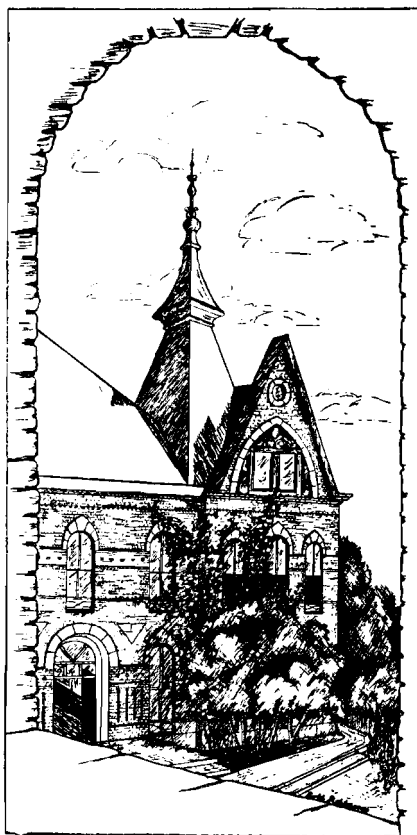


Music Activities for Latin-American Children In Elementary Grades



Published by
Southwest Texas State Teachers College
San Marcos, Texas—July, 1944

No. IV

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- I. Health and Physical Education Activities for Latin-American Children in Elementary Grades
- II. Art Activities for Latin-American Children in Elementary Grades
- III. Building Better School-Community Relations in Latin-American Communities
- IV. Music Activities for Latin-American Children in Elementary Grades

Until the present printing is exhausted, these booklets may be obtained free of charge by writing to the Director of Public Service, S.W.T.T.C., San Marcos, Texas.

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**Willa Vaughn Tinsley
Editor**

FOREWORD

This booklet is one of several, intended as aids to teachers, prepared at Southwest Texas State Teachers College through a special school-community project in Inter-American Affairs in an attempt to improve instruction and community organization for Spanish speaking children and adults. Special effort was made to produce materials in health and hygiene, art and music, foods and nutrition, and community organization, because these areas are receiving much less emphasis than their educational importance justifies.

For the most part, our public schools have access to adequate materials in sufficient quantity and variety to provide teachers and pupils with the necessary tools for effective mental development of the child. However, as we all know, a child is constantly developing also emotionally, socially, and physically, and unless carefully selected opportunities and materials are provided for guiding these phases of child growth, the outcome is often a maladjusted individual.

Sometimes we become so intent on a certain phase of child education that we blind ourselves to the possibilities which lie abundantly about us for total child growth.

For example, a teacher may say, "I have three grades together in this room; I do not have time for informal activity procedures in such areas as games, music, health testing, or craft-work and the like; after all, the parents send the children to school to learn to read and to write and I have all that I can do in accomplishing this!" Such defensive statements are the rule and not the exception when talking with teachers who are adhering rigidly and with sincere respect to the formal recitation methods of teaching the so-called fundamentals.

Let us not become so intent on teaching Juan how to read that we lose sight of the fact that Juan has to get along with his associates, that he has to maintain a fair degree of health, that he has to be reasonably stable in his emotional reactions if he is to grow into a normal person and assume his rightful place as a responsible member of any community.

The philosophy expressed in these booklets is based on the recognition of the importance of providing opportunities and materials for the total development of the child and the adult.

Besides the executive and advisory committees for the special project, acknowledgment is due many other individuals for their assistance. Particular acknowledgment is due Mrs. Katherine M. Cook, Chief of Special Problems, and Mr. W. H. Sininger, Field Consultant for Special Projects in Inter-American Affairs, both of the U. S. Office of Education, for their encouraging guidance; Dr. L. S. Tireman, Professor of Education, University of New Mexico, for his stimulating counsel and inspiration; Mrs. Mary G. Buchanan, Associate Professor

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Preface

The purpose of this booklet is to help teachers of Latin-American children select music materials best suited to their interests and abilities and to adapt procedures to their special needs.

The material was not prepared with the trained music teacher in mind; there are for her use many well-written books covering all phases of music regularly included in the elementary school curriculum. It was planned for those who teach Latin-American children, but who, because of their limited training or lack of experience, hesitate to conduct musical activities. We hope that these teachers will be encouraged to begin providing such experiences for the children. Perhaps the materials which have been recommended will be found helpful also by teachers who, though adequately trained in music, are faced with the problem of teaching Spanish-speaking children for the first time.

There are several difficulties encountered by teachers of Latin-American children in the elementary school. Probably the most serious one concerns the language which the children are required to use at school. There are handicaps experienced by non-English-speaking children which those who speak English as their native language do not experience. A second complicating factor is the diversity of interests and abilities. Many children sing with ease and enthusiasm; others find difficulty with the language, even their own, and therefore prefer rhythm band or some other kind of physical response to music; some have creative ideas and offer them freely, but creativeness has not been found to be a prevailing characteristic of young Latin-Americans. A third difficulty arises because of the wide differences in physical development; often three or four ages will be represented in a single group. The music teacher must be familiar with all of the children and with the conditions which govern their responses; otherwise she will not be able to reach every child with some experience in music.

These conditions raise the questions of how to satisfy the varied interests and abilities of a typical Latin-American elementary school group, how to plan interesting and worthwhile activities for children who differ so widely in physical development, and how to use music as a motivating force in teaching other subjects, particularly English. These problems are perplexing to even an experienced music teacher, but are magnified for those who are new to the teaching of this subject.

The suggested books and records should aid in solving the above-mentioned problems because deliberate effort has been made to select a variety of materials: short songs with few words and much repetition, longer songs appealing to older children with a limited English vocabulary, and more difficult songs which the children will learn quickly with the phonograph; many short instrumental compositions suitable for beginning rhythm band or for listening, a few more advanced selections which older children will enjoy playing or listening to, a large number of songs and instrumental pieces for rhythm play, and several singing games and folk dances.

Furthermore, there have been included several books and many records which will provide opportunities for inter-correlation of several music activities. For example, Victor record No. 22761 contains a band recording of "Bean Porridge Hot"; because the range is suitable for singing, this record will be found useful in teaching the song; also, it will furnish an accompaniment for the singing game and will make an easy beginning composition for rhythm band. Many of the other materials can be used effectively in correlating music with other subjects: English, social studies, nature study, physical education, and art.

Even a cursory examination of the recommended materials will reveal the absence of recorded songs in Spanish and of other Mexican and Spanish music. It is a regrettable fact that there is a dearth of material of this kind for children. Many Mexican popular songs, recorded in such large quantities, have texts which are not suited to the interests of children; because of this fact, such songs are not generally included in the music program. In recent years a few excellent books of songs, singing games, and dances have been published. We are grateful for these; as the authors have given both Spanish and English translations, it is possible for a teacher who does not speak Spanish to give her pupils a richer variety of experiences than they otherwise would have. If such a teacher feels the desire to use Spanish words also, she will find older children who are enthusiastic to assist her in teaching them.

The Spanish-speaking people have a rich store of music of a folk nature, "popular" music in the sense that it is of the people and is handed down from generation to generation. We feel that the Latin-American children who attend our public schools should be encouraged to draw upon this supply of native, colorful music, to sing at school the lovely songs which they learn at home and in their communities, and to enjoy the dances which they learn from each other. It is an encouraging fact that in some schools the children are allowed, even encouraged, to perform music of this type. They sing heartily, first in English and then in Spanish, such songs as "Jesus Loves Me"; they watch attentively while Chiapanecas is danced by some member of the class and take part with gusto in the clapping accompaniment. This practice not only brings the community into closer contact with the school, it also tends to emphasize the elements in our culture which we share in common rather than those things which are different.

Moreover, by assigning a place in the school program to music which the Latin-Americans treasure because it is their own, we acknowledge the fact that their music literature, as well as our own, makes a significant contribution to American culture. We believe that a friendly spirit and a broad-minded attitude should prevail in our relations with these people whom we refer to as our neighbors.

At the end of each section there are found reference books containing discussions and details which will be valuable in developing more completely the ideas presented here; however, in these books the emphasis is not upon the Latin-American child but upon English-speaking children.

A general source of help, not listed elsewhere, is Bulletin No. 422, **THE TEACHING OF MUSIC IN TEXAS PUBLIC SCHOOLS**, prepared for the State Department of Education by Nell Parmley, State Director of Music; it may be secured free of charge by writing to the State Department of Education, Austin, Texas. This bulletin will be especially useful in selecting and locating materials for many musical experiences: singing, rhythmic development, listening, and creative activities. The section called "Teaching Techniques and Procedures" contains (1) general suggestions for the teacher, (2) outlines for methods of teaching rote songs and reading songs, (3) procedure for developing rhythmic response, (4) suggestions for listening lessons and creative activities, (5) important points in the use of pre-band and orchestra instruments, and (6) suggested units for the integrated curriculum for grades one through six.

The general objective of music teaching in the elementary grades is to develop an intelligent appreciation of music. If the Latin-American child is to enjoy music intelligently, it will be necessary to add understanding to his native interest in music. In order to achieve this objective, we may employ several types of activities: singing, playing instruments, rhythmic response, creative activities, reading music, and learning facts related to the development of music. Because of the fact that all of the activities mentioned are not of equal importance for Spanish-speaking children, and because of the limitations imposed by the size of this booklet, no attempt has been made to include all of these phases of music.

It was decided to select the two types concerning which teachers have repeatedly requested assistance and to offer suggestions for using them in an enriched music program. The activities are the following:

- I. Singing
- II. Rhythmic Response
 - A. Singing Games and Dances
 - B. Rhythm Band

It is hoped that by singing many beautiful songs, both in Spanish and in English, by taking part in singing games and dances suited to their interests and physical development, and by participating in the rhythm band Latin-American children will have an opportunity to develop their native interest into a more intelligent appreciation of music.

Mary G. Buchanan
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S.W.T.T.C.

INTRODUCTION

One day a visitor, entering a classroom in a Latin-American school, observed a large group of boys and girls busily working arithmetic problems at the blackboard, completely oblivious of ordinary events. The visitor, expressing surprise, received this explanation from the teacher:

"My children simply love arithmetic and music. These subjects are the same in ANY language."

Experience with these children and many others like them has given evidence to support the fact that music is truly the "universal language." We who believe this statement to be true recognize the power which teachers of music are able to exercise in establishing more friendly relations with our Latin-American neighbors, many thousands of whom are NOT south of the border but are living right here among us, as citizens of our country. We realize that friendliness is based upon understanding and that music furnishes a common meeting ground where understanding and sympathy may be developed. We recognize also that the children who attend our schools today will, as adults, determine to a great extent whether the Good Neighbor Policy, so much discussed these days, will prevail. Although several generations will be necessary to establish a friendly cooperation between the Latin-American and Anglo-American groups in our country, we who are now teaching must take the initiative.

Music can contribute to the happiness of the children; music can, in correlation, accelerate learning in other subjects; music can effectively provide a point of contact between Spanish- and English-speaking groups. Teachers who realize these facts and who are able to employ music in their teaching are to be commended; those who accept the facts, yet are hesitant to direct activities involving music, are to be encouraged.

It is to the latter group that this booklet is offered in the hope that they may be tempted to begin and, when the first measure of success is achieved, to include in their program a regular place for music.

Many of the songs, dances, singing games, and rhythm band selections suggested in this booklet have been used successfully with Latin-American children in both segregated and mixed groups by teachers whose backgrounds of training and experience vary widely. These materials have been used also in college methods classes composed of two types of students: one, elementary education majors; the other, music majors. In such classes we find a great variety of training and experience. Many summer school students are teachers and most of them are from rural or small city school systems. Some have used music incidentally in their teaching but not in organized lessons or in correlation, and others have had no contact whatever with this subject. After learning these songs, dances, and rhythm band numbers in the college classes, as a regular part of their pre-service training in music, the students presented this material in carefully planned lessons to children of laboratory schools.

I. SINGING

The first and most important approach to an intelligent appreciation of music is through singing, which should be as artistic as the children and teacher are capable of making it. Artistic singing consists of the pleasing interpretation of the words of the song by means of correct pronunciation and distinct enunciation, while using a tone suited to the mood suggested by the words.

For Latin-Americans, singing is a natural means of musical expression; their sense of rhythm is acute, making it possible for them to learn quickly music involving complicated or difficult rhythms; their natural feeling for harmony is obvious in the ease with which they supply by ear a harmonizing part sometimes above, sometimes below, the melody itself. Melodies are quickly learned and words, if they are in the mother tongue, present no particular difficulty as a rule. The problem arises when songs in English are taught to children who speak and hear spoken another language all of the time except when they are at school. If the ideas expressed by the words are not clear, and if some time has not been spent in drilling on pronunciation and enunciation, the songs will lose much of their beauty and effectiveness. It is a revealing experience to hear non-English-speaking children sing songs which have been learned by the usual rote method. Words which have real meaning for them will come out crystal clear while the others will be muddy because they are mumbled. Once the words are mastered, the song is learned, as the melody is usually grasped in a few hearings. It must be remembered, then, that the first major problem concerns getting the meaning of the words and using the correct pronunciation and clear enunciation.

The second perplexing problem connected with singing is that of voice quality. Experience for a number of years with many groups of Spanish-speaking people has revealed a tendency toward loud singing with a harsh, shrill, nasal tone. Where this tendency is present some caution will need to be observed, or truly artistic singing will not be done. If the teacher does not exercise care and tact in dealing with this problem, she will buy an improved tone at the price of the joy and spontaneity which children should experience in singing. It will present a challenge to a conscientious teacher to realize that children will use ugly tones if they are allowed to do so, but that if their teacher inspires them, they will sing with lovely tones suited to the mood of the music and take pleasure in doing so.

Those who fear that they will not be able to recognize the characteristic child voice and know how to deal with it will find interesting and beneficial information in the references which follow this section.

One of the many approaches to this difficult problem of tone quality is to make sure that children hear only good singing. This is not easy to do, especially for a teacher who feels that she does not sing well. Fortunate are the children whose teacher has a pleasing voice; if she herself does not feel confident to set an example, she

may call in some one who sings musically. This helper might be another teacher, not necessarily a trained singer (it is often wiser not to make this kind of choice), but a person who sings naturally and with a pleasing quality. It might even be a child with a lovely voice.

A well-chosen phonograph recording will often do wonders if it is played on a machine which reproduces accurately, without distortion. Sometimes the words of recorded songs are indistinct and the quality is too mature or unnatural to serve as a good example for impressionable youngsters. Many times a simple question or a properly timed suggestion will bring the desired result. The important thing to remember is that the children themselves should be led to discriminate between tones that are harsh and beautiful, loud and soft, pleasing and displeasing, suitable and unsuitable, and to decide from discussing the song how to use tone to convey the meaning of the text.

No special problems will arise in teaching songs in Spanish to Spanish-speaking children which are not encountered in teaching songs in English to English-speaking children. The Anglo-American child and his music are admirably treated in the references which are given at the end of this section on singing; consequently the following procedure will be confined to presenting songs in English to boys and girls who speak English as an unfamiliar language. Ordinarily we teach words and melody simultaneously and frown upon the practice of separating the two when presenting new songs, but for non-English-speaking children it seems necessary to teach the words first. The effectiveness of using songs in teaching a foreign language is recognized by many outstanding teachers who employ this device at all levels. The opportunity for increasing the reading and speaking vocabularies of young Latin-Americans is limited only by the degree of enthusiasm and ingenuity of the person in charge. With even a small supply of well-selected song records and books, one who knows nothing of the technical phase of music can stimulate unusual class interest and create in the individuals an ambition to use in speaking and writing many new words which have become familiar through attractive songs.

There follows a suggested procedure for teaching songs with English words to Latin-American children. This plan is not to be rigidly adhered to; rather, it is to be used as a guide in developing the children's power to learn quickly many new songs which they will, we hope, sing for pleasure both at school and in their homes. The new words which have been added to their vocabularies are but valuable by-products of the song-learning process.

Selecting the Song

1. The melody or tune should be attractive and an accurate interpretation of the words. To be attractive a melody does not have to be pretty. For example, the well-known song of the frog with its refrain of "Kerchung, kerchung, kerchung, kerchung" certainly is not pretty but makes an easy appeal to children.

2. The rhythm should be natural, accented, or strong, words and syllables appearing on the strong tones of the melody.
3. Songs for younger children should be short, with regular phrases; songs for older children may be longer, with more difficult rhythm.
4. The poem (words to the song) should contain many familiar words which the children can read and comprehend without much help from the teacher, and a few which are to be introduced into the reading and speaking vocabularies.
5. Preferably the songs should be correlated with other subjects (reading, art, social studies) or bear some relation to other musical activities (rhythm band, singing games, folk dances).

Teaching the Song

1. Write the words plainly on the board. Plan to leave them there several days if necessary. Children who are able to write enjoy having a notebook in which they keep words to the songs they learn. It is a good practice to use the hand to aid the eye and ear in learning words, especially new ones.
2. Use the poem as a reading lesson. Read familiar words, being careful to enunciate clearly; locate the unfamiliar ones, and drill on the meanings and pronunciations. Be sure that the class comprehends the poem as a whole. If a story is told, the children may suggest dramatizing it. This step can be made a very interesting one if the teacher will originate devices, games, etc. to hold the children's interest.
3. Read the words with the class, using the rhythm of the song (saying the words just as they will be sung).
4. Play the song on the phonograph or piano or sing it. Ask the children to follow the words on the board as the song is heard. In order to test their ability to do this, stop suddenly in the middle of the line and ask a child to go to the board and point out the last word you sang. Select a certain word and ask someone to draw a line under it. Have a boy point out a word and choose a girl to pronounce it. An ingenious teacher will devise schemes to make these preliminary stages stimulating.
5. Repeat the song. Have children read words silently with lip movements only, paying close attention to the melody now that the words have become familiar. Keep voices subdued enough to hear the record or the teacher.
6. Let class sing the entire song. Locate troublesome words or weak spots, and drill on them. Then sing each phrase (line of the poem) in which a difficult group of words was discovered.
7. Have children sing the entire song.

8. Have class listen to the record or the teacher without singing. Call attention to the fact that the words sound clearer than when first heard.

Several lessons of not more than ten or fifteen minutes each will be required to develop the plan suggested above. Do not attempt to teach the words, to present and complete a song in one period, as the attention of little children cannot be maintained for so long a time.

MATERIALS FOR SINGING

RECORDS (All of the Victor records are fifty cents plus tax, which varies from state to state.)

1. SONGS FOR CHILDREN, Victor 22620

- A. (1) Playing Ball
(2) The Broom
(3) The Postman's Whistle
(4) The Traffic Cop
(5) Piggy-wig and Piggy-wee
(6) The Rocking Horse
(7) Brownies
(8) Old Mother Wind
(9) Wee Ducky Doodles
- B. (1) On the Way to School
(2) A Sea Song for the Shore
(3) The Barber
(4) Sing, Said the Mother
(5) The Secret
(6) The Dressed-Up Town

These could be used most successfully in the primary ~~and~~ grades

2. SONGS FOR CHILDREN, Victor 25424

- A. (1) Playing in the Band
(2) Little Bunny Rabbit
(3) In Fairy Land
(4) The Big Drum
(5) My Zither
- B. (1) Work Shops
(2) Jacky Frost
(3) Run and Hop
(4) Jump the Rope
(5) Swing Song

Numbers 1 and 2 are from the Music Hour Series, KINDERGARTEN AND FIRST GRADE; McConathy and Others, Silver Burdett Co., New York, N. Y.

3. SONGS FOR CHILDREN, Victor 22993

- A. (1) Over the Heather
(2) The Harp That Once Thro' Tara's Halls
(3) Partner, Come
(4) The Owl and the Moon
(5) Morning
(6) How Lovely Are the Messengers
- B. (1) Lullaby
(2) My Heart Ever Faithful
(3) Dancing School
(4) Gondoliera
(5) Sing When You Are Happy

Number 3 is from the Music Hour Series, ONE BOOK COURSE, designed for rural schools.

This group of songs could be used best with children of the intermediate grades. Though some of the songs are in two parts, all may be sung in unison.

4. ROTE SONGS, Victor 25450

- A. (1) Balloon Song
(2) Fairy Piper
(3) Slumber Song
(4) Playtime Song
- B. (1) The Snow
(2) May Bell's Ball
(3) Train Song
(4) The Clock
(5) Orchard Music

5. ROTE SONGS, Victor 25451

- A. (1) My Mountain Home
(2) Evening Song
(3) My Secret
- B. (1) At Night in Brittany
(2) Vesper Hymn
(3) The Four Winds

Numbers 4 and 5 are from OUR MUSIC IN STORY AND SONG, Foresman; American Book Co., Dallas, Texas.

The use of instrumental accompaniments makes this record and the preceding one (V25450) valuable in teaching recognition of instruments.

6. OUR SONGS, Singing School Series, Armitage and Others; C. C. Birchard and Co., Boston, Mass. Album J-8 (C35283-35288) \$3.50. Songs from the book by this title have been recorded by Columbia Recording Corporation. As the songs are grouped into units, teachers will find them valuable in correlation and integration.
7. MERRY MUSIC, Singing School Series; C. C. Birchard & Co., Boston, Mass. Album J-15 (C35600-356005) \$3.50. Songs from the book by this title have been recorded and grouped into units.
8. IT'S FUN TO LISTEN, Coit & Bampton; Harold Flammer, Inc., New York, N. Y. \$2.00 complete (book and recordings of songs)
9. TONE MATCHING TUNES, Coit & Bampton; Harold Flammer, Inc., New York, N. Y. \$2.50 complete (book and recordings of songs)

(Nos. 6, 7, 8, 9 listed with Materials for Singing, section on Books)

10. SINGING GAMES, Victor 22759

- A. (1) Baa, Baa, Black Sheep
(2) The Big Gray Cat
(3) Hippity Hop to the Barber Shop
(4) Pussy Cat, Pussy Cat
(5) Ten Little Indians
- B. (1) The Snail
(2) Sally Go Round the Moon
(3) A-Hunting We Will Go

While these recordings are instrumental, they are in the proper range for singing.

11. SINGING GAMES, Victor 22761

- A. (1) Bean Porridge Hot
(2) Dutch Couples (Where, Oh Where, Has My Little Dog Gone)
- B. (1) Hey Little Lassie
(2) Seven Pretty Girls
(3) Swiss May Dance

Instructions for the folk dance "Seven Pretty Girls" are found in DANCES OF THE PEOPLE, Burchenal; G. Schirmer, Inc., New York, p. 43. See Part II A of this booklet, SINGING GAMES AND DANCES, for suggestions for "Bean (Peas) Porridge Hot."

BOOKS

1. TONE MATCHING TUNES, Coit and Bampton; Harold Flammer Inc., 10 East 43rd, New York, N. Y. \$2.00.

Charming tunes presented in an original way make this book a joy for the teacher to use in helping the children find their singing voices at an early age. The songs are excellent for use with tone deficient children in even the second or third grade.

2. IT'S FUN TO LISTEN, Coit and Bampton; Harold Flammer, Inc., 10 East 43rd, New York, N. Y. \$1.50

Very elementary listening lessons for very young children are presented by means of stories, pictures, and music which may be played on the piano or phonograph.

3. OUR FIRST MUSIC (Teacher's manual for music in the early grades), Singing School Series, Armitage and Others; C. C. Birchard & Co., Boston, Mass. \$3.80
4. OUR SONGS, Singing School Series, Armitage and Others; C. C. Birchard & Co., Boston, Mass. \$.72
5. MERRY MUSIC, Singing School Series, Armitage and Others; C. C. Birchard & Co., Boston, Mass. \$.76

Many songs from these two books are available on records.

6. MUSIC HOUR IN KINDERGARTEN AND FIRST GRADE, Music Hour Series, McConathy and Others; Silver Burdett Co., New York, N. Y. \$3.00
7. NEW MUSIC HORIZONS, McConathy and Others; Silver Burdett & Co., New York, N. Y.

Book I, \$.68

The first volume of this new series contains several traditional songs beautifully illustrated in color. Each song is arranged phrase-wise on one page, while on the opposite page there is a simple piano accompaniment.

Book II, \$.84

The songs of Book II, also cleverly illustrated, make an easy appeal to children.

Book III, \$.92

This volume, the most recent one to be released, contains some attractive devices for rhythmic experiences.

8. THE AMERICAN SINGER, Book II, Beattie and Others; American Book Co., New York, N. Y. and Dallas, Texas. \$.96

Book II, the first of this series to be released, contains many attractive songs the children will enjoy singing and a number of new ideas for rhythmic response to music.

9. LISTEN AND SING, \$.68
TUNING UP, \$.72
PLAY A TUNE, \$1.00
SING A SONG, \$1.00

These four books are from the World of Music Series; Ginn & Co., New York, N. Y. and Dallas, Texas.

10. **SPANISH-AMERICAN SONG AND GAME BOOK**, compiled by Workers of the Writers' Program, Music Program and Art Program of the Work Projects Administration in the State of New Mexico; A. S. Barnes & Co., 67 West 44th, New York, N. Y. \$2.00

Descriptions in both English and Spanish make it possible for all American boys and girls to become acquainted with these songs and games.

11. **MOTHER GOOSE ON THE RIO GRANDE**, Frances Alexander; Banks Upshaw & Co., Dallas, Texas. \$1.50

This delightful book is for both Anglo- and Latin-American children. Both Spanish and English translations are given.

12. **NINOS ALEGRES**, Raizizun and Walker; Banks Upshaw & Co., Dallas, Texas. \$1.60

In addition to the songs with both Spanish and English text, there are stories in Spanish, a vocabulary to aid in translating, and a few dances. Simple piano accompaniments are provided.

13. References on Teaching a Rote Song and Singing

- a. **ELEMENTARY MUSIC EDUCATION**, Wright; Carl Fischer, Inc., New York, N. Y. \$2.50—pp. 118-127
- b. **MUSIC IN THE GRADE SCHOOLS**, Gehrken; C. C. Birchard & Co., Boston, Mass. \$2.00—pp. 32-42; 89-95
- c. **NEW SCHOOL MUSIC HANDBOOK**, Dykema & Cundiff; C. C. Birchard & Co., Boston, Mass. \$3.50—pp. 116-121
- d. **MUSIC TEACHING IN THE ELEMENTARY GRADES**, Hubbard; American Book Co., New York, N. Y. and Dallas, Texas. \$2.25—pp. 64-77
- e. **MUSIC IN RURAL EDUCATION**, McConathy and Others (based on Music Hour One-Book Course & Two-Book Course); Silver Burdett & Co., New York, N. Y. \$1.20—pp. 25-29; 39-65; 77-86

II. RHYTHMIC RESPONSE

The second approach to an intelligent appreciation of music is through rhythmic response. Rhythmic training makes the child sensitive to mood and aware of many structural details which he would not ordinarily observe. He learns to distinguish between loud and soft, heavy and light, slow and fast; he develops the ability to recognize similarity and contrast in music by responding in the same way to parts of the composition that are similar and by choosing different responses for contrasting parts. The child's appreciation of music grows as he grows in his ability to comprehend the language of music. In order to understand music he must listen to it; one of the most direct ways of developing this power is training the body to respond appropriately to music heard. Activities involving physical response help the child to determine what the music says and are valuable not only as a means of developing an understanding of music, but also as a source of enjoyment.

There are a number of different types of activities by means of which rhythmic response to music can be made. Some of them are the following: free response, represented by such fundamental movements as walking, running, jumping, skipping, and hopping; action songs, representing a more or less organized group activity; folk dances, which employ some of the fundamental steps in a highly organized type of activity; and rhythm band, which involves the use of simple percussion instruments to mark the rhythm of the music. Some of these rhythmic activities have been treated in the booklet *HEALTH AND PHYSICAL EDUCATION ACTIVITIES FOR LATIN-AMERICAN CHILDREN IN THE ELEMENTARY GRADES*;^{*} consequently they will not be duplicated in this one.

The two types of rhythmic response presented here have been chosen because of their importance in any music program planned for Spanish-speaking children and also because materials and procedures for directing these activities are often requested by teachers in service. They are A. Singing Games and Dances and B. Rhythm Band.

A. SINGING GAMES AND DANCES

A beginning in this most important phase of music training should be made early in the child's school life. Singing games and dances provide a pleasurable outlet for rhythmic expression. The part they play in developing intelligent listeners has already been discussed. There is an additional value which should be recognized, particularly by teachers of Spanish-speaking children; namely, they offer an enjoyable opportunity for children to learn the meanings of many new words. For instance, in "Looby Loo" the children sing, "I put my right hand in,"

^{*}Bulletin No. I, Inter-American Education Series, S.W.T.T.C., San Marcos, Texas

or "I put my left foot in," as they suit their actions to the words; in "Peas Porridge Hot" they learn to distinguish between hot and cold by the way they jerk the hands away on "hot" and leave the palms touching on "cold"; in "Diddle, Diddle, Dumpling," by making appropriate gestures, they indicate their shoes as they sing, "One shoe off, and one shoe on."

Explicit directions for many fascinating dances and singing games will be found in the books which are suggested at the end of this section. It is not the purpose of this booklet to assemble a group of games and dances with directions for performing them, but rather to offer suggestions to teachers who have had no experience in conducting such activities.

1. SUGGESTIONS FOR TEACHING SINGING GAMES AND DANCES

- a. Select only materials which are suited to the interests and physical development of the children. For little children, select activities which require the use of arms, limbs, and the entire body. A good choice for this kind of response is Victor record 20526, which includes "Military March," "Trotting, Running and High-Stepping Horses," "Skipping Theme," and several other equally suitable selections. Games and dances which stimulate the imagination or provide the make-believe element are always interesting. Older children are capable of a higher degree of muscular coordination; as a result of their past experiences, they have developed a vocabulary of fundamental steps or figures which they now use in a more highly organized form of rhythmic response.
- b. Be thoroughly familiar with the instructions and be prepared to show the children how to carry them out. All children, particularly Latin-Americans, learn quickly by imitation. It is essential that games and dances be taught by this method as the directions would be too difficult for the class to comprehend. If the teacher finds it necessary or desirable, she should teach the games or dances to an older child who will take pleasure in acting as teacher for the younger children.
- c. Do not insist that every child in the group take part in the first lesson. Many young Latin-Americans are timid and will not willingly participate until they have overcome some of their timidity and have become familiar with the activity. In every group there will be found a few children who are eager to be the first ones to try something new. Their enthusiasm will be contagious; soon the shy ones will join in the fun and begin learning from their friends.
- d. If a game or dance calls for boy-and-girl couples, allow each child to select his own partner regardless of sex. As Latin-American children become sex conscious at an early age, most of the boys will select boy partners and the girls will select girls. After the dance has been learned, it usually will not be difficult to

form mixed couples. If the class as a whole dislikes the suggestion of having mixed couples, by all means abandon the idea and allow each member to choose any partner he wishes. The important thing is to have every child take part and derive pleasure from participating in group activity.

- e. As soon as the pupils have gained a vocabulary of suitable rhythmic responses, stimulate them to discover new ways to use the familiar responses. Fundamental movements and steps which have been learned through directed response can be recombined to fit new music. The creative approach to this phase of music study will make exciting experiences out of dull or ordinary lessons.

"Peas Porridge Hot" illustrates the creative approach to rhythmic response at the primary level. The traditional clapping is used for the first phrase, "Peas Porridge hot, peas porridge cold," and the third, "Some like it hot, some like it cold." The children, when asked to suggest appropriate actions for the second and fourth phrases, will enthusiastically offer many ideas if the teacher has created an atmosphere of friendly cooperation and if she has provided the children with a rich background of experience from which they may draw. All of the suggestions made should be tried out by the group and the most satisfactory ones accepted. A group of Latin-American youngsters had a merry time actually working out the variations to be used in this singing game.

BEANS (PEAS) PORRIDGE HOT Victor Record 22761

FORMATION: Partners facing in straight lines. There must be an even number of girl-and-boy partners.

Boy—Girl
Boy—Girl
Boy—Girl
Boy—Girl
etc.

If Variation 3 is used, the number of couples must be a multiple of 4 (8, 12, 16, etc.).

PHRASES: 1. Peas porridge hot, peas porridge cold,
2. Peas porridge in the pot, nine days old;
3. Some like it hot, some like it cold,
4. Some like it in the pot, nine days old.

VARIATION 1.

On phrase 1 slap hands on thighs, clap hands together, and slap partner's hands (Peas porridge hot). On "hot," withdraw hands quickly.

Repeat the above on "peas porridge cold," but on "cold" keep palms touching.

On phrase 2 place hands on hips, turn to the right with 4 steps (right, left, right, left). Stamp right, left, right on "nine days old."

Phrase 3 like phrase 1; phrase 4 like phrase 2.

VARIATION 2.

Phrase 1 same as in Variation 1.

On phrase 2 the facing couples join right hands above heads, turn clockwise and exchange places (left, right, left, right). Stamp 3 times on "nine days old" (left, right, left).

Phrase 3 same as in Variation 1.

On phrase 4 partners join right hands as before and continue turning clockwise until they return to original positions (left, right, left, right). Stamp on "nine days old" (left, right, left).

VARIATION 3.

Phrase 1 same as in Variation 1.

For phrase 2 number boys 1, 2, 1, 2, etc.; likewise number their partners 1, 2, 1, 2, etc.

Boy 1—Girl 1

Boy 2—Girl 2

Boy 1—Girl 1

Boy 2—Girl 2

etc.

Boy 2 joins right hands with Girl 1; Boy 1 joins right hands with Girl 2. This forms groups of four (all right hands joined, held high). While singing "Peas porridge in the pot," groups of four walk in a clockwise direction (left, right, left, right) and stamp on "nine days old" (left, right, left). Partners will have changed places, the boys now being where the girls were and the girls now being where the boys were.

Phrase 3 same as in Variation 1.

On phrase 4, join right hands in groups of four as in phrase 2; take four steps (left, right, left, right) and return to original places; stamp on "nine days old" (left, right, left).

As the record plays the tune six times, it will be possible to repeat the three variations twice, or other variations may be suggested by the children, who will take great pleasure in such creative work if they are stimulated and encouraged.

RING-AROUND-A-ROSY

AN ORIGINAL DANCE TO ACCOMPANY THE SONG BY THIS TITLE

This dance was created in response to requests from a group of Latin-American children who had enjoyed singing the lovely song by that name. As the children thoroughly understood the words of the song, which told of fairies dancing around their queen, and as previous rhythmic activities had been exceedingly pleasant, the request for a dance to accompany the song did not come as a surprise at all. The steps used are only fundamental movements (skipping and walking) and represent the type of original expression which one can expect from a normal group of boys and girls in the second or third grade of a Latin-American school.

RING-AROUND-A-ROSY*

1. A ring around our Rosy sweet
We dearly love to make
Then gaily skip with flying feet
While curls and ribbons shake.
2. So dance the tiny fairies light
Around their dainty queen;
They circle left, they circle right,
Upon the moonlit green.
3. We never saw the pretty things,
But little stools so flat,
We're sure 'twas there in grassy rings
The tired fairies sat.*

*From the Elementary Teacher's Book, accompanying the First and Second Books of THE MUSIC HOUR, copyright, 1929, 1934, 1937. By special permission of the publishers, Silver Burdett Company, New York.

Formation: Boys form inner circle, facing out, hands joined; girls form outer circle, facing in, hands joined. Boys number one, two, one, two, etc.

Number of couples: Any multiple of 4 (8, 12, 16, 20, etc.), depending upon space available for dance

Steps used; skipping step, slow walking step.

Figure 1: Boys skip in a circle counter-clockwise; girls skip in a circle clockwise.

When the pause is reached, on the word "feet" of the song, both circles stop. A girl will be facing each boy. She is his partner. He bows, she curtsies during the phrase, "While curls and ribbons shake."

Figure 2: Music is repeated for this figure. Boys of Number One couples turn to their left and join hands with girls of Number Two couples. Boys of Number Two couples turn to their right and join right hands with girls of Number One couples. Hands are held high while groups of four skip clockwise in a circle.

By the time the pause is reached, the boys will have returned to their original places in the inner circle and the girls to their places opposite them in the outer circle.

Figure 3: Boys take own partner's right hand in their right, hands held high as before. Girls take four steps turning under their own right arms. The last phrase of music is used to complete this figure.

Repeat the dance as many times as desired. It will be necessary to repeat the music in order to complete the three figures of the dance. Partners will not be the same on the repeat; each boy will stop opposite a different girl.

MATERIALS FOR RHYTHMIC ACTIVITIES

RECORDS (All Victor records are fifty cents plus tax, which varies from state to state.)

1. RHYTHM MEDLEYS—Victor 20526

A. Medley No. 1

- (1) Military March
- (2) Trotting, Running and High-Stepping Horses
- (3) Skipping Theme
- (4) Military March

B. Medley No. 2

- (1) March
- (2) Theme for Skipping
- (3) Flying Birds
- (4) Wheel Barrow
- (5) Plain Skip
- (6) Tip Toe March
- (7) March in F

1. Victor 20989

A. Bleking

Instructions for this folk dance are given in **DANCES OF THE PEOPLE**, Burchenal.

B. Ace of Diamonds

Instructions for the dance by this name will be found in **FOLK DANCES AND SINGING GAMES**, Burchenal.

See section on Materials for Rhythm Band, Records, page 25.

3. Victor 22761

A. Singing Games

- (1) Bean Porridge Hot
- (2) Dutch Couples

B. Folk Dances

- (1) Hey Little Lassie
- (2) Seven Pretty Girls
- (3) Swiss May Dance

See Materials for Singing, Records, page 6

4. Victor 20448

A. (1) Broom Dance

- (2) Bummel Schottische

B. (1) Come Let Us Be Joyful

"Come Let Us Be Joyful" and "Broom Dance" are included in

DANCES OF THE PEOPLE, Burchenal.

5. RHYTHMS FOR CHILDREN (Interpretative)—Victor 20153

A. (1) Of a Tailor and a Bear

- (2) The Wild Horseman

B. (1) Spinning Song

- (2) The Little Hunters

6. Victor 22765

A. Skips for Children

B. Phrasing

7. Victor 22767

A. Skipping-Running

B. Phrasing

BOOKS

1. THIS WAY AND THAT, Edna Potter; Oxford U. Press, New York, N. Y. \$2.00

In this charmingly illustrated book are found directions for performing many of the traditional games and dances of childhood. Piano music to accompany them is included.

2. FOLK DANCES AND SINGING GAMES, Burchenal; G. Schirmer, Inc., New York, N. Y. \$2.75; cheaper binding, \$1.25

In this volume we find games and dances which the author learned at first hand from immigrants to our country. There are dances

suitable for performance outdoors and indoors, by children of all ages as well as by adults.

3. **DANCES OF THE PEOPLE**, Burchenal; G. Schirmer, Inc., New York, N. Y. \$3.00; cheaper binding, \$1.50

This is a collection of folk dances from America and nine European countries. Music, directions for performance, and many illustrations are included.

4. **RHYTHMIC GAMES AND DANCES**, Hughes; American Book Co., New York, N. Y. and Dallas, Texas. \$1.50

A large number of interesting games and dances together with the music for performing them are given in this volume. Teaching real appreciation by means of educating the sense of feeling for time and rhythm is the author's objective.

5. **MUSIC HOUR**, McConathy and Others; Silver Burdett Co., New York, N. Y.

- a. Kindergarten and First Grade (Teacher's manual) \$3.00
- b. Elementary Teachers Book \$1.48

6. **SINGING SCHOOL SERIES**, Armitage and Others; C. C. Birchard Co., Boston, Mass.

- a. Our First Music (Teacher's manual) \$3.80
- b. We Sing \$.80—See section "We Sing and Dance"

7. **MUSIC IN RURAL EDUCATION**, McConathy and Others; Silver Burdett Co., New York, N. Y. \$1.20—chapter on "Rhythm Play," pp. 122-151

B. RHYTHM BAND

Some children, because of language difficulties, are not easily reached by singing; others do not participate wholeheartedly in singing games and dances, but for almost all children rhythm band instruments have an appeal. In fact, teachers often have been gratified to find that some pupils who do poor work in other school subjects make outstanding players in the rhythm band. Because this activity provides a satisfying means of musical expression for children of such diverse interests and abilities, we feel that it has special significance for Latin-American children in the elementary grades.

In a series of short lessons we have traced the presentation of a composition, as a guide to inexperienced teachers. These lessons have been used successfully with several groups of Spanish-speaking children, all of whom learned quickly and participated enthusiastically.

Analyzing the Composition

"Marche Lorraine" from **ALBUM OF MARCHES**, Pied Piper Records for Children, Catalog of Music You Enjoy, Inc., New York, N. Y.

"Marche Lorraine" was selected for these beginning lessons in rhythm band because it has a definite rhythm or "swing," pretty melodies, which may be hummed, and easily distinguished sections or parts. The recognition of these divisions and their arrangement in the composition as a whole constitutes analysis.

To develop the following outline will require several short lessons, none of which should exceed fifteen minutes. They should be distributed over a number of days, the exact number being determined by the age and experience of the children and the preparation of the teacher.

An analysis of the music for "Marche Lorraine" shows the following divisions:

X	A	B	A	C
Introduction	*****	-----	*****	0000000000

After a short introduction, which we shall call X, there follow three main parts, which we shall call A, B, and C.

Play the composition once while the children listen quietly. During the second playing, draw on the board a diagram similar to the one above, calling attention to the short introduction and to the fact that after the first main part, A, there is a different part, B. After A is repeated, there follows the third main part, C, which is not like A or B. From time to time during the lessons refer to the diagram in explaining who plays and who listens. Children who do not quickly comprehend directions that are given in English will be able to follow a diagram intelligently.

Before the instruments are used, it is often wise to be sure that the members of each group understand just how much and when to play. Name the groups A, B, and C according to the part they play. By referring to the diagram while the children listen to the music, have each group stand quietly as long as their part is played. The A group will learn quickly that they stand twice just as they will play twice. Of course, all remain seated during the introduction.

It is absolutely necessary, even during the first experience with the rhythm band, for children to become aware of the sections or melodies which are alike and those which are different. This awareness of similarity and contrast, one of the fundamental principles governing all works of art, is one of the most significant outcomes of participation in rhythm band. Children learn quickly to name the parts of a composition at first hearing, using the letters A, B, C, etc. as "labels" for the tunes. Although any other letters or numbers would serve the same purpose, A, B, and C are preferred because they are conventionally used in musical analysis and will furnish the familiar or "known" element in future music study. Soon the teacher will hear from the children such remarks as, "I forgot to come in on the A tune after the introduction," or "I think the C tune is the prettiest one."

The musical sensitiveness which Latin-American children possess in a marked degree leads them to respond in an original and clever way to complicated rhythms which they do not understand and which the teacher could not explain to them even if she were so unwise as to try. For this reason, more difficult selections may be used for beginning lessons with these children than one would ordinarily choose. "Marche Lorraine" has been used successfully with groups of first-year children in Latin-American schools. The first arrangement seemed so easy that the other instruments called for in the second arrangement were added with no difficulty at all.

Introducing the Instruments

The instruments to be used—rhythm sticks, triangles, wood blocks, jingle clogs, tambourines, and sleigh bells—should be distributed without discrimination, as the ability of the children will not be known at the beginning of the first lesson. As the instruments are passed out, each child should be shown how to hold his instrument and should discover how it sounds when played. This introduction completed, the teacher should insist that instruments be kept quiet until time to play. See section devoted to the manner of holding and playing instruments, page 21.

Teacher—(Taking rhythm sticks from one child) "What are these instruments?"

Children—"Sticks." (Some of the children will be familiar with them.)

T—"Rhythm sticks. Say it."

C—"Rhythm sticks."

T—(Asking Pedro to stand and hold up the sticks) "What is Pedro playing?"

C—"Rhythm sticks." (Drill the children to say "sticks," not "steeks.")

T—(Taking triangle from one child) "What is this instrument?"

C—(No response.)

T—"This is a triangle."

C—"This is a triangle" or "A triangle."

T—"Amelia, what instrument are you playing?"

C—"A triangle," or "I am playing a triangle."

T—"Amelia is playing a triangle."

C—"Amelia is playing a triangle."

Name the other instruments—jingle clogs, tambourines, sleigh bells, wood blocks—pronouncing each name distinctly, having the children repeat. As each one is named, demonstrate how it sounds when played.

Playing the Selection

Two arrangements of "Marche Lorraine" are suggested, the first for very young children or for those with no previous experience in rhythm band playing, the second for beginning lessons with older children. It is recommended that teachers who are directing a rhythm band for the first time use the first arrangement; if this is successful, instruments of the second one may be added without confusion.

FIRST ARRANGEMENT

During the introduction no instruments are played; children listen to the rhythm of the music and those who are to play the A part wait for the beginning of their melody.

While the **A** part is played, have all children clap very lightly to mark the rhythm while the teacher, using lip movements only, counts "one, two, three, four," in time to the music as she taps sticks lightly. Ask the children who have sticks to stand. Each child should know by this time which instrument he plays. Children play the **A** part imitating the teacher, who stops after a few measures are played. Sticks tap lightly on 1, 2, 3, 4—1, 2, 3, 4, etc., until the end of the **A** part is reached.

[illegible]

There seems to be a natural inclination to BEAT the sticks together instead of tapping them lightly. Such playing can be avoided by a teacher who sets a good example and who stops the entire group every time the playing threatens to become so loud that the music itself cannot be heard. Focus attention at all times upon the music, which should occupy the place of prominence; the rhythm band instruments should remain in the background, as an accompaniment. This caution applies to all the instruments, especially wood blocks, tambourines, and jingle clogs.

Children who are taught to listen carefully will discover quickly when the A part ends and the B part begins. Insist that the wood block players begin on the very first count of the B part after the sticks have finished playing A. Wood blocks tap on every beat just as sticks did in A.

[illegible]

The diagram which follows shows the instruments combined for playing the entire composition, using the first arrangement.

X	A	B	A	C
Intr.	*****	-----	*****	0000000000
No. in.	R.S. tap 1,2,3,4	W.B. tap 1,2,3,4	R.S. tap 1,2,3,4	T. tap 1,2,3,4
play				

Key to Abbreviations Used Above

R. S. —Rhythm Sticks

W. B. —Wood Blocks

T. Tap—Tambourines tap

SECOND ARRANGEMENT

For the A part, rhythm sticks play on 1, 2, 3, 4, just as in the first arrangement. Have triangle tap on the first and third beats only, waiting on the second and fourth beats.

	FIRST MEASURE					SECOND MEASURE				
Count.....	1	2	3	4	—	1	2	3	4	etc.
Triangles	tap	(wait)	tap	(wait)		tap	(wait)	tap	(wait)	

Add the jingle clogs to the wood blocks for the B part. It is not recommended that the clogs play on every beat, as it spoils the effect to have a great deal of the jingle sound. Select children who have been listening attentively and tapping rhythmically; show them how to play on the first and third counts just as the triangles did in the A section.

	FIRST MEASURE					SECOND MEASURE				
Count.....	1	2	3	4	—	1	2	3	4	etc.
Jingle Clogs	tap	(wait)	tap	(wait)		tap	(wait)	tap	(wait)	

On the repetition of A use the same instruments that were used the first time.

The C part contains an attractive part for tambourines, which will require children who are sensitive to "what the music says." A combination of tambourine tap and trill is effective. (See instructions for holding and playing instruments.) On 1, 2, 3, 4—1, tambourines tap lightly; on 2, 3, 4, they trill. Because this combination follows the music so accurately, there will be found little or no difficulty in locating players who can play the part as suggested. If one child is able to catch on, the others in the group will follow quickly.

	FIRST MEASURE					SECOND MEASURE				
Count.....	1	2	3	4	—	1	2	3	4	etc.
Tambourines	tap	tap	tap	tap		tap	trill	- trill	- trill	

Repeat this two-measure unit until C is completed.

If the tap-trill ideas is successful, add sleigh bells trill to the tambourine trill on 2, 3, 4 of the second measure.

	FIRST MEASURE					SECOND MEASURE				
Count.....	1	2	3	4	—	1	2	3	4	etc.
Sleigh Bells.....	(wait.....)					trill - trill - trill				

The diagram which follows shows the second arrangement, which differs from the first only in the addition of triangles, jingle clogs, and sleigh bells for the A, B, and C parts respectively, and in the manner of playing tambourines for the C part.

	X	A	B	A	C
Intr.	*****	-----	*****	T. tap 1,2,3,4-1—	
No. in.	R.S. tap 1,2,3,4	W.B. tap 1,2,3,4	Same as	T. tr.——2,3,4	
play	Tri. 1—3—	J.C. 1—3—	first A	Sl. B. tr.——2,3,4	

Key to Abbreviations Used Above

Intr.—Introduction	J. C. —Jingle Clogs
in. —instruments	T. tap —Tambourines tap
R. S.—Rhythm Sticks	T. tr. —Tambourines trill
Tri. —Triangles	Sl. B. tr.—Sleigh Bells trill
W. B.—Wood Blocks	

After all groups have become familiar with their parts and can play their instruments properly, combine the three groups and play the composition from beginning to end. By using the diagram on the board, the teacher can remind each group of the right time to play. After the music is thoroughly familiar, the responsibility for beginning and stopping on time should be placed upon the children who, if their interest has been aroused and maintained, will soon learn the tunes and respond accurately and enthusiastically.

The amount of time required for these lessons will, of course, vary with the experience of the teacher and the background of the children. A teacher attempting rhythm band work for the first time will need to proceed more slowly; consequently the work outlined will cover several lessons. A sensitive teacher will know to change to some other activity before the children tire and lose interest.

Holding and Playing Instruments

RHYTHM STICKS are of two varieties, plain and notched. A pair includes one of each, the notched stick being grasped in the left hand. Strike the notched stick with the one held in the right hand. Certain sets of instruments contain only plain sticks.

TRIANGLES are suspended by a loop of tape or leather, which is held in the left hand as close to the triangle as possible. The beater, held in the right hand, strikes the base of the triangle on the inside. The beater should be lifted quickly after the tap.

WOOD BLOCKS are held in the left hand and tapped with a rhythm stick held in the right hand. The stick should rebound after striking the block.

JINGLE CLOGS or **JINGLE STICKS** are held in the right hand, jingle side up, and played by tapping on the palm of the left hand.

TAMBOURINES are held in the left hand, fingers grasping the rim, and tapped with knuckles or fingers of the right hand. A **tambourine trill** is made by rapidly twisting the wrist from side to side.

SLEIGH BELLS may be grasped by the strap, bells hanging down under the palm, or may be worn on the wrist. The former method is preferred. A trill is made by rapidly shaking the bells from left to right.

There are other methods of playing these instruments, and there are other fascinating instruments. Pictures of them and directions for playing, as well as many helpful suggestions concerning their use, are given in the books listed at the end of this section. Only the information needed to play "Marche Lorraine" has been given here.

Arranging Players for Performance

Children playing the same instruments should sit or stand together, for example, all rhythm stick players should be together.

Groups playing on the same part (A, B, etc.), should be placed together; for example, rhythm sticks and triangles, playing in the A section, should stand together.

A suggested plan suitable for playing the simple arrangement of "Marche Lorraine" is the following:

WOOD BLOCKS	RHYTHM STICKS	TAMBOURINES
B part	A part	C part

If the second arrangement is used, the plan would be similar to the following:

WOOD BLOCKS	RHYTHM STICKS	TAMBOURINES
JINGLE CLOGS	TRIANGLES	SLEIGH BELLS
B part	A part	A part

With the A groups placed in the center it seems easier for B and C groups, which follow A, to know when to begin.

If the teacher has been successful in presenting the first lessons in rhythm band, she has introduced the children to a joyous new experience. They have taken pleasure and pride in learning to do the following things:

1. To stand and sit correctly while playing.
2. To hold and play instruments in the proper manner.
3. To keep instruments quiet when they are not being played.
4. To listen for and respond accurately to the rhythm of the music.
5. To recognize parts or divisions of the composition and when changes from one to another occur.

6. To begin playing on time and to stop when the music stops.
7. To listen at all times to the music and what it says.
8. To keep instruments subdued in order that the music may always be heard.
9. To recognize that certain instruments are especially suitable for certain kinds of music; for example, that sleigh bells and triangles are effective on fast, delicate passages and that slow, heavy music is best played by drums.
10. To use, and recognize the meaning of, such words as quiet, slow, fast, heavy, light, and record; to know the names of rhythm band instruments and words to tell how they are played.
11. To be cooperative, dependable, and courteous
12. To show preference for music of lasting value.

When the teacher has developed confidence in herself and in the children, she will be eager to add new instruments to the band and to select other delightful compositions for playing. For this purpose, there have been listed a few of the many available books and records, together with prices and the companies from which they may be ordered.

Making Rhythm Band Instruments

Many schools possess neither rhythm band instruments nor funds with which to purchase them. This fact will not deter a resourceful teacher or an enthusiastic group of children. Clever substitutes for well-made instruments will be found around the home and in the community.

DRUMS are easily made from oatmeal boxes of various sizes or from wooden kegs or large tin cans covered with inner tubing or heavy material. Dish mop handles serve as beaters.

RHYTHM STICKS will not be difficult to make from dowels, stained or enameled bright colors, or from reeds or cane cut into ten-inch lengths. Broom or mop handles are useful also; however, they make larger, heavier sticks and are less suitable for small children.

TRIANGLE substitutes can be made by using horeshoes, metal rods, railroad spikes, or metal bolts; large nails make satisfactory beaters. Probably the most perfect substitute is a bell, from which the clapper has been removed to be used as a beater.

JINGLE BELL effects are easily duplicated by baby rattles or by jingle bells, which are often on sale during the Christmas season.

CYMBALS can be made from pot lids or from tin or metal tops, with spools attached as handles.

SAND BLOCKS are easily made by tacking pieces of sandpaper to wooden blocks of approximately the size of blackboard erasers.

JINGLE CLOGS can be made from pop bottle tops, with cork removed, flattened and nailed to pieces of wood.

Toy **XYLOPHONES** and pianos, often found in variety stores at a reasonable price, add an interesting tone quality to the band.

For special rhythmic effects, gourds or small boxes filled with pebbles or beans can be used. Interesting rhythms can be produced by scraping the notched side of a large gourd with a stick. Mexican and South American dances are often accompanied by instruments such as this one. In garages or machine shops there are sometimes found large pieces of metal which produce musical tones when struck. These suggest bells or chimes and are very effective if tastefully used. Children often bring to school glass bottles, water bottles, or pieces of wood which make valuable additions to the collection of instruments. Encourage the children to continue this stimulating activity.

MATERIALS FOR RHYTHM BAND

RECORDS (all of the Victor records are fifty cents plus tax, which will vary from state to state.)

1. Victor 20164

- A. (1) Badinage
(2) Legend of the Bells
(3) Humoresque
(4) Scherzo
- B. (1) Minuet
(1) Gavotte
(3) Minuet
(4) Omaha Indian Game Song

These selections are short, not difficult, and suitable for beginning rhythm band work.

2. Victor 22766

- A. Marches for Children
(1) Come, Lassies and Lads
(2) John Peel
(3) Military March in D
- B. Rhythm Band
(1) Polly, Put the Kettle On
(2) Lavender's Blue
(3) Waltz

These selections are useful for a variety of activities.

3. Victor 20989

- A. Bleking
Instructions for playing this folk dance will be found in **RHYTHM BAND SERIES**, Vol. 1, Votaw and Others—p. 9

B. Ace of Diamonds

Instructions for playing will be found in **RHYTHM BAND DIRECTION, Votaw—p. 24**

4. Victor 20416**A. Le Secret****B. Pirouette**

Suggestions for playing these more difficult, but beautiful, compositions will be found in **MUSIC APPRECIATION FOR EVERY CHILD, PRIMARY GRADES, Glenn-DeForest**. Both selections are suitable for listening or for using to begin rhythm band work with older children.

5. Victor 20169**A. Amaryllis****B. Minuet in G**

Suggestions for playing both of these compositions will be found in **RHYTHM BAND DIRECTION, Votaw**; "Amaryllis" on p. 14, "Minuet in G" on p. 30. In order to interpret the instructions for these more difficult numbers, the teacher should be able to comprehend the printed page of music; however, this music lends itself beautifully to creative interpretation by the teacher or the children.

6. PIED PIPER RECORDS FOR CHILDREN, Catalog of Music You Enjoy, Inc., New York, N. Y. \$1.25 each album.

These small records, made especially for children, come in albums of four each. The album of marches contains several compositions suitable for marching and playing.

7. Victor 22169

- A. (1) Rataplan**
- (2) Serenata**
- (3) Waltz No. 5**

- B. (1) With Castanets**
- (2) Shadows**

BOOKS

- 1. RHYTHM BAND SERIES, Manual and Volumes I, II, and III, Votaw and Others; Raymond A. Hoffman Co., Chicago, Ill. \$1.00 each volume**
- 2. RHYTHM BAND DIRECTION, Votaw; Ludwig & Ludwig, Inc., 1611-27 N. Wolcott, Chicago, Ill. \$1.00**

Both of these books by Votaw contain information about rhythm band direction as well as music which may be played on the piano. Pictures showing how instruments are held and played will be very valuable for inexperienced teachers.

3. TOY ORCHESTRA TUNES, Jobson; Boston Music Co., Boston, Mass. \$.75

Famous melodies and compositions have been orchestrated for the rhythm band. "Picture scores" give the information concerning where the various instruments play; pictures show how instruments should be held. Piano scores also are included.

4. MUSIC APPRECIATION FOR EVERY CHILD, Primary Grades, Glenn-DeForest; Silver Burdett Co., New York, N. Y. \$.61 net, f.o.b Chicago, Ill.

5. OUR FIRST MUSIC (Teacher's manual), Singing School Series; C. C. Richard Co., Boston, Mass. \$3.80

A section on rhythm band is included in each unit. This book gives excellent help in all activities of the early grades: singing, rhythmic development, listening, and creative expression.

6. CREATIVE MUSIC IN THE HOME, Satis Coleman; Educational Music Bureau, 30 East Adams, Chicago, Ill. \$3.50

Detailed instructions for making and playing simple instruments are given in this book.

COMPANIES FROM WHICH MATERIALS MAY BE ORDERED

1. Educational Music Bureau
30 East Adams St.
Boston, Massachusetts

Music and books of all publishers, rhythm band instruments, and music supplies of many kinds.

2. Jenkins Music Co.
Kansas City, Missouri

Music and books of certain publishers, records, other supplies and equipment.

3. San Antonio Music Co.
E. Commerce St.
San Antonio, Texas

Records, music, rhythm band instruments, phonographs.

4. Southern Music Co.
830 E. Houston St.
San Antonio, Texas

Music, books, instruments.

5. King's Record Shop
2118 Guadalupe St.
Austin, Texas

Records only.

6. J. R. Reed Music Co.
805 Congress Ave.
Austin, Texas

Records, books, music, instruments, phonographs, other supplies and equipment.