbers the students will find that it is quite easy to make up interesting orchestrations. The last two compositions will require a more imaginative, less regular

orchestration but the results should be interesting. Although the instruments are featured in this unit other rhythmic activity may be included.

The teacher will find it quite satisfactory to have a small group of instruments which the students take turns playing, for to watch another play the instrument is often a great motivation for a child to desire to play it better and more accurately. If the students have had much experience in other types of rhythmic participation, if they have learned to clap the steady metric beat and can find the first beat of a measure, they will experience little difficulty in working out an accompaniment using the instruments.

VOLUME IV

With the exception of a few short compositions of a descriptive nature all of the music in this album may be classed as dances or marches. Of the five marches, all are well-known selections from opera. The dances include a number of waltzes and gavottes as well as other less common types. The musical compositions are most suitable for use on the fourth grade level for they are relatively short and suggest considerable rhythmic participation which is desirable in this grade.

A study of the compositions included in this album should acquaint the student with several well-known marches

in different moods; he should begin to understand the different rhythmic swing which is to be found in various types of dances, and he may learn to express this in terms of the time signatures. Further, the student should learn to hear phrase repetition and contrast in music and should incorporate this factor into his rhythmic interpretation. It is hoped that the teacher will provide much opportunity for student rhythmic participation through bodily movement and the appropriate use of rhythm instruments. These activities not only provide an enjoyable type of participation which refines muscular coordination, but make the expressive rhythmic factors in the music more meaningful. In addition the teacher should bear in mind the fact that students of this age may begin the aural and visual recognition of some of the more common instruments such as the violin, trumpet and clarinet.

From the recorded material available in this album four units of study are suggested. Each unit should extend over four or five consecutive weekly lessons of approximately twenty-five minutes duration. The following organization of units will give the teacher a unifying theme for use in presenting selected compositions and will suggest the order in which these numbers should be studied. "Notes for Teachers" in the front of the record album will provide the teacher with many ideas to facilitate the actual presentation of the lesson.

Unit I Four famous marches. Four of the five marches contained in this album are suggested for use in this unit of four lessons. These marches are often heard and the students studying this unit should be able not only to identify them but should also know a little of the background of each. All of the compositions are to be found on Record #45-5013 and should be presented in the following order:

*"Toreador Song" from Carmen by Bizet. This well-known melody in march tempo has a steady rhythm throughout. The music is taken from the scene of the toreador arena in the last act of the opera.

"Street Boys Parade" from Carmen by Bizet. This is a short, crisp march in a steady tempo. It is an excellent high-stepping march and is taken from the first act of the opera where street urchins imitate the soldiers of the guard.

*"March of the Three Kings" by Bizet. A march which, in contrast to the above, is suggestive of a solemn, dignified occasion. It is associated with Christmas in that it pictures the coming of the Three Wisemen to Bethlehem. This well-known melody should become a favorite with the students.

"March" from Aida by Verdi. This march swings along at a brisk steady tempo in a vigorous military manner.

Lesson 1. Introduce the unit with a brief discussion of variety in marches. The students will readily understand the difference between the precise military march, the crisp, short-legged toy march, and the slower, more dignified grand march. Inform the students that all of these types are found in marches from operas. An opera is a story told in acting, dancing, and singing. (Perhaps the students are acquainted with the children's opera, "Hansel and Gretel".) Briefly describe the scene from Carmen wherein "Toreador Song" is heard. Play and study the composition with the students listening and participating by marching and playing appropriate rhythm instruments. At the same lesson "Street Boys Parade" should be introduced and heard once or twice in order to show the contrast between the two marches. It may be noted that "Toreador Song" is a grand, impressive march suggesting an arena wherein a crowd cheers the entrance of the brave toreadors. "Street Boys Parade" lacks this grandeur. It moves with the shorter, more rapid and less precise steps of fun-making boys. Phrases may be heard and indicated with a change of direction in the marching. The greater portion of the "Street Boys Parade" may be reserved for the next lesson.

Lesson 2. Lesson two might begin with a brief review of "Toreador Song"; this being followed by a careful study of "Street Boys Parade" and an introductory description and

hearing of "March of the Three Kings" from L'Arlesienne Suite by Bizet. The distinctive character of each march should be noticed and displayed in appropriate marching by the students. A few selected rhythm instruments may be used to accompany the marching.

Lesson 3. With appropriate marching and dramatization the study of "March of the Three Kings" and "March" from Aida may be completed at the third lesson. A brief story-background will make the music more meaningful. Wherever possible the more common orchestral instruments should be pointed out as they are heard in the recording.

Lesson 4. The last period may be used for a re-hearing of all the numbers in the suggested order. It is hoped that the students will recognize the different compositions and will enjoy hearing them and participating with appropriate marching and the use of rhythm instruments.

Additional material: A fifth march, also included in the album, may be used to extend the unit if desired. This is "Soldiers Chorus" from Il Trovatore by Verdi. It is a rousing and yet very melodious march from a famous opera.

Unit II Different kinds of dances. Of the numerous dances contained in this album four different types have

been selected for use in this unit of five lessons. Some of the remaining dances are listed for use in Unit Three. A study of this unit should give the student an elementary understanding of the movement characteristics of the more common dance forms. Furthermore, he should become acquainted with two or three well-known compositions which he will learn to enjoy and to recognize whenever he hears them.

The following order of presentation is suggested:

"The Skaters" by Waldteufel. Record #45-5012.

This is a well-known waltz tune in a steady rhythm. It is relatively short and features bells and flutes as the predominating instruments. Music with a swinging movement is a waltz. It has three beats to a measure.

"Amaryllis" by Ghys. Record #45-5012. This is a well-known gavotte in a clear steady rhythm. It is quite short. This is an excellent example of this dance form which has four beats to a measure and usually starts on the third beat.

"Gavotte" by Handel. Record #45-5014. This is a light-footed dance with easily heard phrases, some of which ritard slightly at the end. Since the phrases begin on the third beat in four-four time the composition displays the typical rhythmic design of the gavotte as described above in connection with "Amaryllis".

"Minuet" from the Third Movement, Symphony #39 by Mozart. Record #45-5012. This delightful composition has a steady rhythm throughout. A minuet has three beats to a measure but does not swing like a waltz; it seems to move in dainty steps and in this way reflects the era in which it was used. During the lifetime of Mozart, the Eighteenth Century, elegant manners and elaborate dress were the vogue in court circles and this "Minuet" is an example of one type of ballroom dance which was popular at that time.

"Country Dance" by Beethoven. Record #45-5014. In its first and third sections this composition has a fine free-swinging rhythm in which the phrases are well defined. The middle section, slower and more graceful, is approached by a ritarded phrase. In contrast to the above "Minuet" which was a dance for the elaborately dressed nobility, this "Country Dance" is typical of the more robust, out-of-doors dances enjoyed by the village folk.

Lesson 1. "The Skaters" and "Amaryllis" may be presented at the first lesson. The teacher should point out the different character of the two numbers: "The Skaters" is a waltz and swings in three beats while "Amaryllis" is a gavotte which starts on the third beat and trips along in four beats to the measure. The students should clap the steady beat of the music, discover the accents and then clap only the heavy beats. In their

experimentation with suitable steps for simple dances of these types the phrase pattern of the compositions should be considered. A few rhythm instruments may effectively accompany the playing of the recorded music.

Lesson 2. At the second lesson the two gavottes, "Amaryllis" and "Gavotte" by Handel may be studied and compared. The students should listen and participate with appropriate rhythmic response through bodily movement and the use of rhythm instruments.

Lesson 3. "Minuet" by Mozart should receive the greatest consideration during the third lesson. The gavottes and waltz may be played briefly to show their contrasting character. The minuet and waltz are both in three-four time but the minuet seems to move in dainty steps rather than in the swinging manner of the waltz.

Lesson 4. The greater part of lesson four may be concerned with the study of "Country Dance" by Beethoven. It should be noted that this composition was inspired by the dancing of peasants and village folk whereas the minuet was written for the dancing of lords and ladies in the king's court. This fact accounts for the more robust, quicker-moving character of the one and the dainty, stepping movement of the other.

Lesson 5. The fifth lesson may serve as a review and summary of the unit as a whole. All of the compositions should be replayed as the students attempt to identify them. Appropriate rhythmic participation will make all of these lessons more enjoyable and more meaningful.

Unit III Dances old and new to us. This unit of four dances is designed to be presented sometime after Unit Two has been used. In this, three of the compositions studied in Unit Two are used to introduce four new selections. The unit may serve to broaden the students' acquaintance with various types of dances. The compositions may be used in the following order:

*"The Skaters" by Waldteufel. Record #45-5012. This number was used in Unit Two.

"Waltz" Opus 9b, Number 1 by Schubert. Record #45-5012. This waltz has a steady and graceful rhythm.

"Waltz" Opus 33, Number 7 by Schubert. Record #45-5012. This waltz has a more tranquil and flowing melody.

"Country Dance" by Beethoven. Record #45-5014. A brief description of this may be found in Unit Two.

"Country Dance" by Weber. Record #45-5014. This number contains interesting melodic patterns in running eighth notes. It is not as easily danced as the Beethoven.

"Gavotte" by Handel. Record #45-5014. Unit Two carries a brief description of this number.

"Gigue" in B-flat by Corelli. Record #45-5014. This is a relatively short dance in a skipping rhythm with a steady tempo throughout. A gigue is an old European dance form in any of several rhythms. Its chief characteristic is its basis of rapidly moving groups of three notes.

Lesson 1. "Skaters" should introduce the first lesson which features different moods in waltzes. After hearing and briefly discussing this number the Schubert Waltzes may be presented and the different character and mood of the two may be pointed out. Rhythmic participation in the form of clapping, swaying, and the use of rhythm instruments is recommended.

Lesson 2. At the second lesson the familiar "Country Dance" by Beethoven may be replayed and the students reminded that the dancing of country folk inspired this gay and lively number. Present "Country Dance" by Weber as another composer's way of picturing the same thing.

Lesson 3. The gavottes studied in Unit Three were originally dances of country folk. During the third lesson "Gavotte" by Handel may be reviewed briefly and

then "Gigue" should be introduced as another gay, out-of-doors dance having more swing than the gavotte. The students should skip to the music and show the phrase pattern by turning at the ends of the phrases.

Lesson 4. The final period may be used for the rehearing, with appropriate students participation, of all the compositions in the unit.

Additional material: The following waltzes by Schubert which are to be found on Record #45-5012 of the album have not been included in the study as outlined above. They may be used to extend the unit if the teacher desires.

"Waltz" Opus 9b, Number 2. This is of a more decisive character. The one-two-three beats are very readily heard.

"Waltz" Opus 33, Number 2. This waltz has a steady rhythm but is more restrained and quiet in feeling.

"Waltz" Opus 33, Number 6. This is a fine swinging waltz; more vigorous in character.

"Waltz" Opus 91a, Number 10. A gay waltz; this has twirling rhythmic patterns in the melody line.

Unit IV Stories in music and dancing. The four compositions suggested for this unit will demand a more imaginative approach and more careful listening for these are not conventional dances. The physical response should

be guided by the "story" which each number might suggest by its contrasting sections and ritards. This is an important study for in it is training for directing the imagination to follow and to interpret the music. All four of these compositions are available on Record #45-5013.

"Snowdrops" by Tchaikovsky. This is lovely "mood" music for quiet, imaginative listening or dramatization; it contains some ritards and a contrasting section.

"Passepied" by Delibes. This graceful little dance is in the minor mode. It displays a steady tempo throughout and has a middle section in a contrasting, slower mood.

"Allegro in G" by Mendelssohn. This number exhibits a steady rhythm throughout. Sometimes it is prancing in character and at other times it is smooth and quieter.

"Silhouette" by Dvorak. This music is of a heavier, more mysterious character in the minor mode. It contains one ritard between the second and third sections.

Lesson 1. Introduce the unit by reminding the students that music can tell a story or describe a series of activities. Suggest that dancing may help tell the story if it follows the music but that in order to do this the dancer must change his movements to fit

the changes in the music. Play the recording of "Snowdrops" and discuss stories which the music may suggest. Encourage the students to dramatize the stories, play appropriate rhythm instruments and sing the melody. Special care will be necessary in order to make the movements and sound of instruments fit the ritards in the composition. Introduce the delightful dance, "Passepiéd" and experiment briefly with rhythmic interpretations using walking, sliding, and running steps. Save the greater portion of this study for the next lesson.

Lesson 2. Continue the study of "Passepiéd" with a consideration of appropriate dancing which might be used to bring out the dramatic elements of the music. The easily heard solo instruments should be pointed out and identified. The students may like to rehear "Snowdrops" and they should participate rhythmically in the ways most enjoyable to them.

Lesson 3. "Allegro in G" and "Silhouette" should be studied carefully during the third lesson. The contrast in character of these two numbers is quite marked and should be exhibited in dramatizations expressive of the story and the music of each. The dramatizations may be based upon the use of the fundamental movements in various patterns.

Lesson 4. All four of the compositions included in the unit should be replayed for the pleasure to be derived from the hearing and dramatizing of them. The students may recall some of the stories and dramatizations associated with the different musical numbers. The enjoyment in the interpretation of the music is the important item for this lesson.

Additional material: Although the following compositions seemed to have less interesting possibilities for dramatization the teacher may use them to extend the unit if he desires.

"Playtime Number 4" by Liadoff. Record #45-5013. This is a very short composition with a running or stepping movement.

"Playtime Number 10" by Liadoff. Record #45-5013. In a slow, pushing rhythm, this composition is in three sections set off by ritards. It is quite short.

VOLUME V

Dances and marches constitute the entire content of Rhythmic Activities Volume V. These compositions are of considerable variety and, in addition to providing an opportunity for the student to listen and respond to rhythmically stimulating music, a study of these numbers will introduce to him several of the world's well-loved melodies and dance forms. He will become better

acquainted with basic dances such as the gavotte and minuet. He will meet dances from many countries and in many styles. Among these are the morris dance, the reel, jig, hornpipe and the halling dance. The student, using simple steps, will enjoy dancing some of these. The arrangement of others will make them unappropriate for extensive dancing and it is at this time that the student will observe that even without dancing it is enjoyable to hear this type of music; he will become more familiar with the use and purpose in music of ritards, breaks and contrasting sections.

In this section specific units of study, using the material in this album, are outlined for use on the fifth grade level. It is hoped that this will help the classroom teacher plan a more effective use of these recorded musical compositions. From the available recorded material three units of study are recommended. The title of each unit will give the unifying theme for study and the listing which includes a brief description of each composition will show in what order the numbers should be presented. A brief sketch of each lesson is also given so that the teacher may see clearly the amount of material to be covered. For suggestions useful in the presentation of each individual composition the teacher is referred to "Notes for Teachers" which will be found in the front of the record album.

Unit I Contrasting moods in marches. Of the six marches included in the album, four are suggested for use in this unit. This study is designed to show the variety of mood and purpose which may be found in marches. In addition, a study of this material should assist in acquainting the student with the more common orchestral instruments and some of their varied uses. Four consecutive weekly lessons of twenty-five to thirty minutes length should provide enough time to complete the unit.

The following order is suggested for presentation of the compositions all of which are found on Record #45-5018.

"March" from Carnaval by Schumann. This is a crisp, inspiring march in a very snappy tempo. There are no contrasting sections or breaks in the rhythm.

"March" from Iphigenia in Aulis by Gluck. The stately, solemn and majestic feeling of this march is carried throughout the composition.

"March" from Miniatures by Reinhold. This composition displays the following contrasting moods: A (military), B (reverent and majestic) and C (military).

"March Grotesque" by Sinding. This composition is suggestive of characters associated with Halloween for it exhibits a steady rhythm in connection with an odd,

grotesque sort of melody which fades out toward the end.

Lesson 1. Introduce the unit with a discussion of marches: Some of the various kinds are the military march, the toy march, and the grand march. They usually move in two or four beats to a measure and ordinarily keep the same mood and rhythm throughout. Inform the students that in this unit they will hear some different things in marches. At this first lesson the Schumann march should be carefully studied with student discussion of the mood and instruments heard. Appropriate use should be made of rhythm instruments and other forms of rhythmic participation. It is important that the students discover the unusual three-four meter in this march. Following the study of "March" by Schumann the contrasting "March" by Gluck may be briefly introduced.

Lesson 2. "March" by Reinhold should receive careful attention during the second lesson and the teacher should be sure that the students observe the two distinct moods in this composition. The Gluck march may be studied further and briefly compared with the Reinhold "March" which has a middle section of a similar mood. Marching and the use of rhythm instruments by the students are important activities.

Lesson 3. In connection with the study of "March

Grotesque" during the third period, the students should be urged to dramatize the music for this is a comic march demanding distorted, yet rhythmic, movement. Conclude the lesson with a rehearsing and summary of "March" by Reinhold which was considered at the previous lesson. The contrasting sections in this march are important and the students should realize that a story sequence demands the change of mood.

Lesson 4. The fourth lesson should serve as a summary for the unit in which all the marches are replayed and discussed briefly to point out their contrasting characteristics. There should be much student participation through appropriate marching and the playing of rhythm instruments.

Additional Material: If time permits and an extension of the unit is desired, it would be well to include a study of "March of the Priests" by Mozart. This is a very lovely composition in a dignified, reverent mood with a steady, slow-moving tempo throughout. This number is omitted from the unit but is recommended as supplementary material.

"War Song" by Reinhold seems to be less significant music and so is omitted from the unit. However, it may be used if the teacher wishes. This composition contains a contrast in mood.

Unit II Dances from the old world to the new. The organization of this unit is based on the assumption that students in the fifth grade study American history and are acquainted, in a general way, with the fact that the culture of this country, in large part, is indebted to the European peoples who came here. Of these, the most obvious early contributors are England and France. The fact that the early settlers brought their songs, dances, and other cultural assets with them should be a consideration of the social studies program. It is recommended that the study of this unit be undertaken after a basic understanding of the historical background has been established.

The following order is suggested for the compositions to be used in this unit of five lessons:

"Shepherds Dance" by Edward German. Record #45-5016. This is a delightful, gentle, and graceful morris dance⁷ suitable for simple dancing.

"Gavotte" by Gretry. Record #45-5019. A court dance, more animated in character than the minuet, this displays a clear stepping rhythm which may easily be adapted for dancing. The harpsichord is the featured instrument.

*"Minuet" by Mozart. Record #45-5019. This is a polite, decorous court dance which was carried to this

⁷ See Glossary of Musical Terms, p.

country by the early genteel class. The composition should be in the permanent repertoire of familiar tunes of every child.

*"Turkey in the Straw" arranged by Guoin. Record #45-5017. This is a familiar American "reel" tune which should be in the permanent repertoire of familiar tunes of every child. It is a concert arrangement of the tune and, as such, contains breaks in the rhythm which make its use as a dance very limited.

Lesson 1. Inform the students that at the time of the colonization of America the English country people enjoyed a type of morris dance of which "Shepherds Dance" is a sample. "Shepherds Dance" should be studied quite carefully with the students listening for the different melodies as they appear. Student experimentation with various dance steps will be an appropriate activity. If time permits "Gavotte" by Gretry may be introduced as a contrasting type of dance, one which came chiefly from France and was enjoyed in the great ballrooms of the nobility.

Lesson 2. The study of the Gretry "Gavotte" may be continued at the second lesson with "Shepherds Dance" being reheard also. The students will be able to put simple yet suitable dance steps to both of these numbers.

Lesson 3. "Minuet" by Mozart should be the important item for study during the third lesson. The students should learn to think of the minuet as a dignified, polite court dance and may recognize the harpsichord as the solo instrument. It should be pointed out that the early aristocracy of this country, George Washington and his friends, enjoyed the minuet. For contrast "Turkey in the Straw" may be played and discussed very briefly during this lesson. It is an American "reel" tune which was extremely popular on the frontier. These pioneer who enjoyed vigorous dances, wore gingham and calico rather than silks and satins and were not concerned with keeping powdered wigs in place.

Lesson 4. A rehearing of all of the compositions is in order during the final lesson. More attention should be given to "Turkey in the Straw". The students should try to identify as many of the compositions as possible and may discuss the more important items studied during the previous periods.

Unit III Dances from many countries. In this third unit the familiar "Minuet" by Mozart which was used in Unit Two is used again to introduce another of the same type: "Minuet" by Gluck. This is followed by three other dances from European countries. A study of this

unit should introduce to the student a few less common dances. The student should increase his understanding and enjoyment of colorful orchestrations and form in music. The following order of compositions is suggested for use in this unit of five lessons:

"Minuet" by Mozart. Record #45-5019. This number is described in Unit Two.

"Minuet" by Gluck. Record #45-5019. This stately dance with a lovely melody may well become a part of the permanent repertoire.

"Irish Washerwoman". Record #45-5017. This well-known Irish "jig" displays a colorful orchestration and uses many instruments in brilliant ways. The ritarded middle section and the ending make dancing the entire composition inadvisable although the first section may be danced quite easily.

"Norwegian Dance" by Grieg. Record #45-5016. This is a familiar melody in a Norwegian "halling dance". The first and third sections may easily be danced.

"The Swiss Maid", a folk tune. Record #45-5016. A lovely calm dance containing turns and pauses throughout.

Lesson 1. At the first lesson "Minuet" by Mozart should be reheard and briefly reviewed. Following this, the Gluck "Minuet" should be presented and compared with the Mozart composition which is very similar in mood and

also features the harpsichord as solo instrument. The teacher should refer to "Notes for Teachers" for suggested activities and ideas for discussion.

Lesson 2. "Irish Washerwoman", a vigorous jig, may be the featured composition of the second lesson, and "Turkey in the Straw", studied in Unit Two, may be played to show the similarity in mood. Both of these tunes are now enjoyed by people who like jolly, fast-moving square and round dance.

Lesson 3. The third period may start with a rehearing and review of the essential points of "Irish Washerwoman", but the main portion of the lesson should be devoted to the study of "Norwegian Dance". This is another fast-moving dance which has some sections for performance by a solo dancer.

Lesson 4. During the fourth period "The Swiss Maid" should be carefully studied with special attention being given to the graceful phrase lines and form of the composition. This may be compared with the livelier "Norwegian Dance" which was introduced at the last lesson.

Lesson 5. During the final period all of the compositions should be reheard and the essential points of each restated. The students should be urged to see how many of the musical numbers they can recognize and name.

Some rhythmic activity is desirable in all the lesson of this unit.

An additional composition, "Masquerade" by Korngold, Record #45-5016, may be used with this unit if desired. It is a hornpipe, suggests more irregular, imaginative patterns for dancing and hence was considered a more difficult composition to interpret.

VOLUME VI

In seeking a unifying factor for use in dealing with the musical content of this album it was observed that folk tunes and rhythms characteristic of different countries were important items in nearly all of the compositions. Since the student of the intermediate grades normally studies peoples of other lands, it seemed that this would constitute a valid approach to a type of music which would enrich the student's understanding of other cultures as well as widen his own experience with music. The musical content of the album, therefore, embodies a unifying idea and yet has variety in a number of ways. Further, it is based on musical compositions of worth which are heard rather often on the radio or in public performance.

It is recommended that the musical material of this album be used with students of the sixth grade, and it is hoped that the students will have had considerable music

listening experience in previous grades. However, much of the content of the album is appealing enough for use in non-technical presentations to students with little musical background.

The objectives of these units are conceived in terms of musical growth in the student as a result of his experiences in connection with a study incorporating the selected musical materials. These may be stated as follows:

1. A widening of the student's musical experience to include an awareness and enjoyment of music of many types, of many nationalities, and by many composers.

2. A growth in the student's responsiveness to the expressive elements of music which, in this unit, are notably: characteristic rhythmic patterns, melodies adopted from folk tunes and the tone quality of certain instruments.

3. A growth in the student's ability to translate the expressive musical elements into a variety of mood values and meanings which have significance for him.

4. A growth in interest which will lead the student to further contact with music on his own initiative.

The musical content of the album may be classified under the two headings of marches and dance rhythms, and from it three units of study are suggested. This division of the available material into short units of four to five

lessons will enable the teacher to use it more easily and at various times during the year at the convenience of the class. It should be pointed out that in almost every case these compositions, by well-known composers, are based on some element of the musical art characteristic of the peoples of a particular area or race.

Unit I The march in three settings. In a series of four consecutive weekly lessons it should be possible to show how a variety of rhythms and folk melodies are used by composers as they build marches suitable for different settings. The compositions should be presented in the order given below and in the presentation the teacher should use those suggestions from "Notes for Teachers" which seem most suitable for the class.

*"Procession of the Sarder" by Ippolitov-Ivanoff. Record #45-5021. This inspiring, colorful march with its rich instrumentations, fine melodies, and exciting rhythms is oriental in character. It is based on a folk song from the region of the Caucasus Mountains in southern Russia and describes the triumphant return of the Czar, or head of the tribe, and his warriors.

*"March" by Prokofieff. Record #45-5021. This march, although it keeps a steady, crisp tempo throughout, displays exaggerated rhythmic and melodic patterns which make it grotesque and comical in character.

"March of the Pilgrims" by Berlioz. Record #45-5021. Smooth-flowing melodic lines and a slow-moving, leisurely tempo are characteristic of this march.

Lesson 1. The lesson may be introduced with a presentation of some of the information about "Procession of the Sardar"; then the students may be asked to listen for the principle melody and the general mood of the composition--is it gay and dancing in character? No, it is more strong and bold. The recording may be replayed as the music is studied in various ways. Students should march to the music, sing the principle melody, listen for or play the steady drum rhythms, and attempt to identify the principle orchestral instruments heard in the composition.

Lesson 2. "Procession of the Sardar" may be reheard during this lesson as the students participate in some of the ways suggested in Lesson One. Following this, "March" by Prokofieff may be played as a contrasting type of march. The students should discuss and attempt to give their impressions of the music and then the story may be told as a background to the music. The composition may be replayed several times as the students listen for and discuss the rhythmic patterns, mood, and orchestral instruments, which are heard.

Lesson 3. A brief mention of the two preceding

marches may be made early in this period. "Procession of the Sardar" should be described as a processional march and the Prokofieff number as an exaggerated comic march. "March of the Pilgrims" may be played, unnamed, as the students listen to determine the character and general type of this march. After a short discussion of the mood and a presentation of the story, the composition should be re-played as the students listen carefully for the instruments used. Appropriate marching and the playing of the rhythmic patterns may be interesting and valuable activities.

Lesson 4. The last lesson should be spent in re-hearing all of the numbers and in a discussion of their more important aspects. The great contrasts in mood and movement should be emphasized. All of the students should be able to recognize and identify these three marches.

Unit II Characteristic dance rhythms and melodies from different countries. The following compositions, based on the dance rhythms and melodies of three different countries, will provide much opportunity for the teacher to guide his students in understanding the use which composers often make of folk melodies and rhythms. It may be observed how an original melody is varied, through changes in orchestration, rhythm, and harmony to make the composition interesting. Since the musical numbers are so melodious and contain such rich harmonies and interesting

rhythms the students will find this a very enjoyable unit for study. The following order is suggested for the study of these compositions in four lessons:

*"Country Gardens" by Grainger. Record #45-5020.

This is an arrangement of an old English morris dance tune. It has a steady rhythm throughout and should be in every student's repertoire of familiar compositions.

"Czarine Mazurka" by Canne. Record #45-5022. A traditional Polish dance is the basis of this appealing, graceful composition in three-four meter. It has occasional ritarded spots and contrasting sections. This dance form is also found among the piano compositions of the celebrated Polish composer, Chopin.

"Spanish Serenade" by Bizet. Record #45-5022.

This colorful and appealing composition is based on the typical melodies and bolero rhythms of Spain.

Several days in advance of the first "listening lesson" of this unit, the teacher should guide the class in a discussion of folk dances and songs of countries with which the students are familiar. For example, folk songs of Mexico which are well known and are often used for dancing are "Cielito Lindo" and "La Cucharacha". These songs may be found in the students' song book, Music Everywhere⁸

⁸ Theresa Armitage, et al., Music Everywhere (From the series, A Singing School. Boston: C. C. Birchard and Company, 1944).

and it would be well to sing them if they are familiar to the students. If a Mexican dance is known by any student this might also be used. Discuss, also, the costumes used and the typical dance steps as well as typical musical instruments. A similar approach may be made to familiar songs and dances of other countries.

Lesson 1. The teacher may introduce the first listening lesson in the unit by stating that composers of music have often taken the folk tunes and rhythms of different countries for use in their compositions. The students will be interested in knowing that the three musical compositions to be studied in this unit have their origins in folk tunes and dances. In this study the class should attempt to find, in a non-technical way, what part of the music was the original folk material, and how the composer developed this material through repetition, varied orchestration, and so forth, into an attractive piece of concert music. "Country Gardens" should be studied with these objectives in mind. The students may sing the principle melodies, play the more important rhythmic patterns and listen for the mood and instrumentation of the composition.

Lesson 2. "Country Gardens" may be replayed and discussed briefly early in the second lesson. It should be observed that this is a lively country dance such as was enjoyed by rural and small-village folk in England. In

contrast to this, "Czerine Mazurka" is a court dance of the Polish nobility. Although it is lively, it is more refined than the country dances. There are many attractive melodies to be sung and rhythms to be played in this composition. Perhaps the students will wish to experiment with traditional mazurka dance steps.

Lesson 3. "Spanish Serenade" will provide an interesting study for the third lesson. Remind the students that all of the compositions in this unit are based on folk songs and dance rhythms. In this case, a French composer used a Spanish dance rhythm for his composition. The colorful Spanish atmosphere of the gay crowd and bright costumes should be associated with this dance. The bolero rhythm in this composition is an especially important characteristic as is, also, the use of the castanets in the orchestration.

Lesson 4. The outstanding characteristics of all of the compositions should be mentioned as they are replayed during the final lesson of the unit. "Country Gardens" is a composition based on the lively, yet relatively simple dance of country folk, "Czerine Mazurka" has its roots in the more sophisticated, yet lively, ballroom dance of nobility, and "Spanish Serenade", because of its national background, is more colorful and rhythmically interesting than either of the other two. Student participation through

singing, playing of instruments and dancing should be an important part of this lesson.

Unit III Rhythms and melodies of the Negro as used by composers. Two compositions in this album feature the rhythms and tunes to be found in the dancing and singing of the Negro. In combination with two or three Negro songs these make a well-balanced unit of three lessons.

"From the Canebrake" by Gardner. Record #45-5023. This composition features the syncopated rhythms and tunes of the Negro of the West Indies. There is a slower middle section in contrast to the lively first and last sections.

"Juba Dance" by Dett. Record #45-5023. Another composition inspired by Negro rhythms and tunes; in this number the melodic and rhythmic patterns move faster and with less degree of contrast between the different sections.

Lesson 1. It should be pointed out that rhythm, as well as melody, has had a very important place in the life of the Negro. He uses songs in connection with his religion as well as songs and rhythms to help him work. As an introduction to the unit, songs such as "Swing Low, Sweet Chariot", "Deep River" and "Little David, Play on Your Harp" may be sung and described as the Negro's means of expressing his religious ideas in song. The students may know that the Negro liked to dance and sing for relaxation also. In much of this music the "off beat" or

syncopated rhythm was used and this has become the rhythmic basis of much of the popular music of America. "From the Canebrake" should be studied considering this rhythmic factor as well as the form and instrumentation used by the composer.

Lesson 2. "Juba Dance" displays a more regular rhythmic pattern which is related to a rhythmic chant. The students will enjoy "patting" the basic rhythm as well as reciting the chant. The variety of instruments which the composer used is quite interesting, and indicates his cleverness at being able to transform very small ideas, borrowed from the Negro, into an interesting composition.

Lesson 3. Both of the compositions may be heard during the third lesson. It will be found that "From the Canebrake" has easily discernable contrasting sections, but the notable feature of "Juba Dance" is its steady basic rhythm. Both are based on dance rhythms of the Negro rather than upon religious feeling such as motivated some of the well-known Negro songs.

CHAPTER VI

USING THE LISTENING ACTIVITIES¹

In the previous chapter, the musical content of the albums, classified as RHYTHMIC ACTIVITIES, was briefly described and organized into units with suggestions for presentation. Similarly, in this chapter, the six record albums, LISTENING ACTIVITIES, have been evaluated and a variety of study units have been set up for use with each album.

Aside from his need for activity and his love of rhythmic, physical response which was such an important factor in the listening lessons based on the albums of RHYTHMIC ACTIVITIES, the young student has other needs and interests which may be served and developed through music. From infancy through old age, music which has a soothing and relaxing effect is needed and loved. In this series of albums there are many such compositions. Volume One gives an important place to lullabies and in subsequent albums quiet, descriptive compositions serve the same purpose.

Descriptive music may be defined as that in which, through musical means, the composer conveys to the listener

¹ RCA Victor Record Library for Elementary Schools, Albums Numbered E-71, E-72, E-73, E-74, E-75, E-76.

rather specific ideas. These may range, on the one extreme, from a rather realistic imitation of an object, through the impressionistic portrayal of a scene or event, to the communication of a general feeling or emotion.

The major portion of the compositions in these albums is descriptive in some way. Beginning with music which tells a story or which is descriptive of events and characters well within the young student's understanding and enjoyment, the content of these albums gradually broadens until a great variety of characterizations and moods are made available.

The student should learn to hear and to sense the descriptive detail of a composition. First he will be able to express what he hears by engaging in pantomime or dramatization, and later, verbal descriptions will assist him in his expression. As music becomes more meaningful for him the student finds that it can be expressive of the ever-widening range of feeling which is present in him. Later, when he hears music related to his own feeling, that music may become a personal means of expression.

As in the program based on the RHYTHMIC ACTIVITIES, the student, through his contact with the music of these albums, gradually acquires information about the construction and the performance of this music. He may learn about some of the basic techniques which composers use in putting their thoughts and feelings into musical form. These may have to do with factors dealing with meter and the notation of

rhythm, phrase repetition and contrast, dynamics, melody line and harmony. He may hear the different tone colors of the instruments and may learn to identify them and to understand why a particular instrument is used for certain effects. It is at this time that "absolute" music will come to be of interest to the student.

The term "absolute" as used in relation to music is a relative one. (Students may more readily understand the term "pure" which may also be used in this connection.) "Absolute" music is that in which the form and musical elements of the composition are more obvious to the listener than what the composer has to say. "While it is perfectly legitimate to seek the 'meaning' of a piece of 'absolute' music, we must not think that it is 'about' something, like a piece of descriptive prose".² "Absolute" music has another parallel in the beautiful, abstract design of a painter. Here, again, it is not the meaning of the picture, but the combination of color and design which is important.

In Volume Three the student is first introduced to the symphonic form through the hearing of Haydn's "Toy Symphony". Thereafter he meets music from opera, Hansel and Gretel in Volume Four, and other forms such as the "sonata", "etude", and "cantata" in Volumes Five and Six.

² James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948) page 33.

These compositions may serve, in a general way, to introduce the student to music of a non-descriptive nature.

Following the form of Chapter Five, in this chapter the musical content of each of the six albums called LISTENING ACTIVITIES has been organized into suggested units of study. This, the result of extensive study and experimentation in actual classrooms, is designed to show the teacher in what grouping and order the compositions may be used. Here, also, Volume One is designated for use in first grade classes; Volume Two is listed as basic material for study in second grade classes, and so forth.

In all of these albums there are a limited number of compositions which everyone should know and make a part of his repertoire of memorable music. In each unit these compositions have been starred in the hope that they might be heard more often and studied in such a way that they might become life-long favorites with each student. They are referred to as "memory melodies".

VOLUME I

The musical compositions recorded in this album are, as a whole, appealing and suitable for use with the first grade student. Nearly half of the selections may be used for quiet listening during the short "resting" periods which are so essential in primary classrooms. Others of the compositions are suggestive of dramatic activities

through which the student may interpret the music he hears. "Notes for Teachers", to be found in the front of the record album, give descriptive stories whereby several of the selections may be made more meaningful to the student.

The twenty-two musical compositions recorded in this album are classified into three types for the teacher's use. This classification, wherein the chief consideration is the young student's need and use of music, is the basis upon which the following units are organized.

Unit I Music for quiet listening. In every primary classroom there come times during the day when a short period of quiet relaxation is essential. At this time the mental and physical relaxation will be more complete if suitable music is used as a beautifying and quieting agent. The following ten compositions recorded in LISTENING ACTIVITIES, Volume One, are suggested for this use in the first grade. They may be presented in any order desired.

In presenting the music, only a few words should be said. The compositions, when played at an appropriate time, will touch the student without lengthy explanation. The teacher may train the children to listen more creatively by asking them to shut their eyes and let the music help them "dream". Individual experiences may then be told to the class. These compositions should be used over and over during the year so that the children will become very

familiar with the well-loved melodies. Six of the compositions, those starred, are suggested as "memory melodies". By this it is meant that each child should recognize the melody and should be able to give it a name. If the actual title of the composition is simple and has meaning for the child it should be used, otherwise another means of identification may be invented. The fact that a child can associate a name with a composition will enable him to ask for it when he wishes to hear it. There should be no element of testing in this process.

*"Lullaby" by Brahms. Record #45-5024. One of the best-loved and most beautiful of lullabies. This soothing and beautiful music is fine for quiet listening and resting.

*"The Little Sandman" by Brahms. Record #45-5024. This well-known lullaby should be a part of the permanent listening repertoire of every child.

*"Minuet" by Beethoven. Record #45-5026. This is a lovely melody which should be familiar to all. It is fine for quiet listening but may also be used as an accompaniment for walking activities. It contains slight ritards at the ends of phrases.

*"Rock-A-Bye-Baby" by Canning. Record #45-5026. As a childhood favorite among lullabies every child should recognize this melody when he hears it.

*"Humoresque" by Dvorak. Record #45-5026. Featuring the violin as solo instrument, this is a beautiful melody which the students will enjoy as often as it is played.

*"Minuet" by Paderewski. Record #45-5026. This music, in a very tranquil mood, is suitable as an accompaniment for simple walking or dancing steps. It has two contrasting moods, the first very sedate and slow and the second moving along in quick little steps. There are ritards between the sections. This should be used for quiet listening as well as for appropriate activity at other times.

"Hush My Babe" by Rousseau. Record #45-5024. A soothing lullaby suitable for quiet listening and for resting.

"Lullaby" by Mozart. Record #45-5024. The students will enjoy this restful melody. It should be used often.

"Cradle Song" by Schubert. Record #45-5024. A charming melody in the same lullaby mood which is found in the preceding numbers.

"Sweet and Low" by Barnby. Record #45-5024. This lovely melody which is suitable for quiet listening is unfortunately poorly recorded and consequently is not recommended for use.

Unit II Music with story association. While it is desirable that music, whenever possible, make a direct appeal to the listener it is necessary, with the untrained, to direct the ear to hear specific things in the music. It is here that stories and descriptive material are most useful in the listening program. If a child is informed that the music "tells" a story and if he can direct his attention and imagination to hear the musical details representing that story he will have progressed toward the point when, without descriptive notes, he will be able to attach his own interpretation to what he hears.

For a short unit of four consecutive weekly lessons in which the student attempts to direct his attention to simple descriptive details in music the following numbers are suggested.

"March of the Little Lead Soldiers" by Pierne. Record #45-5025. This march is quite long but retains a steady tempo throughout. It has the stiff, jerky character of toy soldiers marching with stiff knees.

"Sleeping Time" by Pinto. Record #45-5027. Very good descriptive music with an accompanying story. It may also be used for quiet listening periods.

"March--Trumpet and Drum" by Bizet. Record #45-5025. A march in a steady tempo and featuring the trumpet, drum, and piccolo as important instruments. It has an imaginative story association.

Lesson 1. "March of the Little Lead Soldiers" should be heard several times. The students may wish to march to the music. The story given in "Notes for Teachers", page four of the record album, should be told. The students will be able to hear some of the story details in the music and these should be discussed.

Lesson 2. "Sleeping Time" should be studied during this lesson. The dramatization suggested for this number is quite readily heard in the music. The students should be directed to listen for one item at a time. If time permits, "March of the Little Lead Soldiers" may be replayed at this lesson. The students may be able to point out the descriptive elements of the music which were studied at the last lesson.

Lesson 3. "March--Trumpet and Drum", with appropriate descriptive notes and activity, will make an interesting and worthwhile study for the third lesson.

Lesson 4. The fourth lesson may begin with a review of "March--Trumpet and Drum" as studied during the previous period. The students should contribute by giving descriptive details, those discussed at the previous lesson as well as their own additions. Dramatizing, marching, or playing rhythm instruments appropriately will add interest and meaning to the lesson. "Sleeping Time" and "March of

the Little Lead Soldiers" should be similarly reviewed during this lesson.

Unit III Music with descriptive associations for dramatization. The compositions suggested for use in this unit have descriptive elements which are suitable and interesting for dramatization by young students. These should be presented in a series of four lessons in the following order.

"Impromptu--The Top" by Bizet. Record #45-5025. As the title suggests, this is probably most descriptive of a top running down and being rewound to buzz again. Other dramatizations may be applicable, however.

"Bedinage" by Herbert. Record #45-5026. This is a gay whimsical tune in which each phrase has two parts: fast running patterns at the beginning contrasted with a slower ritarded section at the end. This number is suitable for several different interpretations.

"March, Little Soldier" by Pinto. Record #45-5027. The march has a steady rhythm throughout. It is almost grotesque in character and has the short step movement of a toy march.

"Run, Run!" by Pinto. Record #45-5027. This composition has two distinct moods which should be evident in the dramatizations of the students. The first and third sections suggest running activities while the second is

quiet and meditative.

Lesson 1. Inform the students that, while the pieces they are about to hear do not really tell a story, they do seem to describe what someone or something is doing. Play several times, "Impromptu--The Top" as the students listen to hear when the top buzzes, falls over, and then is rewound. Play the recording of "Badinage" and inform the students that, since there is no label on this music, everyone must listen and decide for himself what it describes. The students should use rhythmic bodily movement to interpret what they hear. In "Notes for Teachers" the teacher will find information which will be of assistance in guiding the students as they seek to interpret the music. The teacher should not tell the students what the music "says" for it may have different meanings for different individuals. However, through knowing some of the possible, suitable responses the teacher will be in a better position to encourage and to guide the students in expressing their ideas about the music.

Lesson 2. Replay "Impromptu" and "Badinage"; ask the students to give short rhythmic interpretations of the music and discuss the associations of the last lesson. "March, Little Soldier" may be introduced. In this the students should realize that this is not an ordinary march. It is a stiff, short-legged toy march. Appropriate marching

and use of rhythm instruments will be the students' best means of expression.

Lesson 3. Introduce the lesson with a replaying of "March, Little Soldier". Several of the students may march appropriately to the music and others may participate by playing a small number of rhythm instruments. The teacher may then introduce "Run, Run!" by asking the students first to listen to determine what the music describes. Several individuals should dramatize the activity they feel in connection with the music. It is a good idea to have the pupils who are seated respond with rhythmic arm and hand movements as they watch those who are moving about. This will serve not only to keep all students participating in the lesson at hand but will give the teacher an indication of each child's response to the music.

Lesson 4. All of the compositions may be replayed during the final lesson of the unit. When possible a number of students should take turns dramatizing the music with expressive bodily movement; rhythm instruments may be played if their use is appropriate to the music.

Five compositions recorded in this album have not been included in the organization of the units. While the teacher should feel free to use any of these numbers, they were omitted from the units because they seemed a little less attractive and less easily understood. These

compositions are as follows:

"Legend of the Bells" by Planquette. Record #45-5026. This is a lively, dancing number featuring a variety of bells.

"Ring Around the Rosy" by Pinto. Record #45-5027. The irregular, excited movement patterns of the music are descriptive of children at play.

"Hobby Horse" by Pinto. Record #45-5027. Descriptive of the random activities of children playing together. The mood of this composition shifts from one idea to another.

"Gavotte" by Popper. Record #45-5026. This extremely short number in a rapid rhythm may be suitable as an accompaniment to the dramatization of small lively creatures.

"Scherzo" by Beethoven. Record #45-5026. This very short recording features a running pattern in the melody line accompanied by a steady rhythmic beat.

VOLUME II

The listening activities of the second grade student may range from the hearing of quiet music played during the resting period to the following of music which very realistically "tells a story". An additional listening activity, which was important, also, in connection with the use of music from RHYTHMIC ACTIVITIES, is the hearing of music descriptive of activity. Where possible, the hearing of this type of composition should lead to a dramatic interpretation

of the music by the student.

Compositions useful in connection with all of the above activities are contained in this album. From the available recorded material three units of work are suggested. These are based upon student need and the level of musical growth generally found in the second grade student.

Nearly every day there will occur times when a short period of quiet relaxation is essential. At this time the hearing of appropriate music will make the relaxation more complete and satisfying. For this reason a number of compositions are suggested for this use; these are grouped in Unit One.

Since stories and dramatizations have great appeal to children of this age Unit Two has been designed to present selected compositions of this type.

Young students understand and enjoy music to which they can move, for activity is an important ingredient of childhood. Unit Three consists of a group of compositions which are especially suggestive of activities such as galloping, stepping, and swaying. These units, as outlined below, are designed to plan the use of the available material so that there may be some sequence to the studies undertaken. "Notes for Teachers", to be found in the front of the record album will give helpful suggestions to be used in connection with the presentation of each selection.

Unit I Music for quiet listening. The compositions suggested for use in this unit may be used in any order desired. Those starred are especially important melodies and should be played many times during the year so that all students learn to know and to love them. In presenting the music the teacher should give the name of the composition so that the students will have a means of identifying each number. Generally speaking, there should be a minimum of explaining in connection with the playing of this music for the students will love the melodies for themselves.

*"Serenata" by Moszkowski. Record #45-5029. This is a composition which the students should learn to recognize and love. Its chief use is that of quiet listening but the teacher will also find a use for the ideas suggested in sections one, two and four of "Notes for Teachers".

*"Melody in F" by Rubinstein. Record #45-5029. In this beautiful melody, which should be familiar to all students, the only important technical point is the fact that the 'cello plays the melody. A 'cello is an instrument related to the violin. It has a deeper, richer voice and is so much bigger that it is played by holding it between the knees instead of under the chin as is the violin.

*"Waltz in A-flat" by Brahms. Record #45-5029. This number should be played often so that it becomes a familiar, well-loved melody. The teacher may wish to mention the fact that the violin and the flute are the singing instruments

in the composition but there should be no other technical study.

"The Little Shepherd" by Debussy. Record #45-5030. The piano serves as the solo instrument in this composition which is quietly descriptive of a pastoral scene.

"Berceuse" by Jarnefelt. Record #45-5031. This is a longer orchestral composition in a serene, quieting mood.

"Evening Bells" by Kallak. Record #45-5029. Featuring a variety of bell sounds, this short number is most suitable for quiet listening but may also inspire a limited amount of activity if desired.

"The Hurdy-Gurdy Man" by Coossens. Record #45-5030. The music is imitative of the old-time organ grinder. It is a short composition featuring the piano as the performing instrument.

Unit II Music with story and picture associations.

To those who possess imagination there is unlimited opportunity for pleasurable experience in music, for this is a medium capable of producing vivid picture and story associations. The following musical compositions will give young students experience in listening for descriptive details.

"Of a Tailor and a Bear" by MacDowell. Record #45-5028. This is a realistic descriptive composition with an interesting, detailed story which the students will enjoy.

Wand of Youth Suite: "Fairy Pipers", "Tame Bears" and "Moths and Butterflies" by Elgar. Record #45-5031. While the first is a quiet composition, descriptive of a pleasant scene and mood, the second part is imitative of the clumsy movements of the heavy animals named in the title. It should be used as a contrast with the first serene composition. "Moths and Butterflies" might represent any darting, quick-moving creatures.

"Golliwogg's Cake-Walk" by Debussy. Record #45-5030. This well recorded composition features the piano as the solo instrument. The music is descriptive of the dance of a clownish rag doll. Any dramatization should follow the varying rhythm and mood of the composition and will demand exaggerated movement rather than the simple fundamental movements.

"Elfin Dance" by Grieg. Record #45-5029. This is a very short, lively number with some elements to suggest activity in connection with an imaginary story.

These musical numbers should be presented in a series of four weekly lessons of twenty-five minutes duration.

Lesson 1. The teacher may introduce the unit by informing the students that music can "tell a story" or "paint a picture" for those who know how to listen to it. Tell the story "Of a Tailor and a Bear" before playing the recording. After the music has been heard once the

story and music should be discussed and the recording re-played as many times as desired so that the students may hear more of the dramatic detail.

Lesson 2. The three short compositions from the Wand of Youth Suite should be presented during the second lesson. Since these contain less dramatic action, the contrasting moods in the three should be pointed out. "Fairy Pipers" is a quiet, dreamy mood, "Tame Bears" is more awkward and heavy in movement while "Moths and Butterflies" has swift, graceful melodies. Students should realize that music representing different characters and moods will be different in sound.

Lesson 3. At the third period "Golliwogg's Cake-Walk" may be studied carefully. Students may wish to dramatize the music with appropriate movements or they may compose a story to describe the activity of the doll. The recording, in its entirety or in parts, should be heard several times during the lesson.

Lesson 4. All of the compositions in the unit may be reheard and enjoyed with as much discussion and dramatization as desired during the fourth lesson. The teacher should point out the fact that a person who really knows how to listen will never mistake "bear music" for "fairy music".

If the teacher desires to extend the unit, "Elfin Dance" may be presented in a fifth lesson. At this time any of the other numbers which are favorites in the unit may be played.

Unit III Music suggesting simple activity using the fundamental movements. The several compositions selected for use in this study feature a variety of mood and movement and they are placed in the unit so that this variety is emphasized. Four weekly lessons should be sufficient for the presentation of the following selections.

"Light Cavalry Overture" by Von Suppe. Record #45-5029. This short composition will demand galloping or other related movement and the use of a limited number of rhythm instruments. It features a solo trumpet and drum and is in a steady tempo throughout.

"Waltzing Doll" by Poldini. Record #45-5029. This is a steady, graceful waltz suitable for swaying, stepping, or dancing.

"The Wild Horseman" by Schumann. Record #45-5028. The phrase pattern is easily heard in this music for it features different instrumentation and dynamic levels on alternate phrases. It is in a steady galloping rhythm.

"Andantino" by Thomas. Record #45-5029. This very short composition, suggestive of stealthy tip-toeing, is quite mysterious in feeling.

"Little Hunters" by Kullak. Record #45-5028. This composition features a galloping rhythm with horns playing occasional hunting calls. The variety in phrases demands imaginative interpretation.

"Spinning Song" by Kullak. Record #45-5028. Imitative of a spinning wheel, this whirling melody has occasional breaks in the rhythm. It is probably less suitable for dramatizations than those compositions listed above and, consequently, has not been suggested for use in the following brief lesson plans.

Lesson 1. During the first lesson both "Light Cavalry Overture" and "Waltzing Doll" should be studied carefully. The teacher may challenge the students to hear the descriptive qualities in the music and may ask them to make up their own stories and sequence of activity to go with the music.

Lesson 2. "Wild Horseman" is a slightly longer composition in which the phrase pattern is easily heard and should be a factor in the dramatization. The contrasting number, "Andantino", may be heard also.

Lesson 3. Another composition featuring easily heard changes of mood and activity from phrase to phrase is "Little Hunters". This should be studied and dramatized during the third period. If time permits it may be desirable

to replay "The Wild Horseman" which was studied during the previous period.

Lesson 4. The final lesson of the unit may serve as a period during which all of the compositions are reheard, dramatized, and enjoyed as old friends by the students.

VOLUME III

Although the twelve compositions recorded in this album are representative of a variety of styles and composers, practically all may be classed as "descriptive" music. Through the hearing of many of this type of composition the student will become increasingly more experienced in listening for the more specific details in music. He will learn that music may be descriptive of mood and feeling as well as of characters and action. It is hoped that his experience with this music will help the student have a more imaginative approach to music in his subsequent listening experiences.

Two of the compositions herein are recorded with the piano as the performing instrument. This is important in that it makes it possible for students to observe that the piano, as well as the orchestra, can perform descriptive music.

One composition, "Toy Symphony", recorded in this album, must be considered a novelty number rather than one

with descriptive connections. The recording "To a Water Lily" by MacDowell, unfortunately, is poorly recorded and, consequently, will not be recommended for use.

From the recorded material available in this album, four units of work are suggested. These units should be studied in consecutive weekly lessons of from twenty to twenty-five minutes duration. Since there is no direct connection between the units the teacher may use them in any order he desires. The compositions to be included in each unit are named in the order recommended for their presentation. General suggestions are made to guide the teacher in planning the lessons, but "Notes for Teachers", which will be found in the front of the record album, should be referred to for specific help in the presentation of each composition.

Unit I A marionette show. In this unit, three compositions, "The Marionettes" by the American composer, Edward MacDowell, have been retained as a group. These musical numbers will be found on Record #45-5032 and should be presented in the following order:

"Witch", a short composition descriptive of the weird and mysterious activities of the character named in the title.

"Clown". This composition suggests in music the

clumsy caperings and fun-making of that well-known circus performer.

"Villain" portrays the sinister qualities of an evil person or animal intent upon doing harm.

Lesson 1. Introduce the unit with a discussion of marionettes in general. Many of the students will have seen these "little people" in action and some may have manipulated or made a simple one. Inform the students that they will hear a series of three musical compositions descriptive of three different marionette characters. Discuss witches and their characteristics and then play the recording in order to hear MacDowell's musical description of one. The students should be urged to dramatize the music. It will be found that those who have had previous opportunity, more or less regularly, to respond with expressive, rhythmic bodily movement to the music they have heard, will be eager to give their interpretations of a witch's activity. If time permits, "Clown" may be briefly introduced.

Lesson 2. Replay, first, the "Witch" and then the "Clown" so that the students may hear the contrast of mood and activity. Students who dramatize "Clown" must follow the music in their interpretations. Mere fun-making, "showing-off", which does not follow the music, is not acceptable in a listening lesson.

Lesson 3. Introduce "Villain" as the third marionette character. Compare the difference in the musical descriptions of the three marionettes and replay all of the numbers for dramatization by various students.

Unit II Imaginary people and places. As with the preceding unit, the musical compositions in this are of a descriptive nature. Through a study of this musical content the student may learn a finer discrimination of character as portrayed in music; he will have further experience in responding with dramatic movement to the mood and rhythm of the music and he will become better acquainted with the sound of a variety of orchestral instruments.

In this unit, designed to be studied in a series of four lessons, the following compositions should be presented in this order:

"March of the Dwarfs" by Grieg. Record #45-5033. This is a weird, exciting march with a contrasting, serene middle section. It is very descriptive of the pranks and caperings of the mischievous little brown people.

"Allegretto" by Gounod. Record #45-5033. A charming dance in an oriental mood, this has a more swinging movement than the other compositions of this unit.

"March of the Gnomes" by Rebikoff. Record #45-5033. Slower and less exciting, this number lacks the prankish character of "March of the Dwarfs". It has a story connec-

tion and features "kindhearted gnomes" rather than pranksters.

Lesson 1. "March of the Dwarfs" should be the musical number for consideration during the first lesson. Introduce the study with a discussion of legendary peoples such as trolls, dwarfs, and elves, and their mischievous activities. After the music has been heard a time or two the story as contained in "Notes for Teachers" should be told and the students then may be asked to listen for the details in the music. Dramatization will help make the expressiveness of the music more meaningful.

Lesson 2. At the second lesson "March of the Dwarfs" may be reheard once or twice as the important points are mentioned. The students should notice especially the contrasting sections in the composition. The sound of the important instruments should be drawn to their attention. The students will enjoy the smooth, swaying rhythm of "Allegretto" which may be presented next. Ask, "To what country might we go to hear music like this"? Perhaps the reply will be, "To Arabia where lovely, dark-eyed girls dance or gypsies whirl". Speak about ballet dancing with its graceful leaps, whirls, and running patterns. Ask different individuals to interpret the music with appropriate

movements while other students play the rhythm on a small number of rhythm instruments.

Lesson 3. The third period should feature the study of "March of the Gnomes". The story may be told so that the students can listen for the various episodes. Interesting dramatizations could be developed and drums or other rhythm instruments might be used effectively with the music. Several orchestral instruments are easily identified in this composition.

Lesson 4. All of the compositions should be reheard, discussed, and briefly dramatized during the final period. The contrast between the prankish character of "March of the Dwarfs" and the slower, kind gnomes should be noted especially.

Unit III Pictures of Spring. While three of the compositions selected for presentation in this unit are descriptive of activity, the fourth introduces a selection describing a mood or a feeling. It is very important that the students understand this additional function of music. Further, the use of the piano as a performing instrument in one composition of this unit should be noted. While the piano does not have the variety of tone color represented in an orchestra, it is, nevertheless, quite an effective media for the performance of descriptive music. The piano in contrast to the orchestra in music may be likened to

black and white in contrast to color in photography.

The following four well-known compositions may be included in this unit of music related to springtime.

"Of Bre'er Rabbit" by MacDowell. Record #45-5032. This composition for the piano suggests the activities of Mr. Rabbit as he first frisks about and later is pursued. This is an important number for it introduces the piano as an instrument capable of producing descriptive music.

*"Spring Song" by Mendelssohn. Record #45-5035. A lovely, longer composition for orchestra, this is descriptive of a mood or feeling about spring rather than of activity.

*"The Bee" by Francois Schubert. Record #45-5035. As a solo composition for the violin this number has been a favorite with audiences because of its graceful rapidity of movement.

"Waltz in D-flat" by Chopin. Record #45-5035. A whirling, frisking melody arranged for violin solo, this may be descriptive of any number of activities. It has a contrasting middle section.

All of these compositions are descriptive of something, the activity of small creatures or the way a person feels on a lovely sunny day. Whenever possible students should be allowed to pantomime and dramatize the music as they hear it. The teacher should challenge the students to

make their movements more interpretive of the music, for this will necessitate more careful, imaginative listening.

Lesson 1. This lesson "Of Bre'er Rabbit" should be studied carefully. The teacher will find that the paragraphs "About the Music" and "Mood" to be found in the record album "Notes for Teachers" will be especially helpful in the presentation of this number. "Spring Song", another descriptive composition, may be introduced at this lesson and studied more completely later. It will be noted that, in contrast to "Of Bre'er Rabbit", which is descriptive of activity, this number "paints a picture" in tone.

Lesson 2. "Spring Song" may be studied more carefully at this time as the students dramatize the changes of mood heard in the music. "The Bee", a contrasting number featuring the violin as the solo instrument, should be played several times so that the students will hear the darting and buzzing of the bee as it is represented in the music. This, like "Of Bre'er Rabbit", is descriptive of activity.

Lesson 3. During the third lesson "The Bee" may be replayed as students prepare to identify and describe the activity. "Waltz in D-flat", while lacking in descriptive notes concerning spring, may easily be associated with the season. It might be well to ask the students to listen carefully and make their own descriptive associations for

this number before the material in the "Notes" is used.

Lesson 4. This should serve as a period during which all of the compositions are reheard, dramatized and discussed. The students often find it interesting to see how many of the numbers they can identify after the titles have been discussed and listed at random on the blackboard. Impress the students with the fact that music can describe the way a composer feels as well as activities of various sorts. Point out that the piano, when played well, can make the listener hear a story as well as does an orchestra or other instrument.

Unit IV The "Toy Symphony". Two listening periods are recommended for use in the study of "Toy Symphony" by Haydn, Record #45-5037. The composition is presented in its entirety of three movements and, with the aid of the available "Notes for Teachers", should make interesting listening.

Lesson 1. The story of the music may be told and then the first movement of the record played as the students listen and identify the toy instruments. The four-four meter of the first movement may be pointed out and followed by the students by clapping or marching with the beat. It should be discovered that the "Minuetto", second movement on the first two-thirds of side B, moves in three-four meter.

Careful listening will reveal the fact that a few different instruments are used in this movement.

Lesson 2. The points studied in the first lesson may be reviewed and the remainder of the Symphony studied during this period. Students might enjoy pretending to play the different toy instruments, which should be identified as they are heard. The study of this unit should result in the student understanding of a symphony as a long composition for the orchestra. It is in several parts or movements and each movement is in a different mood and rhythm.

VOLUME IV

The music recorded in this album has been found to be of considerable variety. Here is music by classical, romantic, and modern composers; here are numbers taken from important musical form such as the symphony, opera, and sonata as well as several dances of different types and peoples. With one exception, "Nocturne" by Mendelssohn, the music of this album is well recorded. The compositions are of short or moderate length so that the student's span of interest is considered.

From the recorded material available in this album four units of study have been planned. A study of this material should serve to acquaint the fourth grade student with a number of fine musical numbers, a few of which he

may add to his collection of "memory melodies". Further, the student should learn to know, in a general way, the meaning of the term "opera" and should become familiar with the story and a few of the melodies from the children's opera, "Hansel and Gretel". These units may also introduce to the student the period and music of the composers, Mozart and Haydn, and they should give him wider experience in hearing many types of descriptive music. It is hoped that, with the assistance of this formulation of units and the material in the record album "Notes for Teachers", the instructor will be able to guide the students in an interesting and meaningful series of listening lessons.

Unit I Music from "Hansel and Gretel". The story and important melodies in this well-known children's opera should be familiar to every student. Since an abbreviated form of both of these elements appears in the music textbook We Sing³ for fourth grade, this is an ideal time to use the recordings.

Record #45-5036 in this album gives four of the principle melodies, all of which are printed as songs in We Sing.

"Susie, Little Susie" is a whimsical nonsense song about a little goose girl and her barefoot geese.

³ Theresa Armitage, et al., Music Everywhere (From the series, A Singing School. Boston: G. C. Birchard and Company, 1944).

"Dance in the Cottage" is a frolicking tune whereby Gretel teaches Hansel to dance.

"Wee Man in the Woods". This is a cunning tune meant to be a riddle song.

*"Children's Prayer" is the most beautiful melody in the entire opera. It is a composition which should be dear to the heart of everyone.

This opera should be studied using both the information available in the record album "Notes for Teachers" and in We Sing. A study of the dramatic script as found in We Sing will give the story and provide the setting for the musical compositions. In addition to two or three lessons wherein a study of the recorded music and the material from "Notes for Teachers" is the principle feature, the opera may be studied at other music periods when learning to sing the songs is the important item.

Unit II Music for the ladies and gentlemen of long ago. The compositions selected for this unit are well-known melodies with which every child should be acquainted. It is suggested that a series of five weekly lessons be given to the study of these important musical selections.

*"Minuet" by Boccherini. Record #45-3037. This is a lovely minuet in three sections. After the initial study this will make a fine number to be played during periods of quiet relaxation.

"Gavotte" by Gossec. Record #45-5038. A frolicking, yet courtly dance, this composition has a very steady rhythm.

"Theme" from Sonata in A by Mozart. Record #45-5038. Mozart began composing tunes when he was but four years old. This is a gentle, quieting melody written for the same type of audience for which Haydn wrote his "Surprise Symphony", a portion of which is heard in the following number, "Andante".

"Andante" by Haydn. Record #45-5037. This music and its story will delight the students. It is one of Haydn's well-known compositions and should be familiar to all.

Lesson 1. Introduce the unit with a brief description and discussion of court life and dress in the early Eighteenth Century. Inform the students that in those days the ladies and gentlemen danced very beautiful, careful dances such as the minuet. This first lesson of the unit should feature the careful study of "Minuet". The composition may be played several times in part or as a whole to illustrate different points which are discussed. Inform the students that, although the minuet is now very seldom danced, it is often played in concerts because people love to hear the charming melodies and the graceful rhythm. "Gavotte" may be introduced in this lesson as another dance used by the lords and ladies of the same period. Rhythmic participation

through stepping and bowing and the possible use of a few rhythm instruments is recommended in connection with the study of both of these numbers.

Lesson 2. The important points of "Minuet" should be reviewed during this lesson and the recording should be replayed for the students. The study of "Gavotte" may be completed. Tell the students that, in addition to dancing, the ladies and gentlemen of these days often spent the evening listening to lovely music. If a king or a prince were quite wealthy he would pay musicians to live at the castle so that they might give a concert whenever he wished to hear music. One of the composers who wrote music for these concerts was Mozart. If time permits, the Mozart "Theme" may be introduced briefly at this lesson.

Lesson 3. In the third period Mozart's "Theme" should be carefully studied so that the music is heard a number of times. The two compositions studied at the preceding lesson may be reheard at this time.

Lesson 4. "Andante" should be the important composition for study during the fourth lesson. Inform the students that Joseph Haydn was another composer who wrote concert music for the noblemen of the Eighteenth Century. Tell the story before the music is heard. This number should be studied quite carefully for it is desirable

that many students learn to know it. Mozart's "Theme may be reviewed if time permits.

Lesson 5. Use the final lesson of the unit for summary and rehearing of all the compositions. Students should be encouraged to identify the musical numbers as they are heard.

Unit III Who is dancing? Each composition suggested for study in this unit is descriptive of different creatures or persons dancing. The unit may extend for five consecutive weekly lessons using the following musical numbers.

"Deer Dance" by Skilton. Record #45-5039. This is music descriptive of an Indian ceremonial service for the dead. It is written by a composer credited with fine authenticity in his reproductions of Indian music.

"Dance" by Bartok. Record #45-5039. This composition suggests the colorful costumes and the vigorous, rhythmical dancing of the Hungarian peasants.

"Gavotte" by Gossec. Record #45-5038. Used in the preceding unit, this composition is reviewed here for the contrast which it provides for the above dance.

"Entrance of the Little Fauns" by Pierne. Record #45-5038. This is a delightful composition descriptive of those legendary creatures, fauns, in a processional march.

"Dance of the Chinese Dolls" by Rebikoff. Record #45-5038. As an imitation of Chinese music this number

displays a steady rhythmic pattern and a five-tone scale instead of the usual seven-tone scale of occidental music.

Lesson 1. Introduce the unit with a short discussion of dancing by different people and characters. Perhaps some of the students will be able to describe or show the characteristics of an Indian dance. What kind of dances might an Indian do? (War dance, dances in connection with prayers for rain or success in hunting.) Has any student ever seen a gypsy dance? What kind of steps do they take and what are their clothes like? (This might be described as a rapid, whirling, stamping dance done by people in very colorful clothes.) What other creatures dance? How do fairies and elves dance? Do the students think they would recognize the music for a fairy dance if they heard it? Inform the students that they will hear a group of different dances. Tell them that each dance describes a different person or group dancing. During the first period "Deer Dance" should be studied quite carefully with the teacher using those suggestions from "Notes for Teachers" which seem particularly suitable for the class. Following this, "Dance" by Bartok may be introduced briefly as a dance of real people from another country.

Lesson 2. "Dance" by Bartok should be given more careful consideration during the second lesson. "Cavotte" may be heard as a composition with a different character.

which is determined by the environment in which it was used.

Lesson 3. This period may begin with a brief rehearsing and discussion of "Deer Dance", "Dance" by Bartok, and "Gavotte", the compositions studied in the previous lessons of the unit. Following this, "Entrance of the Little Fauns" should be played and discussed in such a way that the composition will realistically portray for the students the dancing of these legendary creatures.

Lesson 4. During the fourth period "Dance of the Chinese Dolls" should receive careful study with the recording being heard several times as different points are discussed. "Entrance of the Little Fauns" may be reviewed at this time.

Lesson 5. All of the compositions may be heard and their important points discussed during this final lesson. The fact should be emphasized that with the help of music all kinds of people can express their feelings in dance and that this same music can help other people understand them. Even imaginary peoples like the Chinese Dolls and Little Fauns seem to come to life with the help of appropriate music.

Unit IV Humor and play in music. Each of the four compositions selected for this unit depicts in music a different sort of humor or play. The students should be

guided in their hearing of the different characterizations of humor and fun which the composers have put into the music. In some instances there may be heard the actual imitation of sounds and actions while in others merely the mood is conveyed by the music.

Four weekly lessons will be sufficient for the presentation of the following short compositions.

"Play No. 2" by Mompou. Record #45-5039. This number is quite "modern" and impressionistic in manner of writing. It has elements of both depiction of mood and of imitation of activity.

"Humoresque" by Tchaikovsky. Record #45-5037. This is a merry, laughing piece of music, full of fun and joking.

Caprice on "Airs de Ballet" by Gluck. Record #45-5038. A lovely, restrained ballet dance, this composition depicts pleasant diversion rather than a specific activity.

"Play on the Beach" by Mompou. Record #45-5039. Very similar to "Play No. 2", this number contains musical imitations of sea gulls and the activities of young children.

Lesson 1. At the first lesson the unit may be introduced by discussing ways in which people play and enjoy themselves. (For example, by telling stories, dancing, playing tag, singing, going to the beach or mountains, gossiping, going to a concert or ballet, and so forth.) Inform the

students that writers of music have tried to describe in music all of these things. Introduce and study as completely as possible "Play No. 2" then contrast this relatively quiet composition with the jolly "Humoresque".

Lesson 2. The study of "Humoresque" should be reviewed and completed at the second lesson and "Caprice" may be introduced. The students will enjoy this "happy" music and may hum or sing the lovely melody.

Lesson 3. During the third lesson the important points of "Caprice" may be discussed and the music heard again. "Play on the Beach" should be presented and studied as completely as possible. The descriptive paragraphs to be found in "Notes for Teachers" will be especially helpful in presenting this composition.

Lesson 4. Replay each number during the fourth period; discuss the important points previously studied by comparing and contrasting the compositions as they represent different types of play.

VOLUME V

An analysis of the content of this album reveals the majority of the compositions to be of a descriptive nature. They represent musical descriptions of such things as sounding objects, still scenes and moods, and moving scenes.

These descriptive numbers have been grouped together for study in one unit.

The remaining compositions in the album are classed as "absolute" music and have been arranged into a unit called "Little Pieces by Great Masters".

Upon the completion of the study of these units the fifth grade student should be able to listen with a more imaginative approach to compositions descriptive of a wide range of subjects. He should understand in a general way the differences between "descriptive" and "absolute" music. Furthermore, he should be aware of the fact that there is no sharp line of distinction between the two types, for all music conveys some element of feeling.

Unit I Music describes many things. Of the descriptive compositions available in this album the following are suggested for use in this unit:

"The Music Box by Liadow. Record #45-5040. This number imitates the sound of the mechanical music box with its precise rhythm and high-pitched tone.

*"Claire de Lune" by Debussy. Record #45-5043. This music is descriptive of a still scene, of the mood surrounding an old castle as it stands bathed in shimmering moonlight.

"Pavanne of the Sleeping Beauty" by Ravel. Record #45-5043. A stately dance in memory of the "Sleeping Beauty"

this music is descriptive of the feeling of loneliness and solitude.

"Festival March" from Tannhauser by Wagner. Record #45-5041. This music describes the very stately, regal scene and atmosphere of a great court with its important trumpet calls announcing the arrival of the guests.

"Oh Vermeland, Thou Lovely" a Swedish Folk melody. Record #45-5040. In this lovely, plaintive melody there is the depiction of the feeling one has for his homeland, in this case, Sweden. Often music is descriptive in a general way and may be interpreted in several ways. This selection might also be considered descriptive of the beauty of the Swedish landscape with its wide expanses of mountains, forests, and bodies of water.

It seemed that a study of all of the available material would make this unit too long. Consequently, two of the descriptive compositions have been omitted from the outline. The "Norwegian Bridal Procession" was omitted because it is less often heard than "Festival March" and is descriptive in a similar way. The "Witches Dance" was not included because the medium of the piano makes it less attractive as descriptive music for the purposes of the unit.

The length of the unit will depend upon the maturity of the students, the skill of the teacher in presenting the lessons and the resultant student interest. For the purposes

of this study it is assumed that five weekly lessons of thirty minutes duration will be devoted to the hearing and study of this material. Only by much rehearing can a composition really become known to the listener. For this reason it is suggested that each number be played, if possible, during three different periods.

From a study of this unit students should discover some of the many areas in which music may serve as an expressive, descriptive agent; they may increase their understanding of the sound and use of different types of musical instruments and may accept some of these compositions as life-long friends.

Lesson 1. Introduce the unit by stating that music may be descriptive of many things. Perhaps the students will recall the way music pictures for the listener the graceful movements of the "Sugar-Plum Fairy" in the Nut-Cracker Suite. The students will be able to give examples by naming other compositions they know. "The Music Box" should be studied quite carefully with the mechanical character of the music being especially noted and accounted for as an imitative device. The composition, as a whole or in parts, should be played several times as different aspects of the music are considered. "Claire de Lune" may be heard as a composition descriptive in another way. The major study of this work should be reserved for the following lesson.

Lesson 2. Recall some of the discussion of the previous period and replay "The Music Box" for student enjoyment. "Claire de Lune" should be studied carefully as the students consider the appropriateness of the music for the scene and attempt to discover some of the means by which the effects are achieved (the use of soft, delicate toned instruments and smooth gliding rhythms and melodies).

Lesson 3. During this lesson two new compositions may be studied. "Pavane of the Sleeping Beauty" should be described as "mood music" picturing the quiet, lonely, solitude of the sleeping princess. Some of the students may like to experiment with appropriate solemn dance movements. The last half of the period should be devoted to the study of "Festival March". This is an important composition and some of the points of study should be reserved for consideration during the next period.

Lesson 4. The study of "Festival March" may continue during this period as the students dramatize the procession, sing the important melodies, and play the rhythms. The contrasting number, "Oh Vermland, Thou Lovely", may be introduced as a composition descriptive of a quiet feeling or lovely scene rather than an impressive event. The students should attempt to discover some of the means, such as smooth, flowing melodies played by stringed instruments and an even rhythm, used to achieve the effect.

Lesson 5. All of the compositions should be replayed during the final period. Students may identify and describe the descriptive qualities of as many of the different musical numbers as possible. Some dramatization and rhythmic participation is desirable, and general conclusions may be drawn concerning the wide variety of subjects encountered in descriptive music.

Unit II Little pieces by great masters. A study of the compositions included in this unit will serve to introduce the student to music from the pens of four of the world's greatest composers. It will present, in an elementary way, the musical forms of "symphony", "cantata", "etude", and "sonata", and will provide examples of the type of composition which might be classed as "absolute" music.

This unit should be studied after Unit One has been completed. A series of four weekly lessons should be sufficient for the presentation of the following compositions. All of the numbers are included on Record #45-5042.

"Come Let Us to the Bagpipes Sound" from Peasants Cantata by Bach. This number has the gay mood of a peasant dance. It is descriptive music in that it portrays a lively gay mood and yet it has the simplicity and clarity of form characteristic of "absolute" music.

"Andante", Second Movement, Symphony No. 4 in D-major by Haydn. A very graceful melody perhaps as representative of the type called "absolute" music as any of the numbers in this unit.

"Scherzo" from Sonata, Opus 26 by Beethoven. This is a jolly, bustling composition containing a contrasting middle section. It may serve as an introductory example of a portion of the "sonata" form.

"Etude" in G-flat major, Opus 25, No. 9 by Chopin. Although originally written as a study composition for developing piano technique, this number has been given the title "Butterfly" Etude because someone felt that the movement was descriptive of this creature. The recording is of the piano as a solo instrument.

Lesson 1. Introduce the unit with a brief discussion of "descriptive" music as that which tells a story or describes something. Inform the students that although all music has a mood or feeling of some sort not all of it was written as descriptive music. Add that in some compositions the form (the systematic repetition and contrast of melodies and rhythms) seemed to be of so much interest to the composer that he did not try to describe anything in particular. Listeners enjoy the lovely melodies and rhythms of this music and like to listen to the clever manner in which it is put together. This type of music

is sometimes called "absolute" or "pure" music. Study "Come Let Us to the Bagpipes Sound" as completely as possible, hearing the number several times as different aspects are considered. Introduce "Andante" but reserve the major portion of the study for the next lesson.

Lesson 2. Review the basic considerations of the unit and continue with the study of "Andante". "Come Let Us to the Bagpipes Sound" should be replayed and briefly discussed. "Scherzo" may be introduced.

Lesson 3. Study "Scherzo" quite carefully at this lesson, pointing out the difference between "sonata" and "cantata" and guiding the students in listening for the three sections of the composition. "Etude" by Chopin may be heard during this period also.

Lesson 4. This may serve as a period for the re-hearing of all of the compositions and for the summarizing of some of the points made in the unit: the general distinction between "descriptive" and "absolute" music, and the general uses of the terms "cantata", "sonata", "etude", and "symphony".

VOLUME VI

Album Six of LISTENING ACTIVITIES is most suitable for use with students on or near the sixth grade level.

These students should learn to enjoy and to understand the music of greater variety and length which this volume contains. They should be acquiring an ever larger repertoire of famous compositions which they recognize and enjoy, and they should develop a greater understanding of musical form, instrumentation and other musical values which make listening more meaningful.

Music of both the romantic and the modern styles is to be found in this album. Several of the compositions are quite descriptive in nature and three different dances as well as two or three lovely melodic compositions are included. While an orchestra has recorded the major portion of the numbers, two are played by the solo piano.

From the recorded material available in this album three short units of study are suggested. These units may be used in any order desired and it is hoped that the brief lesson outlines will serve as guides to the teacher in presenting the material.

Unit I Pictures in music. The three compositions selected for use in this unit represent the modern as well as the romantic style in music and make use of two different mediums, the piano and the orchestra. The unit should be presented in three consecutive weekly lessons using the compositions in the following order:

"Ballet Told at Candlelight" by Scott. Record #45-5047. This is a simple impressionistic number, relatively short and displaying a varied use of instruments.

"To Spring" by Grieg. Record #45-5045. A lovely piano solo, expressively played and well recorded.

"Cries in the Street" by Mompou. Record #45-5047. This short, quiet orchestral composition features modern harmonies.

Two other compositions may be included in the unit if desired. Of these, "Young Girls in the Garden" by Mompou is omitted here because it is very similar to "Cries in the Street" which is included in the unit. "The Youth of Hercules", by Saint Saens, is omitted because it is harder to comprehend and should be used only with musically advanced students.

The length of the unit will depend upon the maturity of the students and the thoroughness with which the compositions are studied. The final lesson may serve as a summary and should be used as a time for the rehearsing of all the numbers and for a discussion of the more important points of each.

Lesson 1. Introduce the unit with a discussion of "descriptive" music as that which "paints a picture" in musical rhythms and tones so that an idea, object or story

is described. A discussion may center around the many things which may be described in music--the lovely quiet scene of moonlight on a lake, the way one feels about a lovely spring day, a parade or even the buzzing of a bee. If the students can suggest other things which might be portrayed in music they should use descriptive words in telling what type of music they think would be suitable for a given scene, action, or feeling. Play "Ballad Told at Candle-Light" and study the descriptive character and mood of the music. Try to discover how the composer achieved the effects; that is, what instruments are used and what are the important characteristics of the melody and rhythm. Introduce "To Spring" as another type of descriptive composition. Play and discuss it briefly but reserve the greater part of the study for the next lesson.

Lesson 2. Recall the music and discussion of the previous lesson by playing "Ballad Told at Candlelight". The students should be able to remember something of the setting and the mood of the composition. Continue the lesson with a careful study of "To Spring".

Lesson 3. Inform the students that the modern Spanish composer, Frederic Mompou, wrote a group of pieces called "Pictures from Childhood". Of these "Cries in the Street" is one which describes the sounds one might hear

in an almost empty, quiet street, perhaps on an early Sunday morning. Discover as much as possible about the melody, rhythm, and harmony of this music. In conclusion, replay both "Ballad Told at Candlelight" and "To Spring". Point out the difference in the descriptive qualities of each.

Unit II Four famous composers in a jolly mood.

The compositions used in this unit represent different styles of music as well as the use of two different mediums, the piano and the orchestra. All of the compositions are in a gay, light-hearted, sometimes humorous mood.

"Scherzo" by Schubert. Record #45-5044. This is a frolicking, lively tune arranged for the orchestra from the works of one of the world's great composers.

*"Hungarian Dance" No. 5 by Brahms. Record #45-5044. A fine number which everyone should know; this is an excellent example of contrasts in mood and dynamics within one composition.

"Dance of the Gnomes" by Liszt. Record #45-5044. This piano solo is in a crisp, romping style and brings to mind the frolicking of small imaginary creatures.

*"Polka" by Shostakovitch. Record #45-5047. A distorted, comic, and sometimes grotesque dance, this often heard work shows great variation in dynamics and instrumentation.

Lesson 1. At the first lesson "Scherzo" should be studied carefully. The teacher may use those suggestions from "Notes for Teachers" which seem applicable, starting with a general consideration of the music and its mood and going to a more specific study of the instruments used, the shape of the melody line and rhythmic factors. As these items are studied the music should be heard several times. The latter part of the period may be spent in the preliminary hearing and general discussion of "Hungarian Dance". The contrast between the light frisking character of the "Scherzo" and the more robust quality of the "Hungarian Dance" should be pointed out.

Lesson 2. "Hungarian Dance" may be studied quite completely at the second lesson. The instrumentation should be noted and the different melodies should be studied carefully. If time permits, "Scherzo" may be heard again.

Lesson 3. During the third lesson "Dance of the Gnomes" may be studied rather completely and contrasted with the remaining composition of the unit, "Polka". Section two, "Mood", in "Notes for Teachers" states this comparison very well. The greater part of the material on this last number should be reserved for the next lesson in order that it may be studied adequately.

Lesson 4. In addition to a completion of the study of "Polka", the fourth period should serve as a time for summary of the idea of the unit, namely, that light-hearted gaiety may be portrayed in several ways by different composers. Students should be able to identify these four musical numbers and to point out their important characteristics.

Unit III Stirring melodies by master composers.

A short but thoroughly worthwhile unit may be made of the following three compositions.

*Symphony No. 1, Theme from "Finale" by Brahms. Record #45-5044. This is a beautiful melody which is an excerpt from a standard musical form, the symphony.

*"Hungarian Dance" No. 5 by Brahms. Record #45-5044. This composition is also listed in Unit Two (see page 157).

"Leave Me To Languish" by Handel. Record #45-5044. This composition features a sustained and lovely melody which has been adapted for orchestra from a vocal solo.

The first and last numbers listed are the important items in this study for "Hungarian Dance", used in Unit Two, is presented as a composition full of lovely melodies and is included here for the contrast it offers.

Lesson 1. At the first lesson the teacher should point out that, although rhythm is a very important factor in music, fine melodies often bring immortality to a composer.

Study Symphony No. 1 carefully, hearing it several times so that the class will be able to sing the melody by ear. The students should have a general understanding of a symphony as a composition written for a full orchestra. It is in four contrasting movements, which might be likened to episodes in a story or chapters in a book. "Hungarian Dance" may be replayed and its melodies compared with those of the symphony theme.

Lesson 2. Discuss and rehear briefly the Symphony Theme at the beginning of the second lesson. The remainder of the period may be spent in the study of "Leave Me to Languish". The story should be told and the students should have an opportunity to sing the melody several times so that they might better feel the prayerfulness of it.

Lesson 3. The third lesson may serve as a review and summary wherein all three compositions are played and the important points of each are discussed. Do the students agree that a lovely singable melody might cause a composition to be remembered longer? The students should be able to identify these melodies, to point out the mood of each and name some of the important instruments heard in each.

CHAPTER VII

SUMMARY AND CONCLUSIONS

Educators today are concerned with fostering the positive growth and development of the "whole child". Many persons and factors share in the carrying out of this important project and, among others, music makes its significant contributions. The objectives of music education are the same, ultimately, as those of all education and it, in its own way, makes a unique and valuable contribution toward the development of the educated person.

Listening is but one of several activities in the total program of music education which promotes musical growth in the individual student. The listening activity should never be considered an isolated study for it accompanies the other activities of singing, playing, and moving to rhythm, and, in turn, is enriched by them. There may be no set pattern for a listening lesson for variations in student experience and age as well as in the available musical content will serve as determining factors. However, if purposeful listening is a dominant activity, then the experience may be called a "listening lesson". With the addition of a few specialized techniques and practices recommended for use with the listening lesson, the instructor will find that his own teaching methods which have been tailored to suit the needs of his particular class, will serve him well in the presentation of the listening lesson.

An abundance of recorded material is available to the classroom teacher; the chief obstacle to its use is the task of selection and organization. A fine contribution in selection has been made by the RCA Victor Record Library for Elementary Schools and many valuable suggestions for the use of the material are given in its accompanying "Notes for Teachers". However, this material, in itself, does not provide the complete answer to the problem of materials for the classroom listening lesson.

The chief contribution of this thesis has been the organization of graded units of work using some of the material in the RCA Victor Record Library for Elementary Schools. It was the writer's own need, as a music supervisor, for an additional organization of this available material in such a way as to assist her elementary classroom teachers in carrying on more effective listening lessons which inspired this study. As evidence of the fact that others have felt a similar need it may be reported that, since its beginning, many teachers and music supervisors have expressed interest in the material as something which would be valuable to them. The only early basis for judgment concerning the eventual value of this work is that of the evident help which classroom teachers gained from the material as it, in its various stages of development, was used by them.

Having suggested a specific sequence and organization of the available material for use there was considerable question in the mind of the writer as to how much suggestion of teaching routine should be given in the accompanying lesson plans. In experimenting with detailed plans it was found that these had little appeal to most teachers and the writer recalled the educational principle that this type of plan is valuable only to the person who makes it, and then largely as a point of departure. Since "Notes for Teachers" contained so many well organized suggestions for use with each composition it seemed advisable to set up units in such a way that this material might be used directly. This resulted in simple lesson outlines suggesting the order and amount of material as well as the important points for each lesson.

Teachers having previous experience in the presentation of listening lessons were happy with the resulting organization of the material, for it gave them short units of work which they could use at various times during the year. (The writer's earlier and longer units were criticized because the students grew tired of the study before its completion.) Further, the short lesson plans, used in connection with the "Notes for Teachers", gave this experienced teacher freedom to use the teaching techniques which best suited his situation.

Since the teacher inexperienced in presenting music listening lessons needed more help, the writer, as a music supervisor, gave demonstration lessons in the classrooms of these teachers. A skeleton lesson plan, as set up in this thesis, was used in each case and the "Notes for Teachers" were consulted for suggestions of possible activities and information dealing with each composition. The demonstration was designed to show the use of the material and the application of some specific techniques for carrying on the lesson. There followed teacher-supervisor discussion of the problem and additional mutual observation. It was found that, after a period of two or three months, teachers, previously reluctant to attempt listening lessons were quite enthusiastically carrying out the project with benefit to many students.

It is expected that, for many teachers, this organization of units will serve as a means whereby they may become well acquainted, perhaps with guidance and encouragement from their music supervisors, with the recorded musical material in these albums and the result will be listening experiences for many students. It is hoped that some teachers may find, after becoming acquainted with the content of the Library in the ways suggested in this paper, that they will want to use the recorded material in different and more imaginative ways. Whatever the end result, if this project aids in providing richer experience in music listening for elementary students, its purpose will have been realized.

GLOSSARY OF MUSICAL TERMS USED IN THESIS

Absolute music--that in which the form and musical elements of the composition are more obvious to the listener than any meaning which the composer may wish to convey.

Classical music--music "which displays an absolute perfection of structure which is ideal".¹ Thus this term is related to the above, "absolute music". The period of Mozart, 1756-1791 is considered the classical period in music.

Descriptive music--this may be defined as music in which the composer conveys to the listener rather specific ideas. These may range from a realistic imitation, an impressionistic portrayal to the communication of a general feeling or emotion.

Dynamics--the variation in loudness and softness with which the notes are produced.

Etude--an exercise or study designed to present technical problems for the performer.

Form--the pattern of phrases and sections within a composition. It is based upon the relationship of the different parts as regards the similarity and contrasts in length, rhythmic, and melodic content, etc.

Gavotte--a lively old French dance form in four-four meter in which the phrases begin on the third beat of the measure.

Gigue--an old European dance form in any of several rhythms. Its chief characteristic is its basis of rapidly moving groups of three notes.

Halling dance--a fast moving Norwegian dance with sections for performance by a solo dancer followed by refrains for the dancing of the larger group.

Harmony--the sounding and agreement of two or more musical tones based on the "art of combining sounds into chords and treating those chords according to certain rules".²

¹ Theodore M. Finney, A History of Music (New York: Harcourt, Brace and Company), p. 390.

² Louis C. Elson, Music Dictionary (Philadelphia: Oliver Ditson Company), p. 134.

Hornpipe--a lively old English dance in three-four time; named for the instrument played during its performance.

Harpsichord--an instrument much used before the invention of the piano. In shape it resembles the grand piano and sometimes has two rows of keys for the various shades of loud or soft can only be obtained by changing from one set of keys to another, or by moving certain stops as in the organ. Its wires are not struck by hammers but plucked by quills.³

Impressionistic music--that written, not with the idea of reproducing exactly sounds or pictures, but of transmitting the idea which grew in the mind of the composer as a result of what he heard, saw, or experienced.⁴

Instrumentation--music written for performance by a specified group of instruments. It is based upon a practical knowledge of the range, sound, and mechanical operation of each instrument as well as a consideration of harmony and musical form.

Melody--the principle tune in a composition. It is simply described as "a succession of simple sounds so arranged as to produce a pleasing effect upon the ear".⁵

Meter--the succession of accents in music.⁶

Minor mode--music based on selected tones which, when arranged into a musical scale and related to the major scale using the same tones, has a tonal center a minor third lower, on the sixth scale step of the major scale.

Minuet--a relatively slow dance in triple rhythm. It is characterized by a dainty stepping movement.

Morris Dance--an old English country dance of the middle ages. It is in four-four time.

³ Louis C. Elson, op. cit., p. 136.

⁴ Theodore M. Finney, op. cit., p. 546.

⁵ Louis C. Elson, op. cit., p. 168.

⁶ Ibid., p. 169

Movement--the name given to any portion of a composition comprehended under the same measure or time.⁷

Opera--"a drama set to music, for voices and instruments, and with scenery, decorations, and action".⁸

Orchestration--music written for performance by a specified group of instruments, an orchestra. See instrumentation.

Phrase--"a short musical thought of at least two, but typically four, measures in length, closing with a cadence".⁹

Reel--a lively dance of the Scotch Highlanders, usually in four-four or six-eight time.

Rhythm--"regularity or flow of movement which groups by recurrent heavy and light accent".¹⁰

Ritard--a gradual slowing down of the rhythm.

Romantic music--music of the nineteenth century which used the "psychological expressive possibilities inherent in musical materials"¹¹ to express the composer's emotions and interpretation of life. The opposite of "classic".

Scherzo--a lively, humorous instrumental composition in quick triple rhythm. It is one of the movements in the symphony form.

Sonata--"a composition for one or two instruments, usually in three or four movement contrasted in rhythm and mood but related in tonality and having unity of style".¹²

⁷ Louis C. Elson, op. cit., p. 178.

⁸ Ibid., p. 189.

⁹ Webster's New Collegiate Dictionary. 1949 edition.

¹⁰ Ibid.; p. 729.

¹¹ Theodore M. Finney, op. cit., p. 417.

¹² Webster, op. cit., p. 806.

Suite--an instrumental composition consisting of a series of old dance forms in the same or related keys.

Symphony--an instrumental composition for full orchestra. It is in the sonata form of four movements.

Tempo--"the speed of the rhythm, the rapidity with which the natural accents follow each other".¹³

Tone color--the sound peculiar to a particular instrument or voice.

Waltz--a dance in three-four time. It is derived from the minuet and is distinguished by its swinging rather than stepping movement.

¹³ Louis C. Elson, op. cit., p. 259.

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