

Music Curriculum Guide

Gerald Kuiper—Director & Editor

Nancy Decker

John Kalsbeek

Hulda Kuiper

Genevieve Lubbers

Published by

The Federation of Protestant Reformed Christian Schools

1973

PREFACE

The 1973 Summer Workshop in Music met at Hope School the last week in June. The subject of music was suggested by the Federation Committee for Teacher Educational Development because they believed that a formal program of music instruction should have a place in the school curriculum. This workshop was different from past ones sponsored by the Federation, because there were no teachers present who were music specialists, or who had taken a part teaching in a coordinated music program.

The members of the Workshop were Hulda Kuiper, Genevieve Lubbers, and the director, Gerald Kuiper, from Hope Protestant Reformed Christian School. Representing our Adams Street Christian School was Mrs. Nancy Decker, and from the Doon, Iowa Protestant Reformed Christian School was John Kalsbeek. All of the members of the workshop shared the belief of the Committee that music which has such a large place in every person's life, but especially in the life of a Christian, should be taught systematically to all the students. Our hope at the outset of the workshop was that as a result of our work the need for a music program in our schools would be made clear, and that we could construct a program that would fit the needs and resources of our schools.

The Workshop members concerned themselves with three basic objectives. In the first place, we tried to define music, especially as it relates to the school curriculum. Is music merely singing in the morning and hearing our bands and choirs at public programs, or is there more to a music program? In the second place, we attempted to formulate a program that would fit the particular needs of our Protestant Reformed Schools, namely, a music program with objectives based on the Word of God, a music program workable with or without music specialists on the staff, and a music program that could be implemented in a single or a multiple grade classroom. Our third objective was to produce a booklet from which all our teachers, regardless of level or subject, would benefit.

The articles that follow are a result of our work. They are certainly not intended to be the last word on the subject, but on the contrary, we hope that they will be studied, tested, and revised. There was, of course; much discussion which took place at the Workshop that could not be recorded, but we tried to publish articles on some of the more useful and pertinent subjects that were discussed. The suggested music program found at the end of the manual, is we believe, a workable one, assuming we have teachers who will take the time to prepare the lessons.

We are indebted to the National Union of Christian Schools and to Dr. Dale Topp for their permission to reprint the article concerning inaccurate singers from their publication, *Music Curriculum Guide for Classroom Teachers, Grades 1-6*. We also extend our thanks to Carol DeJong from the South Holland, Illinois Protestant Reformed Christian School, and to Betty Kuiper from Hope School who attended the workshop on a part time basis. Their contribution to the discussions was appreciated by all. I would like to take this opportunity to personally thank all of the members of the Workshop who worked in a spirit of cooperation at all times. We thank God that it is- yet possible for those of like mind to come together to work for a united cause. And finally, we thank the Federation of Protestant Reformed School Boards who made this Workshop a possibility.

— Gerald Kuiper, Director

TABLE OF CONTENTS

PREFACE (Gerald Kuiper, Director).....	2
The Need for Curriculum Development in Music (Gerald Kuiper)	4
General Objectives for Teaching Music	9
Secular Music — Its Place in Our Schools (John Kalsbeek).....	10
Music Specialists (John Kalsbeek)	12
Correlating Music with Other Subjects (Genevieve Lubbers).....	13
Devotional Singing (Nancy Decker).....	18
Helping Inaccurate Singers (Dr. Dale Topp)	22
Suggested Sequential Music Program (Compiled by Hulda Kuiper)	25
Scheduling Suggestions for the Multi-Grade Classroom (John Kalsbeek)	44
Bibliography	46

THE NEED FOR CURRICULUM DEVELOPMENT IN MUSIC

The main purpose of this paper is to point out the very real need for a sequential music program in our schools. In this paper I will attempt to arrive at a definition of music for the Christian by examining certain existing attitudes toward music, , and by discussing what we at the summer workshop believe are basic requirements of music in the life of the pilgrim. The second part of this paper will concern itself with the need for a well-defined place for music in our curriculum.

What is music?

To answer the question “What is music?” is indeed very difficult. This is true for several reasons. In the first place, music is understood by some only in terms of what they hear on their radios and phonographs. Others look at music as a form of self-expression, or as a medium used to convey ideas to those about them. Still others go beyond the compositions and songs available and speak of the rippling of a brook, or the roaring of a jet airplane, as music. Others say that music is primarily a means for the Christian to glorify God.

Music, according to Webster, is the “art and science of combining vocal or instrumental sounds or tones in varying melody, harmony, rhythm, and timbre, especially so as to form structurally complete and emotionally expressive compositions”, Music in this sense includes that which we hear daily on our home and auto radios, at concerts, on phonographs, and through loudspeakers at work or in shopping centers. All types of music, rock music, classical music, jazz, and church music would fit into the above definition.

But the very existence of tones and the combination of them to produce what we know as music had its beginning with God. God created all things, and in His creatures He created the ability to make sounds which have come to be known as music. Man was given by God the unique ability to express ideas through music and the words which sometimes accompany it. The Bible speaks in many places not only of man praising God through music, but also of praise by all God’s creatures. As with all the other gifts man has been given, he is to use the music in praise to God, thus glorifying Him.

The fall of Adam did not take away man’s ability to express ideas through music, but instead made it impossible for fallen man to use this gift for its intended purpose. He has instead molded this gift to his own purpose, so that music more than any other art form is everywhere about us. The one-year old child can respond to the sounds of music, and all men, no matter what their intellectual abilities may be, react strongly to the music which they hear. Man has made music a powerful tool through which he can express tenderness and roughness, peace and conflict, or sadness and joy. Every phase of man’s life and activity has music as a part of it. He has written compositions for entertainment, work songs, play songs, fight songs, love songs, and devotional songs. He has exploited this part of God’s creation to serve his every need and purpose.

But yet the child of God is in the world and he has this special gift to use. So special is this gift, that we are told in Scripture that there will be music in heaven. The church, beginning officially with the sons of Korah, has been a singing church. King David went through great pains to establish a place for music and musicians in battle, in tabernacle worship, and in his Psalms he often wrote for words the chief musicians that were to be part of the music used in the worship of God. The Israelites had their own

harps which they hung on willow trees rather than obey their captor's demands that they sing for them a song. Jesus and His disciples sang a hymn in His last days on earth. The church-controlled medieval universities placed great value on the cantor who was to teach the church music liturgy. The cantor was, in fact, often second in importance only to the university head. During the time of the reformation emphasis was placed on the singing by all the congregation of the Psalms and hymns. And the church of today has a great heritage of music produced in the past for church use.

There are three basic requirements for music that is to be used by the Christian. Music must first of all be to the glorification of *God*. Secondly, music must be a means of speaking messages of comfort, courage, and exhortation to *one's self*. And finally, music must be a medium of teaching and admonishing *one another*.

Regarding the first requirement of music, that it must be to God's glory, there are many places in the Bible which point out this fact. Psalm 100:2 says, "Serve the Lord with gladness: come before his presence with singing". Also in Psalm 95:1-3 we read the following:

O come let us sing unto the Lord, let us make a joyful noise to the rock of our salvation.
Let us come before His presence with thanksgiving, and make a joyful noise unto Him
with Psalms. For the Lord is a great God, and a great King above all gods.

The last Psalm summarizes the idea of much of the book when we read in verse 6, "Let everything that hath breath praise the Lord. Praise ye the Lord". This music must then reflect God's attributes—His orderliness, His power, His majesty, mercy, and lovingkindness. God is so great that we cannot know Him in all His power and majesty, but we are to praise Him, and play of His might on the trumpet and cymbals, and of His beauty and lovingkindness on the harp. The use of music will not make God greater, but will serve as a medium or means through which the child of God can render glory to God by his singing and playing on instruments of music.

The second requirement of music is that it must be a medium of adoration, praise, thanksgiving, worship, and supplication, a medium of speaking to one's self messages of comfort, courage, and exhortation. In James 5:13 we read, "Is any among you afflicted? let him pray. Is any merry? let him sing Psalms". Psalms 13:1 and 2, and verses 5 and 6 also show that music was intended for this purpose:

How long wilt Thou forget me, O Lord? for ever? How long wilt Thou hide Thy face
from me? How long shall I take counsel in my soul, having sorrow in my heart daily?
How long shall mine enemies be exalted over me? But I have trusted in Thy mercy; my
heart shall rejoice in Thy salvation. I will sing unto the Lord, because He hath dealt
bountifully with me.

By listening to and participating in the making of music, the child of God can have a new and better awareness of the presence of God and of all His great works. Scripture commands us to sing to God the *provider* in Psalms 13:6, 108:3 and 4, and in Psalm 147:7 and 8. We are to sing to God who *does marvelous things* according to Psalms 57:9, 98:1, and Isaiah 12:5. In Psalms 18:48 and 49, 27:6, 30:1, 59:16 and 17, and 144:9 we are commanded to praise God our *Deliverer*. These examples show that the child of God can find in Scripture material for any need he has or for expression of praise to God and His many works.

The third requirement of music is that it must be a means of teaching and admonishing one another. Colossians 3:16 states, "Let the Word of Christ dwell in you

richly in all wisdom; teaching and admonishing one another in Psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord". We also read in Ephesians 5:18 and 19 "and be not drunk with wine wherein is excess, but be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord". Singing must create a bond among believers. This is done first of all in the congregational singing. Hebrews 2:12 speaks of this: "I will declare Thy name unto my brethren, in the midst of the church will I sing praise unto Thee". In connection with this, David appointed chief singers to prophesy in song (see I Chronicles 25:1 and 2, and Nehemiah 12). Singing of the law and of God the righteous judge in church certainly follows the commands quoted above from Colossians and Ephesians. Ministers often will choose songs for that very purpose, especially those songs following the reading of the law and the sermon. In another connection, think of the use of Christmas carols as an expression of joy, or think of the can be derived by singing Psalms and hymns in times of sorrow.

Based on the above requirements we can say that music is a gift of God intended for His glorification, and consists of an active response of thanksgiving to God, and an active expression of praise by the believer. The focal point of all music is the glory of God and the edification of His people here on earth. On the other hand, for worldly man, music is a response to man and *his* greatness, and thereby an expression of rebellion towards the creator and ruler of the universe. Music that the Christian selects will fit the above requirements, but worldly man does not concern himself with these.

There is, however, a place in the Christian's life for music written and performed by non-Christians. Think for example of Handel's "Messiah". The composer may or may not have intended the oratorio as God-glorifying, but this piece of music has comforted, strengthened, and encouraged thousands of Christians since it was composed. Think also of the power and majesty of "Finlandia" by Sibelius or the beauty of expression in the "Grand Canyon Suite". These are a few examples of music written and performed by non-Christians that can serve the Christian both in individual and collective worship and through which he can better glorify God. Most of the world's music, however, must be rejected by the child of God. The evil lyrics of rock, music and of country music make clear the allegiance to the devil which is paid by performer and composer. But even the bulk of instrumental music or today is admittedly intended to arouse evil emotions, and to express the disjointed futility which exists in the world today.

The need for music in the curriculum

It would seem that based on what has been said in this paper about music in the Christian's life, instruction in music would have a prominent place in our curriculums. This, however, is not the case. The duty of the Christian school concerns the equipping of the covenant child for his life on earth as a pilgrim, being in the world but not of it. The school is working with children who have in them the inclination toward music and its various elements, and have the mechanics, ability, and the desire to produce music. All creatures have this created in them, but man as image bearer has a special duty, not only to make sounds, but also to communicate by words the truth that God is great. Psalm 96 speaks of the trees of the wood rejoicing". Isaiah 44:23 speaks of the lower parts of the earth praising God, and in Isaiah 55:12 we read of praise proceeding from the mountains and the hills. To these texts can be added what we find in Psalm 150:6; "Let everything that hath breath praise the Lord". Man's possession of breath naturally holds him

answerable to God's command that He be praised. In Psalm 51:10-15, the Psalmist prays that God will create in him a clean heart and renew his spirit, so that his lips may be opened to sing of the joy of his salvation. And finally, in Psalm 104:33 we read, "I will sing unto the Lord as long as I live; I will sing praise to my God while I have my being."

The schools must do more than offer an opportunity for students to sing in the choir and play in the band; the school must do all it can to see to it that all the students are equipped to follow God's command in Psalm 150, namely that they are to sing and play upon instruments in praise to God. This must be done, as with the other subjects, with the constant teaching and re-teaching of the elements of music, throughout all the grades. Only if this is carefully done will the student be able to, by the grace of God, direct his inborn love for music into a knowledgeable love for good music that is edifying for hi and for his fellows. One reason that we teach math and reading is that the students will have to use these again and again in their later lives. Most children of God will have perhaps more association with music which they hear and have opportunity to sing than with any other things they may have learned in their school years. As has been pointed out earlier, music is all about us. If it is still said that there is no room in our curriculum for another extra "fringe" subject, consider the following thoughts.

In the first place, man is given a spiritual mandate to praise the Lord in song through singing and upon instruments, God doesn't accept intentional sloppy singing, nor does He desire ignorant participation in music done in a careless manner, but this praise must be proper praise. The proper means and modes of praise, and education regarding selection of these means, is the responsibility of the church, home, and therefore of the school.

In the second place, as we have already said, God has equipped the covenant child with the talents and abilities for making music to His glory. The school must develop these talents, not just because they exist, but also because they involve man's chief means of praise and adoration to God.

Thirdly, since music is an integral part of the devotional life of the children, and will continue to be so, the school affords an excellent place for group work in vocal and instrumental music. In the school, the students will be taught that all music must be to God's glory, and will learn that music does indeed give answer to many needs that arise in the life of a saint.

Fourthly, since music is all about us in the world today, the school affords an excellent place for group work in listening to a variety of music, thus enabling the students to become more discriminating in their choice of music. The student will most often enjoy the music that he hears and understands. The home and the school, therefore, must provide direction in the selection of a positive alternative for the music of the world to which our children are constantly exposed.

And finally, the church today has a great heritage of music. Much of this music is good music and fits the requirements stated earlier, but may be difficult for the average person to understand without some training in school. In addition to this, much of modern hymnology, especially Romantic hymnology and what followed, should have no place an our radios, stereos, or pianos. Before the individual Christian can realize this, however, he must understand what music is, what music is proper for various occasions, what rules govern the composing of music, and especially he must understand that the music must be music that serves to better bring out the meaning of the lyrics. The student must learn

to appreciate the good church music that we have. Our heritage includes many songs actually sung by the church fathers in time of strife, joy, and uncertainty. It also includes songs that were added at the insistence of John Calvin and Martin Luther, who both prescribed definite time periods for music instruction in their schools.

It is our belief that the acceptance by school boards and faculties of the proposed curriculum outlined in the rest of this booklet, with review and revision, will better equip the covenant child to fulfill the mandate God gives him in Psalm 150, and to say with the Psalmist, “I *will* sing unto the Lord as long as I live: I *will* sing praise to my God while I have my being”.

— Gerald Kuiper

GENERAL OBJECTIVES FOR THE MUSIC PROGRAM

The purpose of a Music Program is...

1. to teach the correct use of the singing voice so that the child will be able to sing on correct pitch, and with pleasing quality.
2. to teach the components of music — tone, rhythm, melody harmony, form, expressive qualities, and style.
3. to teach the child to listen to music intelligently and discriminately.
4. to teach the child to read music fluently.
5. to foster a love for Psalms, Hymns, and Spiritual Songs which make up the church's musical heritage.
6. to provide to the student an opportunity to develop his creative abilities in the composing of music.
7. to teach the child the responsibility he has to praise God in music, and that praising Him in this way is a privilege.
8. to teach the child that the communion of saints involves various expressions of music.
9. to teach the child that the singing of songs must be an understanding experience, not merely a requirement or a performance.

SECULAR MUSIC — ITS PLACE IN OUR SCHOOLS'

Secular music is worldly music. It is music that is not sacred or religious and tends to glorify man rather than God.

There are many forms of secular music: folk music, work songs, sea shanties, national anthems, spirituals, rock music, polkas, operas, and many forms included under classical music. Folk songs were written and composed to reveal the hard life of simple folks in many different cultures and circumstances. Work songs and sea shanties were often composed with a rhythmic beat to overcome tedious work situations and to promote team work, for example to keep the voyageurs rowing in time together. National anthems are used to foster patriotism and love for one's country. The Negroes sang spirituals revealing the emotional nature of their spiritual thought and life. Rock music is sometimes considered the folk music of the late twentieth century. Its emphasis is on disharmony and harsh, loud sounds and suggestive words to stimulate men's sinful lusts and desires. The polka is a Bohemian dance form that was extremely popular near the end of the nineteenth century and is still occasionally enjoyed today. Opera is musical drama with acting and scenery. Classical music includes sonatas, concertos, fugues, symphonies, instrumental duets, trios, quartets, oratorios, and operas. Generally speaking classical music includes everything not considered "popular" music.

It is important that we recognize at the outset that secular music and sacred music are not of equal value. Secular music must always hold a subordinate place. It would be a serious mistake if secular music ever gained the predominance in our schools. Secular music may be use in our schools just as secular literature may be used but with discretion and careful direction and instruction by the teacher.

We may first of all use secular music to study the forms of music. Form, in the broad sense, includes the elements such as meter, rhythm, tone, harmony, melody and texture. In the narrower sense it deals with the organization of a particular composition. It is the plan the composer followed. Thus you have "sonata form", "cantata", "concerto", and "rhondo" among many others.

Secondly, it is important that our children become music critics. This means that our children must begin to establish music values. It is important that parents and teachers criticize the listening habits of their teenagers and students and explain to them the poverty of much of today's music; but it is even more important that they lead them to something better and more worthwhile to fill the void.

Many kinds of secular music may be used as a legitimate substitute for the worthless hard rock music of the radio world. Encouraging teenagers to listen to, enjoy, and appreciate classical music is much to be preferred over the other. Such appreciation can be created already in the home by the parents and further nurtured in the schools by the teachers. The teaching of music appreciation is a necessity in our schools for by it value standards are established. Again, even in the use of classical music discretion must be used by the teacher. The objectives for using a particular piece of music should be clearly stated and clarified.

In the third place, secular music may in many instances be integrated in other subject areas. To play the singing of "Trees" by Mario Lanza while studying the poem "Trees" by Joyce Kilmer in literature class may result in a more meaningful experience for the student. To play the folk music of a particular period may give special meaning and insights to the students in a history class. To play some s spirituals while studying the

plight of the Negro would give the students some feelings as to the emotional character of the dark people. And we could go on and on. Such an activity as occasions arise would probably stimulate most of the students and provide a much needed change of pace. Elsewhere in this syllabus you will find an article dealing with Integrating Music in Other Subject Areas.

To determine whether or not a particular piece of music should be used, certain criteria should be set up as a guideline for the teacher.

First, the teacher should have a clearly defined purpose for using certain selection and be sure the music meets this purpose.

Secondly, the teacher should use music that is aesthetically pleasing to the sense of hearing.

Thirdly, it should be music that follows the rules of music in an orderly way.

Fourthly, the teacher should be able with a clear conscience, to play this music in one of our schools. If he or she has reservations or doubts concerning the appropriateness of a particular musical rendition—do not use it.

Finally, be ready to explain and criticize musical selections whenever necessary.

In conclusion, the use of secular music must be conducted with fear and trepidation. This, however, is also true concerning all the textbooks we are using and in the teaching of the other appreciation type subjects. Most of the textbooks are published by worldly publishers and in some instances teach evolution and lies. In literature, we have the world to thank for most of our materials and in art we must be careful we do not glory overmuch in the works of our hands.

— John Kalsbeek

MUSIC SPECIALISTS

A music specialist is a teacher who specializes in teaching music. Such a person is usually utilized by a school system or a large school to teach just music. The entire music program from choir to actual music instruction in individual classrooms is under the direction of the music specialist.

Using or hiring a music specialist has its obvious advantages. He would be thoroughly trained in music. He would likely have a natural interest in music. He would be aware of new programs, new materials, new methods of instruction and new textbooks that could be used. He could give definite direction to a music program. He would probably be better equipped than the average classroom teacher to stimulate student interest in and appreciation for music that is harmonious, melodious, and pleasing to the ears. This is in distinction from the cacophonous rock music of the radio world today.

To teach in a specialized area that a person enjoys himself has very real advantages. However, there are also some disadvantages that must be considered before a music specialist is hired. The first and probably the most pressing one is that one has to be found. Music specialists are rather few in number. In the second place, and this applies especially in the primary and intermediate grades, the classroom teacher in many ways has a much more intimate relationship with her students than a music instructor would and could teaching them only once a week. Smaller children would definitely have some difficulty in adjusting to another teacher once a week. In many cases the classroom teachers probably would have a far greater influence teaching music to the child than a music specialist. In the third place, what is good for -the child is good for the teacher. We are convinced that music should be mandatory for every child because it is an expression of worship and praise to God, So also each teacher should be given an opportunity to teach music. To encourage and instruct covenant children to sing and praise our God should be the blessed privilege of each teacher.

Whether the advantages are greater than the disadvantages or vice versa, is for each school board and administrator to decide. However, there is also a workable half way measure that may be more satisfactory than “music specialists or no music specialists”. This would work better in our larger schools. The administrator could appoint one of the staff who is especially interested in music as the coordinator of the music department. As the director, such a person would set up and direct the music program for the year. He or she would work in conjunction with the teachers to implement the program and to keep it moving. Regular monthly meetings of coordinator and teachers to discuss and thrash out any problem would be beneficial to all. If the coordinator specialized in music, so much the better. He or she would be to help individual teachers teach music.

In conclusion, there could be a place for a music specialist in our schools as a music coordinator.

— John Kalsbeek

CORRELATING MUSIC WITH OTHER SUBJECTS

Often classified as an “appreciation type subject”, music instruction is frequently neglected altogether or relegated to a position of very little importance in the curriculum, to be included only if time permits or as a “filler” when there is nothing else planned on the day’s schedule. The purpose of this paper is to show the value of music in other subject areas, and how music, even though included in a specific time block in the curriculum of the school, can also be used at other times during the course of the day or week, and in conjunction with many subjects.

There are several reasons why we might integrate music whenever possible with other subject areas. Music is a powerful means of communication and expression that can often convey a feeling or mood better than the teacher is able to do this. Thoughtfully planned use of music can add interest and meaning to the subject. Most children love to sing, and singing together is a valuable experience that can provide a feeling of unity among the class. Music is familiar to all, and all children are able to participate in this activity. As a variety and change of pace in the daily classroom routine, music is a welcome diversion for students and teacher alike.

Understandably, music can be integrated in some subject areas to a much greater degree than in other areas.

The most obvious point at which music can be integrated with another subject is in a Bible course. There is an abundance of Psalter numbers which deal directly with specific subjects discussed in Biblical history. Some of these are listed here.

Creation #14, 37, 286, 402, 404

The Fall #23, 102, 140, 290

The Israelites in Egypt and in the Wilderness #213, 289, 291, 292

The Law #38, 40, 215, 321, 325, 333

The Captivity #379, 380

Prayer for a Savior and Christ’s Birth #218, 219, 243

Christ’s Death #47, 272

Christ’s Resurrection #29

Christ’s Ascension #58, 130, 103, 303

The Church 4125, 131, 238, 229, 348

When considering the life of David, there are many shepherd psalms that would be appropriate to sing such as #52-56 and #218. In connection with memory work, the students enjoy singing Psalter numbers that correspond with a given Psalm, and observing the similarities between the two.

There are some fitting hymns and carols that can be used effectively during Bible class—especially when studying the life of Christ.

Birth of Christ — O Come, O Come, Immanuel

Angels From the Realms of Glory

Death of Christ — Beneath the Cross of Jesus

O Sacred Head, Now Wounded

The Resurrection — Christ the Lord is Risen Today

Now Let the Heavens be Joyful

The N.U.C.S. *Hymns for Youth* published by Eerdmans has a variety of suitable hymns for relating to such topics as Creation, the Trinity, and the life of Christ, among others. For primary children, see *The Children's Hymnbook*, another N.U.C.S. publication.

The history of hymnody could be correlated with the study of church history.

As far as listening to music, there are some well-known recordings that are relevant to particular subjects such as selections from Haydn's "Creation", Mendelssohn's "Elijah", Handel's "Messiah", and certain of the Bach cantatas. Teachers should always be selective when using this material, thoroughly familiar with it before presenting it to the class, and able to intelligently discuss it with the class. This applies not only to music used during Bible period, but when relating music to any other area as well.

Social studies is a department into which music could be incorporated. There are various points at which music could be utilized in a history or geography course. Following are a few ideas.

1. If the text being used talks about the life of a composer, listen to a sampling of his music. Rather than merely memorizing that Tchaikovsky was a Russian composer who lived from 1840 to 1893 and composed the "Nutmcracker suite", listen to some musical works and develop a feeling for the music during that particular period of history or for the style of that particular composer.
2. In either history or geography, when discussing individual lands and countries, play some of the music produced in or related to these countries. Such music may describe geographical and climatic conditions of various countries. Listen to the folk, classical, or religious music of different countries. Do not overlook the national anthems. Note diversities of music of the various lands such as Japanese music over against Russian music. Include here such selections as "Finlandia" and the "Warsaw Concerto".
3. Many songs deal with various aspects of life in the United States—songs about the land, songs about our country at different periods in its history, our national anthem, etc.
 - "The Star-Spangled Banner"
 - Negro spirituals — when studying slavery
 - "Grand Canyon suite" — Grofe
 - "Mississippi Suite" — Grofe
 - "O Shenandoah"
 - "Erie Canal"
 - "A Lincoln Portrait" — Copeland
4. Younger children might sing such songs as "London Bridge" and learn about the well-known crossing of the Thames in England, "Scotland's Burning", and "A la volette" (a French-Canadian folk song). Primary Children are intrigued by other languages, and quick to learn songs in a foreign language. (Because songs are memorized with relatively little effort, and are very retainable once committed to memory, singing in a foreign language course can be an aid to the student in learning the language.

Two suggestions to the teacher may be in order here. See the index in the music series *Making Music Your Own* by Silver Burdett for a good source of songs from other

countries. Libraries also have available records of classical, folk, and religious music of many countries.

There is the possibility of including some music also in reading instruction. Simply reading the words of a song can be an experience in the process of improving reading skills. Children look forward to being able to read songs in the Psalter, and must be shown how to read versification in a song book, and how this differs from a reader.

As a slight diversion the class can sing during the reading period. If the teacher chooses fitting songs at the child's reading level, this could be a very worthwhile experience.

Perhaps some of the experience charts or other little stories written by primary children could be written in verse form and set to a simple tune. With a little training, this "musical arrangement" can also be composed by the class. See page 52 of the N.U.C.S. *Music Curriculum Guide* (1960) for one method of "creating a melody for a poem."

In learning the alphabet most children enjoy singing the alphabet song. There are other little ditties which might be used in learning additional concepts such as the days of the week, the months, the seasons, etc.

Song books can be used in reading and phonics to demonstrate and assist in understanding the idea of syllables.

Music could be tied in with the Language Arts in several ways. As far as literature is concerned, the study of poetry can be enhanced with music, as music and poetry are closely related. Poems that are set to music may help in bringing out the meaning and mood of a poem. An illustration of this would be to listen to the piece "Frostiana" when studying "Stopping by Woods on a Snowy Evening" by Robert Frost.

When teaching meter and rhythm patterns, try to fit poems to music. Experiment with the metrical index in the Psalter and perhaps sing some songs to other tunes having the same meter such as the words of number 116 to the tune of number 53. Using other familiar songs, try to determine the metric arrangements.

The Psalter can also be used to demonstrate phrasing and sentence structure, The majority of people breathe at spots which break up the continuity of the sentence or thought when singing, Psalter Number 53 is a clear example. Show the class the difference between;

The Lord's my Shepherd, I'll not want.
He makes me down to lie.
In pastures green He leadeth me.
The quiet waters by.

and

The Lord's my Shepherd, I'll not want;
He makes me down to lie in pastures green;
He leadeth me the quiet waters by.

In a creative writing course the students' own poetry could be set to a tune with some knowledge of music theory and composition. Book reports are usually required of students in a language arts course, Some interesting books on the lives of musicians are available such as *Sebastian Bath, the Boy from Thuringia* by Opal Wheeler and Sybil Deucher, *The Story of Mozart* by Helen Kaufmann, and *Joseph Haydn, the Merry Little*

Peasant by Wheeler and Deucher. Again, see the *Music Curriculum Guide* (1960) for a more complete list.

Instruction in the parts of speech and other rules of grammar in a more structured English course is perhaps one area where correlation with music is not a workable concept.

The field of math and science is another area that seems to have less connection with music. Yet the study of note value and meter signatures is somewhat related to the study of fractions.

There are several counting rhymes suitable for little children such as “One, Two, Buckle My Shoe” or “Ten Little Indians”. Some recordings are also available for teaching such concepts as telling time, the multiplication tables, and others.

Some scientific experiments in producing sound and making a tune are often part of an elementary science curriculum. Bottles or glasses filled to various levels produce different Ditches when struck with a pencil, and by arranging these bottles so that the water levels are in descending order a “tune” can be effected. Strings and rubber bands stretched to differing tensions also produce a range of pitches when plucked, and a simple instrument could be fashioned by a few students in this manner. Making instruments or any other musical venture might possibly involve limited work in the science of acoustics in upper grades.

In working on a nature studies unit about birds, records are available with the calls of most familiar birds. Other music may include such aspects of nature as the seasons, clouds, rain, the sea, the stars, animals and insects.

“To a Water Lily” — MacDowell

“Spring Song” — Mendelssohn

“The Bee” — Schubert

“Summer, ade!” — a German folksong

In all subjects, but in a particular way in a nature studies unit, the students must be shown the greatness of our Creator. Many Psalter numbers and songs as “All Things Bright and Beautiful” and “This is My Father’s World” might be sung.

A few possibilities for correlating art and music are the following:

1. Draw pictures of instruments
2. Make simple instruments
3. Put together illustrated booklets about music—this could also be connected with the Language Arts.
4. Songs can be illustrated by children’s drawings. One idea is to draw a picture illustrating a Christmas carol, superimpose a staff and place stars on the staff to form the first line of the carol.
5. Old sheet music used in various ways makes an impressive cover for a music scrapbook.
6. Use appropriate recordings to stimulate art work.
7. Note some common concepts of form in both art and music such as classical architecture and classical form in music.

There is the possibility of some music with Physical Education without employing the dance, which textbooks for teacher training recommend. Walking, running, skipping, etc., are natural rhythmic movements. Rhythm is expressed in exercising and calisthenics. Particularly for primary children exercise songs, posture

songs, jump-rope songs, and singing games as “The Farmer in the Dell”, “A Tisket, a Tasket” (for Drop the Handkerchief) and “Fish in the ocean” can be used in gym classes, These activities develop a sense of balance, release tension, and aid in the formation of good posture.

Early musical instruction often calls quarter notes the walking notes, eighth notes the running notes, half-notes the slow walking notes, etc, With walking, clapping, jumping, or hopping, the class may work on rhythmic patterns as:



The names of classmates are fun and challenging to execute as:

Pam-e-la Kay Por-ter



The following game called “Measure Delivery” is taken from the N.U.C.S. *Music Curriculum Guide*.

The children sing or the teacher plays. One child is “It.” He chooses other children to fall in line behind him, by tapping one at a time on the first beat of each measure (accent). Each tapped child takes his place at the end of the line until all the children have been chosen, If the leader fails to tap a child exactly on the accent, the leader takes his place at the end of the line, and the child next in line becomes leader. When all are in line, the leader “delivers” each of the children back in the same manner.

These are just a few ideas to demonstrate that music can be a part of the curriculum, whether or not it has its own unique time allotment during the week. This is by no means meant to be a comprehensive list, but the teacher is urged to try a few suggestions, expand in any area and delete others at his own discretion.

As stewards of God, with this high calling of instructing His covenant seed, let us avail ourselves of the best possible means in carrying out this task, may we use it to the glory of His Name.

— Genevieve Lubbers

DEVOTIONAL SINGING

Music has been defined as pre-eminently a means of glorifying God and that this is done most gloriously through singing. The Christian has been given a direct command in Scripture to “sing unto the Lord”. Music and especially the singing of the songs of Zion should occupy a very important part in the life of every Christian.

Singing songs to the glory of God is therefore a part of the day for the pupils in our Christian schools. Probably this singing is done most often in the beginning exercises of the day, along with prayer and Bible reading. The question, however, must be asked: Are we as teachers and administrators and pupils really aware of the importance and the purpose of this devotional singing? If music is pre-eminently a means of glorifying God and if it is done most gloriously through singing, do we as administrators and teachers recognize the devotional singing of each classroom as a very important and integral part of the school day? And probably just as important: Do our pupils, through our attitudes, actions, and words, see this singing—which is often done in a haphazard and uncoordinated way—as a glorious opportunity to respond to the command of the Lord to praise our God?

To make this devotional singing an integral part of our dedication to God, it would be important to list specific objectives that should be accomplished in the devotional singing of each classroom. With objectives, each individual teacher will become more aware of the purpose of singing.

OBJECTIVES

1. To begin the day with the proper Christian mood and attitude or humbleness, thanksgiving, and praise.

The individual Christian begins his day in prayer and devotion to God. He awakes to a new day and begins it by praising God and again relying on Him for all his needs throughout the day. Our schools should also encourage this introduction to each day and stress through devotional singing the praise, thanksgiving, and glory that is due to God alone and the sinfulness and inadequacies that are found in man. Our schools offer a unique opportunity to begin the day in each classroom with the proper Christian atmosphere—an attitude and atmosphere that will permeate through the entire school.

2. To stress the individual student’s personal religious participation within the framework of the communion of the saints.

Closely connected to the first objective, this now stresses each specific pupil as he is an important part of the entire group. The devotional singing must be carried on by each member of the class. Do the children as individuals, however, realize that this song that they are singing at 8:50 on Monday morning is really a way that they can express their love and faith in God? Do the children as a group of fourth graders see this singing as a representation of the oneness and communion that they have together in Christ? Again teachers—Are you by your words, actions, and participation in the singing conveying these ideas to the children?

3. To encourage a love for singing the songs of Zion.

It is very obvious that pupils like adults often go through routines and ceremonies without really having any feeling for what they are doing. Such can be the case with devotional

singing. Therefore, in the devotional singing the teacher should encourage or try to develop a love or an excitement for singing songs unto the Lord. Probably the key figure in this development would be the teacher, He or she must show enthusiasm for the singing and a love for the very special type of singing that they are engaged in. The teacher also should maintain a pious and reverent atmosphere so that the pupils are well aware of the seriousness of their actions. This love, of course, is not something that the teacher is going to be able to put into the hearts and minds of her pupils. Rather, it is a love that they will sense from their parents and teachers and a love that God will put into their hearts.

4. To promote an understanding of the words and songs that we sing.

Many times when we are singing praises to our God, we pass so swiftly through five or six songs that we make it well nigh impossible for ourselves, much less our children, to eat and digest thoroughly all the words. Again, we must remember that this singing is a means of glorifying God. Therefore, the number of songs that we sing is not as important as understanding and relishing all the words that make up our praises to God.

An obvious way to promote this understanding is to explain to the children the meaning of words with which they might have difficulty. It is easy for us to assume that the class knows exactly what they are singing about. An example might be the Psalm "As Pants the Hart for Water Brooks". The Psalm takes on meaning only if one understands the meaning of the word "hart". Teachers must take the time to explain these words to their children, to insure understanding, talk about the songs that you are singing. Ask for the meaning of certain words. Go back to the Psalm and compare the words of Scripture with that of the song. Try to determine the situation in which the Psalm was written. Examine titles and talk about their appropriateness to the words of the song. In the lower grades it would probably be wisest to concentrate on the words. In the upper grades a teacher might focus on understanding the doctrines expressed in the various songs. In every grade, however, choose numbers appropriate to the age level of your children. These are only suggestions, but they all aim at making the singing more meaningful.

Probably the most effective way to promote this understanding and love for the songs is to apply the words to every day practical situations. Again the teacher plays an important role for the best knows her students. If the teacher is aware of certain events that have occurred within the families of her pupils, she must make an effort to show how the Psalms speak to Christians. The Psalms gave praise, encouragement, and comfort to the child of God. They also provide a way for the Christian to express his thoughts or feelings about the particular situation with which he is faced. When faced with death, devotional singing can comfort the child of God. When trials and afflictions strike, again the Psalter can be used to strengthen each other. On "happy" occasions the Christian can use his singing voice to express his gratitude and thanksgiving to God. At a young age our children should know and experience the realness of the Psalms. This can only be done if the children understand the words of the songs they are singing. In whatever way necessary our school teachers must stimulate *thoughtful and meaningful* singing, not just singing.

5. To encourage the singing of the Psalms.

There are many types of songs that the children can sing during the devotion period, but in our schools this would be a good opportunity to encourage the singing of the Psalms

specifically. The Psalms contain the whole of man's experience—joy, comfort, sorrow for sin, praise to God, and answers to all of life's problems. Other songs are of secondary importance and should be sung when the occasion warrants, but they should never replace the singing of the Psalms.

6. To sing reverently with appropriate feeling and volume.

Although closely connected to previous objective, this objective stresses the way the children sing. If there is a love for singing and an understanding of what is being sung, then it is very important that the song be sung reverently. Again, if the students realize that this singing is being directed to God, they will more easily sense the need for singing with the right attitude. Here the teacher might instruct the children on various aspects of singing—tone, volume, etc. and how these can be used to best sing the songs to the glory of God.

7. To reinforce some musical concepts developed in music class.

This objective is, of course, less important than the previous objectives. However, to make the devotional singing as beautiful and meaningful possible, commenting on various concepts learned in the music class be appropriate. This does not mean that the teacher will be limited in her selection of songs so that she can reinforce certain musical terms. Instead this reinforcement can come indirectly or incidentally. If the teacher notices that her class is not breathing properly, resulting in poor tone, this would be a good opportunity to comment on proper breathing. If the children are singing an interval improperly, again comment or reinforcement should make the music class more meaningful and the devotional singing more beautiful.

8. To teach songs appropriate to the age level and singing ability of the children.

In this objective the teacher must be selective in the choice of her songs. The teacher must look at the voice range and also the intervals used in the songs.

A more specific guideline might be the following:

Primary Grades—Sing songs with a voice range between L and upper C or D.

Examples might be Psalter #53, #379, #386, and #169.

Intermediate Grades—Sing songs with a little larger range and ease of beginning part singing. Examples might be Psalter #183, #220, and #379.

Junior High—Again there should be greater range, probably from low C to D above middle C and with more challenging parts. Examples might be #51, #219, and #221.

ORGANIZED PROCEDURES

In order for the devotional singing to become more meaningful, an organized plan for the singing of songs would be helpful. Far too often songs are sung at random and there is no organization or coordination with the Scripture reading, the Bible lesson, or even the previous day's singing.

The following is a list of possible organized procedures. Again there are a number of variations to these, but the idea in mind is to have some thoughtful organization so that the devotional singing will become more meaningful.

1. Read a Psalm or part of a Psalm daily. Then sing Psalters which correspond. Many Psalms have more than one song that corresponds. Therefore the class can sing a

variety of songs each day and with repetition the Psalm will become better known. When the class has completed ten songs, choose one Psalm and one Psalter number to memorize.

2. Select a Psalm for study. During one week choose Psalter numbers from the list of them based upon that Psalm. Choose and memorize especially the lesser-known songs.

3. Make good use of the topical index in the back of the Psalter. Select a topic for a day or a week and sing the Psalter numbers listed. Continue this study by correlating the Scripture reading.

VARIATION AND ACTIVITIES

Children love changes and variations and this too will make them more enthused about the singing during the devotion period. Again I list of suggestions or possibilities is given upon which the teachers can expand.

1. For special occasions, choose hymns as well as Psalter numbers. Other songbooks or typed sheets can be made available to the students.

2. Include student participation occasionally by having them arrange a morning's devotion around a theme. Their selection of songs and Bible reading should be appropriate to this theme. Special numbers can be given by band or choir members.

3. Use the metric system in the back of the Psalter and interchange words and music of the same meter.

4. Make a list of numbers sung each week. Sing daily without repeating songs for that week.

5. Repeat certain phrases for emphasis (Psalter #114:6 with mighty voice... With mighty voice) Also make use of crescendo and decrescendo.

6. Select a special theme within a Psalter and learn the particular verses that carry out this theme. (Psalter #47 dealing with Christ sing verses 1,3,8, and 9.)

7. At times, sing a cappella.

8. Hum and sing interchangeably—boy/girls, one side of the room/other side of the room, or class hums/one or two sing the melody.

9. Encourage the pianist the day before he or she plays to pick and practice her own songs.

10. Ask students which Psalters they sang on Sunday and use them for Monday morning's devotional period.

11. Select numbers from a certain section of the Psalter only.

Singing should be a beautiful part of the life of every child of God. As Christian teachers, we have the opportunity and responsibility to try to make this true about the life of every child in our classrooms. May we as teachers and students, with the Psalmist, have this song upon our lips:

“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before His presence with singing.”

— Nancy Decker

CHAPTER EIGHTEEN HELPING INACCURATE SINGERS

Premise. — This chapter is based on a premise that requires only minor qualification—*every child can learn to sing on pitch*. This statement is valid in spite of the evidence to the contrary that you may encounter in church or in any type of group singing. The following qualifications are important but do not detract seriously from this premise.

Some children can learn to sing on pitch only after you have established a good working personal relationship with them. If the student who has pitch problems in singing is unwilling to follow your suggestions, or is embarrassed, etc., little or no improvement will be noticed.

Every child can learn to sing on pitch well enough for classroom singing that is pleasant sounding. Not every child can learn the finest pitch gradations necessary for expert choral singing.

Every child can learn to sing on pitch if no physical defect in hearing is present. Such physical defects are rare; presume they do not exist in your classroom.

Helping inaccurate singers to sing on pitch is a most rewarding task and is particularly well suited for the classroom teacher. In some cases the child who learns to use his singing voice. Well also improves his general attitude toward other school activities. This task is particularly rewarding in the Christian school, when you consider that most students will thus increase the effectiveness of Sunday worship, which relies heavily on congregational singing.

Types of singers. — In the typical elementary school classroom five types of singers are found. Before you can treat singing problems you must first understand the type of problem that each inaccurate singer has. Each of the five types discussed below is named by a letter that will designate that type throughout this chapter.

Type A. — Sings independently on pitch. Type A's are the best singers in the classroom. They sing on pitch consistently and are often willing and able to sing alone. Type A's learn new songs faster than the rest of the children. Some teachers distribute these strong singers strategically throughout the classroom so that as many students as possible are able to imitate their singing.

Type B. — Sings dependently on pitch. When your class sings together a song that is well known, Type B's sing as well as do the Type A's. However, Type B's probably took longer to learn the melody well and may falter if asked to sing alone. Most children, by the time they reach the intermediate grades, are Type B singers. Type B's can best be described as "learners."

Type C. — Sings inaccurately with correct voice. In other words, those children can sing the right pitch, but often do so at the wrong time. Type C's lack sufficient aural skill to steer their singing voices to the correct tone at the correct time.

Type D. — Sings accurately with wrong voice. Type D's are relatively rare. These children have the aural skill to follow the melody correctly,. For various possible reasons, however, they use the lower, deeper chest tone for singing rather than the higher, clearer head tone that children should use. Consequently, their singing is one octave lower than the singing of the rest of the class.

Type E. — Sings inaccurately with wrong voice. Type E's have two singing problems. These children lack aural skill to steer their voices correctly, but in addition, they use the wrong voice (the lower chest tone). Type E's often are classified unkindly but rather accurately as monotones.

Testing voices. — To determine which type of singer each child in your class is involves some form of voice testing. Voice testing must be handled carefully, for the singing voice seems to be linked rather closely to the emotions. Every community contains many adults whose attitudes toward music were permanently damaged by public criticisms of their singing abilities by a music teacher. Your superior knowledge of the individual children in your class helps you to test voices without causing excessive fear or embarrassment. The following suggestions may be helpful.

(1) Build a climate of appreciation for everyone's singing voice. Encourage all children to participate in classroom singing. (2) When you test voices use a familiar rote song that includes dialog or solo singing. (3) Do not mention testing. (4) Do not devise a special exercise for use in hearing individual singing voices. Give various children turns to sing the solo parts in the rote song. (5) Perhaps you can test a few voices each day and record your evaluations after class. Use the letter designations given in this chapter. Type A's, Type D's and Type E's are usually rather easy to spot, Type B's and Type C's may require further sorting. B's will sing accurately when combined with A's; C's will not.

Children in primary grades are generally not self-conscious about singing alone. Intermediate grade children are less susceptible to the disguises for voice testing and may complain when voice testing is imminent. Those complaints seldom reflect true feelings. However, finish voice testing efficiently and rapidly so as to save any extra embarrassment that some students might feel.

Private help. — To help inaccurate singers effectively usually requires private sessions. Working with these students publicly is recommended in many music education books, but private help is much more effective, especially for students who are using the wrong singing voice (D's and E's). On the average, three ten-minute sessions will assist an inaccurate singer to move at least two categories higher. The techniques described below are applicable at all grade levels. It should be mentioned, however, that many of the singing problems found in kindergarten and grade one may solve themselves as the children mature. The primary teacher who wishes to improve the singing of the entire class will have to resort to these techniques, however.

1. You match the child's pitch. Our problem singer must first learn the sound of a correctly matched pitch. Obviously he is unable to match the pitches typically used in classroom singing, so you allow him to select the pitch this time. Have him sing any pitch. You match that pitch with your singing voice or with the piano. Show him how the two tones are alike. (This may be the first time he has sung the correct pitch, Praise him. Repeat the process several times, perhaps asking him to try higher or lower tones, etc.

2. The child matches your pitch. Having heard the sound of a matched pitch, the problem singer is now asked to match your pitch. You assist him by selecting pitches that he used frequently in the last pitch. When his pitch does not match yours, help him correct the pitch. Continue this step until he manages three in a row on first try. Continue to praise his efforts. Some children may not be able to progress beyond this point in the first session. If so, briefly review these first two steps at the start of the second session.

3. The child sings an easy, familiar rote song. Now our problem singer begins to sense the relationship of these activities to regular music class. Select for this purpose an easy rote song with narrow range that the class enjoys singing. Insist on a rather high degree of accuracy, slowing the tempo if necessary. Again, praise these efforts liberally.

4. The child widens his range of accuracy. Repeat the rote song each time a half step higher than previously. Finally a point will be reached where the child seems unable to sing any higher. He has reached the top of his range with the wrong singing voice and now must switch voices. Do not tell him this, however; merely insist that he keep trying to sing higher, even if he has to “squeak.” Usually the student will unconsciously and automatically switch to his correct head tone. This new voice will be a pleasant discovery for both of you, for the unused head tone is usually clear and beautiful. Exult with the student over this discovery! He probably is totally surprised that he can sing this way. From now on refer to this tone as his “high voice.”

5. The child learns to use his high voice. At this point steps one, two, and three should be repeated with the high singing voice. This new voice is a new instrument that requires practice to be used efficiently.

6. The final step is for the student to sing several other favorite rote songs using the high singing voice. Intermediate grade students may be shown the piano keys that correspond to the high singing voice and be encouraged to practice at home.

Type E's will need all six steps described above. Type D's may begin with step three. If you have time to work with Type C's also, start them at step five.

Group help. — The following activities are helpful for improving all classroom singing and especially for stabilizing recently acquired, singing skills.

1. Take time before every song to get everyone on the correct starting pitch. If the first pitch is not correct, you can scarcely expect the rest of the song to be sung accurately.

2. Remind the class to use “high voices.”

3. Encourage the good singing habits described in Chapter Three.

4. Give inaccurate singers ample opportunity to play melody instruments such as tone bells.

5. Sing simple songs and melodic fragments. For example:

Choose eight children. Have each choose an article that might be found in a department store that will be on his “floor.” Have the rest of the class pretend to be the elevator. on the lowest tone of the scale the class sings “First floor” and the first floor child responds with the name of his article at that same pitch. Progress in similar manner to the top of the scale.

6. Encourage everyone to sing whenever the class sings.

[This article was reprinted with permission from the National Union of Christian schools.]

SUGGESTED SEQUENTIAL MUSIC PROGRAM Grades 1 through 9

The general purpose of such a program is to build a continuity through the grades of good musical knowledge and background, of enjoyment and creativity, so that all levels in the school will benefit. The following will also be based on the general objectives given in the earlier part of this manual. It does not purpose to be the final word in teaching all elementary music, but is meant to afford guidelines to the classroom teacher as well as some background information in certain areas.

Partially based on existing school music programs and procedures, the following suggested music program is divided into four levels, based on the grades and one area covering band and choir. Each contains a set of objectives, which of course can be overlapping, a suggested amount of time to be spent per week, ideas and concepts to be taught, and some suggestions and activities for that particular grade level. The manuals and textbooks referred to are in the bibliography at the end of this manual.

* * * * *

I. Grades One through Four

A. Objectives

1. To develop a love for singing the songs of the church.
2. To develop a feeling for beat and rhythm pattern.
3. To encourage every child to find and improve his singing voice.
4. To learn and recognize musical terms.
5. To teach a variety of psalms, hymns and other songs.
6. To provide opportunities for listening to good music.
7. To build a foundation for independent music reading.
8. To learn to distinguish and sing in unison and simple harmony.
9. To learn to apply music to daily living and praise to God.
10. To stimulate children's creativity.

B. Ideas and Concepts to be Taught

1. **Expressive qualities.** These can be defined as *variations in volume* (loudness) and/or *duration in music*. As a composer varies the speed, loudness and style of his music, so also a student when reading the music will vary these qualities also.

Young children should learn terms such as high, low, soft, loud, fast, slow, and their related musical meanings: *ff, f, mf, p, mp, pp*, > , < , $\text{}$, and others which the teacher can add at her own discretion.

2. **Rhythm.** "Music moves on two planes, a pitch plane and a time plane. Rhythm refers to the movement of music in time. Rhythm can be defined as the organization of time in music." (*Music Curriculum Guide*, p. 31) The qualities of rhythm consist of beats, pulse and a combination of beats. Beats constitute a unit of measurement whereby the time of the music is measured. They may vary in length from one song to another, but remain the same length within one given song, (unless other directions are given). This continuous succession of beats which can be sensed, though not actually heard, is called pulse. Within the pulse of the music there are definite accented beats. Because they appear at regular intervals and in recurring



5. **Melody.** A succession of musical tones is a melody, a tune. consists of a series of tones played or sung in a fixed pattern of ?itches and rhythms. Often one can remember and enjoy a melody long before he knows much of the other elements of music.

The attention of the class can be directed to the melody apart from the rhythm by using a guessing game. Have the melody of a familiar song hummed or played with each tone receiving equal duration. A change of this exercise: have one student trace in the air the melodic movement of a song for the class to guess.

Direction or movement from one tone to another is always upward, downward or staying the same. Students should trace melodic patterns in the air or draw them on paper. For those who have been instructed in the Threshold approach, there are definite hand signs for the scale names (see also the *Music Curriculum Guide for Classroom Teachers* pp. 56-57) that are invaluable in note reading.

Intervals of steps in the diatonic scale (seven tone scale with eighth tone repeated) are the most familiar to children. The step pattern of 1-1-1/2-1-1-1-1/2-1 is found when one plays all white keys from C to C on the piano or when one sings do-re-mi-fa-sol-la-ti-do; the diatonic minor scales (12 in all also) differ in that the half steps are in different locations (see also *MCG-CT-K-6*, pp. 52-53). A teacher can have class find songs with half steps, octave leaps, lumps of thirds, jump fifths, etc.

6. **Harmony.** Harmony can be defined as the organization of simultaneous pitches. Whenever more than one pitch is played or sung simul taneously, harmony occurs. Whether it is pleasing to the ear or not good or had, all combined pitches constitute harmony.

The way in which the harmonic Dart compares to the main melody called its *texture*. Monophony is essentially not a harmonic quality because all voices perform on the same pitch (or octaves of those pitches at the some time. It is often referred to as singing “in unison”. Your children sing this way in most classrooms without an accompaniment.

Homophony is harmony in which the added parts perform in the same rhythm as the main melody, such as in hymns. It is usually of lesser importance, Alto, for instance, is a part added below the main melody, whereas a descant is added above. Later, children will learn that tenor and bass notes strengthen the melodic line even more.

Polyphonic texture is harmony in which added parts perform in a different rhythm than that of the main melody or in the same rhythm but at a different time. Ostinato, or a short, repeated melodic fragment, can be sung by one group while the second sings the entire song (first three notes of *Three Blind Mice*). n round is sung when the melody is performed at a different time (*Are You Sleeping?*) where one group waits to login until another group finishes one section). An independent descant is a part above the main melody and differs from homophony when it Wes not follow the text and/or rhythm of the main melody. Consider port of this arrangement of *Now Thank We All Our God*:

The image shows a musical score for a hymn, consisting of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (treble clef). The lyrics are: "Fa - ther now be giv - en. The Son, and Him who reigns with Them in high - est heav - en. The one e - ter - nal". The piano accompaniment consists of chords and moving lines in the right hand, with a bass line in the left hand.

7. **Tone color.** This is perhaps the most elusive quality in music. It may be defined as the sound made by an instrument apart from its pitch or volume. Tones may vary from heavy to light, delicate to forceful and strong to gentle. Within the six families of musical instruments is the human voice; the voice may sing the same range of notes as another, yet produce widely different sounds. Differences in the length and breadth of vocal chords cause this variance in tone quality. In the same way, various instruments affect the tone of music they play. A certain melody may seem somber, dark, and mournful when played on an English horn. The same melody on a flute or violin may be sprightly and gay. (A further discussion of the other instruments follows in the section where it is more applicable.)

8. **Form.** This can be defined as the *incidence of repetition, contrast and variation*. The elements of music must be arranged in some form to *be* music, just as lines and color must be arranged in order to be a painting. Composers use various forms. The three essential qualities of form given above occur in various contents. They are:

- a. **Strophic form:** repetition of the same section of music when the music recurs as the setting for two or more stanzas of the text. Most hymns, folk songs, etc. belong to this group.
- b. **Theme and variation form.** This consists of repetition of the same section of music as in strophic form, but each time with a new variation.
- c. **Rondo form** is characterized by repetition of the same section of music with contrasting sections interspersed.
- d. In the **chorale prelude form**, the main melody is heard with long periods of rest between phrases, breaking the melody into isolated phrases. The accompanying phrases may precede the first melodic phrase and continue throughout the composition and the disjointed melody be heard over a continuous accompaniment part.

- e. **Song and trio form** consists essentially of three sections of music: an opening song section, a contrasting trio section, and a repetition of the song section. Minuets and scherzos usually follow this form.
- f. **March form** usually follows a standard form, consisting of three sections, each repeated. The final strain may be repeated twice each time with a fourth contrasting break strain interspersed.
- g. **Fugue form** relies heavily on repetition and imitation, and fits the three part form similar to the sonata form described below.
- h. **Sonatina form** consists of two large sections, the first being almost identical to the second. The first section (exposition) includes modulation between the two chief melodies; the final section (recapitulation) includes both melodies in the same key.
- i. **Sonata form** follows the sonatina form with an added midsection in which the two themes may be changed in a variety of possible ways in order to provide contrast for the return of the first section. A fourth section, the coda, brings the movement to an appropriate ending.
- j. The **introduction** is the contrasting section before the main section of the composition.
- k. The **coda** is the contrasting section following the main section of the composition.

In discussing forms, a shorthand system based on letters may be used. Each section is named for a letter of the alphabet; the use of the same letter indicates repetition, a different letter denotes contrasts and the same letter with a number shows variation. Strophic form would be: etc., song and trio ABA, theme and variation". A A₁ A₂ A₃, etc.

Within the scope of the first four grades would be a certain amount of repetition, contrast and variation, These would be divided into four chief units including a review. We refer the teacher to *MCG-CT*, pp. 92-93. Omission of material for grades 5 and 6 in the chart and numbers 11-14 from the gross list would be a basic chart for the grades studied in this section.

C. **Suggested allotted time** for formal music instruction in each of these grades is one forty-five minute period per week other music periods are to be included, in singing with devotions and music as integrated with other subject matter, used by the teacher with discretion.

D. **Suggested studies and activities.**

The *MCG-CT* manual has a list of records to illustrate many concepts at these grade levels, pp. 112-125. Local public libraries will also be able to assist you in picking out what needed.

The Threshold Music Series is currently being used in Adams, Hope and South Holland Protestant Reformed Christian Schools. This contains many activities and class participation exercises and is an excellent program in building musical foundations.

The use of the *Music Curriculum Guide*, put out by the National Union of Christian Schools and the *MCG-CT* already mentioned, can be made available to all schools. Each is highly recommended.

Kindergarten rhythm bands may be used to begin the teaching of rhythm, tone, melody, and other music concepts.

II. Grade Five

A. Objectives.

1. To become acquainted with all instruments of hand and orchestra.
2. To learn the six families of instruments and recognize their individual qualities.
3. To continue to learn terms of notation.
4. To study and appreciate the lives of many composers, the selection of which is left to the discretion of the teacher.
5. To apply earlier knowledge of expression, rhythm, melody, harmony, tone and form in appreciating instrumental music.
6. To stimulate interest in reading books about music and composers.
7. To learn to distinguish between and appreciate a variety composers and music.

B. Ideas and Concepts to be Taught.

1. **The families of instruments** should be recognized and identified. These would include the human voice, stringed instruments, brass, woodwinds, percussion, and the harmonic keyboard instruments. The human voice was discussed in the previous section under *Tone Color*. In studying the various families of the orchestra, tone color will necessarily be discussed, for it is a distinguishing feature in this field. In orchestrating his music, a composer takes into consideration differences of tone color. He may introduce his melody with one instrument, then have various instruments play it, and finally give the melody over to the entire orchestra.

Strings are usually the prominent, foundational section of the orchestra. The violins carry alto and soprano range and melody. For viola, cello, double-base, and harp are provided heavier melodies.

Woodwinds produce stronger sound than that of the strings but are gentler than the forceful brass. They are also given prominent melodies. The flute and piccolo (shorter than a flute with a higher octave range) play soprano range, and clarinet usually plays soprano and alto roles, the oboe plays soprano also; the English horn is really an alto oboe. The bassoon plays tenor and bass ranges while the alto saxophone plays alto and a few other ranges.

The brass instruments provide rich sounds that may be massive, solemn and brilliant. Basic members are trumpet and cornet (soprano range), French horn (alto range), baritone horn (tenor range), trombone (tenor range), and tuba (low bass range).

The percussion instruments emphasize rhythm and contain two types: those that change pitch and those that do not. Those which change are the glockenspiel, xylophone, chimes and tympani; those which do not change are the snare drums, bass drum, triangle, cymbals woodblocks, gong, maracas, guiro, claves, castaneta, tambourine, and sleigh bells.

The harmonic keyboard instruments include the piano, organ, harpsichord and clevta (see also *World Book Encyclopedia*, Vol. M).

Although the teacher would use the information above mostly for her own use and would introduce various tone families according to the adaptabilities of her

pupils, by the end of the fifth grade, students should be able to recognize and identify families and individual instruments. According to Mr. Dale Topp in his manual *Music Curriculum Guide for Classroom Teachers, K-6*, children can begin to learn to listen for distinguishing tones as early as kindergarten and first grade. We suggest the following plan with much review:

Unit	Kdg.	Gr. 1	Gr. 2	Gr. 3	Gr. 4	Gr. 5
#1	Piano	Flute (and Piccolo)	Tympani	Trumpet	Violin	Percussion (changing pitch)
#2	Violin	Clarinet	Snare Drum	French Horn	Cello	Percussion (constant pitch)
#3	String family	Oboe	Cymbals	Trombone	Harp	Organ
#4	Trumpet	Woodwind family	Miscellaneous percussion	Brass family	String family	Piano or Harpsichord

Other popular instruments such as the guitar, banjo, marimba, etc. can be studied.

2. Introduction of and compositions should be introduced at this grade level. One could correlate some of this with geography and reading. The following list (Farnsworth List, from the 1964 poll of musicologists) is recommended them as a Music Education List, from records issued for elementary schools. Those marked with an asterisk are contemporary composers not in the Farnsworth list who nonetheless are currently highly regarded among musicians:

- | | | |
|---------------------|-----------------|-----------------------|
| 1. Tchaikovsky | 23. Prokofiev * | 45. Strvinsky |
| 2. Schubert | 24. Gluck | 46. Offenback |
| 3. Mozart | 25. Sousa | 47. Villa Lobos * |
| 4. Mendelssohn | 26. Verdi | 48. Grofe |
| 5. Beethoven | 27. Rossini | 49. Rubinstein |
| 6. Brahms | 28. Liset | 50. Gershwin * |
| 7. Schumann | 29. Herbert | 51. Nevin |
| 8. Grieg | 30. Elgar | 52. Massenet |
| 9. MacDowell | 31. Copland * | 53. Ippolitov-Ivanoff |
| 10. Saint-snens | 32. Heber | 54. Muszkowski |
| 11. Wagner | 33. Delibes | 55. Sullivan |
| 12. Bach | 34. Humperdinck | 56. Reinhold |
| 13. Chopin | 35. Grainger | 57. German |
| 14. Bizet | 36. Kreisler | 58. Corelli |
| 15. Debussy | 37. Smetana | 59. Dukas |
| 16. Handel | 38. Pierne | 60. Borodin |
| 17. Hayden | 39. Kullak | 61. Gurlitt |
| 18. Dvorak | 40. Sibelius | 62. Rachmaninoff |
| 19. Rimsky-Korshkov | 41. Liadov | 63. Suppe |
| 20. Gounod | 42. Thomas | 64. Anderson, C. |
| 21. Ravel | 43. Mussorgsky | 65. Strauss, R. |
| 22. Strauss, J. | 44. Berlios | 66. Milton |

67. Jarnefelt	78. Mozart, L.	89. Kodaly *
68. Gould	79. Purcell	90. Meyerbeer
69. Ghus	80. Bartok	91. Pinto
70. Guion	81. Shostakovich *	92. Ponchielli
71. Poldini	82. Thomson, V *	93. Rebikov
72. Anderson, L.	83. Coates	94. McDonald
73. Respighi	84. Wert	95. Rameau
74. Boccherini	85. Paderewski	96. Albeni
75. deFalla	86. Cadman	97. Caillot
76. Chabrier	87. Godard	98. Glasunov
77. Waldteufel	88. Kern	99. Lieurance

Recorded music to teach instruments, harmony, music appreciation, etc. has also been suggested by leading musicologists. Following is a list of recorded music most often used for teaching the many musical concepts discussed (1966 list):

1. Saint-Saens, The Swan from *Carnival of the Animals*
2. Tchaikovsky, March Miniature from *Nutcracker Suite*
3. Tchaikovsky, Waltz of the Flowers from *Nutcracker Suite*
4. Tchaikovsky, Chinese Dance from *Nutcracker Suite*
5. Tchaikovsky, Dance of the Reed Flutes from *Nutcracker Suite*
6. Tchaikovsky, Dance of the Sugar-Plum Fairy from *Nutcracker Suite*
7. Tchaikovsky, Arabian Dance from *Nutcracker Suite*
8. Mendelssohn, Scherzo from *Night Dream*
9. Rossini, Overture to *William Tell*
10. Grieg, In the Hall of the Mountain King from *Peer Gynt Suite*
11. Tchaikovsky, Trepak from *Nutcracker Suite*
12. Saint-Saens, The Elephant from *Carnival of the Animals*
13. Saint-Saens, The Lion from *Carnival of the Animals*
14. Grieg, Morning from *Peer Gynt Suite*
15. Mendelssohn, Nocturne from *A Midsummer's Night Dream*
16. Schumann, Traumerei from *Kinderscenen* (Piano)
17. Brahms, *Lullaby* (Voice)
18. Saint-Saens, Mens and Cocks from *Carnival of the Animals*
19. Debussy, Golliwog's Cakewalk from *Children's Corner Suite* (Piano)
20. Humperdinck, Overture to *Hansel and Gretel*
21. Humperdinck, Evening Prayer from *Hansel and Gretel* (Voices)
22. MacDonell, To a Wild Rose from *Woodland Sketches* (Piano)
23. Tchaikovsky, *Nutcracker Suite*
24. Schubert, *March Militaire* (Piano)
25. Grieg, Anitra's Dance from *Peer Gynt Suite*
26. Saint-Saens, *Dance Macabre*
27. Saint-Saens, Aquarium, from *Carnival of the Animals*
28. Saint-Saens, Aviary from the *Carnival of the Animals*
29. Saint-Saens, Cuckoo from *Carnival of the Animals*

(All selections orchestral unless otherwise indicated)

3. **Study of the general physical arrangements of families** within the band or orchestra would be helpful at this point. Some school classes and many families attend concerts; this knowledge of where to find each instrument is valuable in appreciating the musical scope of the composition. A period or two devoted to this study, accompanied by what type of music each section plays would highly recommended.

4. **Learning to play a simple musical instrument** such as a flutophone, tonette or recorder will get the students individually involved. Applying note reading to a musical instrument is highly motivating to loving and appreciating music.

C. **Suggested allotted time** for this grade level is one period a week. One semester may be devoted to playing a flutophone or other similar instrument and learning songs correlated with other subjects. Another semester may be spent learning the instruments and some composers. The teacher would also use singing in devotions, program practice, etc.

D. Suggested studies and activities:

1. **Meet the Instruments**, by Bowmar, includes excellent pictures and records. This program would handle the objectives of grade five very well; it could also be used as review for upper grades. Highly recommended.

2. **Adventures in Music** is particularly adapted to learning the instruments, with good quality of sound, it teaches types of music as well.

3. **The Music Curriculum Guide for Classroom Teachers K-6**, pp. 112-125 has excellent reference for the teacher regarding records illustrating musical terms.

4. Children can draw positional band and/or orchestral charts; choose one section and write a paper on it. As a class project, groups could work on each section of the orchestra, illustrating the instruments, describing kind of music played, incorporating something of composers, etc.

5. Booklets or scrapbooks are an organizational project for an individual learning of a specific composer: biography, type of music, copying some of his music, etc.

6. Learn to play a simple instrument; play along with piano, record or another instrument.

7. In some areas, high schools and colleges permit rehearsal visits by younger classes before their final program is rendered. One hears the individual families and parts before he enjoys the harmonious whole.

8. In the Grand Rapids area, a demonstration at Calvin Christian High School is available upon request.

9. If a band is already in existence in your school, have a member from each section demonstrate to the class the particular instrument being studied. Discussion of the actual instrument will teach more than pictorial charts and encourage others to play an instrument also.

* * * * *

III. Grade Six and Seven.

A. Objectives.

1. To develop an appreciation for different forms of music.

2. To provide opportunities to listen to a variety of music.
3. To build upon and apply the knowledge gained regarding the study of instruments in grade five.
4. To stimulate interest in musicians and their works.
5. To begin the teaching of formal theory and the history of music.
6. To learn how to recognize themes, movements, variations of major works.
7. To develop a discriminating taste in music.
8. To continue the study of musical terms and symbols.

B. Ideas and Concepts to be Taught.

1. Review the characteristics of instrument families as well as individual instruments. Children should also become familiar with certain groupings of instruments. Chamber music is written for small combinations of instruments and hence need no conductor or director. There are many such groupings:

String quartets usually include music for two violins, a viola and cello. In a string orchestra, usually all four stringed instruments are used. The violins are arranged then into two sections, the first violins and the second violins. There are fewer violas and still fewer cellos and double basses.

Other combinations are the piano quartet (when one piano replaces one violin or four pianos) the woodwind quintet (flute, oboe, clarinet, bassoon and French horn), string trio (violin, viola, cello), piano trio (violin, cello, piano) piano quintet (piano and four members from the string section), etc.

Orchestral music may be divided into two groups: compositions for soloist (either vocal or instrumental) and orchestra, and works for orchestras alone. A concerto is an extended work; here the composer expresses his musical ideas through contrast between soloist and orchestra. These works usually have three movements (sections) with a cadenza, or long passage for the soloist, near the end of the first movement.

The orchestra alone plays a variety of works: overtures, suites, and symphonies. An overture may be a separate work or short introductory piece for an opera, ballet or play. A suite is usually a group of short pieces. A symphony is the most important form of this kind of music, consisting of the composer's most highly organized musical ideas.

2. **Various kinds of music** should be stressed at these grade levels and continued in their studies in grades and nine. Again, many records are available to teach the following:

- a. **Prelude:** a piece of music played as an introduction to a ceremony, or a worship service, or an introduction to another composition such as a fugue or a suite. Some examples are:

Prelude and Fugue in E Minor (Bach) — Organ

Prelude in C Major (Bach) — Organ

Prelude to Act I and III of Lohengrin (Wagner) — Orchestra

Prelude in G Minor (Rachmaninoff) — Piano

Prelude in C Sharp Minor (Rachmaninoff) — Piano

Any Chopin preludes, impromptus, or etudes — Piano

b. **Sonata:** an entire work of three or four movements written for a solo instrument, such as a piano, violin, cello, organ, or for any two instruments. Some examples are:

Piano Sonata No. 14 in C Sharp Minor—"Moonlight" (Beethoven)
Piano Sonata No. 15 in C Major (Mozart)
Any Mozart violin sonatas
Any Haydn piano sonatas

c. **Concerto:** a sonata for solo instruments and orchestra. These are contrasting in performance and are in three movements with a cadenza (solo part) at the end of the first movement. Some concertos of greater length have two or three soloists, rather than one; in some, small groups play the solo part. Some are:

Concerto in E-flat Major "Emperor" (Beethoven)
Violin Concerto In D Major (Beethoven)
Double Concerto in A Minor for Violin and Cello (Brahms)
Piano Concerto in A Minor (Grieg)
Trumpet Concerto in E-flat Major (Haydn)
Concerto in E Minor for Violin (Mendelssohn)

d. **Symphony:** a sonata performed an orchestra. The movements generally follow the same order as those of a sonata. It is usually considered the most important form of orchestral music. Some examples are:

Children's Symphony (McDonald)
Symphony No. 5 (Beethoven)
Fourth Movement from Symphony No. 1 (Brahms)
Symphony No. 5 "New World" (Dvorak)
Symphony No. 94 "Surprise" (Haydn)
Symphony No. 5 "Reformation" (Mendelssohn)
Symphony No. 35 (Mozart)
Classical Symphony (Prokofieff)
Symphony No. 8 "Unfinished" (Schubert)
Symphony No. 6 "Pathetique" (Tchaikovsky)

e. **Opera:** This is a drama that is sung instead of spoken. Because of the tremendous variety and maturation levels of opera, the teacher should be discriminating in choice. Some examples are:

William Tell (Rossini)
Magic Flute (Mozart)
Anvil Chorus (Verdi) from Il Trovatore
Pilgrim's Chorus, from Tannhauser (Wagner)
Amahl and the Night Visitors, (Menotti) Vic. LM-1701
Excerpts from Gilbert and Sullivan's operas. There is a songbook available with the record which contains eighteen songs for children's pleasure from Gilbert and Sullivan's operas. Vic. LPM-2116; LSP-2116

f. **Oratorio:** a sacred drama constructed like an opera but uses no costumes, scenery or action. The selections given here are from junior high school music

texts in which they are arranged for singing. These and other selections from the same works should be used for listening.

And the Glory of the Lord, from *The Messiah* (Handel)
If with All Your Hearts, from *Elijah* (Mendelssohn)
Praise Ye the Lord of Hosts, from *Christmas Oratorio* (Saint-Saens)
O Sacred Head, Now Wounded, from *St. Matthew's Passion* (Bach)
Ah, Dearest Jesus, How Hast Thou Offended, from *St. Matthew's Passion* (Bach)
The Heavens Are Telling, from *The Creation* (Haydn)

g. **Contata**: a sacred work resembling a short oratorio on secular work, similar to a lyric drama set to music, but not intended to be acted. These should be used primarily for listening.

Contata No. 140, *Sleepers, Wake* (Bach)
Motet No. 3, *Jesus, Dearest Master. (Jesus, Priceless Treasure)* by Shaw
Choral, in German

h. **Fugal form**: it is a polyphonic (many-voiced) composition, beginning with one voice stating the main theme or melody. A second voice answers the first voice with a new melody. This continues with each voice taking up the subject so that the theme reappears throughout the piece repeatedly. Some examples are:

Fugue in C Major "Fanfare" (Bach)
Fugue in G Minor "Little" (Bach)
Fugue in C Major "Jig" (Buxtehude)
Prelude, Fugue, and Variation (Franck)

3. Continue the study of **composers and their works**. See Grade 5, pp. 12-13.

4. Learn to **pick out themes, movements and variations**. The Bowmar Series of Records has theme notation on cards for the class to follow as the record is being played.

5. Begin the study of **history of music**, from Biblical times, early Egypt and Palestine, Oriental countries, Greece and Rome, through the Middle Ages and the Renaissance to the 1700's with Bach and Handel, and later Haydn and Mozart in the Classicism movement; Romanticism of the early 1800's and Nationalism of the later 1800's produced a tremendous group of powerful composers. The 1900's have produced a variety of developments, continued growth of nationalism, appearance of major American and Latin American composers, international styles of music and a search for new harmonic principles to replace (?) tonic-dominant harmony! (See also *World Book Encyclopedia*, Vol. M—History for an excellent discussion of the above and timeline of major composers.)

6. If scores are available, have the class **learn to follow a complete musical score** after being fairly competent in doing theme reading suggested in number 3.

7. Learn how to write simple music. Divide the class into several groups and give each four notes within a key signature. Have them write a tune using only those

notes. The other group does the same with another set of notes within the same level. Then write out as ABA and together write a suitable ending.

8. Have a **specific list of terms** to have mastered by the end of these grades. These should include:

Dynamics—variations in volume or loudness

- a. Levels
 - 1) piano—soft (symbol: *p*)
 - 2) pianissimo—very soft (*pp*)
 - 3) forte—loud (*f*)
 - 4) fortissimo—very loud (*ff*)
 - 5) mezzo-forte—medium loud (*mf*)
 - 6) mezzo piano—medium soft (*mp*)
- b. Gradual changes
 - 1) crescendo—gradual but marked increase in volume (symbol: *cresc.* or \langle)
 - 2) diminuendo—gradual but marked decrease in volume (symbol: *dim.* or \rangle)
 - 3) decrescendo—synonymous for diminuendo (*decresc.*)

Tempo—variations in speed

- a. Levels—many Italian terms are used and their meaning are not exact; a few common ones are listed:
 - 1) largo or adagio—very slow
 - 2) lento—slow
 - 3) andante—somewhat slow
 - 4) moderato—medium
 - 5) allegretto— somewhat fast
 - 6) allegro—fast
 - 7) presto or vivace—very fast
- b. Gradual changes
 - 1) accelerando—gradually faster (*accel.*)
 - 2) ritardando or rallentando—gradually slower (*rit.*, *ritard.*, *rall.*)
 - 3) ritenuto—more sudden slowing of tempo
 - 4) allargando—gradually slower and gradually louder

Style—variations in pitch and/or duration

- a. legato—the style of playing tones smoothly from one tone to the next by giving each tone its full duration; very connected style.
- b. staccato—the style of playing tones sharply and shortly from one to the next; each tone is shortened to some degree; disjointed style.
- c. fermata—extended tone (\frown).
- d. grand pause—extended rest (G.P.)
- e. glissando—sliding over all the tones between the two tones specified in the music
- f. accent—simultaneous shortening and strength-ening of certain tones (ˆ , *sfz*)
- g. trill—rapid alternation between two adjacent tones (*tr*).

- h. grace note—rapid tone(s) performed just before main tone ($\overset{\text{||}}{\underset{\text{||}}{\text{c}}}$).
- i. mordent—single rapid alternation with next higher tone; inverted mordent alternates with next lower tone.

C. **The suggested allotted time** for this formal instruction is one period of forty-five minutes per week. This allows the teacher her own time for music in devotions as well as having the classes attend choir and band.

D. Suggested studies and activities:

1. Use the *Bowmar Record Series*. This includes records, theme notation cards and some worksheets.
2. *Adventures in Music Series*, I would recommend this series, after the program has been in effect for a few years and preceding classes have sufficient background, as the main work for this group.
3. The *Story of Great Music*, put out by Time-Life and available through Silver-Burdett, is excellent. It contains twelve sets of four records each, illustrating periods of music in their historical development. Program notes include not only basic study of the work, but also a historical, biographic account of the times in which the composer lived. The correlation with colored art productions is beautiful.
4. The children could make a music scrapbook or booklet. This could be on a composer (see suggestions for grade five) or on instruments. (Suggestion: cover design could be old sheet music with the title imposed with heavy felt tip pen or cut out letters).
5. *Music 100, Music 200, Music 300* is put out by the American Book Company. This contains records, slides, worksheets and a teacher's handbook. I would recommend this for mere advanced study in those grades, for teacher background material, work and review in grades eight and nine, and for adult music appreciation classes.
6. Make a chart of terms specified in B-8 of this age group for the music room or corner of the classroom. Students can also make their own, learn, keep in music scrapbook.
7. Other records that may be used are listed in the *MCG-CT*, 112-114.

* * * * *

IV. Grades Eight and Nine.

A. Objectives.

1. To build on the preceding work of learning music notation, theory, composers, their works, kinds of music and form.
2. To show the development of music throughout history by a more structured approach.
3. To teach further appreciation of music.
4. To correlate the study of hymnody and church music with the history of the church.
5. To increase advanced listening skills in distinguishing music forms.
6. To stimulate creativity in writing music.

B. Ideas and Concepts to be Taught.

1. **Distinguish various forms of music** by listening to many records (a guide is found in *Music Curriculum Guide*, pp. 96-103) See also pp. 16-18 in the preceding section for grades six and seven.

2. Review **theory study** so far on rhythm, melody, harmony, tone quality, form and expressive qualities. Expand on syncopation and other division of beats.

3. Review and master **musical terms** (see pages 19-20). Include also the following:

- a. Ostinato — short, repeated melody.
- b. Pedal point (organ point) — a consistently repeated or sustained note.
- c. Counter melody — a second, completely independent melody.
- d. Imitation — the use of a melodic idea in an added part that occurred earlier in the main melody.

4. Have the class occasionally **keep record of all music heard** within a twenty-four hour period. Compare. How much is “trash”? *When* does one listen most? *Why*? What is the importance of music in the life of a Christian? (These and other questions could be used as take-off points for debates, round-table discussions, reports, etc.)

5. Study the **history of hymnody**. Include:

a. Biblical references.

The Book of Psalms. Those beginning “To the chief musician...” were undoubtedly sung. Many psalm tunes are lost but the inspired words remain a precious source of praise for the child of God.

The New Testament. Some of these are also set to music:

Luke 1:46-55: The Song of Mary (Magnificat)

Luke 1:68-79: The Song of Zacharias (Benedictus)

Luke 2:29-32: The Song of Simeon (Nunc Dimittis)

Mark 14:26: “And when they had sung a hymn, they went out into the Mount of Olives.”

Eph. 5:19: “speaking one to another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord.”

Col. 3:16: “...teaching and admonishing one another with psalms and hymns and spiritual songs, singing with grace in your heart unto God.”

Rev. 15:3: “And they sing the song of Moses the servant of God, and the song of the Lamb...”

b. Hymnody of early Christian church from its establishment to the sixteenth century.

Hymn texts were produced during the formation and growth of the early Church. The earliest hymn found in most hymnals is *Shepherd of Tender Youth* (Clement of Alexandria, ca. 150-216). Hymns were used for the canonical hours of prayer in the monasteries and convents and emphasized the foundation and duty of the Church as well as the Christian life as being that of a warfare Christian. They contemplate the brevity of life and they showed longing for the

heavenly Jerusalem. Scriptural in nature, they commemorated Christ's birth, passion and resurrection and honored the eternal triune God as Creator, Saviour, and Spirit. (See *Music Curriculum Guide*, pp. 118-119 for list of songs illustrating these principles).

Before 1000 A.D. there was no musical notation and we have no record of early hymn tunes. Church music was likely to have been simply chanting. Ambrose introduced metrical hymns based on four Greek scales for the writing of the tunes. This plain song is the earliest known Church music: simple melodies sung in unison, flowing in rhythm of natural speech, the beats falling irregularly as in prose. The period between 500 and 1100 A.D. is known as the Golden Age of Plain Song. Some melodies we still sing and enjoy are:

O Come, O Come Emmanuel
Humbly I Adore Thee
Of the Father's Love Begotten
Come, Holy Ghost, Our Souls Inspire

In the early Church the congregation did all the singing; gradually, however, the choirs and priests sang the musical part of the service. Choir or music schools developed and became the center of musical culture, providing training for the church musicians. The common people however, still had opportunity to sing responses and refrains, litanies, carols and songs in honor of saints, and spiritual songs in their own tongue.

c. Hymnody from the Reformation to the eighteenth century.

The Lutheran chorale in Germany had its source in official Latin hymnody, including plain song melodies. Religious poetry was also set to the music of secular songs which were composed by church trained musicians. Melodies and texts were also especially written for the Lutheran services. The chorales were the doctrinal songs of the Reformation and today are still a great source of congregational song. It influenced music as an art and became the basis for organ literature later (1600-1775). See Choral Prelude, *Music Curriculum Guide*, pp. 99-100).

Luther himself was well-trained in music and encouraged the art of music because he realized that the congregation should sing truths of God's Word "so that the Word of God may live among the people also in musical form." He arranged, translated and amplified early German and Latin hymns and also wrote texts and tunes.

During the period of 1517-1750 (Golden Age of Lutheran Chorale) over 600 chorale books were printed. For a list of some of these chorales, see *MCG*, pp. 121-124.

John Calvin's influence on music in the Calvinist churches resulted in the exercise of the intellect in music. He required four hours of music study per week in his academy at Geneva. He recognized the importance of music in the worship services and the effect music can have upon those who perform or listen. He specified in the Foreword to his Psalter of 1543: "There must be a great difference between the music used to entertain... and the psalms which are sung in the church in the presence of God and His angels." He insisted on unison singing and

wanted the congregational singing done by all and done well. He versified all the psalms and used other versifications also in his Psalter, completed in 1567. The reader is referred to pages 125-133 of the *MCG* for further study in the development of hymn tunes and early church music in England, Scotland and America to the present.

6. In studying the development of the form of music, I would refer the reader to *Teaching General Music*, chapter 10. Throughout this chapter, the authors discuss in detail liturgical music (music for the church in the act of worship) and non-liturgical choral music (musical drama based on Biblical subjects). It includes such topics as:

a. **Gregorian chant.** There is a lack of pulse and regular accent in plain song; accents are determined by the natural inflection of words sung. No bar lines are included because of free rhythm. Discussion of melody, expressive qualities, forms and historical overview is also provided. Examples of using Gregorian chant are provided the teacher on pp. 69-70 in the *Teaching General Music* manual. Class activities are also stated.

b. **Organum** is the earliest example of polyphony (two or three more voices combined but relatively independent of one another). It probably developed to accommodate the two male singing ranges that lie about a fifth apart. This necessitated a more complete system of notation and soon became involved with other directions than parallel movements of the two parts. Further discussion of organum is found in *MCG*, pp. 72-74.

c. **Motet** is usually defined as a later development in polyphonic style—an unaccompanied vocal composition with a Latin sacred text. The Medieval Motet (Gothic era) was composed of three voice part, the lower one often borrowed from a passage of the Gregorian chant. Instruments such as the viol or organ sometimes took the lower part. The development of the motet through the Flemish period, Renaissance and baroque eras, is more clearly shown on pages 76-84 of *MCG*.

d. The study of the **mass** involves the study of church history. The authors of *MCG*, pp. 84-94 provide not only background for the music teacher but also excellent suggestions for class work, examples of line movement and development, and class procedure.

e. The study of **contata, anthem, oratorio and miscellaneous choral masterpieces** concludes this chapter.

C. **The suggested time allotted** for these grades is one formal period per week. The music for devotions is left to the discretion of the teacher choir and band is not included in this time allotment.

D. **Suggestions for activities and studies.**

1. Use work sheets to re-enforce the learning of form (see also materials for grades six to seven and *MCG-CT*, pp. 89-90).

2. Continue to stimulate creativity:

- a. Select or write a poem; decide which stanzas are to be chanted, which ones set to music. Create a melody for those stanzas; possibly add an alto or tenor part. Students should notate their music as much as possible. They may wish to present this at a school assembly.
 - b. Make a descant for a well-known song. Preceding this should be the singing of many songs with descants for junior high students.
 - c. Plan a program representing each period of music composition. This could be done with vocal church music and/or playing records of short pieces illustrating the chronological development of music.
 - d. Plan and present a program of carols from other lands. There are many beautiful, unfamiliar carols in music textbooks. The carols may be sung by the junior high choir and the narration to introduce each group written and spoken by those who have difficulty singing. At Christmas many companies make available special publications which contain carols and a description of how they came to be written.
 - e. Plan and present a program of hymns through the ages. This would be based on the study of hymnody as it parallels the history of the church.
3. The series *Music 100*, *Music 200*, *Music 300* from the American Book Company has excellent worksheets in helping students learn *how* to listen to music and to learn music forms more thoroughly.
4. Scrapbooks, term papers, any related activity as an individual outlet in the musical field of composers, instruments, music history, etc. could be provided as a semester or six-week project.

* * * * *

V. Choir

A. Objectives.

1. To teach many kinds of songs in unison, two, three and four-part music.
2. To teach songs in a suitable range for boys with changing voices.
3. To correlate the study of hymnody and church music with the history of the church.
4. To learn to use this means of music in a special way of serving and glorifying God.
5. To learn the proper dynamics of singing.
6. To develop the attitude that the individual's best efforts are needed for the benefit of the group.
7. To have students carry out some planned, organized musical renditions.
8. To sing for the pure enjoyment of singing!

B. Ideas and Concepts to Be Taught.

1. Warm-up songs, Psalters, hymns and anthems, parts of oratorios, etc., should be part of the repertoire of the choir.
2. Use the methods outlined in chapter 18 of *MCG-CT* for helping poor singers and those who do not sing on "pitch".

3. Apply terms used in music class, in choir as those terms apply to vocal music, especially those dealing with expressive qualities.
4. Encourage the best singing at all times; thus we are using gifts which God has specifically given for praising His name.
5. Teach proper singing technique and form.
 - a. Follow the director at all times.
 - b. Stand and sit in a posed, relaxed, yet alert position.
 - c. Breathing, resonance, articulation and actual singing techniques are more fully discussed in TGM pp. 49-57.
6. Sing a capella as much as possible.
7. Have frequent voice tests in choir. Do so in groups of three or four.
8. Emphasize that all work must be well done and that this is a means whereby they may praise God with their fellow saints.
9. Prepare for a rendition, either a chapel devotion or school program. Use a theme and build songs around it with narrations and Scripture passages.
10. *Enjoy* choir... and make a *JOYFUL* sound!

C. Suggested studies and activities.

1. Number off each section of choir. Put all the ones, twos, and threes together and sing together as trio (fours, if you want quartets). This is a good way to test students and lessen the tension.
2. Clap hands to the rhythm of a now song.
3. Use various warm up exercises; vowel sounds, rounds, folk tunes, etc.
4. Select a variety of songs for different groupings or ensembles.
5. Prepare a chapel, illustrating type of music they have learned.
6. Vary the seating arrangements: two sopranos, two altos, two tenors, two basses; hopefully, this will encourage the more effective singing independently of parts.
7. On a voluntary basis, have quartets or other ensembles sing for special occasions.
8. Help in the rendering of an all-school program.

* * * * *

Many of the objectives, ideas and concepts to be taught and activities may also be applied to the school band. No separate space is allotted for discussion in this area. With the suggested music program meeting each week, and knowing how crowded a school day can become, we would suggest one period a week for each band and choir. If at all possible, choir “deserves” another period.

* * * * *

We feel that with the definite guidelines presented, each classroom teacher will be able to draw up her own lesson plans, drawing on the many audio-visual materials available and suggested within this paper.

SOLI DEO GLORIA!!

— Hulda J. Kuiper

A SEQUENTIAL MUSIC PROGRAM

It was generally conceded by the teachers present at the workshop that music has been taught rather sporadically in most of our schools. Some grades received music instruction, others received none. Some teachers taught music one year and not the next, Only our Adams Street School seems to be following a sequential program in their use of the *Threshold in Music* series. Realizing the confusion that exists in our music curricula it was decided to try to set up sequential music programs that could be used as guides in our bigger schools and in our smaller schools.

It was felt that one half-hour to forty-five minute period a week throughout the year would be a sufficient amount of time to teach a course in music.

The plans offered under this title are especially designed for the smaller schools. There are two three-year plans and one four-year plan. In the first three-year plan a teacher's helper will be needed to teach one grade while the other two grades have music.

A. THREE YEAR PLANS

Grades	1	2	3	4	5	6	7	8	9
First Year	<i>Threshold in Music</i> #1 (X1)		Open *	Unit I. Forms, Style, Theme. Use <i>Adventures in Music</i> 4 (X4)			Music Appreciation I. Use <i>Bowmar, Music 100.</i> (X7)		
Second Year	Open	<i>Threshold in Music</i> #2 (X2)		Unit II. Instruments & Composers. Use <i>Bowmar Meet the Instruments</i> (X5)			Music Appreciation II. Emphasis History. <i>Story of Great Music.</i> (X8)		
Third Year	<i>Threshold in Music</i> #1		Open (X3)	Unit III. Use <i>Adventures in Music</i> 5 and 6 (X6)			Music Theory & Appreciation. <i>Music 200 or 300, Bowmar.</i> (X9)		

* The first year the third graders could also be grouped in the music program.

X—by following the X symbol you will be following one grade through all nine years of the music program.

Grades	1	2	3
First Year	<i>Threshold in Music.</i>		
Second Year	Elements of Music I. Rhythm, Melody, Tone. Use <i>Adventures in Music 2.</i>		
Third Year	Elements of Music II. Harmony, Form, Expressive Quality. Use <i>Adventures in Music 3.</i>		

Grades 4-9 follow the same sequence suggested in the first plan.

* *Music Handbook for the Elementary School* by Marvin Greenberg would be an excellent guidebook for the teacher in teaching the various elements of music.

B. FOUR YEAR PLAN

Grades	1	2	3	4	5	6	7	8
First Year	<i>Threshold in Music</i> (as much as possible in one year)				Unit I. Form, Style, Themes. Review concepts learned already. Use <i>Adventures in Music 5.</i>			
Second Year	* Elements in Music I. Rhythm, Melody, Tone. Also use <i>Adventures in Music 1</i> and/or 2.				Unit II. Instruments and composers. Use <i>Bowmar's Meet the Instruments</i> series. Also <i>Adventures in Music 6.</i>			

Third Year	Elements in Music II. Harmony Form, Expressive Qualities. Use <i>Adventures in Music</i> 3 or 4.	Unit III. History of Music. Use the <i>Story of Great Music</i> .
Fourth Year	Directed Singing. Learn to follow a director and sing together. Stopping, starting, singing on pitch, harmonizing, loudness, and softness.	Unit IV. Appreciation, Theory, Creativity. Use <i>Bowmar</i> Series and/or <i>Music 100, 200, 300</i> series.

It is also recommended that some time be spent each week in the upper four grades for choir.

— John Kalsbeek

The following bibliography and list of recordings is not intended to be an exhaustive one. A more complete bibliography and list of available materials and recordings can be found in some of the books listed below.

BIBLIOGRAPHY

Curriculum Materials

- Andrews, Frances M, and Clara E. Cockerille. *Your School Music Program*. Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1958. (A guide to curriculum development in grades K-12).
- Gehrkens, Karl Wilson. *Essentials of Conducting*. Philadelphia, Pennsylvania; Oliver Ditson Company, 1919.
- Gehrkens, Karl Wilson. *Music in the Grade Schools*, Boston: C. C. Birchard and Company, 1934.
- Greenberg, Marvin and Beatrix Mac Gregor. *Music Handbook for the Elementary School*. West Nyack, New York: Parker Publishing Company, Inc., 1972. (An excellent resource book for the teacher, this book presents the elements of music with methods of teaching and concepts to be taught regarding the elements of music at various levels in the grades. The appendix includes an extensive listing of available recordings and of songs from well-known texts which could be used at various levels. The reader is referred to the appendix as new concepts are introduced.)
- Ingram, Madeline D., and Wm. C. Rice. *Vocal Technique for Children and Youth*. New York and Nashville: 1962.
- Topp, Dale. *Music Curriculum Guide for Classroom Teachers K-6*. Grand Rapids, Michigan: National Union of Christian Schools, 1969. (Includes explanation and instruction on how to teach the various elements of music, with an index referring to the musical qualities found in the *Adventures in Music* Record Series. Also included is a brief evaluation of current music textbooks.
- Topp, Dale, and Merle Mustert. *Teaching General Music*, Trial Edition. Grand Rapids, Michigan: National Union of Christian Schools.
- VanderBaan, Wilma. *Music Curriculum Guide K-9*. Grand Rapids, Michigan. National Union of Christian Schools, 1960. (Includes general objectives for the music program and specific objectives for each level, A program of instruction is listed for each grade with practical suggestions for teaching the elements of music, This book has a list of available materials, children's book list, and a supplement on hymnody.

Records and Teaching Materials

Adventures in Music (a New Record Library for Elementary Schools) (RCA) Bladys Tipton, Editor, National Symphony Orchestra, Howard Mitchell, Conductor, Ten volumes for grades one through six. Each volume includes teacher's guide and record. For use with *N.U.C.S. Manual* by Dale Topp or *Music Handbook for the Elementary School* by Greenberg.

Bowmar Orchestral Library, Series 1 (eleven albums), 2 (seven albums), 3 (eighteen albums). Each album includes instruction for teachers in the overleaf. Worksheets for students and theme charts are available for each lesson. For use with *Music Handbook for the Elementary School*, by Greenberg, Bowmar Record, Inc., 622 Rodier Dr. Glendale, California, 91201.

Meet the Instruments includes the following:

- a. The posters — 25 full color 14" x 22" plastic coated posters with informative text printed in booklet and on back of chart.
- b. Filmstrips and recording — 2 full color filmstrips and 12" L. P. record.
- c. Study prints are also available. Full color prints of all instruments for student notebooks. Bowmar Records, Inc., 622 Rodier Dr., Glendale, California, 91201.

The Story of Great Music. Eleven volume series of albums such as the Romantic Era, Age of Elegance, Opulent Era, Baroque Era, and The Renaissance Era. Each album contains three or four records along with explanatory materials. Excellent source of music of all eras for the listening program at any level of music instruction. These are Time-Life Records available through Silver Burdett Company in stereo and monophone at reasonable prices.

American Book Company music series:

- a. Music 100 — An Introduction to Music History
- b. Music 200 — Beginning Music Theory; Principles and Application
- c. Music 300 — An Introduction to Form in Music

Each "music course" includes three to six records with narration, a teacher's handbook, student worksheets or workbook, and slides to accompany the course. Should be taught in sequence preferably at the Junior High level. All three courses are available for approximately \$160.00. May be seen at Calvin Curriculum Center.

Other recommended recordings available are:

- a. *RCA Basic Record Library for the Elementary School* (RCA Victor) Use with *Music Handbook for Elementary Schools*.
- b. *New Dimensions in Music* (American Book Company) Use with *Music Handbook for Elementary Schools*.
- c. *Making Music Your Own* — integrated Listening Selections to go with highly recommended Textbook series by Silver-Burdett, *Making Music Your Own*. (See N.U.C.S.) Said to have good quality music. Use with *Music Handbook for Elementary Schools*.
- d. Selected Reader's Digest Recordings can also be used as a supplement to the music program at various levels.

Threshold to Music Series by Mary H. Richards. This is a program of instruction complete with large charts and instruction booklet for the teacher. Has been particularly effective in teaching note reading and rhythm. These charts are available from Harper and Row Publishers, New York.