SONG AND DANCE AS AN APPROACH TO TEACHER PREPARATION IN MUSIC

FOR PRIMARY CLASSROOM TEACHERS

by

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**Resource Materials**

- Recommended Readings for the Classroom
- Teacher
- Discography
- Films and Filmstrips
- Films
- Filmstrips
- Song Collections

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ABSTRACT

All children have the capacity to express themselves musically and to have music be an important part of their lives. In most states classroom teachers in the primary grades are expected to provide all instruction in music, often without supervision or assistance. The idea of the classroom teacher teaching music is not new. This has been a pattern of musical instruction in the elementary schools throughout the history of our country. Teachers cannot teach material they do not know and in which they are not interested. Most classroom teachers welcome new ideas and attractive materials for use in teaching music to children in their classrooms. This dissertation presents a pattern of musical preparation for prospective primary classroom teachers based on an eclectic approach which focuses on the selected pedagogical principles of Kodály, Orff, and Dalcroze.

The main body of the dissertation consists of a two semester sequence of instruction organized in thirty lessons based on a vocal approach and emphasizing movement. It includes resource materials such as lists of books on the teaching of music and dance, recordings, films and filmstrips, and song collections. More than 100 songs are used in a variety of ways as are rhymes and movement activities.
CHAPTER 1

INTRODUCTION

All children have the capacity to express themselves musically and to have music be an important part of their lives. The general belief that music should be a basic component in the education of young children is not a recent idea. Plato supported the inclusion of music and dance as parts of the basic foundation of all education. Through the centuries other educational theorists and philosophers, including Vittorino da Feltre, Baldesar Castiglione, Heinrich Pestalozzi, Jean Jacques Rousseau, Johann Friedrich Herbart, and Frederick Froebel supported the use of the arts in the overall instruction of the young child.¹ In the early twentieth century, John Dewey discussed the educational advantages of play activities in his essay, "Educational Principles":

The primary root of all educative activities is the instinctive, impulsive attitudes and activities of the child (and not in the presentation and application of external material), whether through the ideas of others or through the senses; and that accordingly, numberless spontaneous activities of children--plays, games, mimic efforts are capable of educational use.²


Abraham Maslow in his remarks to the Tanglewood Symposium stated that: "Education in music, education in dancing and rhythm, are far closer to intrinsic education, that is, of learning your identity, than other parts of education." 3

Unfortunately, too many children are not provided with opportunities for musical development while they are in the elementary school. This is especially true at the present time with diminishing school populations and rising costs of education in a Proposition 13 climate. "The decline in school enrollments has not led to a decrease in costs. On the contrary, in 43 states it now costs nearly 50 percent more to operate primary and secondary schools than it did in 1971." 4

Observations of school districts throughout the United States indicate that music is gradually being phased out of the curriculum. The writer believes that in a majority of American elementary schools the responsibility for teaching music will be assigned to classroom teachers, many of whom have had no previous instruction in music.

Teachers cannot teach material they do not know and in which they are not interested. However, it has been the writer's experience that most classroom teachers welcome a new idea, a new method, and new material when it is presented enthusiastically in a tangible, practical, simple, not-too-technical way. The reality of the situation existing in most schools shows that classroom teachers actually do determine


the adequacy of the music program, whether or not the organizational pattern plans it that way. "Classroom teachers who live and work with their children and know them well as persons . . . can understand very clearly the values that music can realize . . . ." This was also suggested in the recent report, Coming To Our Senses, in the section devoted to the question on, "Who Shall Teach The Arts?" Teaching in elementary schools is best done by individuals who take a personal interest in the young child. Usually this is an elementary classroom teacher.⁶

The idea of the classroom teacher being responsible for teaching music is not new. History relates that music was first introduced into the American public schools in 1838 in Boston by Lowell Mason. After the Civil War, the self-contained classroom became prominent and by 1885 the grade teacher was teaching music with the help of a music supervisor. This has been a pattern for musical instruction in the elementary schools throughout the history of our country, and it has continued to the present time.

Need for the Study

This study is based on the premise that, given adequate preparation, the classroom teacher can and should teach music to children in the primary grades. Adequate preparation is viewed as a new approach to the types of experiences which will constitute


preservice experience in music for classroom teachers. The writer believes that the two principal avenues of emphasis should be experience with the singing voice and with movement. The other activities commonly used in the elementary music program such as listening and playing instruments can be incorporated as an integral part of movement and singing.

The second and equally important premise is concern for developing a new approach in musical preparation for classroom teachers in the primary grades. The individual student will complete usually one course in music education. Most often this course is devoted to mastering cognitive information about the score and symbols of music. Thus, very little attention can be given in a one-semester course organized along these lines to other important considerations, such as materials and strategies for teaching, as well as the use of instruments and movement. None of these activities involve the prospective teacher in learning to use his own singing voice, or in becoming aware of the experiences necessary for teaching primary children. It is important for the prospective classroom teacher to experience success in the music class he is required to schedule. This success results from a classroom environment in which the focus of the instruction is on developing technical competence and providing pleasurable musical experiences.

**Plan for the Dissertation**

The writer's intention has been to evolve a series of lessons which in design and utilization would become a specific part of a
college curriculum for preparing primary classroom teachers to teach music. Although many books have been written concerning principles of music and methodology, no studies to date have used the approach planned for this dissertation. It is unusual in that the musical learnings will be presented in sequence through their relationships in the song and dance literature representing different countries of the world. This learning will be reinforced by activities planned not only to enhance their understanding of the basic rudiments of music, but also to enable them to use those rudiments when teaching children in the classroom.

For flexibility in format, the body of the dissertation will be found in the Appendix. It has been planned as a two-semester sequence of instruction consisting of thirty lessons, and includes resource materials such as lists of books on the teaching of music and dance, recordings, films and filmstrips, and additional song collections. Attention will also be focused on the pedagogical principles of Kodály, Orff, and Dalcroze, as these instructional plans relate to the topics presented. The reader will find background information on the study in Chapter 2, and suggestions as to how it can be used effectively in the Introduction to the Appendix.
CHAPTER 2

DESCRIPTION OF THE STUDY PROGRAM

This plan of instruction is written for future classroom teachers in the primary grades. No attempt has been made to include all facets of music teaching; rather it emphasizes information, activities, and materials considered essential for teacher preparation in music. It offers a basic program of instruction in music reading using an eclectic approach based on Dalcroze, Kodály, and Orff rather than a single methodology. The following information may provide the instructor of the course with some insight into the motivation of the writer in the preparation of the material.

Selection of Material

The rhymes, chants, and songs have been chosen to encompass a wide range of material from divergent ethnic backgrounds. For example, 112 songs and 6 rhymes have been included. Song materials have been incorporated from five world cultures: Africa, China, Japan, Middle East, and Polynesia. Through the study of this material the student should develop an understanding of the basic concepts of music as well as an appreciation of music in world cultures. The movement and dance included in the literature are intended to progressively develop the student's skill in combining sound and motion.
Classroom Instruments

Instruments have been selected to develop the student's coordination as well as to enhance the song literature. Although many other instruments may be used, this study is limited to autoharp, resonator bells, and simple percussion instruments.

Emile Jacques-Dalcroze (1865-1950)

The importance of movement to learning was brought to the attention of music teachers by Emile Dalcroze, a Swiss musician who developed the system of teaching music known as eurhythmics. His approach is a natural development from simple basic bodily movements to complex movement in which students may interpret a canon or several musical elements simultaneously. As a musical instrument the body is called upon to perform in complex ways, often with the arms interpreting one pattern and the feet another. Although best known for the eurhythmics aspect, a complete course in Dalcroze includes singing, ear training, harmony and theory, applied music, and participation in vocal and instrumental ensembles. In this study the writer has emphasized only movement from the Dalcroze plan of instruction.

Zoltán Kodály (1882-1967)

A system of music education was developed in Hungary under the leadership of the composer-educator Zoltán Kodály. The program is a vocal approach to developing musicianship, although instruments are used to some extent. Kodály considered the voice to be the most natural and ideal instrument for training the musical ear and believed that
children should be taught to use their voices properly with particular attention to accurate intonation.

The program is begun as early as age three, with singing and rhythm games. Sight-singing is taught using tonic sol-fa syllables along with Curwen hand signs (p. 19) corresponding to those syllables. Rhythmic patterns are presented in a progressive order of difficulty through singing, movement, ear training and dictation, and writing music. Preparation for the presentation of the musical elements is carefully planned through the song literature before being taught as a conscious unit. Then the elements are perfected by being repeated through numerous games and play experiences. The folk song represented the smallest example of true art for Kodály. Folk songs of other cultures could gradually be introduced as well as the art music of great composers.

The organization of each lesson in this study follows the procedures of preparation, presentation, and practice associated with the Kodály program of instruction.

Carl Orff (1895– )

Carl Orff, German composer-educator, developed an approach to music which cultivates the child's natural spontaneity through improvisation. The essence of his instruction is to help children build a vocabulary of rhythmic, melodic, and harmonic patterns that they can use in creating their own music. This they acquire through a progressive sequence of performance activities: speaking, moving, singing, and playing instruments.
The special instruments used in the Orff Schulwerk are considered invaluable to his approach to teaching music. They include xylophone-type instruments with removable tone bars, tuned drums, and Baroque recorders.

Orff's improvisatory approaches are utilized in this study along with rhythmic speech chants and singing games.

**Lesson Topics**

The thirty lessons and their topic content emphasis are indicated below.

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<th>Topic/Emphasis</th>
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<td>Second</td>
<td>Dynamics—loud and soft</td>
</tr>
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<td>Third</td>
<td>Characteristics of rhythm: fast and slow, even and uneven beats, accelerando and retardando</td>
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<tr>
<td>Fourth</td>
<td>Beat, accent, and meter</td>
</tr>
<tr>
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</tr>
<tr>
<td>Sixth</td>
<td>Writing examples using quarter and eighth note patterns and the tonal pattern &quot;so-mi.&quot; Ear training includes songs using &quot;la&quot; and the quarter rest, simple transposition.</td>
</tr>
<tr>
<td>Seventh</td>
<td>Writing &quot;la&quot; and the quarter note rest; song materials use &quot;do&quot; and &quot;re,&quot; syncopation and the half note</td>
</tr>
<tr>
<td>Eighth</td>
<td>Ear training on syncopation patterns and &quot;re&quot;; written work includes &quot;do&quot; as a new tone, quarter rest, half note, and the repeat sign</td>
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<td>Class Period</td>
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<td>Tenth</td>
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<td>Eleventh</td>
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<tr>
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CHAPTER 3

SUMMARY

This study should provide the classroom teacher with adequate basic skills and song literature to enable him to instill in his students a continuing interest and appreciation of music. The success of this course, and indeed the key to the musical progress of the student, is the knowledge and enthusiasm of the teacher.

It is a common assumption that a music specialist will provide superior instruction in music in the elementary grades. From the knowledge of the fundamentals of music gained through this course, and the continued practice of the methods of presentation contained therein, all teachers whether or not they are skilled musicians will be able to provide a positive musical experience for their students. Where a specialist is available, the teacher prepared in this course will be able to provide in-depth assistance and instructional excellence should result. However, because of school budget limitations throughout the country, it becomes increasingly obvious that the majority of students in America will be totally dependent upon the classroom teacher for their musical training for many years to come.

Singing is the one activity of music available to everyone; it is basic to the development of musical awareness and the individual's response to music. This course is designed to increase the teacher's confidence in his own ability to sing as well as provide a basic
repertoire of varied vocal material to assist him in encouraging his students to achieve their own highest possible musical development.

To maintain and improve the musical skills developed in this course, it is hoped the teacher will pursue further study, engage in workshops to share his skills with his fellow teachers, and create his own variations in method and content to better serve the varied needs of his students.
APPENDIX

STUDY PROGRAM

Introduction to the Program

The following study program is designed for use as a two-semester music course for primary classroom teachers. It enables the student to develop skill in music reading through a sequential method which teaches musical literacy step by step, beginning with easy melodies and rhythms such as those found in children's rhymes, singing games, and folksongs. Each musical element has to be carefully prepared before being taught as a conscious unit, after which it must be reinforced or refined through a variety of musical games and play experiences.

The lessons are all organized in the same manner using "moveable do" sol-fa syllables. The Curwen hand signs (p. 19) are used to correspond with those syllables. Rhythm study involves the use of rhythm syllables (p. 20) which are gradually and systematically associated with written musical notation.

Each lesson includes a list of "Related Material for Study." These selections exemplify and extend the same music learning and most may be used with parallel techniques. Thus, it is up to the discretion of the instructor to choose the musical materials which are more familiar or more appropriate for particular students. It is also
recommended that due to the sequential make-up of the lessons, the first semester be a prerequisite to the second.
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**Rhymes**

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Hand Signal Chart

**ORIGINAL CURWEN SIGNALS**

**SIGHT AND SOUND — REVISED SIGNALS**

<table>
<thead>
<tr>
<th>Original Signal</th>
<th>Revised Signal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DO</strong></td>
<td><strong>DO</strong></td>
</tr>
<tr>
<td><strong>TI</strong></td>
<td><strong>TI</strong></td>
</tr>
<tr>
<td><strong>LA</strong></td>
<td><strong>LA</strong></td>
</tr>
<tr>
<td><strong>SO</strong></td>
<td><strong>SO</strong></td>
</tr>
<tr>
<td><strong>FA</strong></td>
<td><strong>FA</strong></td>
</tr>
<tr>
<td><strong>MI</strong></td>
<td><strong>MI</strong></td>
</tr>
<tr>
<td><strong>RE</strong></td>
<td><strong>RE</strong></td>
</tr>
<tr>
<td><strong>DO</strong></td>
<td><strong>DO</strong></td>
</tr>
</tbody>
</table>

Thumb held down for So, raised for Si

Revised Signal for Fa is used, Thumb down is for Fa, the opposite (thumb up) is for Fi

---

## Notation Chart

<table>
<thead>
<tr>
<th>Conventional Notation</th>
<th>Rhythm Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Simple Meter</strong></td>
<td></td>
</tr>
<tr>
<td>( \cdot )</td>
<td>ta (ta-h)</td>
</tr>
<tr>
<td>( \cdot \cdot )</td>
<td>ti-ti (tee-tee)</td>
</tr>
<tr>
<td>( \cdot ) ( \cdot )</td>
<td>ta-a (ta-h-ah)</td>
</tr>
<tr>
<td></td>
<td>rest</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ta-a-a-a</td>
</tr>
<tr>
<td></td>
<td>syn-co-pa</td>
</tr>
<tr>
<td></td>
<td>trip-lit or tri-o-la</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ta-a-a</td>
</tr>
<tr>
<td></td>
<td>ti-riti-ri</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ti - ti-ri</td>
</tr>
<tr>
<td></td>
<td>ti-riti</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>tim - ri</td>
</tr>
<tr>
<td></td>
<td>ti-rim</td>
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<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ta-i-ti</td>
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<tr>
<td></td>
<td>ti-ti-ti ti-ti-ti</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ta - ti ta - ti</td>
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<tr>
<td></td>
<td>ti-ta ti-ta</td>
</tr>
<tr>
<td>( \cdot \cdot \cdot )</td>
<td>ta - ta -</td>
</tr>
</tbody>
</table>

**Compound Meter**

\( \cdot \cdot \cdot \) \( \cdot \cdot \cdot \) \( \cdot \cdot \cdot \) \( \cdot \cdot \cdot \)
Study Program

Semester 1

First Class Period.

PURPOSE: This lesson emphasizes some of the concepts of a melody line such as: up and down, repeated tones, stepwise motion and skips. Since this is the first class, it is important to begin with song literature easy enough for the student to experience immediate success. Such a plan creates an atmosphere for favorable student response.

PROCEDURE: ACTIVITY SONG -- JOIN IN THE GAME

\[
\begin{align*}
\text{Join in the Game} & \\
\text{Folk Song} & \\
\text{Let ev'-ry-one clap hands with me. (clap, clap)} \\
\text{It's eas-y as eas-y can be. (clap, clap)} \\
\text{Let ev'-ry-one join in the game. (clap, clap)} \\
\text{You'll find that it's al-ways the same. (clap, clap)}
\end{align*}
\]


-- Sing the song and ask the class to respond on clap, clap.

-- The class should sing and improvise new motions.
-- The class should listen and identify other lines that sound the same as line one. (lines 2 and 4)

-- Sketch the melody on the chalkboard as the class sings.

---

---

---

---

-- As the class sings, have a student follow the sketch on the chalkboard.

**ROTE SONG -- HOT CROSS BUNS**

---

---

---

---

**Hot Cross Buns**

**Traditional English Song**

---

---

---

---

Hot cross buns, Hot cross buns,

One a penny, two a penny, Hot cross buns.

-- Sing the song and ask the class to listen.

-- Does the melody skip or move by steps? (steps)

-- Ask the class to sing the song and draw the melody in the air.

-- Have a student sketch the melody on the chalkboard.
GAME SONG -- SANTY MALONEY

Ireland

Chorus

Santy Maloney

Can you dance, Santy Maloney?

Can you dance, Santy Maloney?

Can you dance, Santy Maloney, As we go round about?

1. Put your hands on your shoulders,
   As we go round about.

Chorus

-- Sing the song to the class and ask them to discover the characteristic of the melody. (repeated tones and skips)

-- Sing and play the game.

Directions for the Game:

The students join hands and circle. For the first verse they stand still and tap their shoulders in time to the music. This game can go on for as long as the class makes up verses.
LISTENING: WHO'S THAT TAPPING AT THE WINDOW?

Who's That Tapping at the Window?


-- Have the class listen as you sing the song.
-- What happens melody-wise at the beginning of the song? (skips)
-- Sing the song again and ask how many times this happens. (4)
-- Substitute students' names in place of Susan and Johnnie.

ACTIVITY SONG -- SEE SAW

See Saw

-- Ask the class what a see saw is?
-- How does it move?
-- Sing the song and ask if the melody moves the same way.
-- Have the class learn the song and ask individual students to improvise motions.

IMPROVISATION: SINGING NAMES

-- Sing the name of a student in the class.

\[
\begin{align*}
\text{Da} & \text{-} \text{vid} \\
\text{Ma} & \text{-} \text{ry} \text{ Ann}
\end{align*}
\]

-- Sing another name and ask that student to respond.

CONCLUSION: Review the concept that the tones in a melody can move up or down, be repeated, or skip or step.

RELATED MATERIAL FOR STUDY:

- Are You Sleeping?
- A Tisket A Tasket
- Eency Weency Spider
- Rain, Rain
- Shake Them 'Simmons Down
- The Farmer In The Dell
Are You Sleeping?
(Frère Jacques)

Are you sleeping, Are you sleeping,
Brother John, Brother John?

Morning bells are ringing, Morning bells are ringing,
Ding, dong, ding, ding, dong, ding.

Frère Jacques, Frère Jacques,
Dormez-vous? Dormez-vous?
Sonnez les matines, Sonnez les matines,
Din, don, din, din, don, din.
A Tisket A Tasket

Directions for the Game:

The class forms a circle. One student circles outside the ring, carrying a handkerchief. At the very end of the song he drops it behind someone in the ring and starts to run around the ring. The student who has the handkerchief at his heels must pick it up and run after the first student. If he catches the first student before he completes the circle to the empty place, the first student must go around again. If he does not catch the first student, he must go around, and the game begins again.
**Eeeny Weeny Spider**

Een - ey ween - ey spi - der went
up the wa - ter spout,
Down came the rain and
washed the spi - der out,
Out came the sun and
dried up all the rain,
Now een - ey ween - ey spi - der went
up the spout a - gain.

**Rain, Rain**

Rain, rain, go a-way,
Come a - gain an - oth - er day.
Shake Them 'Simmons Down

Alabama

1. Circle left, do oh do, oh circle left, do oh do, oh circle left, do oh do, oh shake them 'simmons down.

2. Circle right
3. Girls to the center
4. Boys to the center
5. Round your partner
6. Round your corner
7. Promenade all (with left hand corner)


Directions for the Dance:

Circle formation: students in pairs with girl on the right.

Verses 1-2. Join hands, circle to the left; circle to the right.

Verses 3-4. Take four steps to the center; four steps back to place; repeat twice.

Verse 5. Partners face each other and move forward until right shoulders are passed. Then each one moves to the right as they pass back to back. Without turning, they pass left shoulders as they move backward into their starting position.

Verse 6. Boy faces girl on his left (corner) and proceeds as in Verse 5.

Verse 7. Partners for Verse 6, with girl on the right, cross hands and move counterclockwise around the circle.
The Farmer in the Dell

Game Song

1. The farmer in the dell,
The farmer in the dell,

2. The farmer takes a wife...

3. The wife takes the child...

4. The child takes the nurse...

5. The nurse takes the dog...

6. The dog takes the cat...

7. The cat takes the rat...

8. The rat takes the cheese...

9. The cheese stands alone...

Directions for the Game:

The farmer stands in the center of the circle of players, who sing and revolve about him. He slowly turns and leisurely chooses the "wife". The "wife" comes to the center and chooses the "child" and so on until the "cheese" is chosen. At this point the other players leave the "cheese" alone in the center and return to the circle. The "cheese" then becomes the farmer and the game continues.
Second Class Period.

PURPOSE: An important concept in teaching young children music is differentiating loud and soft. The purpose of this lesson is to introduce dynamics through musical activities.

PROCEDURE: ACTIVITY SONG -- CLAP YOUR HANDS

--- Sing the song for the class showing them a clapping sound that you would like them to use.

--- Ask the class to sing and clap.

--- Change the words to "Tap, tap, tap your fingers".

--- Demonstrate the two sounds and ask them to identify the sounds as loud or soft.

--- Ask the class to improvise other loud and soft sounds.

--- Sing the song using different motions to represent loud and soft.

**Examples:**

\begin{itemize}
  \item Shake, shake, shake your hands. (soft)
  \item Tap, tap, tap your foot. (loud)
\end{itemize}
GAME SONG -- LUCY LOCKET

Lucy Locket

Lucy Locket lost her pocket,

Kitty Fisher found it.

Not a penny was there in it,
only ribbon round it.


-- Sing the song to your class showing them a small pocket.

-- Repeat the song, gradually singing louder (crescendo) as you bring the pocket in front of you, and singing softer (decrescendo) as you hide the pocket behind your back.

-- Have the class sing and follow your motions.

Directions for the Game:

Have a student hide the pocket. Another student tries to find it, while being guided by the group singing softly as he nears the pocket, loudly when he moves away from it.

REVIEW SONG -- ARE YOU SLEEPING (p. 26)

-- Put the dynamic markings on the board for crescendo and decrescendo.

--- crescendo --- decrescendo

-- Sing the song and have the class follow as you point to the markings on the board.
CONCLUSION: PRACTICE ACTIVITY

— Hum melodies from songs used in lesson one and ask the class to identify them.

— Ask them what dynamic level would be best for each song. (Loud or soft)

— If you use the crescendo and decrescendo markings have a student go to the board and point to the correct symbol as the class sings.

— The students should also become familiar with the following dynamic markings.

<table>
<thead>
<tr>
<th>Italian Word</th>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>pianissimo</td>
<td>pp</td>
<td>very soft</td>
</tr>
<tr>
<td>piano</td>
<td>p</td>
<td>soft</td>
</tr>
<tr>
<td>mezzo piano</td>
<td>mp</td>
<td>moderately soft</td>
</tr>
<tr>
<td>mezzo forte</td>
<td>mf</td>
<td>moderately loud</td>
</tr>
<tr>
<td>forte</td>
<td>f</td>
<td>loud</td>
</tr>
<tr>
<td>fortissimo</td>
<td>ff</td>
<td>very loud</td>
</tr>
<tr>
<td>crescendo</td>
<td>cresc.</td>
<td>gradually louder</td>
</tr>
<tr>
<td>decrescendo</td>
<td>decresc.</td>
<td>gradually softer</td>
</tr>
<tr>
<td>diminuendo</td>
<td>dim.</td>
<td>gradually softer</td>
</tr>
</tbody>
</table>

RELATED MATERIAL FOR STUDY:

Go to Sleep
Jim Along Josie
Kum Ba Yah
The Kittens Are Creeping
Go to Sleep
(Fais ton dodo)

Go to sleep, my dear little one.

Go to sleep, Mama is below.

Go to sleep, Papa is upstairs.

When you wake, we'll all eat some cake.

Fais ton dodo, mon p'tit frère;
Fais ton dodo, mon p'tit Pierrot.
Fais ton dodo, mon p'tit frère;
Fais ton dodo, mon p'tit Pierrot.

Jim Along Josie

1. Hey Jim along, Jim along Josie,
   Walk Jim along, Jim along Josie.
2. Hop Jim along, Jim along Josie,
   Run Jim along, Jim along Josie.
3. Tiptoe along, Jim along Josie,
   From American Folk Songs for Children by Ruth Crawford Seeger.

Kum Ba Yah

1. Kum ba yang, my Lord, Kum ba yang!
   Someone's singing, Lord
2. Oh, Kum ba yang!
   Someone's praying, Lord
The Kittens Are Creeping

The kittens are creeping, (creep fingers along forearm)
Sh...Sh...Sh...
The kittens are creeping,
Sh...Sh...Sh...
They do not make a sound,
As their feet touch the ground.
The kittens are creeping,
Sh...Sh...Sh...

This is a good rhyme to use after doing a singing game. Have the class tip-toe to their seats as they chant.
Third Class Period.

PURPOSE: In this lesson students are introduced to the general characteristics of rhythm such as:
- fast or slow
- even or uneven
- accelerando
- ritardando

These will be emphasized through the use of creative movement and rhythm instruments. A moderate tempo is the speed of a heartbeat. (72 pulses per minute)

PROCEDURE: ACTIVITY SONG — RING AROUND THE ROSEY

Directions for the Game:

Students join hands in a circle and walk around singing the song.

At the word "down," they all sit on their heels, then immediately get up, and the game starts again.
Have the class sing and play the game. Begin with a moderate tempo.

Do the activity several times, each time changing the tempo and starting pitch.

REVIEW SONG -- SEE SAW (p. 24)

The class should suggest a see saw motion. Determine if it is fast or slow.

Ask individual students to lead the class in fast and slow motions while singing the song.

COUNTING RHYME -- ONE POTATO

One potato, two potato, (♩♩♩♩♩ ♩♩♩♩♩ et cetera)
three potato, four;
five potato, six potato,
seven potato, MORE.

The teacher should chant the rhyme, tapping one fist upon the other as the class listens.

Ask the class to tap their fists to the beat while you chant.

Have the class tap the rhythm of the words.

Do you hear evenly or unevenly divided beats? (unevenly)

Use the rhyme to select the "Farmer" for the next activity.

Directions for the Game:

The "potatoes" are the fists which the players extend for counting. On the word MORE, the leader points at a fist which is then withdrawn. This continues until there is only one player left, who is IT.

REVIEW SONG -- THE FARMER IN THE DELL (p. 30)

Sing and play the game.

Clap the rhythm of the words to determine if the song has evenly or unevenly divided beats (unevenly)
NEW SONG -- BYE BABY BUNTING

Bye, baby bunting
Daddy's gone a hunting to
Catch a little rabbit skin to
wrap the baby bunting in.

-- Ask the class to listen as you sing the song.
-- Since this is a quiet song the class should suggest accompanying motions such as swaying or rocking.
-- The class should also be able to determine if the beat is evenly or unevenly divided. (evenly)

RHYME -- ENGINE ENGINE

Engine engine number nine,
Running on Chicago line,
See it sparkle, see it shine,
Engine engine number nine.

-- The students should chant the rhyme moving their arms to the movement of the train. Ask two students to accompany the class on sandblocks.

-- The class should then get into a line and move around the railroad track as they chant.

-- This is a good chant to use for tempo changes, the movement speeding up (accelerando) as they begin and slowing down (ritardando) as they return to their seats.
REVIEW SONG -- SANYT MALONEY (p. 23)

-- Sing the song and play the game.

-- Have the class clap the beat as they walk and sing.

-- Ask individual students to accompany the class with a steady beat on the drum or tambourine as the game continues.

QUIET SONG -- STAR LIGHT

Starlight

— Starlight, star—bright,
First star I see to—night.

Wish I may, Wish I might,
Have the wish I wish to—night.

-- Ask the class to tip toe to their seats as you sing the song.

-- Have them sing with you until you tap each student's head which is a signal for the student to stop singing and put his head on the desk. Continue this procedure until only the teacher is singing.

CONCLUSION: In this lesson it is important that the class be made aware of these general characteristics of rhythm:

Music may move fast or slow.

Some music has a steady, even movement like running or walking, but other music may have a steady uneven movement, like skipping or galloping.

Music may speed up (accelerando) or slow down gradually (ritardando)

The students should be familiar with the following Italian
terms to indicate tempo:

- **Slow**
  - Largo
  - Lento
  - Adagio
  - Andante
  - Moderato

- **Moderate**
  - Allegretto
  - Allegro
  - Vivace
  - Presto

- **Extremely fast**

**RELATED MATERIAL FOR STUDY:**

- Bounce High
- Counting Rhymes
- Dance In A Circle
- Fun With Hands
- Little Sally Water
- Sammy Sackett
- Thimble Game
COUNTING RHYMES

One, two, three!
Mother caught a flea.
Flea died, mother cried,
Out goes she.

* * * * * *

One, two, sky blue.
All out but you.

* * * * * *

Dance in the Circle

Dance in the circle,
Dance in the ring;
Dance in the morning to welcome the spring.

FUN WITH HANDS

Roll, roll, roll your hands as slowly as can be,
Roll, roll, roll your hands,
Do it now with me.

repeat

Variations:
Clap, clap, clap your hands as loudly (softly) as can be.
Shake, shake, shake your hands as fast (slow) as fast can be.
Stamp, stamp, stamp your feet as loudly as can be.

Little Sally Water

Little Sally Water sitting in a saucer,
Rise Sally, rise Sally, wipe away your tears, Sally,

From 150 American Folk Songs by Peter Erdei and Katalin Komlos.
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Directions for the Game:

The class joins hands in a circle. One student as "Sally", stands in the center covering her eyes with both hands while the students move around the circle singing the song. "Sally" acts out the song and at the end, keeping eyes covered with one hand, points with the other to a student in the circle. The chosen student becomes "Sally" and goes to the center, starting the game over.

When a boy is chosen, change the words to "Little Johnny Jones sitting in the stones".
Directions for the Game:

Using a counting rhyme, choose a student to be the leader. As the class sings the song, the leader walks around the room tapping a child who then holds onto his coat. This may continue until a number of children are part of a train-like formation. This is a good activity for changing tempo.

THIMBLE GAME

Leader: Thimble moving?
All: Yes, yes.
Leader: Keep it moving.
All: Yes, yes.
Leader: Who's got the thimble?
All: I don't know.
Leader: Thimble moving?
All: Yes, yes.
Leader: Rise, old thimble, rise.

Directions for the Game:

A leader is chosen. All other players sit on the floor or stand in a circle. A thimble is passed quickly from one to another in any direction.

The dialogue is chanted in rhythm, two beats to each line, except the last which has one extra beat on the last word.

As the leader says, "Rise, old thimble, rise," the one who has the thimble must go to the center of the circle with the leader.

The game is played until most of the players have been caught.

Source: G. Holmes, Sparta, Illinois.
Fourth Class Period.

PURPOSE: This is a continuing lesson in rhythm with emphasis on beat, accent and meter. The class will study meter signatures and conducting patterns for $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ meter.

PROCEDURE: REVIEW RHYME -- ENGINE ENGINE (p. 39)

-- Have the class tap the beat as they chant the rhyme.

-- Ask the class to stand and step the beat as they chant.

-- The class should tap the beat again as the teacher writes the beats on the board.

<p>| | | | | | | |</p>
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-- Identify the beat note as "ta". Later "ta" will be called a quarter note.

-- Have the class tap other familiar rhymes and songs as you point to the beats.

-- Have individual students point to the beats on the board as the class taps or steps the beat to a rhyme or song.

-- The class may construct "ta's" or beats with rhythm sticks and point to them as they recite.

REVIEW SONG -- SEE SAW (p. 24)

-- The class should sing the song while improvising a see saw motion.

-- Have the class stand and step the beat, emphasizing the accented beat more loudly.

-- The teacher should write the beats to the song on the board, mark
the accent, draw bar lines and write the number of beats per measure at the beginning of the example. (2)

\[\begin{align*}
\text{\(\frac{3}{4}\)} & \uparrow \uparrow \downarrow \\
\text{ta ta ta ta ta ta ta ta}
\end{align*}\]

-- Add the 4 to the meter signature and explain that the bottom number stands for the beat note "ta", in this case a quarter note \(\uparrow\).

-- Teach the class the conducting pattern for \(\frac{3}{4}\) meter which is (1) down, (2) up. The direction of the first beat of the measure in all conducting patterns is down; hence the term "downbeat".

\[\text{\(\frac{3}{4}\)} \uparrow \uparrow \downarrow \]

-- Have them practice conducting the songs listed under "Related Material For Study".

**REVIEW SONG -- DANCE IN A CIRCLE** (p. 42)

-- Ask the class to listen as you sing the song.

-- Have the class sing and tap the beat.

-- Is the meter the same as for "See Saw"? (no)

-- The class should discover that this song is in 3's. Use the procedure for presenting \(\frac{3}{4}\) meter, introducing the conducting pattern after the beat pattern.

\[\begin{align*}
\text{\(\frac{3}{4}\)} & \uparrow \uparrow \downarrow \\
\text{ta ta ta ta ta ta ta ta ta ta ta ta ta ta}
\end{align*}\]

-- The conducting pattern for \(\frac{3}{4}\) meter is (1) down, (2) right, (3) up.
REVIEW SONG -- ARE YOU SLEEPING (p. 26)

-- The teacher should sing the song with "loo," emphasizing the accented beat.

-- Ask a student to write the beats on the board as the class sings.

-- Have another student mark the primary accents and place the bar lines in the correct places.

-- They should discover that this song has four beats to a measure and the third beat is less accented than the first, making it a secondary accent.

\[
\begin{array}{cccc}
\text{ta} & \text{ta} & \text{ta} & \text{ta} \\
\text{ta} & \text{ta} & \text{ta} & \text{ta} \\
\end{array}
\]

-- The conducting pattern for \( \frac{4}{4} \) is (1) down, (2) left, (3) right, (4) up.

-- Practice the basic pattern while saying aloud: down-left-right-up, or one-two-three-four.

PRACTICE ACTIVITY

-- Sing the following songs and ask the class to identify the meter.
They should always sing and conduct the song.

Bye Baby Bunting (p. 39)
Go To Sleep (p. 34)
Hot Cross Buns (p. 22)

CONCLUSION: This lesson will require practice and should be a part of continuing lessons whenever new song literature is introduced.

RELATED MATERIAL FOR STUDY:

Bubble Gum
Kum Ba Yah (p. 35)
Ring Around The Rosy (p. 37)
What Shall We Do?
**Bubble Gum**

Bub-b-le gum, bub-b-le gum in the dish,

How man-ny pie-c-es do you wish?

From Circle Round The Zero by Maureen Kenney. Copyright Magnamusic-Baton, St. Louis, 1974. Used by permission.

**Directions for the Game:**

One student stands in the center and points to a student on each beat. The player pointed to on "wish" is eliminated each time around.

**What Shall We Do?**

1. What shall we do when we all go out,

2. We will ride our three-wheel bikes...

3. We will see-saw up and down...


**Improvisation and Rhythmic Play:**

Have the students suggest other activities which lend themselves to song and motion.
Fifth Class Period.

PURPOSE: This is a readiness lesson in ear training to prepare the students for writing tonal patterns of "so-mi" and "so-mi-la", and rhythmic combinations using a quarter note \( J \), two eighth notes \( J J \), and a quarter rest \( l \).

PROCEDURE: REVIEW SONG -- LITTLE SALLY WATER (p. 43)

-- Have the students sing and play the game.
-- Ask the class to tap the melody and sing.
-- The class should walk while tapping the beat and singing.

SINGING NAMES

-- The teacher should sing students' names with patterns of "so-mi-la" and hand signs. (p. 19)

\[
\begin{align*}
\text{mi mi so} & \quad \text{so mi} & \quad \text{so la so} \\
\text{Susan Day} & \quad \text{Mel} & \quad \text{ly} \\
\text{Jon-a-than} & \\
\end{align*}
\]

-- Have the class sing with hand signs.
-- Ask individual students to respond.

REVIEW SONG -- CLAP YOUR HANDS (p. 31)

-- Sing the song using movements suggested by the students.
-- Ask the class to tap the rhythm of the melody.
-- Have the children clap their hands on the high notes and pat their legs on the low notes as they sing.
REVIEW SONG -- LUCY LOCKET (p. 32)
-- Hum the melody of "Lucy Locket" and ask the class to identify it.
-- Have the class sing, walk the beat and tap the rhythm of the melody.
-- Ask the class to think the melody as they tap it.
-- Sing and play the game.

GAME -- WHAT SONG IS THIS?
-- The teacher should clap the first phrase of a familiar song from a previous lesson and ask someone to identify it by clapping the next phrase.

REVIEW SONG -- RING AROUND THE ROSY (p. 37)
-- Sing the first phrase of the song with "looo" and ask the class to identify the song.
-- Have them sing the song and walk the melody.
-- Ask the class to think the song and walk the rhythm of the melody.
-- Sing and play the game.

CONCLUSION: Before writing music notation, it is important that through play and enjoyment students should have many different practice experiences to reinforce their understandings of rhythm and pitch.

RELATED MATERIAL FOR STUDY:
Bounce High (p. 42)
Button
Circle Round the Zero
Counting Song
Rain Rain (p. 28)
See Saw (p. 24)
Witch Witch
Button

Game Song

Button, you must wander, wander, wander.

Button, you must wander every where.

Bright eyes will find you, sharp eyes will find you;

Button you must wander every where.

Directions for the Game:

The class sits in a circle with one blindfolded student in the center. A button is passed while they sing the song. At the end of the song the center student sings:

Who has the button?

The student holding the button replies,

I have the button.

The student in the center has three chances to guess. If he guesses who has the button, that person becomes "It".
From Circle Round The Zero by Maureen Kenney. Copyright by Magnamus-Baton, St. Louis, 1974. Used by permission.

Directions for the Game:

Players stand in a circle, slightly separated, clapping the beat. Leader walks around outside; at word "back" he stands back to back with one player; at "side" he stands beside; at "front" he stands facing player; at "tap" he taps him on shoulders. The one chosen becomes new leader for repeat.
Counting Song

Traditional Rhyme

One, two, fix my shoe; Three, four, shut the door;

Five, six, pick up sticks; Seven, eight, lay them straight;

Nine, ten, big fat hen; Why not once again?

Witch, Witch

Traditional Nursery Rhyme

Witch, Witch, Couldn't sew a stitch,

Picked up a penny and thought she was rich.

Are you my children? Yes, we're your children.

Yes, we're your children. No! You old Witch!

Directions for the Game:

All chant the first two lines. Then the witch sings the question, the children answer. After the third answer, the witch chases the class. The student caught is the new witch.
Sixth Class Period.

PURPOSE: In this lesson the students will write songs using quarter \( \downarrow \) and eighth notes \( \uparrow \) and "so-mi" while practicing ear training and rhythmic response using songs with "la" and the quarter rest \( \boxed{\text{r}} \).

PROCEDURE: RHYTHMIC WRITING -- BOUNCE HIGH (p. 42)

-- The class should sing the song using a steady beat as they bounce a ball and pass it around the circle.

-- Ask the students to tap the beat of the melody of the song as another student puts the beats on the board.

\[ \begin{array}{cccccccc}
| & | & | & | & | & | & |
\end{array} \]

-- Have someone mark the accents, put in the bar lines and the meter signature.

\[
\begin{array}{cccccccc}
\uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow
\end{array}
\]

-- Have the class discover the short sounds as they sing and follow the beats.

\[
\begin{array}{cccccccc}
\uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow & \uparrow \downarrow
\end{array}
\]

-- The short sounds will be called "ti ti", and later will be called eighth notes \( \uparrow \downarrow \).

-- Have the class read, clap and chant "ta" and "ti ti" as you point to the chalkboard.
-- Sing the song as someone points to the rhythm on the board.

**PRACTICE ACTIVITY: ECHO CLAPPING**

-- The teacher should clap patterns of familiar songs using quarter and eighth notes and have the class answer by clapping and saying "ta" and "ti".

![Clap Your Hands](image)

![Ring Around the Rosy](image)

![See Saw](image)

-- The class will discover that some songs sound the same. ("Clap Your Hands" and "See Saw").

-- Have the class practice writing simple patterns from familiar songs and rhymes.

**MELODIC WRITING -- RAIN RAIN (p. 28)**

-- Sing the song softly while tapping the beat on the desk.

-- Have the class tap the melody and chant on "ta" and "ti".
-- The class should write the rhythm of the first phrase.

\[ \text{\textbf{J J}} \]

-- Ask the class to sing the song on high and low.

-- Sing the first phrase and change high and low to "so" and "mi" using hand signs (p. 19).

\[ \text{\textbf{high low high high low}} \]
\[ \text{\textbf{so mi so so mi}} \]

-- The class should be introduced to the staff which consists of five lines and four spaces.

\[ \text{\textbf{\texttt{\textbackslash\_\_\_\_\_\_}}}} \]

-- Explain that if "so" is on a line "mi" is on the line below, and if "so" is in a space "mi" is in the space below.

\[ \text{\textbf{\texttt{\textbackslash\_\_\_\_\_\_}}}} \]

-- Practice writing "so-mi" patterns using familiar songs.

\[ \text{\textbf{\texttt{\textbackslash\_\_\_\_\_\_}}}} \]
\[ \text{\texttt{Rain, rain go away}} \]

\[ \text{\textbf{\texttt{\textbackslash\_\_\_\_\_\_}}}} \]
\[ \text{\texttt{Bounce high, Bounce low}} \]

-- Have the class transpose the patterns.
REVIEW SONG: WITCH, WITCH (p. 56)

-- Sing and play the game.

CONCLUSION: The class should have many opportunities to practice singing, clapping, writing and reading songs using "so", "mi", and quarter and eighth notes in addition to singing songs with other rhythmic and tonal patterns. Whenever possible have the class sing the songs as a round.

RELATED MATERIAL FOR STUDY:

Button (p. 54)
Circle Round the Zero (p. 55)
In and Out
It's Raining
Jeremiah, Blow the Fire
Lemonade
Pumpkin Pumpkin
Directions for the Game:

The students join hands and walk in a ring. On "puff", they face center and jump once in place, once inside the circle, and once again in place in the ring. Then they circle in the opposite direction.

More difficult: Jump on the accented beats and puff on the rests.
Lemonade class

Here I come. Where from?

New York! What's your trade?

Lemonade! Give us some don't

be afraid.

Pumpkin Pumpkin

Pumpkin Pumpkin round and fat,

Turn into a Jack-o'-lantern just like that.
Seventh Class Period.

PURPOSE: In this lesson the class will learn to write "la" and the quarter rest \( \cdot \). Ear training will continue through songs and games containing the tones "do" and "re", the syncopation pattern \( \frac{3}{4} \) and a half note \( \cdot \).

PROCEDURE: REVIEW SONG -- WITCH WITCH (p. 56)

-- Show the class a picture of a witch and ask someone to identify the song by singing the first phrase of the song.

-- The class should sing the song.

-- Have the class walk and chant the first two phrases.

-- Ask the class to chant the rhyme tapping the rhythm and touching their shoulders on the silent beat.

-- The teacher should put the rhythm of the first measure on the board and name the silent beat a rest. Also explain that this rest is equal to a quarter note \( \cdot \).

\[ \cdot \quad \cdot \quad \cdot \quad \cdot \]

-- Sing and act out the song.

REVIEW SONG -- CIRCLE ROUND THE ZERO (p. 55)

-- Tap the melody and ask someone to identify the song by tapping the next phrase.

-- Ask the students to walk and tap the melody.

-- Have them sing and tap the beat making a motion on the rest. (Snap or tap their heads.)
QUIET SONG -- MY OWLET

My Owlet

Ow-let, my ow-let is sleep-ing.

Wee stars are twinkle-ling in the sky.

Mo- ther is sing-ing lull-a-by.

-- Sing the song to the class and ask them to determine the meter.
-- Have the class sing with you while gently swaying back and forth.

REVIEW SONG -- PUMPKIN PUMPKIN (p. 62)

-- Hum the melody and ask a student to identify the song.
-- Have the class sing the song.
-- Ask someone to put the rhythm pattern of the first phrase on the chalkboard.

\[
\begin{array}{cccccccc}
3 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\
& \text{so} & \text{mi} & \text{so} & \text{mi} & \text{so} & ? & \text{so} \\
& & & & & & \text{la} \\
\end{array}
\]

-- Have a student sing the first two measures and write in the syllables.
-- Sing the next two measures with "loo" and ask the class if the melody goes up or down. (up)
-- Since they know all of the tones except one, put a question mark on the unknown tone.
-- As the class sings the melody with "loo," name the tone "la" and show the class the hand sign (p. 19).
-- Explain that if "so" is on a line, "la" is in the next space; and if "so" is in a space, "la" is on the next line.
-- Have the class write the first four measures of the song on the staff using second line "so".

-- Transpose it beginning on third space "so".

**PRACTICE ACTIVITY**

-- The teacher should sing the beginning of the following songs, asking the class to respond by singing tone syllables and using hand signs.

Bubble Gum  (p. 50)
It's Raining  (p. 61)
Ring Around the Rosy  (p. 37)
What Shall We Do?  (p. 50)

**CONCLUSION:** Further practice could include name-singing, writing exercises with emphasis on transposition, and improvisation of short melodies.
RELATED MATERIAL FOR STUDY:

Bluebird

Bow Wow Wow

Hot Cross Buns (p. 22)

Jeremiah, Blow the Fire (p. 61)

Sammy Sackett (p. 44)
Bluebird

Game Song

Here comes a blue - bird through the - wind - dow,

Hey — did - die - dum a day day day.

Take a lit - tle part - ner, hop in the gar - den,

Hey — did - die - dum a day day day.

From 150 American Folk Songs, by Peter Erdei and Katalin Komlos. Copyright 1974 by Boosey and Hawkes, Inc. Reprinted by permission.

Directions for the Game:

The students stand with hands joined in a ring. One student walks in and under the arches. On "take a little partner", this student takes a partner and with two hands joined they face each other and gallop out through the opening where the student was taken from the ring, and back again - or dance the same around inside the ring. The first student joins the ring, the partner becomes the bluebird.
Directions for the Game:

Bow wow, wow - stamp 3 times (right, left, right)
Whose - clap hands
dog art thou? - with a jerk, point right forefinger upward,
raising it about nose high

Little Tommy
Tucker's dog - partners clasp hands and quickly circle in place.
Bow, wow, wow - stamp 3 times turning away from partner and
facing neighbor.
Eighth Class Period.

PURPOSE: In this lesson the ear training will be on † ‡, and "re".
Writing and reading exercises will continue with the new tone "do", a quarter rest †, a half note ‡, and the repeat sign :‖.

PROCEDURE: REVIEW SONG -- BUBBLE GUM (p. 50)

-- Show the class a bubble gum wrapper or a picture of bubble gum and ask them to identify the song by singing the first phrase.

-- The student who identifies and sings the phrase correctly walks around the room while the class is singing and taps someone to be the Bluebird for the next activity.

REVIEW SONG -- BLUEBIRD (p. 67)

-- The teacher sings the first phrase with "loo" for song identification.

-- Sing and play the game.

REVIEW SONG -- JEREMIAH, BLOW THE FIRE (p. 61)

-- Tap the rhythm of the song on the desk and ask a student to identify the song.

-- The class should sing and play the game.

-- Have the students think the melody as they clap and make a motion to observe the rest.

REVIEW SONG -- MY OWLET (p. 64)

-- Have the class sit in a circle and sing the song with "loo".

-- Ask them to quietly tap the melody as they sing.

-- As the class repeats the song, the teacher may introduce the sound of canon singing by coming in after the first phrase.
NEW SONG -- THE MILL WHEEL

Round and round the mill goes round,
As it turns the corn is ground.

-- The teacher should review hand singing with the class using "so", "la" and "mi".

-- Have the class listen as you sing the song.

-- Ask a student to tap out the first phrase.

-- Have the class tap the rhythm as someone writes the pattern on the chalkboard.

\[ \begin{array}{c}
\text{\underline{\text{\textbf{Pattern}}}}
\end{array} \]

-- Ask them to sing it as the same student adds the bar lines and meter signature.

\[ \begin{array}{c}
\text{\underline{\text{\textbf{Pattern}}}}
\end{array} \]

-- The class should listen as you sing the remainder of the song.

-- They should discover that it is the same pattern the second time it is sung. Show and explain that a repeat sign :|| can be used instead of rewriting the notation.

-- Write the melody using "so", "la" and "mi".
-- The students should sing the song using syllables and hand signs.

-- Have the class sing the song and play the game.

Directions for the Game:

A double circle of partners moves clockwise with the miller in the center. The students sing the song while stepping to the beat and moving clockwise around the miller. At any given point, the miller may shout "flour" at which time the students stop singing, the inside circle stops moving and students in the outside circle move ahead one partner. During this time, the miller tries to get out of the center and get a partner in the circle. The student left without a partner becomes the miller.

REVIEW SONG -- WHO'S THAT TAPPING AT THE WINDOW? (p. 24)

-- The class should sing the song.

-- Ask them to sing again while someone plays the melodic rhythm of Susan and Johnnie on the tambourine and drum.

Tambourine
\[
\begin{array}{c}
  \text{4} \\
  \text{t} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
\end{array}
\]

Drum
\[
\begin{array}{c}
  \text{4} \\
  \text{t} \\
  \text{a} \\
  \text{a} \\
  \text{t} \\
  \text{i} \\
  \text{t} \\
  \text{i} \\
  \text{t} \\
  \text{t} \\
  \text{a} \\
\end{array}
\]

-- Have them step the melody of the song and discover the long notes at the beginning.

-- How many beats do they feel for each of the first two notes. (2)

-- Point out to the class the half note and the rhythm syllables "ta-a".

-- Put the rhythm of the first phrase on the board and ask the class to read and clap using rhythm syllables.

\[
\begin{array}{c}
  \text{4} \\
  \text{t} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
  \text{a} \\
\end{array}
\]
-- How many times does the pattern occur in the song? (2)

-- Sing the song and point to each note of the pattern.

-- They should discover that the second phrase is not the same and that the next two phrases are a repeat.

\[ \frac{\hat{2}}{\hat{2}} \]

\[ \frac{\hat{1}}{\hat{1}} \]

-- Have them sing the entire song as you point to the rhythm, or ask a student to point as the class sings.

REVIEW SONG -- RING AROUND THE ROSY (p. 37)

-- The rhythm of the song should be on the board.

\[ \frac{\hat{2}}{\hat{2}} \]

\[ \frac{\hat{1}}{\hat{1}} \]

-- Have someone identify the song.

-- Sing and play the game.

-- Practice hand singing on "so", "la" and "mi".

-- Ask the class to sing the song with syllables and clap if they come to a new tone.

-- They should discover that the new tone is the last note of the song.

-- Place the syllable names under the rhythm and name the new tone "do".
**Teach the class the hand sign (p. 19).**

**Ask the students to write the last two phrases using the first space as "do". Explain that when "so" and "mi" are in spaces, "do" is in the space below "mi".**

When "so" and "mi" are on lines, "do" is on the line below "mi". Thus, the ledger line is introduced. The class can see that there is no line for "do" and therefore a line must be added below the staff.

**REVIEW SONG -- JIM ALONG JOSIE (p. 35)**

**Sing the song and improvise motions.**

**CONCLUSION:** The students should continue to practice reading, writing and ear training using "so-mi-la-do" and  and .

**RELATED MATERIAL FOR STUDY:**

- A Tisket A Tasket (p. 27)
- Deaf Woman's Courtship
- Miss Mary Mack
- Pumpkin Pumpkin (p. 62)
- Sail Silver Moon Boat
Deaf Woman's Courtship

American Folk Song

1. Old woman, old woman, Are you fond of carding? Old woman, old woman, Are you fond of carding? Speak a little louder, sir! I'm very hard of hearing.

2. Old woman, old woman, Are you fond of spinning? Speak a little louder, sir! I'm very hard of hearing.

3. Old woman, old woman, Will you darn my stocking? Speak a little louder, sir! I'm very hard of hearing.

4. Old woman, old woman, Will you let me court you? Speak a little louder, sir! I just begin to hear you.

5. Old woman, old woman, Don't you want to marry me? Oh, my goodness gracious me! I think that now I hear you!

From Nursery Songs from the Southern Appalachians and English Folk Songs from the Southern Appalachians collected by Cecil Sharp. By permission of Novello and Co. Copyright 1920 Novello and Co., Ltd. Copyright renewed 1946. Used by permission.
Miss Mary Mack

With silver buttons, buttons, buttons
All down her back, back, back.
She asked her mother, mother, mother
For fifteen cents, cents, cents
To see the elephants, elephants, elephants
Jump over the fence, fence, fence.
They jumped so high, high, high
They reached the sky, sky, sky
And never came down, down, down
Til the fourth of July, ly, ly.

From Circle Round The Zero by Maureen Kenney. Copyright by Magnamusic-Baton, St. Louis, 1974. Used by permission.

Directions for the Clapping Pattern:

Children line up facing a partner.
Clap hands on own shoulders, arms across each other on "Miss".
Slap own thighs on "Ma-".
Clap own hands on "-ry".
R.H. across to partner's on "Mack".
Clap own hands together.
L.H. across to partner's.
Repeat No. 1 and so forth.
Sail Silver Moon Boat

Chinese Melody

1. See the silver moon in the sky gently float.

Near the shining stars, see the moon like a boat;

Sail, silver moon boat to the west,

Sail, silver moon boat while I rest.

2. Shine on silver moon in the clouds so white,
    Shine on silver moon with your smile so bright;
    Sail, silver moon boat to the west,
    Sail, silver moon boat while I rest.

Suggestions:

1) Identify:

   the meter of songs.
   songs from rhythmic notation.
   songs from rhythmic and tonic sol-fa notation.

2) Name songs or rhymes learned in class that may be used for teaching the concepts of:

   high and low.
   loud and soft.
   fast and slow.

3) Define terms relating to tempo and dynamics.

4) Write the music notation for the first phrase of a suggested song.

5) Take simple rhythmic or melodic dictation.
Tenth Class Period.

PURPOSE: The purpose of this lesson is to write "re" in the "mi-re-do" sequence; learn the pentatonic scale and the names of the lines and spaces; and prepare the class for reading and writing low "la", the anacrusis, and syncopation  \( \uparrow \uparrow \downarrow \).

PROCEDURE: REVIEW SONG -- SAMMY SACKETT (p. 44)

-- Have someone identify the song from the rhythm on the chalkboard.

\[ \uparrow \uparrow \downarrow \downarrow \uparrow \uparrow \uparrow \uparrow \]

-- The class should sing and play the game.

REVIEW SONG -- HOT CROSS BUNS (p. 22)

-- The class should identify the song from the teacher's humming the melody.

-- Ask the class to sing the song while clapping the rhythm of the melody as one student plays the beat on the drum.

-- Have the class tap the rhythm while thinking the melody on phrases one, two and four, and singing on phrase three.

-- Repeat the song, tapping on three different phrases and singing on the fourth.

REVIEW SONG -- BOW WOW WOW (p. 67)

-- The class should identify the song as the teacher taps the rhythm of the melody on a tone block.

-- Have the class sing and do the dance.

-- Ask the class to sing and draw the melody line in the air.

-- Have the class put the rhythm of the song on the chalkboard using
magnetized flashcards if available.

\[ \text{Practice handsinging using "do", "mi", "so", and "la".} \]

-- Ask the class to sing the song with syllables and clap on the unknown tone.

-- Write the syllables under the rhythm, name the unknown tone "re" and teach the hand sign (p. 19).

-- Introduce the treble or G clef and explain that the lines and spaces of the staff have letter names as well as syllable names, and that the G clef shows which line holds G by curling around the line G. Explain that the music alphabet goes from A to G and then starts over again.

-- Have the class write the melody on the staff using second line G as "do".

-- The class should sing the song with syllables and letter names.

-- Have them transpose the example to F "do".
NEW SONG -- BARNYARD SONG

Barnyard Song

1. I had a bird, and the bird pleased me, I
fed my bird by yonder tree;

Bird goes fiddle-ee-ee-

2. I had a hen, and the hen pleased me, I
fed my hen by yonder tree;

Hen goes chim-my chuck, chim-my chuck,

Bird goes fiddle-ee-ee-

3. Duck goes quack, quack
4. Goose goes swishy, swashy
5. Sheep goes baa, baa

-- The students should have a copy of the song.
-- Ask the class to identify repeat signs and changing meter.
-- Echo clap the song by phrases.
-- The class should be able to figure out the syllables beginning on C "do".
-- Have the class determine how many different syllables are in the song. (5)
-- Arrange the syllables in order and explain the pentatonic scale as one having five different syllable tones ("do", "re", "mi", "so", "la").
-- Have the class sing the scale as you point to the tones.

-- Sing the song, asking individual students to solo on the animal sounds. (They may also substitute rhythm instruments.)

NEW SONG -- RIBBON DANCE (Words adapted anonymously.)

The Chinese Ribbon Dance is a vigorous, colorful dance for boys, traditionally done in a large circle. In old China, much of the life and activity of the people took place in the streets, where the markets, bazaars, theaters, puppets, acrobats, strolling musicians, and so forth created an atmosphere of bustling excitement. Imagine the acrobats entertaining people in the street with this dance.

Properties for the Dance:

Each dancer carries a stick 3 feet long, 1 inch in diameter, to which is tacked a ribbon 2 inches wide and 15 feet long. The ribbons should be different colors.

Directions for the Movement:

Any number of participants, each with a ribbon-stick held high, run in to form a circle or rows. The sound of a gong should signal or determine the change in the following movements:

Circle the ribbon-stick overhead.
Circle the stick to front.
Circle the stick to right.
Change hands and circle the stick to left.
Change hands and do a vertical figure eight in front.
Holding the stick very high, start a figure eight, gradually lowering it, bending the body until the ribbon almost touches the ground. Rise up.
Circle the ribbon alternately front and back.
Circle the ribbon several times horizontally in front to the floor, keeping the arm straight.

Dancers should experiment with ribbon figures, selecting ones for the dance that they can do best.


— Write a descending pentatonic scale on A on the chalkboard and ask the class to sing it as you point to the tones.

\[ \text{La so mi re do ta} \]

— The students should discover the scale in the song.

— Have them read the song.

— After they know the song, have some students perform the ribbon dance.
NEW SONG -- CLOSET KEY

Closet Key

1. I have lost the closet key in my lady's garden,

2. Help me find the closet key in my lady's garden.

3. I have found the closet key in my lady's garden.


-- The class should determine the meter of the song.

-- Have the students tap and chant the rhythm of the song on "ta" and "ti ti".

-- Ask on what syllable the song begins.

-- Practice handsinging on "do-re-mi".

-- Have the students read the song using syllables.

-- Sing the song with words.

-- This is a good song to use for loud and soft. Play the same game as for "Lucy Locket" (p. 32).

REVIEW SONG -- KUM BA YAH (p. 35)

-- The teacher should play the song on the bells.

-- Have one student play a triangle on the first beat of the measure as the rest of the class hums the song.
CONCLUSION: The class should practice reading and writing excerpts from songs, and be able to identify the pentatonic scale when used. Composing short melodies is also recommended.

RELATED MATERIAL FOR STUDY:

Canoe Song
Hop Old Squirrel
I Got A Letter
Land Of The Silver Birch
Canoe Song

1. My paddle's keen and bright, Flashing like silver,
   Follow the wild goose flight, Dip, dip and swing.

2. Dip, dip and swing her back,
   Flashing like silver,
   Swift as the wild goose flies,
   Dip, dip and swing.

Hop, Old Squirrel

1. Hop, old squirrel, ei-dle-dum, ei-dle-dum,
   Hop, old squirrel, ei-dle-dum; eee;
   Hop, old squirrel, ei-dle-dum, ei-dle-dum,
   Hop, old squirrel, ei-dle-dum, eee.

2. Run, old squirrel...
3. Hide, old squirrel...
4. Hunt for the squirrel...
5. Find the old squirrel...

From On the Trail of Negro Folk Songs by Dorothy Scarborough with Ola Lee Gulledge. Harvard University Press, Cambridge, Ma., 1925. Used by permission.
Land of the Silver Birch

From American Folk Songs for Children by Ruth Crawford Seeger.
Eleventh Class Period.

PURPOSE: In this lesson the class will practice reading and writing excerpts from songs using the syncopation pattern \( \text{JJ} \) and low "la". Ear training will continue with songs using low "so" and the sixteenth-note patterns \( \frac{3}{8} \), \( \frac{1}{8} \) and \( \frac{1}{4} \).

PROCEDURE: REVIEW SONG -- LAND OF THE SILVER BIRCH (p. 86)

-- Hum the song and have a student identify the song.

-- Divide the class into two groups. Ask one group to sing the song and the other to tap the ostinato (repeated pattern).

-- Continue this activity using other ostinato patterns.

\[
\begin{align*}
\text{Tone Block:} & \quad \frac{3}{8} \quad \frac{3}{8} \\
\text{Tambourine:} & \quad \frac{1}{8} \quad \frac{1}{8} \\
\text{Sticks:} & \quad \frac{1}{4} \quad \frac{1}{4}
\end{align*}
\]

-- Ask some of the students to play the ostinato patterns on instruments.
NEW SONG -- DOG AND CAT

Dog and Cat

American Folk Song

1. Bought me a dog, bought me a cat,
   They both fight but do not mind that.
   Hi-o my darling.

2. Bought me a coat, bought me a hat,
   They don't fit but do not mind that.
   Hi-o my darling.


-- Teach the song by rote.

-- Have some students tap the following ostinato as the remainder of the class sings.

\[ \begin{array}{c}
\cdot \cdot \\ \cdot \cdot \cdot \\
\end{array} \]

REVIEW SONG -- CANOE SONG (p. 85)

-- Have the class sing the song and tap the rhythm of the melody.

-- Put the following rhythm pattern on the board:

\[ \begin{array}{c}
\cdot \cdot \\
\cdot \cdot \cdot \\
\end{array} \]

-- Ask the class to sing the first phrase as you point to the example on the board.

-- The rhythm syllable for \[ \begin{array}{c}
\cdot \cdot \\
\end{array} \] is "syncopa".
-- Ask the class to sing the entire song with rhythm syllables.
-- Sing the song as a round.

REVIEW SONG -- I GOT A LETTER (p. 86)

-- Ask a student to sing the song and have the class respond on "Oh Yes".
-- Have the class sing the first phrase.
-- Ask them to write the rhythm.

\[ \frac{4}{4} \]

\[ \text{| } \]\[ \text{ } \]

-- Point out the whole note on the word "Oh".
-- How many counts does it get? (4)
-- Hand sing on "mi-re-do" and ask the class if they can tell you what the tones of the first measure are.
-- Show them where low "la" is on the staff, using G "do".

-- Have them write it from F "do".
-- Ask them to sing the letter names.

-- They should also be able to transpose it to C "do" singing letter names.

NEW SONG -- DOWN CAME A LADY


Directions for the Game:

All except one student joins hands in a circle. The remaining student stands in the center. All sing, circling around the center student, who at "blue" points to one of the other students, substituting the color of the chosen student's clothing for the word "blue". That student goes outside the circle and when singing begins again, walks in the opposite direction to the original circle. This continues until all the students are in the outside circle.

-- Have the class tap the rhythm.

-- Sing the song while the students follow the music.

-- Have the class sing the song one time before playing the game.
CONCLUSION: The class should continue practicing songs and games with the syncopation pattern \( \text{\textbullet} \) \( \text{\textbullet} \), sixteenth-note patterns \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \), \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \) \( \text{\textbullet} \), low "la" and low "so".

RELATED MATERIAL FOR STUDY:

All Night, All Day
Old Brass Wagon
Riding In The Buggy, Miss Mary Jane
Toodala
All Night, All Day

All night, all day,
Angels watchin' over me, my Lord.

All night, all day,
Angels watchin' over me.

Now I lay me down to sleep,
Angels watchin' over me, my Lord.

Pray the Lord my soul to keep,
Angels watchin' over me. D.C. al fine

Old Brass Wagon

1. Circle to the left, Old Brass Wagon,
Circle to the left, Old Brass Wagon,
Circle to the left, Old Brass Wagon,
You're the one my darling.

2. Circle to the right, Old Brass Wagon
3. Swing, oh, swing, Old Brass Wagon
4. Promenade home, Old Brass Wagon
Riding in the Buggy, Miss Mary Jane

Toodala

Mighty pretty motion, Toodala,

Too - da - la,

Mighty pretty motion, Toodala,

Too - da - la - la La - dy!

Twelfth Class Period.

PURPOSE: The students will learn to write low "so" in a "do-la-so" pattern and practice songs with the sixteenth-note patterns \( \text{\textbackslash i\textbackslash i\textbackslash i\textbackslash i}, \text{\textbackslash i\textbackslash i\textbackslash i} \) and \( \text{\textbackslash i\textbackslash i} \).

PROCEDURE: REVIEW SONG -- TOODALA (p. 94)

-- Sing the song and have the students improvise motions.

REVIEW SONG -- DOWN CAME A LADY (p. 90)

-- Hum the first phrase of the song, toss a ball to a student and ask him to finish singing the song.

-- Have the class sing the song on syllables and clap on the unknown tone (low "so").

-- Write the last measure on the board.

\[ \text{\textbackslash i\textbackslash i\textbackslash i\textbackslash i}, \text{\textbackslash i\textbackslash i\textbackslash i\textbackslash i}, \text{\textbackslash i\textbackslash i\textbackslash i}\]

-- Have the class sing the song using the new note, low "so".

-- The class should write the pattern.

-- Sing the entire song with syllables.

REVIEW SONG -- OLD BRASS WAGON (p. 92)

-- Have the class sing and perform the dance.

-- The students should walk the beat and tap the rhythm of the melody.

REVIEW SONG -- RIDING IN THE BUGGY, MISS MARY JANE (p. 93)

-- Clap the first phrase of the song and have the class identify the song.
-- The students should sing the song with syllables.
-- Ask the class to sing and clap the rhythm of the song.
-- Divide the class and have half tap the rhythm and half the beat.

REVIEW SONG -- ALL NIGHT, ALL DAY (p. 92)
-- Do hand signs for the first phrase and ask if the class can identify the song.
-- Have the class sing the song.
-- Divide the class and ask half to sing the song while the other half follows your hand sign on "so-mi".

CONCLUSION: Further practice in sixteenth-note patterns should continue through review songs, echo clapping and new material.

RELATED MATERIAL FOR STUDY:

Chicka-hanka

Jim Along Josie (p. 35)
Chicka-hanka

Railroad Song

Cap'n go side-track yore train,

Chick-a-hanka, chick-a-

Chick-a-hanka, chick-a-hanka, chick-a-hanka;

Cap'n go side-track yore train,

Chick-a-hanka, chick-a-hanka, chick-a-hanka;

Chick-a-hanka, chick-a-hanka, chick-a-hanka;

Chick-a-hanka, chick-a-hanka;

Chick-a-hanka, chick-a-hanka;

Cap'n go side-track yore train.

Chick-a-hanka, chick-a-hanka, chick-a-hanka.
Thirteenth Class Period.

PURPOSE: In this lesson the class will read and write songs using the new sixteenth-note rhythmic patterns \( \text{\footnotesize \( \text{J}1\text{J}7 \)}, \text{\footnotesize \( \text{J}7 \)} \)

PROCEDURE: REVIEW SONG -- RIDING IN THE BUGGY, MISS MARY JANE (p. 93)

-- Have the class identify the song from hand signs given by the teacher.

-- Sing the song.

-- Ask the class to sing the verse using syllables.

-- Clap the rhythm of the first two phrases of the chorus.

-- Ask the class to write the rhythm.

\[
\begin{array}{c}
\text{\footnotesize J} \quad \text{\footnotesize J} \quad \text{\footnotesize J} \\
\end{array}
\]

-- Have the class write it on the staff from C "do".

REVIEW SONG -- OLD BRASS WAGON (p. 92)

-- Clap the first phrase for song identification.

-- Sing and perform the dance.

-- Ask the class to step the beat and clap the melody while singing the song.

-- How many sounds are on the first beat of the first measure? (4)
The teacher should draw the unit of sounds on the board (\(\text{\ding{62}} \text{\ding{62}} \text{\ding{62}}\)) naming them sixteenth notes and using the rhythm syllables "tiri tiri".

Have the class sing the remainder of the song and find where the sixteenth-note (\(\text{\ding{62}} \text{\ding{62}} \text{\ding{62}}\)) pattern occurs.

Have the class write the first two measures on G "do"

\[
\begin{array}{cccccccc}
\underline{\text{G}} & \underline{\text{F}} & \underline{\text{E}} & \underline{\text{D}} & \underline{\text{C}} & \underline{\text{B}} & \underline{\text{A}} & \underline{\text{G}} \\
\text{G} & \text{F} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\end{array}
\]

REVIEW SONG -- SHAKE THEM 'SIMMONS DOWN (p. 29)

The class should read the song from a tone ladder.

-- Sing and perform the dance.

QUIET SONG -- KUM BA YAH (p. 35)

Have the class sing the song.

Ask them to sing it again as you harmonize a second part.

CONCLUSION: The class should continue reading and writing tonal and rhythmic patterns learned in this lesson as well as in previous lessons.

RELATED MATERIAL FOR STUDY:

Alabama Gal

Chicka-hanka (p. 97)
I Lost The Farmer's Dairy Key

Jim Along Josie (p. 35)

What Shall We Do? (p. 50)

Dog and Cat (p. 88)
Directions for the Dance:

Verse One:

All choose partners for a line dance. On "Come through", the head couple sashays down between the lines to the bottom of the set. They start back on the third phrase, completing the action at the end of the verse.

Verse Two:

The head couple starts a reel, right arm to partner once and a half around, and on to the opposite dancer in the second couple with left arms around, then back to partner with right arms around, etc.

At the end of the fourth verse, the singing begins again with "Come through in a hurry". At this point the second couple begins the figures with a sashay down the set, going as far as the first couple if that couple has not yet finished reeling to the bottom. Continue the dance until all couples have taken part.
I Lost the Farmer's Dairy Key

1. I lost the farmer's dairy key, I'm
   in this lady's garden.

   Do, do, let me out, I'm
   in this lady's garden.

2. A brass key and a silver lock, ...

3. Corn stalk fiddle and a shoe string bow, ...


Directions for the Game:

The students form a circle with one student in the center. They walk around singing until "Do, do, let me out". The one in the middle tries to break out. The second and third verses are sung if necessary until he breaks out and another student goes to the center.
Fourteenth Class Period.

PURPOSE: The purpose of this lesson is to introduce the anacrusis and review for the Final Examination.

PROCEDURE: ECHO CLAPPING

-- Practice echo clapping using patterns from review songs.
-- Have students lead the class in improvising patterns.
-- The class should always answer with rhythm syllables.

REVIEW SONG -- SHAKE THEM 'SIMMONS DOWN (p. 29)

-- Ask the class to identify the song from hand signs.
-- Sing the song with syllables.
-- Have the class sing the song and play the game.

DICTATION

-- Sing the first phrase of familiar songs and ask the class to write them on the staff.

Examples: I Got A Letter Use F as "do". (p. 86)
          Hot Cross Buns Use C as "do". (p. 22)

REVIEW SONG -- CIRCLE ROUND THE ZERO (p. 55)

-- Clap the melody for song identification.
-- Sing the song with motions.
NEW SONG -- SOUNDS OF AUTUMN INSECTS

Sounds of Autumn Insects
(Mushi no Koe) Japanese School Song

1. Listen to the insects, singing in the dark;

Chin, chi-ro chi-ro chin, chi-ro rin.
Hear the ringing insects,
as they sing their song;
Chin, chi-ro chin, chi-ro chin, chi-ro rin.

In the autumn season they are singing all night long.

Oh! what fun to listen to the autumn insects sing!

2. Listen to the crickets. They're the noisy ones;
Rin, rin, rin, rin, rin, rin, rin.

Hear the grasshoppers, joining in the song;
Rin, rin, rin, rin, rin, rin, rin.

In the autumn season they are singing all night long.

Oh! what fun to listen to the autumn insects sing!

1. Are matsu mushi ga, nai te iru;
Ki riki, ki riki, ki riki ri.
Are suzu mushi mo, naki da ahi ta;
Ki riki, ki riki, ki riki ri.
Aki no yonaga wo naki tosu.
Ah! Omo shiroi, Mushi no koe.

2. Kiri, kiri, kiri, kiri, Koro gi ga;
Chon, chon, chon, chon, chon, chon.
Ato kara Uma o, o tsui te;
Chon, chon, chon, chon, chon, chon.
Aki no yonaga wo naki tosu.
Ah! Omo shiroi, Mushi no koe.

All instruments play to end of second measure:
Suggestions for use of instruments:

Finger Cymbals
Bell and Triangle
"Chin chiro, chin chiro"
"Rin rin rin" Bell on the accents and triangle on the weak beats.
Castanet
Scrapers
"Ki riki, ki riki, ki riki ri"
Wood Blocks
Gong
"Chon chon chon"
Can be used at the end for a temple bell in the distance to give an effect of the end of the day.


-- Have the class read the first two lines rhythmically and melodically.

-- Teach the remainder of the song by rote.

-- Before adding instruments the class should observe the dynamic markings in the rhythmic accompaniment.

REVIEW SONG -- I LOST THE FARMER'S DAIRY KEY (p. 102)

-- Sing the song and have the class tap the beat.

-- Ask them to find accents in the first phrase.

-- They should discover that the first accent falls on the word "lost" and the first note of the song begins on a weak beat.

-- Explain that this is called an anacrusis or upbeat.

-- Sing and play the game.
NEW SONG -- THE JOLLY MILLER

There was a jolly miller and he lived by himself, When the wheel went round he made his wealth. With one hand in his pocket and the other in his bag, As the wheel went round he made his grab.


-- Have the class read the song.

-- When they have the rhythm and melody correct, ask if there is a similarity to "I've Lost The Farmer's Dairy Key". (Anacrusis)

-- Play the game.

Directions for the Game:

This is played by an uneven number of students. They divide into couples and, hand in hand (or arm in arm) form a ring, the odd student (the Miller) standing in the center. All sing the verse, walking around, suggesting the mill wheel. At the end of the verse, every inside partner steps quickly forward and catches the outside partner of the pair in front. While this is going on, however, the Miller tries to seize one of the outside ring and get a partner for himself. This enables him to join the ring. The one student left without a partner becomes the Miller and the game recommences.

CONCLUSION: Since the class has completed the work for one semester, the material chosen for review should reinforce weaknesses observed during the previous class lessons.
RELATED MATERIAL FOR STUDY:

Amasee

Sometimes I Feel Like A Mourning Dove

Nani Ke Ao Nei
Amasee

1. Take your partner down the line.

Amasee, Amasee.

2. Swing your partner, swing again.
Amasee, Amasee.

Directions for the Dance:

Line dance form: students choose partners and form two lines, partners facing each other. Head couple struts down between lines to foot of the set on verse one. On verse two they swing, elbows linked. Repeat until all have taken part.


Sometimes I Feel Like a Mourning Dove

Sometimes I feel like a mourning dove.
Sometimes I feel like a mourning dove.
Sometimes I feel like a mourning dove.

Cryin' the whole night through.
1. Above, up above, the birds all fly so high.

2. Below, down below, the flowers are in bloom.
3. In the hills, in the hills, the bright green forest stands.
4. In the sea, in the sea, the fish swim to and fro.
5. My song now has ended, my song of a lovely world.

1. I luna la i luna Nā manu o ka lewa.
2. I lalo la i lalo Nā pua o ka honua.
3. I uka la i uka Ka ulu lā'au.
4. I kai la i kai Nā i'a o ka moana.
5. Ha'ina mai kapuana A he nani ke ao nei.

From the repertoire of Mary Kawena Puku'i. Used by permission.

Puili sticks (split bamboo) should be used as the instrument in the performance of this traditional chant. Performers are seated cross-legged in a large circle.
KĀHEA (Call): "Ho'omakauka'u!" (Get ready! Dancers pick up sticks, which each has placed on the floor in front of himself.)

"Ae, Iluna La ILUNA" "Pal" (Begin. Literally, "strike.")

(The drawings show the dancer's position from either the front or side, depending on which angle is clearer. The dancer's legs do not move from side to side during the dance. The letter R or L next to the drawings indicates which stick should be on top during striking.)

K'I' PA: These gestures are the introduction, the interludes between verses and the closing movements.

PAUKU'UKAHI (Verse 1)

PAUKU'U'U'U'A (Verse 2)

Repeat K'I' PA after each verse

Repeat K'I' PA
The following figures are to be performed as a continuous series of swings, L to R; R to L; L to R—R to L—L to R. Sticks are not struck but held in crossed position throughout. The movement represents fish swimming.

The closing KI‘I PÅ requires one extra tap forward. The dancers drop their heads slightly on the last tap and all recite the closing dedication: “HE INOA NO NA KAMALI’I”

Translation: This is a name song for children

Fifteenth Class Period.

FINAL EXAMINATION

Suggestions:

1) Identify:
   songs from rhythmic notation.
   songs from rhythmic and tonic sol-fa notation.

2) Write pentatonic scales.

3) List songs for teaching:
   syncopation,
   sixteenth-note patterns,
   the anacrusis,
   the pentatonic scale.

4) Write the music notation for the first phrase of a suggested song, transpose it and give letter names.

5) Take simple rhythmic or melodic dictation.
Semester 2

Sixteenth Class Period.

PURPOSE: This lesson is the beginning of Semester Two. Since some students may not have taken the course in sequence, it is suggested that Lessons 16 and 17 be used as review.

PROCEDURE: ECHO CLAPPING

Who's That Tapping at the Window?

Ring Around the Rosy

Bow Wow Wow

-- Have the students do other activities such as the dance for "Bow Wow Wow" and "Ring Around The Rosy" in canon (like a round).

INNER HEARING

-- Point out the melodies of "Go To Sleep" (p. 34) and "Lucy Locket" (p. 32) on a tonal ladder drawn on the chalkboard and ask the students to identify each.
-- Ask someone to identify the meter of "Go To Sleep" and conduct the song as the class sings. (3)

-- Have the class sing "Lucy Locket" in canon.

-- Ask two students to sing in canon.

NEW SONG -- ROCKY MOUNTAIN

-- Have individual students read the rhythm by phrases.
-- Do hand singing with "la", "so", "mi", "re" and "do".
-- The class should read the melody with syllables.
-- Sing the song.
-- After the class knows the song, have them sing it in canon.

NEW SONG -- SQUARE DANCE

\[
\text{Oh, get yourself a partner and}
\]

\[
\text{dance the Lacey Doe. Yes,}
\]

\[
\text{get yourself a partner and}
\]

\[
\text{you're the one for me.}
\]

2. Now to the left you circle...
3. Now to the right you circle...
4. Now next you swing your partner...
5. Now promenade together...

-- Sing the song to the class.
-- Ask them to identify the meter of the song. (2)
-- They should recognize that the song has an anacrusis.
-- Sing and do the dance.

REVIEW SONG -- CLOSET KEY (p. 83)
-- Put the rhythm of the song on the board.
Have someone put the syllables under the rhythm.

The class should practice writing the song on the staff using G "do" and C "do".

Sing the song with letter names.

REVIEW SONG -- ALL NIGHT, ALL DAY (p. 92)

Lead the class in hand singing.

Divide the class and lead them in two-hand singing, emphasizing the interval of a minor third.

Sing the song and have some of the students sing the minor third ending as given in Lesson 12 (p. 96).

CONCLUSION: During this lesson the teacher will have observed the capabilities of the students and should be able to determine which concepts need reinforcement.

RELATED MATERIAL FOR STUDY:

Goodnight To You All

Haru No Hi Urare

Yangtze Boatmen's Chantey
Good Night to You All

English Round

Good night to you all and sweet be your sleep; May silence surround you, your slumber be deep. Good night, good night, good night, good night.

Haru No Hi Urara
(The Mill-wheel)

Japanese Round

Haru no hi urara,
Suisha wa ma waru.
Gara goma-goten, gara goma-goten, Ta-yumi na-ku,
Kuru kuru gii go-ori.

Sounds of water and turning gear,
Are all telling that spring is here.
So it ever goes;
Turning and turning when water ever flows.

Yangtze Boatmen's Chantey holds a place of popularity among those who pull boats against the stream of this mighty river. In rain or shine, heat or cold, one can hear these men chant their lay so that with united strength they may perform their task more efficiently.

Seventeenth Class Period.

PURPOSE: This lesson will continue with review. Emphasis will be on more complex rhythmic patterns and extended tonal patterns of the pentatonic scale.

PROCEDURE: ECHO CLAPPING

-- Practice by clapping the following songs:

**Canoe Song**

--- Identify the song, sing with an ostinato and also as a round.

**Riding In The Buggy**

--- Identify the song and sing the chorus using hand signs (p. 19) to practice the high "do".

**Jim Along Josie**

--- Identify the song, sing and do motions.

**IMPROVISATION**

-- The class forms a circle. The first student will clap a four-beat measure, the next student will begin with the first student's last two beats and add two. Continue until the activity has gone around the circle. The students should always use rhythm syllables as they clap.

-- The teacher should suggest the rhythms to be used so the more difficult patterns are not neglected.
NEW SONG -- CHARLIE OVER THE OCEAN


Directions for the Game:

The students join hands in a ring and skip to their right. The leader, who is outside, skips in the opposite direction. He begins the song and the ring sings each line back to him. As the leader says "Charlie caught a blackbird", he touches one of those in the ring and begins to run around the ring. The student who was touched tries to catch him. If the leader can get around the ring to the empty place, the other student becomes the leader. If not, he remains on the outside. The song continues and all students take part as the leader.

-- This is a "call and response" song and can be taught easily by rote.

-- Have the students play the game as the song is taught.

-- Ask them to sing the song and clap the melody.

-- Have the class walk the beat, clap the melody and sing the song.
NEW SONG -- GOOSEBEY OL' PAINT

Goodbye Ol' Paint

Cowboy Song

Good - bye ol' Paint, I'm a Fine
leav - in' Chey - enne,

My foot in the stir - rup, my
po - ny won't stand

I'm a

leav - in' Chey - enne and I'm

off for Mon - ton.

-- The students should have a copy of the song.
-- Have them identify the repeat sign at the end of the second line.
-- Does the song begin on the first beat of the measure? (no)
-- Have them sight read the first phrase using rhythm syllables and tone syllables.
-- Teach the remainder of the song by rote.
-- The class should sing and conduct or have one student conduct as the class sings.

REVIEW SONG -- KUM BA YAH (p. 35)
-- Do the first phrase with hand signs and ask the class to identify the song.
-- Divide the class and have one half sing the melody and the other half sing a second part from hand signs given by the teacher.
CONCLUSION: It is important that the students understand previously studied concepts before introducing new ones in the next lesson. The teacher should select material that will enhance and strengthen the musical skills and understandings of his class.

RELATED MATERIAL FOR STUDY:

By'm Bye (p. 123)

Music Alone Shall Live

Old Texas
By’m Bye

Music Alone Shall Live

Old Texas

Eighteenth Class Period.

PURPOSE: In this lesson the students will learn the new note "fa" and practice songs using the dotted quarter and eighth note pattern \( \frac{\text{\textbullet}}{\text{\textbullet}} \).

PROCEDURE: REVIEW SONG -- ARE YOU SLEEPING (p. 26)

-- Clap the first phrase and ask a student to answer by clapping the second phrase, and so on with the following phrases.

-- The class should sing the song with syllables and hum on the unknown tone.

-- Tell them the new tone is "fa" and show them the hand sign (p. 19)

-- The teacher should put the example on the board.

\[
\text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet}
\]

-- Have the students write the phrase from C "do" and also from G "do".

-- Ask the class to sing the song as a three-part round.

REVIEW SONG -- I LOST THE FARMER'S DAIRY KEY (p. 102)

-- The students should tap the rhythm of the song and identify the anacrusis.

-- Give the starting pitch and have the class read the melody with syllables.

-- Sing and play the game.
NEW SONG -- GO ROUND AND ROUND THE VILLAGE

1. Go round and round the village, go.

2. Go in and out the windows...

3. Now stand and face your partner...

4. Now follow me to London...

-- The students should have a copy of the song even though it will be taught by rote.

-- Have the students follow their music as you sing the song.

-- They should identify the anacrusis.

-- Guide the students to determine the form of the song. It is divided into four phrases of two measures each. Phrases one and three are identical. Phrases two and four are different. This design is indicated by the letters ABAC.

-- Sing and perform the dance.

Directions for the Dance:

Single circle, hands joined. Several extra players stand outside, scattered around the circle.

Verse 1. Circle players move to the right and the extra players on the outside go the other way.

Verse 2. Circle players stop and lift joined hands, forming windows. Extra players go in and out the windows, finishing inside the circle.

Verse 3. Extra players select partners by standing in front of them.

Verse 4. The extra players and partners now skip around the inside of the circle while the outside circle skips the opposite way.
REVIEW SONG -- MUSIC ALONE SHALL LIVE (p. 123)

-- Have the class sing and conduct.

-- Divide the class. Ask one group to tap the melody and the other to tap the beat.

-- Sing the song as a round.

REVIEW SONG -- BY 'M BYE (p. 123)

-- The teacher should hum the song and ask the class to join in.

-- Ask the students to find the "mi-fa-so" pattern in the song. (on the numbers)

-- Sing the song and have the class answer with "mi-fa-so" whenever it occurs.

CONCLUSION: The class should practice songs with the "mi-fa" half step, giving particular attention to in-tune singing. The dotted quarter and eighth note pattern ♩ ♩ should also be practiced through rote songs and echo clapping.

RELATED MATERIAL FOR STUDY:

Chairs To Mend

Did You Ever See A Lassie?

What Shall We Do? (p. 50)
Directions for the Game:

Circle formation, with one student chosen to be the Lassie (or Laddie) standing in the middle.

Holding hands, everyone circles to the left and sings the song. At the words "this way and that", the student in the center performs some action of her/his choosing. The others stop circling, drop hands and imitate the Lassie's action. When they have sung the song through, the Lassie or Laddie chooses another student to be the next leader and steps back into the circle. The song is then sung again.
Nineteenth Class Period.

PURPOSE: In this lesson the students will write the dotted quarter and eighth note pattern ∫ ∫ and sing songs which will prepare them for the conscious learning of the tone "ti".

PROCEDURE: REVIEW -- DID YOU EVER SEE A LASSIE? (p. 127)

-- The class should identify the song from the teacher's clapping of the melodic rhythm.

-- Have the students sing and clap the rhythm.

-- They should identify the anacrusis.

-- Choose someone to lead the class in doing the motions as they sing the song.

REVIEW SONG -- MUSIC ALONE SHALL LIVE (p. 123)

-- Have the class sing the song.

-- Ask them to sing it again and tap the rhythm of the melody.

-- Have them sing the song and tap the following ostinato:

\[ \begin{array}{ccc}
\frac{3}{4} & \underline{\text{ta}} & \underline{\text{ta}} \\
\underline{\text{ta}} & \underline{\text{ta}} & \\
\end{array} \]

-- Have someone point to the ostinato as the class sings.

-- Ask a student to derive the rhythm of the first phrase from the ostinato. This can be done by use of the tie. (A tie is a curved line connecting two notes on the same line or space of the same pitch. Tied notes are held for the combined value of all the notes joined by the tie. Thus, in the above example the tie receives one and a half beats.)

-- Change the pattern by erasing the tie and replacing one eighth note with a dot.

\[ \begin{array}{ccc}
\frac{3}{4} & \underline{\text{ta}} & \underline{\text{ta}} \\
\underline{\text{ta}} & \underline{\text{ta}} & \\
\end{array} \]

-- Have the students write the rhythm of the first phrase.

-- Sing the song as a three-part round.
NEW SONG -- ALL THE PRETTY LITTLE HORSES

All the Pretty Little Horses

\[ \text{Hush you by, don't you cry.} \]
\[ \text{Go to sleepy little baby.} \]

When you wake you shall have

All the pretty little horses:

Ducks and grays, dapples and greys.

Coach and six-a little horses.

\[ \text{Hush you by, don't you cry.} \]
\[ \text{Go to sleepy little baby.} \]


-- The teacher should sing the song to the class.

-- Ask the class to identify the form. (AABA)

-- Sing the song and ask a student to play the chord roots on the resonator bells. The letter names given will identify the tones to be played.

REVIEW SONG -- GO ROUND AND ROUND THE VILLAGE (p. 125)

-- Sing and perform the dance.
NEW SONG -- I'M GONNA SING

I'm Gonna Sing

1. I'm gonna sing when the spirit says, "Sing," and give praise to the Lord.
2. I'm gonna clap when the spirit says "clap."
3. I'm gonna stand...
4. I'm gonna hum...

-- The students should have the music.

-- Explain the alla breve meter signature (‡) which stands for cut time or \( \frac{\tau}{2} \) and the half note (\( \ddot{1} \)) is the beat note.

\[ \frac{\tau}{2} \quad \ddot{1} \]

-- Have the class tap the rhythm of the melody.

-- Sing the song and improvise motions.

CONCLUSION: Have the class find other examples of alla breve ‡ in review songs such as "Amasee" and "The Jolly Miller".

RELATED MATERIAL FOR STUDY:

A Ram Sam Sam

Rise Up, O Flame
**A Ram Sam Sam**

Morocco

Rise up, O flame,
By thy light glowing.
Show to us beauty,
Vision, and joy.
Twentieth Class Period.

PURPOSE: This lesson will emphasize reading and writing exercises preparing the tone "ti" and singing songs for the reinforcement of the tone "fa" and the dotted quarter and eighth note pattern \(
\begin{align*}
\text{\bf \ldots} & \quad \text{\bf \ldots} \\
\end{align*}
\)

PROCEDURE: REVIEW SONG -- A RAM SAM SAM (p. 131)

-- Sing the song and improvise motions for:

"A Ram Sam Sam", "Guli Guli Guli" and "A Rafi"

-- Sing the song as a two-part round.

NEW SONG -- O, HOW LOVELY

\[
\begin{align*}
O, \text{ how lovely is the evening, is the evening.} \\
\text{When the bells are sweetly ringing, sweetly ringing} \\
\text{Ding, dong, ding,} \\
\text{Dong, ding, dong.}
\end{align*}
\]

-- The class should:

Tap the rhythm of the song.
Read the melody with syllables.

Sing and conduct.

Sing as a two-part round with a student playing the last two lines on resonator bells.

-- Have the class tap the rhythm of the song.

-- Determine the form of the song. The two different sections of the song may be labeled A and B. The "D.C. (Da Capo) al Fine" at the end means to return to the beginning, sing to "Fine", the end. Thus, there are three sections in the song and the form is called ABA.

-- Sing and perform the dance.
Directions for the Dance:

A double circle of partners facing each other, girls toward the center of the ring.

Measures 1-2: Each student winds the "bobbin" by moving hands in a rapid circular motion.

Measures 3-4: All reverse direction of circular hand motion.

Measures 5-6: All lift left knees, "pull" on each side of knee, as though pulling thread through the sole of a shoe.

Measures 7-8: All tap fists together in a hammering motion.

Measures 9-12: Partners join hands and skip counterclockwise around the circle.

REVIEW SONG -- RISE UP, O FLAME (p. 131)

-- The class should sing the song in unison.

-- Determine the meter and write the rhythm pattern of the first phrase.

\[
\begin{align*}
\frac{3}{4} & \quad \text{la} \quad \text{la} \quad \text{la} \quad \text{mi} \quad \text{re} \quad \text{do} ? \quad \text{la} ? \quad \text{do} \quad \text{mi} \quad \text{do} ? \quad \text{la} \quad \text{ti} \quad \text{ti} \quad \text{ti} \quad \text{ti} \quad \text{ti} \\
\end{align*}
\]

-- Write the syllables under the rhythm pattern, leaving a "?" for the unnamed tone.

\[
\begin{align*}
\frac{3}{4} & \quad \text{la} \quad \text{la} \quad \text{la} \quad \text{mi} \quad \text{re} ? \quad \text{la} ? \quad \text{do} \quad \text{mi} \quad \text{do} ? \quad \text{la} \quad \text{ti} \quad \text{ti} \quad \text{ti} \quad \text{ti} \quad \text{ti} \\
\end{align*}
\]

-- The teacher should name the new tone "ti" and show the class the hand sign (p. 19).

-- Ask the class to sing the phrase with syllables using hand signs.

-- Sing the song as a two-part round.
NEW SONG — THE GRAND OLD DUKE OF YORK

The Grand Old Duke of York

The grand old Duke of York,

He had ten thousand men,

He marched them up to the top of the hill and

marched them down again.

And when they were up they were up
And when they were down they were down
And when they were only half way up
They were neither up nor down.

-- Teach the song by rote.
-- Sing the song and clap the melodic rhythm.
-- Ask the class to sing with syllables.

REVIEW SONG -- ALL THE PRETTY LITTLE HORSES (p. 129)

-- Sing the song.
-- Lead the class in hand singing the first two phrases to make them aware of the tone "ti".
-- Have the class hum the song.

CONCLUSION: The students should always be aware of phrases that include the new concept they are learning.

RELATED MATERIAL FOR STUDY:

Blow The Winds Southerly

Chairs To Mend (p. 127)

Eency Weency Spider (p. 28)
Blow the Winds Southerly

1.

| Blow the winds southerly, southerly, southerly, |
| Blow the winds over the sea. |
Twenty-first Class Period.

PURPOSE: The students will learn major scales, major key signatures and the three primary chords used in accompanying songs. Song literature will emphasize the use of the more difficult rhythm pattern dotted eighth and sixteenth $\frac{\text{dotted eighth}}{}$.

PROCEDURE: REVIEW SONG -- SHOEMAKER'S SONG (p. 133)

-- The students should identify the song from seeing the melodic rhythm on the chalkboard.

\[ \text{\begin{align*} \frac{\text{dotted eighth}}{\text{sixteenth}} \end{align*}} \]

-- Sing the song and perform the dance.

NEW SONG -- SASA AKROMA


-- The students should find the rhythm pattern $\frac{\text{dotted eighth}}{\text{sixteenth}}$ in the song.

-- Teach the pattern from the "ti-ti-ri" $\frac{\text{dotted eighth}}{}$ rhythm.
-- Tap the rhythm.
-- Sing the song with syllables.
-- Chant the words.
-- Sing and play the game.

Directions for the Game:

This block-passing game from Africa changes tempo; it starts slowly and gradually gets faster.

Any number can play. Players sit in a circle. Each player holds a block of wood.

Use only one hand throughout the game. On the strong beats, place your block in front of the player on your right. On the weak beats, pick up the block that has been placed in front of you.

Keep the blocks moving. If you miss a beat, or drop or throw a block, you're "out".

REVIEW SONG -- RISE UP, O FLAME (p. 131)

-- Sing with syllables so the class will observe the ending on "la".

REVIEW SONG -- I LOST THE FARMER'S DAIRY KEY (p. 102)

-- Sing with syllables so the class will observe the ending on "do".

MAJOR SCALES - KEYS - CHORDS

-- The teacher should write a scale on the chalkboard from C to C, showing the half-steps between 3-4 and 7-8.

<table>
<thead>
<tr>
<th>C:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
</table>

-- Have eight students represent the tones of the scale, each one singing the tone of his letter name; repeat the scale using syllable names. The sounds heard between E-F ("mi-fa") and E-C ("ti-do") are half-steps. (Resonator bells may also be used.)
-- Arrange the scale so the students begin with F "do", moving the C-D-E from the bottom to the top of the scale. Some students will hear that the half steps have changed and they will need to lower the tone B a half step. This is done by means of an accidental known as a flat (♭).

\[
\begin{array}{cccccccc}
C & D & E & F & G & A & B & C \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

\[
\begin{array}{cccccccc}
F & G & A & B & C & D & E & F \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

-- Thus a flat lowers the tone a half step, and the key signature for the key of F is one flat.

-- Have the class build a scale from G to G. Some students will hear that they need to raise the tone F a half step. This is done by means of an accidental known as a sharp (#).

\[
\begin{array}{cccccccc}
G & A & B & C & D & E & F & G \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

-- Thus a sharp raises the tone a half step and the key signature for the key of G is one sharp.

-- To find the key in a sharp key signature, call the last sharp "ti" and move up to "do". "Do" is on D therefore the signature represents the key of D.
-- To find the key in a flat key signature, call the last flat "fa" and count up or down to "do". "Do" is on E flat therefore the signature represents the key of E flat.

```
\[ \text{E flat signature} \]
```

-- Explain that the term "major" is used to describe scales and songs with a "do" ending.

-- Up to seven flats and seven sharps may appear in key signatures. However, the students should become aware of the following chart which gives those major key signatures most often used in primary song literature.

```
\[ \text{Major key signatures chart} \]
```
This song describes an old American custom before the days of plumbing. The children are taking a bath in a washtub near the kitchen stove which burned wood or coal. They are testing the temperature of the water before getting into the tub.

Directions for the Game:

Students stand in a circle and follow the activities of the verses of the song.

-- Have the students determine the key of the song. (G)
-- They should observe the chords indicated in the song. (G and D7)

-- Explain that a chord is a simultaneous sounding of three or more tones. The lowest tone is called the root and gives the chord its letter name. The scale number of the tone represents the chord and is indicated by using Roman numerals.

\[
\begin{array}{c}
\text{G} \\
\text{I} \\
\text{C} \\
\text{D7} \\
\text{V7}
\end{array}
\]

-- For example, using the G major scale indicated above, build the G chord by using the first, third and fifth tones written vertically as shown below. The C major chord (IV chord) is built in the same way using the root, third and fifth tones above C. In the example below, this chord is written an octave lower than the root of the chord shown in the example above. A V7 chord will have four tones; the root, third, fifth and seventh. The D7 chord shown below is also notated an octave lower than shown above.

\[
\begin{array}{c}
\text{G} \\
\text{I} \\
\text{C} \\
\text{D7} \\
\text{V7}
\end{array}
\]

-- Have students play the chords on the resonator bells.

REVIEW SONG -- CANOE SONG (p. 85)

-- Sing the song and have the class determine whether it has a "do" or "la" ending. ("la")

-- Sing the song as a two-part round.

CONCLUSION: The class should have many experiences in singing and hearing songs in major or minor tonality, as well as in identifying major keys.

RELATED MATERIAL FOR STUDY:

Sometimes I Feel Like A Mourning Dove (p. 108)

Rise Up, O Flame (p. 131)

Music Alone Shall Live (p. 123)
Twenty-second Class Period.

PURPOSE: This lesson should prepare the student for the midterm examination.

PROCEDURE: EAR TRAINING

-- Sing the following songs with "loo" and let the class determine whether they hear major or minor tonality.

  All The Pretty Little Horses (p. 129)
  Are You Sleeping? (p. 26)
  Canoe Song (p. 85)
  I Got A Letter (p. 86)
  Sounds of Autumn Insects (p. 104)
  Old Brass Wagon (p. 92)

NEW SONG -- SCOTLAND'S BURNING

-- Have the students write the rhythm from dictation.

-- Tap the rhythm.

-- Show the class the song and ask what the key is. (G)

-- Have them sing the song as a two-part round.
NEW SONG -- BOW, BELINDA

Bow, Belinda

American Singing Game

1. Bow, bow, O Belinda.

2. Bow, bow, O Belinda.

3. Bow, bow, O Belinda.

Won't you be my partner?

Right hand round, O Belinda.
Left hand round, O Belinda.
Both hands round, O Belinda.
Shake one foot, O Belinda.

-- The class should determine the key (F) and observe the chords.

-- Ask what the key would be if it had one sharp. (G)

-- What chords would be indicated? (G, D7)

-- Sing and perform the dance with autoharp accompaniment. (The teacher should instruct the class in playing the autoharp.)
NEW SONG -- TONGO

-- This song is from Polynesia and is sung by the boatmen as they paddle their canoes. The term Polynesia is used to identify a major group of islands in the Pacific Ocean east of the International Date Line; including Hawaii, Samoa, Tonga, Fiji, Tahiti and many other island groups.

-- The class should read the song both rhythmically and melodically.

-- Sing it as a "call and response" song.

REVIEW SONG -- BY 'M BYE (p. 123)

-- Have a student give the starting pitch on the resonator bells.

-- Individual students should sing solos on the number responses.
NEW SONG -- PLATE PASSING

Plate Passing
(Sara Watashi)
Northern Japan

Let's pass a plate a-round, pass a plate a-round.
Pass it gently to the next one.
Let's not
Tell her who has the plate. (Don't you see!)

Sara watashi, saru watashi.
Shizuka ni watashi te, koware na yo ni.
Oni no shira na uchi ni. (Iwa yo!)

From Favorite Songs of Japanese Children by Hanako Fukuda.

-- Tap the rhythm.
-- Read the song with syllables.
-- This song is unusual in that it does not end on "do" or "la".
-- Sing and play the game used for "Button" (p. 54)

CONCLUSION: The class should have had practice in determining keys,
giving starting pitch, and writing short melodic and
rhythmic examples from songs.

RELATED MATERIAL FOR STUDY:

Pupu Hinu Hinu

That's A Mighty Pretty Motion
An Hawaiian lullaby from the repertoire of Helen Desha-Beamer. Used by permission.

**That's a Mighty Pretty Motion**

1. That's a mighty pretty motion,
   Dec, di, dec, That's a mighty pretty motion,
   Dec, di, dec, Rise, sugar, rise.

2. That's a mighty poor motion...

Twenty-third Class Period.

**MIDTERM EXAMINATION**

Suggestions:

1) **Identify:**
   - songs from rhythmic notation.
   - songs from rhythmic and tonic sol-fa notation.
   - songs notated on the staff with no title given.

2) **Write a four-measure phrase in F major using alla breve as the meter signature.**

3) **Write major scales and name the three primary chords.**

4) **Transpose short melodic phrases and chords.**

5) **Take rhythmic or melodic dictation.**

6) **Identify keys from signatures.**
Twentieth Class Period.

PURPOSE: In this lesson the students will learn the natural minor scale and minor key signatures.

PROCEDURE: REVIEW SONG -- RISE UP, O FLAME (p. 131)

-- Sing the song.

-- Is the song in major or minor tonality? (minor)

-- Write the D minor scale on the chalkboard, showing the half-steps between 2-3 and 5-6.

\[ D \text{ do, ti} \rightarrow \text{re, mi} \rightarrow \text{fa} \rightarrow \text{so} \rightarrow \text{la} \]

-- The key of D minor has one flat and is relative to F major. Relative keys have identical signatures.

-- The class should observe that the minor key tone is "la" and is a step and a half below the relative major key.

-- Up to seven flats and seven sharps may appear in key signatures. However, the students should become aware of the following chart which gives those minor key signatures most often used in primary song literature.
NEW SONG -- THE ROMMEL DRUM

1. Dm  The Rommel Drum  Flemish Folk Song
   Dm  Bm  Am
   F sharp down the street we come.

Play ing on our Rom mel drum;

Give us something for our song, Van de li re, van de li re,

Just a penny, one or two,

Thank you, mam, and God bless you!

2. God protect you from the cold,
   Give you health, both young and old,
   Give us silver, give us gold,
   Vandeli re, vandeli re,
   Or a penny, one or two,
   Thank you, mam, and God bless you!

The rommel drum was an instrument used many years ago by street musicians. It may still be seen in parts of the Netherlands today. It is a clay pot with a covering of skin tightly stretched over one end. A stick inserted through the skin is moved up and down to produce a rumbling sound.

-- Identify the key of the song. (Dm)

-- After the class knows the song, have someone play an ostinato on the drum and accompany the singing with an autoharp.

REVIEW SONG -- I LOST THE FARMER'S DAIRY KEY  (p. 102)

-- Identify the key. (D)

-- Ask a student to play the D major scale on the bells.
-- Give the starting pitch of the song.
-- Sing the song and play the game.

REVIEW SONG -- ALABAMA GAL (p. 101)
-- Sing the song and perform the dance.
-- What is the tonality? (major)

REVIEW SONG -- ALL THE PRETTY LITTLE HORSES (p. 129)
-- Have the class identify the key. (Dm)
-- The class should sing the song as the teacher improvises a melodic ostinato.
-- Have some of the students improvise an ostinato or sing the chord roots.

CONCLUSION: The students should have varied experiences in hearing and singing songs in major and minor tonality, with emphasis in this lesson being placed on minor tonality.

RELATED MATERIAL FOR STUDY:
Wayfaring Stranger
Yoma
Wayfaring Stranger

U.S. Folk Song

1. I'm just a poor way-faring stranger, a-traveling

thru' this world of woe, But there's no

sickness, toil nor danger in that bright

world to which I go. I'm going

d. there to see my father, I'm going

there no more to roam, I'm just a-

going o'er Jordan, I'm just a-

going o'er home.

2. mother
3. sister
4. brother
Yoma

Eastern European Folk Song

1. Yoma, Yoma sing me a song and tell me what you desire!

Would you like a new red dress with tiny shoes the color of fire?

No, Papa, no! You do not understand!

2. Yoma, Yoma sing me a song and tell me what you wish!

Would you like a China bowl or would you like a golden fish?

No, Papa, no! You do not understand!

3. Yoma, Yoma sing me a song and please don't make me guess!

Would you like a nice young man to court you? Daughter answer yes!

Yes, Papa, yes! At last you understand!
Twenty-fifth Class Period.

PURPOSE: This lesson introduces the harmonic minor scale and primary chords, and reviews the natural minor scale.

PROCEDURE: REVIEW SONG -- THE ROMMEL DRUM (p. 150)

-- Ask a student to write an ostinato on the chalkboard.

-- Have another student play the ostinato on the drum.

-- The class should sing the song with drum and autoharp accompaniment.

NEW SONG -- AH, POOR BIRD

```
Ah, Poor Bird
Ah, poor bird take your flight.
Far above the sorrows of this sad night.
```

-- Have the class determine the key of the song. (Dm)

-- Write the D harmonic minor scale on the chalkboard, showing the half steps.

```
la, ti, do re mi fa si la
```

-- The class should notice the raised seventh tone "si".

-- The chords should be put on the chalkboard to show the effect of the raised seventh on the V7 chord. The V7 in harmonic minor is
taken from the parallel major key which is D.

-- Sing the song with syllables.
-- Have the class sing the song as a two-part round.

NEW SONG -- HEY, HO!


-- Sing the song.
-- What is the key of the song? (Em)
-- Divide the class into two groups. Have a student improvise a melodic ostinato for one group to sing.
-- Sing the song as a two-part round.
NEW SONG -- JOHNNY HAS GONE FOR A SOLDIER

Johnny Has Gone for a Soldier

There I sat on Butter-milk hill.

Who could blame me, cry my fill? And
every tear would turn a mill;

Johnny has gone for a soldier.


-- The class should have a copy of the song.

-- Which form of the minor scale does it use? (natural)

-- Have a student play the song on the resonator bells.

-- Have the class sing the song with autoharp accompaniment.

REVIEW SONG -- I GOT A LETTER (p. 86)

-- Show the class a copy of the song for key identification. (Dm)

-- Have the class sing the song as individual students respond with "O, yes".

-- Ask a student to accompany the class on the autoharp.

REVIEW SONG -- CANOE SONG (p. 85)

-- Have the class sing the song as a two-part round using syllables.

-- Ask a student to write an ostinato on the chalkboard and accompany the class on the drum as they sing.
CONCLUSION: Emphasis has been on distinguishing the natural and harmonic forms of the minor scale. Many experiences should be provided to reinforce the learning of this concept.

RELATED MATERIAL FOR STUDY:

Shepherd's Song

Yoma (p. 153)

The students should notice the F sharp (♯) in the second phrase. Review the purpose of the accidental. (To raise the pitch of the following note one half step.)
Shepherd's Song

1. When lonesome I bend and the day becomes long, I

2. Then down from the mountains the echoes reply,
   And joining the chorus with all birds that fly,
   We sing for the flow'res in the forest.

3. But I am not lonely, though lonely the way,
   For God in His heaven keeps watch over me,
   As over the flow'res in the forest.

The students should notice the G sharp (♯) in the second phrase. Review the purpose of the accidental, (To raise the pitch of the following note one half step.)
Twenty-sixth Class Period.

PURPOSE: This lesson emphasizes compound and changing meters.

PROCEDURE: REVIEW SONG -- LOOBY LOO (p. 141)

-- Sing the song with motions.
-- Divide the class and have one half clap the beat while the other half taps the melodic rhythm.
-- How many accented beats in each measure? (2)

REVIEW SONG -- SANTY MALONEY (p. 23)

-- Tap the melodic rhythm for song identification.
-- Have the class sing, walk the beat and clap the melodic rhythm.

-- Put the following example on the chalkboard and explain that in 6/8 meter the measure is divided into two groups of three equal parts. Meters in which beats are grouped in 3's are called compound meters. In compound meter, the upper number is usually six, nine, or twelve.

\[
\begin{align*}
\boxed{6} & \quad \boxed{3} \\
\boxed{2} & \quad \boxed{6}
\end{align*}
\]

-- Show the conducting patterns.

(slow)

(fast)
The class should write the rhythm of the first phrase of the song.

NEW SONG -- FIDDLE-DEE-DEE

Fiddle-Dee-Dee

Fiddle-dee-dee, Fiddle-dee-dee, the Fine.

Fly has married the bumblebee.

Says the fly says he will you marry me, and

live with me sweet bumblebee? D.C. al fine

-- Have the class tap the rhythm of the song.
-- Sing the first two phrases with syllables.
-- Teach the remainder of the song by rote.
-- When the class knows the song, they should practice conducting as they sing.

PRACTICE ACTIVITY
-- Tap or sing the melody of the following songs and ask the class to identify the meter.

The Farmer In The Dell (p. 30)
The Grand Old Duke of York (p. 135)
Join In The Game (p. 21)
Kum Ba Yah (p. 35)
Tongo (p. 145)

-- Select a few of the above to sing and conduct.
NEW SONG -- DOWN IN THE VALLEY

Down in the Valley

---
Explain the 6 meter signature by showing the division of the beats on the chalkboard.

---
Teach the conducting pattern.

---
The class should sing and conduct the song. They may also identify the form. (ABAB)
NEW SONG -- THE SWALLOW

The Swallow

Lit - tle swal - low, fly to your nest.

Who goes there, fly a fly a - way now.

Lit - tle swal - low, fly to your nest.

fly a fly a - way.


-- The class should look at the song and observe the changing meters.

-- Ask if the beat unit changes. (no)

-- Have the class tap the rhythm.

-- Sing the song with syllables.

-- When the class knows the song, have them play the game.

Directions for the Game:

A circle is formed with one student outside (the swallow). The students hold hands and walk around singing while the swallow runs quickly around the outside and drops a handkerchief behind any student he or she chooses. Each student is on the watch, and as soon as the handkerchief is found at his feet, picks it up and runs after the swallow, who usually manages to get the gap left in the circle before the pursuer catches him. If caught, he in turn becomes the swallow.

CONCLUSION: Emphasis should be on singing and conducting songs in compound meter. Taking rhythmic dictation or writing short melodies in \( \frac{6}{8} \) meter is also recommended.
RELATED MATERIAL FOR STUDY:

Blow The Winds Southerly (p. 136)

Looby Loo (p. 141)

Shenandoah

The Grand Old Duke of York (p. 135)

The Mulberry Bush

Directions for the Chorus:

Circle formation.

Verse 1: Students sing while walking in a circle.

Verse 2 - 8: Students stand and pantomime the activities of the song.
Directions for the Game:

Circle formation.

Verse 1. Students sing while walking in a circle.

Verse 2 - 5. Students stand and pantomime the activities of the song.
Twenty-seventh Class Period.

PURPOSE: This lesson introduces modes other than major and minor, and continues the practice of $\frac{6}{8}$ meter.

PROCEDURE: REVIEW SONG -- FIDDLE-DEE-DEE (p. 160)

-- Sing the song and clap the melodic rhythm.

-- Have the class write the rhythm of the first phrase.

NEW SONG -- AS I ROVED OUT

As I Roved Out

1. As I roved out one fine summer's evening, To view the flowers and to take the air, 'Twas there I spied a tender mother,
   Talk'in' to her daughter, fair.

2. A sailor boy thinks all for to wander,
   And he will prove your overthrow.
   O daughter, you're better to wed with a farmer.
   For to sea he'll never go.

-- Play the song for the class as they follow the music.

-- Does the song sound major or minor? (minor)
-- Explain that not all songs are in major or minor. There are other kinds of scales which are called modes. This particular one is almost like the "la" minor scale, but it has "fi" instead of "fa" for the sixth tone. Such a mode is called Dorian.

-- Sing the song.

NEW SONG -- OLD JOE CLARK

-- The class should have a copy of the song.

-- They should identify the form. (ABA)
-- Teach the song.

-- They should recognize that this song sounds as if it were in a major mode but, since the seventh tone is lowered, it is in a mode called Mixolydian.

-- The Mixolydian mode is a "do" major scale with a lowered seventh tone "ta".

```
\begin{tikzpicture}
\shade[ball color=blue!30, rounded corners=5pt, draw=black] (0,0) rectangle (1,0.5);
\shade[ball color=white, rounded corners=5pt, draw=black] (0,0) rectangle (0.5,0.5);
\shade[ball color=blue!30, rounded corners=5pt, draw=black] (0.5,0) rectangle (1,0.5);
\shade[ball color=white, rounded corners=5pt, draw=black] (0.5,0) rectangle (1.2,0.5);
\shade[ball color=blue!30, rounded corners=5pt, draw=black] (1,0) rectangle (1.5,0.5);
\end{tikzpicture}
```

REVIEW SONG -- BLOW THE WINDS SOUTHERLY (p. 136)

-- Sing the song and clap the rhythm.

-- Have the class sing the song with syllables.

-- Ask the class to write the song in D major.

-- Finish the lesson by singing the song as a three-part round.

REVIEW SONG -- ALABAMA GAL (p. 101)

-- Sing the song and perform the dance.

CONCLUSION: Sing other songs in the Dorian and Mixolydian modes.

RELATED MATERIAL FOR STUDY:

The Jam on Gerry's Rock   (Mixolydian)

The Shanty Boys in the Pine   (Dorian)
The Jam On Gerry's Rock

American Logging Song

Come all you jolly fellows, where ever you may be,
Hope you'll pay attention, and listen unto me.
It's all about some shanty boys so manly and so brave.

Twas on the jam on Gerry's rock they met their watery grave.
The Shanty Boys in the Pines

Lumberjack Song

1. Come, all ye jolly shanty boys, come

listen to my song,

It's all about the shanties and

how they get along. They

are a jolly crew of boys, so

merry and so fine.

Who while away the winter a-

out, ting down the pine.

2. The choppers and the sawyers, they lay the timber low.

The skidders and the swamper, they hollow to and fro.

And then there come the loaders, before the break of day,

Come load up the teams, boys, and to the woods away.

3. The broken ice is floating, and sunny is the sky;

Three hundred big and strong men are wanted on the drive.

With cant hooks and with jumps, those noble men do go,

And risk their lives each springtime on some big stream you know.

Twenty-eighth Class Period.

PURPOSE: This lesson emphasizes ear training and singing in harmony.

PROCEDURE: CANON CLAPPING

-- The teacher should lead the class using a four-beat pattern, having the class come in one measure behind.

REVIEW SONG -- O, HOW LOVELY (p. 132)

-- Ask the class to sing and conduct the song.

-- Have them sing it as a three-part round.

NEW SONG -- VIVA, VIVA LA MUSICA

-- The class should identify the key. (G major)

-- Have them read the song with syllables.

-- Sing the song as a two-part round.

-- After they know the song, do it as a three-part round ending the parts simultaneously at the end of a phrase.
REVIEW SONG -- CHICKA-HANKA (p. 97)

-- The melody of the song is familiar from Lesson Twelve.
-- Have the class tap the melody and chant "chicka-hanka", observing the rests.
-- The students should sing the melody and tap the lower part.
-- Divide the class and sing the song in two parts.

NEW SONG -- THE BLACKBIRD

The Blackbird

Hear the black-bird sing,

In the forest, in the meadow,

Each lit-tle song he tries and then,

in the forest, in the meadow,

Hark, how he sings it o-ver a-gain

in the forest, in the meadow,

o-ver a-again.

o-ver a-again.

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-- The class should identify and discuss the repeats.
-- Have the class read and sing each part separately.
-- Have them sing the melody and tap the lower part.
-- Repeat, singing the lower part and tapping the melody.
-- Divide the class and sing the song in two parts.

REVIEW SONG -- HARU NO HI URARA (p. 117)

-- Sing the song.
-- Divide the class into two groups. Have one group sing and the second group clap on the canon.
-- Ask individual students to sing and clap in canon.
-- Sing the song as a four-part round.

CONCLUSION: Continue singing rounds and two-part songs, having individual students sing the parts.

RELATED MATERIAL FOR STUDY:

Old Texas (p. 123)
Kum Ba Yah (p. 35)
Who's That Tapping At The Window?
Who's That Tapping at the Window?

American Folk Song

Twenty-ninth Class Period.

PURPOSE: The purpose of this lesson is to review for the final examination and introduce the triplet $\frac{3}{4}$.

PROCEDURE: REVIEW SONG - OLD TEXAS (p. 123)
-- Divide the class and sing the song as an echo song.
-- Ask individual students to lead the song as the class echoes.

NEW SONG -- BENTO-URI

These are the calls heard on railroad station platforms as trains arrive. Osushi is a popular lunch dish of rice and fish in sandwich form. "Bento" means lunch.

Oyako domburi  chicken and eggs
Sandowitchee  sandwiches
Lamuneni      lemonade
Saida         cider
Gyunyu        milk


-- Echo clap using rhythmic patterns taken from the song.
-- Name the triplet \[\frac{3}{2}\] and write it on the chalkboard. The rhythm syllable will be "tri-ola".

-- The class should be able to read the song rhythmically and melodically.

-- On what scale is the song based? (pentatonic)

-- Have the class sing it as a three-part round.

**EAR TRAINING**

-- Sing with "loo" examples of songs in major and minor tonality:

All Night, All Day (p. 92)
Chairs To Mend (p. 127)
Hey, Ho! (p. 155)

-- Sing the following songs for meter identification:

Canoe Song (p. 85)
Fiddle-Dee-Dee (p. 160)
Go To Sleep (p. 34)
Miss Mary Mack (p. 75)
Shake Them 'Simmons Down (p. 29)

-- The class should end the activity by singing and performing the dance for "Shake Them 'Simmons Down".

**CONCLUSION:** Literature and activities should be chosen to reinforce the concepts in which the class is weak.

**RELATED MATERIAL FOR STUDY:**

A Happy Song

Sally Go Round The Sunshine
A Happy Song

Folk Song from Israel

One day as he walked a long,
Brisk ly walked a long, A young man sang this
hap py song, Sang this very hap py song.

Hey!

Yum-pa-pa, Yum-pa-pa,
yum-pa-pa, yum-pa-pa, What a very
hap py song for a spring day.

2. Soon he met a maiden fair,
Met a maiden fair;
The young man tipped his hat to her,
Shyly tipped his hat to her.
Hey! Yum-pa-pa, yum-pa-pa, yum-pa-pa,
Young man tipped his hat to her on a spring day.

3. Pretty maiden, let us dance,
Round and round we'll whirl;
Pretty maiden, let us dance,
Said the young man to the girl.
Hey! Yum-pa-pa, yum-pa-pa, yum-pa-pa, yum-pa-pa,
Round and round the town they whirled on a spring day.

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Directions for the Game: Same as those for "Ring Around The Rosy" (p. 37).
Thirtieth Class Period.

FINAL EXAMINATION

Suggestions:

1) Identify:
   songs from rhythmic notation.
   songs from rhythmic and tonic sol-fa notation.
   songs notated on the staff with no title given.

2) Write two forms of the minor scale.

3) Write the three primary chords in a given key.

4) Identify keys from a melody line.

5) List songs which relate to the following:
   compound meter
   changing meter
   Dorian or Mixolydian modes
   triplet

6) Take rhythmic or melodic dictation.
Resource Materials

Recommended Readings for the Classroom Teacher


**Discography**

*A Child's Introduction to Folk Music.* Sung by Oscar Brand, Jean Ritchie, and Bob Gibson. Wonderland, 1436.

*Afrikaans Children's Folksongs.* Folkways Records, FC 7201.

*Afro-American Blues and Game Songs.* Library of Congress, Recording Laboratory, AFS L4.

*American Folk Songs for Children.* Atlantic Records, 1350.

*American Folk Songs for Children.* Pete Seeger, Folkways Records, 1350.

*American Folksongs for Children.* Southern Folk Heritage Series, Atlantic, SD 1350.
American Folk Songs for Christmas. Folkways Records, FC 7053.

American Game and Activity Songs. Pete Seeger, Folkways Records, FC 7674.

American Indian Dances. Folkways Records, FD 6510.


Animal Folk Songs for Children. Folkways Records, FC 7051.

Bessie Jones: So Glad I'm Here. Rounder Recordings 2015.

Birds, Beats, Bugs and Little Fishes. Pete Seeger, Folkways Records, FC 7610.


Call and Response. Ella Jenkins, Folkways Records, FC 7308.


Children's Game Songs of French Canada. Folkways Records, FC 7214.

Children's Jamaican Songs and Games. Folkways Records, FC 7250.

Children's Songs and Games from the Southern Mountains. Sung by Jean Ritchie. Folkways Records, FC 7054.


Everybody Sing. Oscar Brand, Riverside Records, RLP 1418.

Folk Music of Japan. Folkways Records, FW 4429.


Folk Music U. S. A. Compiled by Harold Courlander, Folkways Records, FE 4530.

Folk Songs for Young People. Sung by Pete Seeger, Folkways Records, FC 7532.
Folk Songs of Africa. Roberta McLaughlin, Bowmar Records, FSA-100.

Folk Songs of California and the Old West. Bowmar Records, B-105.

Folk Songs of Canada. Bowmar Records, B-100.

Folk Songs of Latin America. Roberta McLaughlin, Bowmar Records, B-102.

Folk Songs of Many People. Bowmar Records, B-103.

Folk Songs of Our Pacific Neighbors. Bowmar Records, B-104.

Folk Songs of the Arab World. Bowmar Records, B-4009.

Folk Songs of the U. S. A. Bowmar Records, B-101.

French Folk Songs for Children in English. Alan Mills, Folkways Records, FC 7018.


Indian Music of the Southwest. Folkways Records, FW 8850.

Israel Songs for Children in Hebrew. Folkways Records, FC 7226.

Latin American Children Game Songs. Recorded by Henrietta Yurchenco, Folkways Records, FC 7851.


More Songs to Grow On. Folkways Records, FC 7009.


Negro Folk Music of Africa and America. Folkways Records, FE 4500.

1, 2, 3 and A Zing Zing Zing. Recorded and edited by Tony Schwartz, Folkways Records, FC 7003.

Ring Games, Line Games and Play Party Songs of Alabama. Folkways Records, FC 7004.

So Early In The Morning. Diane Hamilton, Tradition Records, TLP 1034.


Songs to Grow On, Vol. 3. Folkways Records, FC 7027.

Street Cries and Creole Songs of New Orleans. Folkways Records, FC 2202.


This is Rhythm. Ella Jenkins, Folkways Records, FC 7652.

This Land Is My Land. Guthrie, Seeger, Leadbelly. Folkways Records, FC 7027.

West Indian Folk Songs for Children. Rupert Westmore Grant. Folkways Records, FC 7744.

You Can Sing It Yourself. Robin Christenson. Folkways Records, FC 7625.

Films and Filmstrips

Films.

Children's Songs of Japan. Ministry of Foreign Affairs of Japan.

Dance Your Own Way. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering Dynamics in Music. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering Melody and Harmony. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering the Music of Africa. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering the Music of Japan. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering the Music of Latin America. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.
Discovering the Music of the Middle East. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Discovering the Sound and Movement of Music. BFA Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.

Folk Songs of America's History. Coronet Instructional Films, Box 43, Weatherford, TX 76086.

Folk Songs of the Western Movement (1787-1853). Coronet Instructional Films, Box 43, Weatherford, TX 76086.

Folk Songs of the Western Settlement (1865-1900). Coronet Instructional Films, Box 43, Weatherford, TX 76086.


Pizza Pizza Daddy-O. University of California, Extension Media Center, Berkeley, CA 94720.


The Music of Trinidad. National Geographic Society, Washington, DC 20036.

Filmstrips.

A Hunting We Will Go. Cooper Films and Records. Cooper Bldg., 14 Walnut Winchindon, MA 01475.


Clementine. Weston Woods Studios, Weston CT 06880.


Folk Songs of the U. S. A. Bowmar-Noble Publishers, Inc., 4563 Colorado Boulevard, Los Angeles, CA 90039.


Minor Scales. Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica, NY 11435, 1963.


Sharps. Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica, NY 11435, 1960.

She'll Be Comin' 'Round The Mountain. Weston Woods Studios, Weston, CT 06880, 1975.

Skip To My Lou. Doubleday Multimedia, Box C-19518, 1371 Reynolds, Irvine, CA 92713, 1970.


The Farmer In The Dell. Teaching Resources Films, 2 Kisco Plaza, Mt. Kisco, NY 10549.


This Old Man. Doubleday Multimedia, Box C-19518, 1371 Reynolds, Irvine, CA 92713, 1970.


Song Collections


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Song Collections


**Articles**


**Dissertation**