INTEGRATING INSTRUMENTAL ACTIVITIES
IN THE GENERAL MUSIC CLASS
IN THE ELEMENTARY SCHOOL

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by
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167235
CHAPTER 1

INTRODUCTION AND PRESENTATION OF PROBLEM

According to one of the clearly evident trends in elementary music education, there has been an effort to integrate instrumental activities in the general music class. An approach which centers

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An opportunity to explore and develop an interest in instrumental music was

2. The instrumental music program must often develop separately from the general music class.

3. The developmental approach to reading music used in the general music class is not carried out in the instrumental class.

4. There is a lack of use of materials now available for integration of instrumental activities in the general music class.

According to leading music educators, one of the clearly evident trends in elementary music education has been to integrate instrumental activities in the general music class. In an approach to combining the singing of songs with the playing of instruments, Beatrice and Max Krone, music educators of the University of Southern California, have recommended that there be no differentiation between "vocal" and "instrumental" music. It's "just music" to the children, and the two activities naturally go together.¹

Some of the specific problems pertaining to instrumental music in the general music class are:

1. Many grade school children do not have the opportunity to explore and develop an interest in instrumental music. However, ²

2. The instrumental music program most often develops from separately from the general music class they bring whether they.³

3. The developmental approach to reading music used in the general music class is not carried out in the instrumental class.⁴

4. There is a lack of use of materials now available for integration of instrumental activities in the general music class.⁵

The purpose of this study was to discover ways in which instrumental activities might be integrated in the general music class at elementary school level.

In the past, the instrumental activity in the lower elementary grades has been the rhythm band in which children struck various instruments at particular times with little conscious consideration for the musical effect. The teacher made the decisions, or allowed the textbook to make them, in order to achieve a better performance. The aim of rhythm band work, according to James L. Mursell, of Columbia Teachers' University, is not to produce good performances, but to foster musical growth and responsiveness which is best brought about by the children's own experimenting, choosing, and purposing.¹

Simple wind instruments, such as Song Flutes, Tonettes, or recorders, have been used for pre-band or pre-orchestra training. However, Beatrice Perham Krone has emphasized their use "first and foremost for the purpose of the joy and satisfaction they bring, whether they are a basis for training in orchestra experience or not."²

She explains that experience with such instruments is especially important to those children who will never be given the opportunity to afford to own instruments. Learning to play band or orchestral instru-


make music with real band or orchestral instruments.\textsuperscript{1}

The simple wind instruments, as well as Song Bells, xylophones, and the piano, have been valuable melodic instruments for adding descants or accompaniments to the songs children sing, or for creating and playing original melodies.

Harmony instruments have been included in the general music class because they emphasize the structure of chords, and can be used for accompaniment for singing from general music texts. The autoharp, an instrument of ancient lineage, has become a popular chording instrument in the elementary grades. Robert Evans Nye and Vernice Trousdale Nye, educators of the University of Oregon, have suggested that children in the intermediate grades could use the piano for chording in the same way they use the autoharp.\textsuperscript{2} Since 1955, chording on the ukulele has become an accepted activity in the general music classes in the Kalamazoo Public Schools, Kalamazoo, Michigan.

Band and orchestral instruments were first introduced into the elementary school music program for the purpose of providing a desired goal, recruitment for the secondary performing groups. These instruments may be used for one's own property and the property of others are included today because of their own educational values, but too often the instrumental program includes only those students who can afford to own instruments. Learning to play band or orchestral instru-

\textsuperscript{1}Ibid.

ments should be an outgrowth of the general music class and should feed back into it. As soon as possible, students should be encouraged to display their skills in the classroom by adding descants and playing accompaniments. The instruments could also be used in connection with special projects or comprehensive units.¹

A music program which is chiefly vocal cannot give opportunities to which all the children are entitled. Some respond best to singing, some to rhythmic activities, some to listening, and some to instrumental activities.

In addition to the musical values gained through instruments, James Mursell has submitted the following list of personal and social values:

1. Instruments offer musical participation that is an alternative to voice.

2. The ability to play even a simple instrument acceptably can yield a very definite and satisfying sense of achievement and success.

3. Because instruments are machines, they set up mechanical or manipulative problems and challenges fascinating to children.

4. Instruments tend to impose discipline of hard work for a desired goal.

5. Pride of possession and a sense of respect and responsibility for one's own property and the property of others is gained.

6. Ability to play an instrument tends to carry social prestige.

7. Ability to play a musical instrument tends to carry forward through the years, to make music a life-long resource.²


²Ibid. p. 233.
A suggested schedule of presenting instrumental activities in the general music class used in Kalamazoo, Michigan, includes:

1. Rhythm instruments—Grades Kindergarten through 9
2. Bells and song flutes—Incidental experiences in Grades 1 and 2; extended experiences in Grades 3 thru 6, related specifically to music reading; continued bell experiences in grade 7, with emphasis upon understanding the piano keyboard.
3. Ukulele—A 7th grade activity, with emphasis on understanding of chords and use of the ukulele to accompany singing from the general music texts.
4. Exploratory violin, clarinet, and cornet—In Grade 4, each child receives a once-a-week opportunity to try the violin for a period of 8 weeks. In Grade 5, children receive a similar opportunity to try either the clarinet or cornet. All instruments are begun by rote with emphasis on syllables (our music reading approach). Later, there is a transfer to the note names and the printed page.
5. Instrument rental program—Following exploratory experiences, children may rent school-owned instruments for a period of one year. As they advance in playing ability, building music teachers (not the travelling instrumentalists) establish small orchestra or ensemble groups within each school.

For the purpose of this study, the following instrumental activities have been considered for integration in the general music class at elementary level: (1) playing rhythm instruments, (2) playing melodic instruments, (3) playing harmony instruments, (4) playing rhythm instruments are the easy-to-play percussion instruments band and orchestral instruments.

By types of sound:
- Jingle and rings
- Triangles, jingle bells, finger cymbals, jingle clogs, snowbells, tambourines

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*Lawrence Barr, Supervisor of Music, Kalamazoo Public Schools, by letter of correspondence, June, 1959.*
CHAPTER II
PLAYING RHYTHM INSTRUMENTS

Interest in rhythm instrumental activity was probably first fostered with Haydn's writing of the *Kindersymphonie* during the eighteenth century. The present trend in elementary music education is to use rhythm instruments for enriching musical experiences in the classroom.

Maurine Timmerman, associate professor of music at Los Angeles State College, has listed the following ways in which rhythm instruments can help the child in the classroom:

1. Give the child another means of enjoying music.
2. Give the child musical experience, other than singing, in which he can be successful.
3. Open up more opportunities for discriminative listening.
4. Help the child to develop his manipulative powers.
5. Develop the child's ability to form judgements.
6. Give the child another opportunity to work with others.
7. Lead the child to understand rhythmic notation.
8. Give the child another wedge into acceptance by the effectively group.

Rhythm instruments are the easy-to-play percussion instruments used primarily for rhythmic purposes. They may be classified by types:

<table>
<thead>
<tr>
<th>Sound Type</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Game sound</td>
<td>bowls, wooden kags, ____</td>
</tr>
<tr>
<td>Jingle sound</td>
<td>inner tubes or calf skin for the heads, ____</td>
</tr>
<tr>
<td>Triangles</td>
<td>___</td>
</tr>
</tbody>
</table>

7

base Clicks,
4. Tom Castanets, claves, sticks, temple blocks, wood bowling blocks, tone gourds (struck)
5. Shakers can be made from old broomsticks cut in six inch lengths, Sand blocks, guiros, tone gourds (stroked), cabacas
6. A tr (twisted), xylphones (stroked), a large nail on a stick, and tom-toms fit with another nail.
7. Gongs and large cymbals length of iron pipe, old brake By volume cymbal, resonant metal covers, or brass trays.
8. Loudorines can be made of heavy cardboard pie plates with hot Wood blocks, tone gourds, claves, castanets, temple to them blocks, large cymbals, drums
9. Softs and shakers can be made of a few seeds, pebbles, Little jingle bells, triangles, finger cymbals, or container maracas, pompons, sand blocks, small sticks,
10. Jinchopsticks, soft beaters on large cymbals, gongs, disks, or drums cape to a stick.
By rhythmic pattern made from cooking lids or covers. 1
Short sounds
A suggested Sticks, wood blocks, claves, temple blocks a class
Long sounds
This classification not only names the rhythm instruments, but it also suggests ways in which the various instruments may be used effectively. At two drums should be available in the classroom: one

Some music educators advocate the use of improvised or homemade instruments. The following list gives suggestions for making instruments:

1. Drums can be made from chopping bowls, wooden kegs, lard cans, waste paper baskets, or oatmeal boxes with heavy paper, rubber from inner tubes or calf-skin for the heads.
3. A wood block can be made from sections of an old

1Ibid., pp. 44-45.
2Ibid., p. 44.
3Ibid., p. 43.
by an old baseball bat, offer an excellent means of experimentation.

4. Temple blocks can be made from sections of an old bowling pin.

5. Claves can be made from old broomsticks cut in six inch lengths.

6. A triangle can be made by suspending a large nail on a string and striking it with another nail.

7. A gong can be made of a length of iron pipe, old brake drum, one cymbal, resonant metal covers, or brass trays.

8. Tambourines can be made of heavy cardboard pie plates with bottle caps, roofing disks, or sea shells attached to them.

9. Maracas and shakers can be made by putting a few seeds, pebbles, or peas inside gourds, bottles, or various other containers.

10. Jingle clogs can be made by loosely fastening roofing disks or bottle caps to a stick.

11. Cymbals can be made from cooking lids or covers.

A suggested instrumentation of rhythm instruments in the classroom is as follows:

- Sticks—8 to 12 pair
- Jingle bells—1 to 2
- Tambourines—2 to 4
- Maracas (shakers or rattles)—2 to 4 pair
- Jingle sticks (clogs)—4
- Coconut shells—2 to 4 pair
- Strip rattles (clogs)—4
- Gongs—1
- Drums—2 or more
- Triangles—2 to 4 pair
- Cymbals—1 pair
- Temple block—1
- Wooden block—1
- Claves—1 pair
- Tom-toms, tambourines, maracas (shakers or rattles), coconut shells, triangles, gongs, triangles, gong—1

At least two drums should be available in the classroom: one of low pitch and one of high pitch. Some of the different kinds of drums are: toms, tunable drums (tiny tympani), bongo drums, and various homemade drums.

Teachers at the intermediate grades can capitalize on the natural

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2 Nye and Nye, op. cit., pp. 41-42.
Rhythm instruments offer an excellent means of experimentation. Children discover that drums can be struck on the heads, near the sides or in the center, or they can be struck on the wood; tambourines can be struck with the hands, beaten, or shaken; cymbals sound best when they are brushed together with a glancing stroke; triangles ring if they are suspended from a string or holder rather than grasped with the hand. Some instruments have sounds which will carry over, such as triangles or cymbals; other instruments have only short sounds, such as the wood block. A good way to learn about an instrument is to contrast it with another instrument of different size and pitch.

Several music educators favor having a music center in the classroom where the rhythm instruments will be available for the children to experiment with before and after school and during recess.1

In the primary grades, rhythm instruments should be introduced one at a time, and they can be used effectively for song enrichment. Songs about clocks, ponies, trains, bells, soldiers, animals, machines, finally lead to actual notation. Instrumental activities are used in circuses, and fairs give children ideas about using appropriate instru-
to help children gain rhythmic independence. After children have instruments. Emphasis is on discrimination and originality. Rhythm instru-
tials previous experience in listening to rhythms and developing muscles may also be introduced through song material about tambourines,
preparation for handling the instruments, the problem is to find cymbals, and other instruments.

Ways in which children can understand in notation what they have

Teachers in the intermediate grades can capitalize on the natural desire to "keep time" to songs by using folk songs and dance tunes.

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Music particularly appropriate for this use includes American folk songs, Mexican dance tunes, Chinese folk songs, and Puerto Rican game songs.¹

Dramatization in the primary grades may be enriched by using rhythm instruments. The children should be encouraged to choose instruments and show how clocks sound, the way elephants walk, or how ponies trot. They may also use instruments in an appropriate manner for walking, skipping, or running.

Rhythm instruments are also very useful for children's creative work in the upper grades. The following list of ideas for creativity has been proposed by the Nyes:

1. A Chinese or Japanese atmosphere can be created through the use of wood blocks, gong, sticks, and drums.
2. An Indian mood can be created by using drums, rattles, sticks.
3. A Spanish or South American flavor can be added with sticks, maracas, wood blocks, castanets, and tambourines.²

The use of instruments is a part of music reading readiness and finally leads to actual notation. Instrumental activities are used to help children gain rhythmic independence. After children have had previous experience in listening to rhythms and developing muscle co-ordination for handling the instruments, the problem is to find ways in which children can understand in notation what they have heard and played.

²Nye and Nye, op. cit., pp. 41-42.
Blank notation can be used in connection with the poems or dramatization of stories. The following Hallowe'en rhythms are a study of rhythmic patterns related to the fundamental beat. The notation is made in Geographical Rhythm and Notation.

HALLOWE'EN RHYTHMS

Cowbell
Black cats
Hallowe'en night
Rick-i-ty rack-i-ty
Conga Witches on broom-sticks

Another way of using blank notation is through drum talk. Children love to hear their names chanted to drum beats and then see them notated.

Timberman suggests that children may respond to notation by selecting one of the following instruments for drum talk. The notation is made in Geographical Rhythm and Notation. Words have definite rhythms and may be played on instruments, such as the following suggestions for a Calypso band:

triangle

CALYPSO BAND

"Hot Cross Buns" would be played.

Instrument

Geographical Rhythm and Notation

Claves (sounds like)

Hai
Hai

ti

ti

1Krone and Krone, op. cit., p. 49. 2Knud Ludvig, Little Calypso

3Timberman, op. cit., p. 50.
This method of CALypsO BAND (continued)

and unlike phrases.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Geographical Rhythm and Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maracas and Guiro</td>
<td>Trin-i-dad —— Trin-i-dad</td>
</tr>
<tr>
<td>Cowbell</td>
<td>Kingston!</td>
</tr>
<tr>
<td>Conga Drum</td>
<td>Mon-te-go Bay</td>
</tr>
<tr>
<td>Bongo Drum</td>
<td>Vir-gin Is-lands Vir-gin Is-lands</td>
</tr>
</tbody>
</table>

Timmerman suggests that children may respond to notation by selecting a different instrument for each kind of note. The notation is made in picture music, as illustrated in the following example:

Russell Van Dyke Morgan and Nancy Mohrsoe Morgan, music educators of Northwestern University, have suggested a type of picture music score which could be transferred to notation.

"Hot Cross Buns" would be played:

2Timmerman, op. cit., p. 50.
This method of notation helps the children in recognizing like and unlike phrases.

After children have had experience in playing blank rhythm patterns by ear, the Krones have recommended relating the blank symbols to note values:

<table>
<thead>
<tr>
<th>Blank Rhythm Patterns</th>
<th>Notation Patterns</th>
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<tbody>
<tr>
<td>1.</td>
<td>( \ddots )</td>
</tr>
<tr>
<td>2.</td>
<td>( \ddots )</td>
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<tr>
<td>3.</td>
<td>( \ddots )</td>
</tr>
<tr>
<td>4.</td>
<td>( \ddots )</td>
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<tr>
<td>5.</td>
<td>( \ddots )</td>
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<tr>
<td>6.</td>
<td>( \ddots )</td>
</tr>
<tr>
<td>7.</td>
<td>( \ddots )</td>
</tr>
</tbody>
</table>

Russell Van Dyke Morgan and Hazel Nohavec Morgan, music educators of Northwestern University, have suggested a type of picture music score which could be transferred to notation.

\[
\begin{array}{cccc}
\frac{3}{4} & \text{Triangle} & \Delta & \Delta \\
\text{Sticks} & \times & \times & \times & \times & \times & \times & \times \\
\text{Blocks} & \square & \square & \square & \square & \square & \square & \square \\
\text{Cymbal} & \circ & \circ \\
\end{array}
\]

\[1\text{Krone and Krone, op. cit., p. 51.}\]

\[2\text{Morgan and Morgan, op. cit., p. 25.}\]

\[3\text{Krone and Krone, op. cit., p. 51.}\]

Notation for rhythm orchestra transferred from a picture music score:\n
text:

1. Keeping time with music.
2. Recognition of dynamic degrees—strong and weak elements.
3. Recognition of low and soft to high and fast.
4. Recognition of dynamic degrees—depressed or light and open.
5. Awareness of the contrast between sections, introductions and codas.
6. Creative powers to improvisate instrumentations.
7. Recognition of dynamic degrees—strong, melody, pitch, and volume.
8. Awareness of notation and the brain.
9. Creative powers to invent novel combinations of figures.
10. Development of musical sensitiveness and responsiveness.

The child is not introduced to the formal aspects of notation until he is psychologically ready. This depends upon the development of musical sensitivity and responsiveness. \(^2\) After the notation has been presented, the problem is how to make use of the skill in handling rhythmic patterns on rhythm instruments in a manner which will be interesting and musically satisfying. \(^3\)

Ann E. Pierce, music educator of the State University of Iowa, has suggested that in the upper grades, a child or several children might tap the strong beats while some tapped the weaker beats and some the melody notes as the group sang. \(^4\)

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\(^1\) Morgan and Morgan, op. cit., p. 25.


\(^3\) Krone and Krone, op. cit., p. 51.

Some of the desired concepts to be gained from experiences with rhythm instruments are:

1. Keeping time with music.
2. Difference in dynamics—degrees of loud and soft; and strong and weak beats.
3. Awareness of tempo—slow and fast.
4. Relation of loud and soft to slow and fast, and training.
5. Relation of tempo and dynamics to mood—heavy and depressed or light and gay.
6. Awareness of musical form—the phrase, contrasting sections, introductions and codas.
7. Relation of rhythm patterns to appropriate instrumentation.
8. The relatedness of tempo, dynamics, mood, melody, pitch, and instrumentation.
10. Creative powers to invent "sound effects" to accompany songs.

1. The immediate satisfaction which the child experiences gives him the feeling that music is fun, and isn't hard; you don't have to have lessons in order to take part in music." This tends to build up the favorable attitude that music is a natural thing, that it comes from the inside out, and is not primarily an acquired skill.
2. These simple instruments have proved to be a very logical and psychological approach to learning of the more physically difficult orchestral instruments. Educationally, the child's experiences with these simple instruments are very valuable, because from the standpoint of growth in music they form a very worthwhile basis for more challenging experiences to come.

Melody instruments are the easy-to-play instruments which

are vocal and are used primarily for melodic purposes. They may be

classified as percussion instruments, wind instruments, or string

instruments. The percussion instruments include: Song Bells, Melode

Bells, Resonator Bells, xylophones, piano, tuned water glasses, and

tambourine.

Robert Evans Nye and Vernice Trousdale Nye, Music in the
Elementary School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.,
1958), p. 63; Beatrice Krone and Max Krone, Music Participation in the
Melody instruments, like rhythm instruments, had been included in the elementary music program for pre-band or pre-orchestra training. They are included in the present music program for their own values, although their use may lead to learning the regular band and orchestral instruments. Beatrice Krone has stated that playing simple instruments should have a place in the elementary program for two psychologically sound reasons:

1. The immediate satisfaction which the child experiences gives him the feeling that "music is fun, and isn't hard; you don't have to have lessons in order to take part in music." This tends to build up the favorable attitude that music is a natural thing, that it comes from the inside out, and is not primarily an acquired skill.

2. These simple instruments have proved to be a very logical and psychological approach to learning of the more physically difficult orchestral instruments. Educationally, the child's experiences with these simple instruments are very valuable, because from the standpoint of growth in music they form a very worthwhile basis for more challenging experiences to come. 1

Melody instruments are the easy-to-play instruments which have pitch and are used primarily for melodic purposes. They may be classified as percussion instruments, wind instruments, or string instruments. The percussion instruments include: Song Bells, Melode Bells, Resonator Bells, xylophones, piano, tuned water glasses, and a choir bells. The wind instruments include: Song Flute, Tonette, and flute.

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Flutophone, Symphonette, Melody Flute, Ocarina, and recorder. The psalteries are the only easy-to-play string instruments frequently used for melodic purposes. Bells give a valuable visual aid, because children should be allowed to experiment with melody instruments. From the experience of the writer, some of the things which they will discover are: whole steps of the scale. Chromatic Step Bells are:

1. There is a difference between high tones and low tones.
2. There is a difference between steps and skips.
3. The arrangement of bells and keyboard instruments always has the high tones ascending to the right in stepwise order. Con with singing in the primary grades are:
4. The lower tones of bells are produced from longer lengths: the higher tones, from shorter lengths.
5. Instruments made of different material produce different tone qualities. Bells used in the general music classes in the upper grades:
6. Soft mallets and hard mallets produce different sounds on percussion instruments. They will discover that increasing the amount:
7. The best tones produced on wind instruments require tone little breath and thickness of the glass and the type of mallet used.
8. The low tones on wind instruments are produced by:
9. Covering all the tone holes with the fingers, and higher tones are produced in ascending order by raising one finger at a generally time beginning with the finger furthest from the mouthpiece.
10. Black keys. The highest tones of a psaltery are produced by the which can shortest strings.

pitch names: C, D, E, F, G, A, B, C.
The Song Bells are usually the first of the melodic instruments to be introduced in the primary grades. A particular type of Song Bells known as Step Bells gives a valuable visual aid, because this type is constructed in a stair step arrangement with the lower tone bells at the bottom. There is also a visual differentiation between half steps and whole steps of the scale. Chromatic Step Bells are also available. Melode Bells and choir bells are not of the xylophone keyboard type played with mallets, but are separate bells played by hand, melodies.

Some of the ways in which Song Bells and similar instruments can be used in connection with singing in the primary grades are: adding special sound effects, adding simple descants, playing some of the songs as accompaniments, adding introductions and codas, and composing original melodies. Flute, and Ocarina, are most frequently used in the general music class in the upper grades is experimenting with sounds produced from glasses or bottles partially filled with water. They will discover that increasing the amount of water lowers the pitch, and that the quality of the tone is affected by the size and thickness of the glass and the type of mallet used. They are played so badly out of tune that their use constitutes a poor musical experience.

What was learned through the use of Song Bells and water glasses can lead to use of the piano keyboard. The key of G is generally used at first so that the children are not confused by the black keys. They will discover that a scale includes eight notes, which can be called by their pitch names: C, D, E, F, G, A, B, C;
their number names: 1, 2, 3, 4, 5, 6, 7, 8; or their syllable names: do, re, me, fa, so, la, ti, do. Later, under the teacher's guidance, the children discover that one black key is needed to play in the keys of F and G. Some teachers may prefer to introduce the keyboard by use of the black keys, since three note melodies can be played on the group of three black keys. It should also be noted that the octave arrangement of black keys, three black keys plus two black keys, forms the pentatonic scale. From this scale, children can learn to play the flute-like instruments, but its tone can be used.

The recorder is a melody instrument which is a little more popular in F, and the names of the recorder include tenor and soprano recorders. It is the ancient ancestor of our piano keyboard as audio-visual aids. Children can see and feel and play the interval relationships of tones.

Nye and Nye have pointed out the value of Song Bells and the Flute-Ukulele, and have written for it. Flute, Symphoffone, Melody Flute, and Ocarina, are most frequently used in the fourth and fifth grades. Music supervisors sometimes use them for playing the melody of songs, alternating with the singing, because

Flute-like instruments, such as the Song Flute, Tonette, and alto and alto recorders may be used in the class.

1. The children enjoy them so much that unless a teacher knows how to control the situation they may be overemphasized particularly singing.
2. They are played so badly out of tune that their use constitutes a poor musical experience.


2Ibid., p. 79.
The following suggestions have been made to help remedy this situation:

1. Use such instruments on a mass basis no more than one time per week.
2. On the day the instruments are used the children should be using their singing voices in connection with the instruments approximately one-half of the period.
3. The teacher should devise ways so that the children will play the instruments in tune; otherwise they should not be used.

The recorder is a melody instrument which is a little more difficult to play than the flute-like instruments, but its tone quality and intonation are better. It is the ancient ancestor of our present day flute, and composers of distinction have written for it. The recorder is a melody instrument which is a little more difficult to play than the flute-like instruments, but its tone quality and intonation are better. It is the ancient ancestor of our present day flute, and composers of distinction have written for it.

The whole family of recorders includes tenor and soprano recorders in C and alto and bass recorders in F. All of these instruments are key instruments. The numbers may be marked with crayon, paint, chromatic and are overblown at the octave. Recorders are not used extensively because the price is almost prohibitive for classroom use. The following notation has been suggested by Nye and Ast.
general music class in the same manner in which the other melody instruments may be used. It is particularly effective for adding two or three note descants.

Many of the activities experienced through the use of melody instruments are a part of reading readiness and finally lead to actual notation. These activities help children to gain independence in their singing and playing. The children have had previous experience in listening to melodies and developing muscle co-ordination for playing the instruments. The problem is to find ways in which they can understand the notation they see in relation to what they have heard and played.

Some authorities favor the use of number notation for use of melody instruments. The numbers may be marked with crayon, paint, or nail polish on the different types of bells or water glasses. The following notation has been suggested by Nye and Nye:

The space between the numbers indicates the relative rhythm, and a dash indicates a held note.

The Krones have notated the same song in number notation, but

they have indicated notes to be played twice as fast by including two numbers within a circle. The numbers should be placed below or above the actual notation. Later, the numbers appear only at the beginning of each phrase. Finally they are abandoned altogether.

Maurine Timmerman has recommended the use of blank notation.

Experience with the piano also provides a means of correlation between the keyboard and staff in connection with either numbers or letters. The length of the notation, Robert Pace, music educator of Columbia University, gives line indicates the relative rhythm, and the level of the line indicates an excellent example of this correlation in the Book 1. The Robert whether the pitch goes up or down.

In the Kalamoscoe Public Schools, B, syllables are used as the approach to reading. Syllables are particularly useful in teaching flute-like instruments or recorders because there is no confusion in the number notation and the numbers used in referring to the fingering.

Teacher Latin A, B, C, D, E, F as gained.

The difference between high and low pitches.
2. The concept of steps and intervals.
3. The symbols for sharps and flats.

Hot Cross Buns, at the arrc.Hot Cross Buns, keyboard.

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1Krone and Krone, op. cit., p. 38.

Nye and Nye have suggested that soon after the children have played with number notation, the numbers should be placed below or above the actual notation. Later, the numbers appear only at the beginning of each phrase. Finally they are abandoned altogether because the children have made the transfer from numbers to notes on the staff.\footnote{Nye and Nye, op. cit., p. 61.}

Whatever is learned on bells or similar types of instruments can easily be transferred to the piano. Experience with the piano also provides a means of correlation between the keyboard and staff notation. Robert Pace, music educator of Columbia University gives an excellent example of this correlation in the Book I, The Robert Pace Piano Series.\footnote{Robert Pace, Book I, The Robert Pace Piano Series (Bryn Mawr, Pennsylvania: Theodore Presser Company, 1940), p. 11.} This example has been reproduced on the following page.

In the Kalamazoo Public Schools, syllables are used as the approach to reading. Syllables are particularly useful in teaching flute-like instruments or recorders because there is no confusion in the number notation and the numbers used in referring to the fingering of the instruments.

Authorities agree that some of the desired concepts to be gained from experiences with melody instruments are:

1. The difference between high and low pitches.
2. The concept of steps and intervals.
3. The reasons for sharps and flats.
4. Awareness that the arrangement of bells and keyboard
Correlation of piano keyboard to the staff.¹

instruments has the tones ascending to the right in stepwise order.

5. An appreciation for the need of staff notation.

6. Awareness of musical form—the phrase, contrasting sections, introduction and coda.

7. Awareness of tonic which is know to the children as 1 or "Do." Any instruments can be a great addition to the singing.

8. The relatedness of pitch of instruments of different timbre. Nye and Nye have recognized the value of including different types of instruments in the general music class in the following statement: "Making music by playing an instrument, regardless of how simple this instrument may be, is highly pleasurable to most human beings regardless of age."

9. Creative powers to compose and accompany songs.

One of the best ways for children to gain a conception of harmony is through the use of chord instruments. Some of the instruments which can be used for chording are: piano, portable chord organ, accordion, Autoharp, Marimba, Resonator Bells, Psaltery, ukulele, and guitar.

Chording learned on the piano does not mean that children have keyboard experience in the traditional sense of private or class lessons. It means that the piano is used for chording in the same informal way that it was used for melodic purposes. The piano as a chording instrument is usually presented to the children after they have had successful experiences with bells and rhythm instruments. The children who have had piano lessons will gain a conception of chording much sooner than other children.

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CHAPTER IV

The use of harmony instruments can be a great addition to the singing of songs. Nye and Nye have recognized the value of including different types of instruments in the general music class in the following statement: "Making music by playing an instrument, regardless of how simple this instrument may be, is highly pleasurable to most human beings regardless of age."¹

One of the best ways for children to gain a conception of harmony is through the use of chord instruments. Some of the instruments which can be used for chording are: piano, portable chord organ, accordion, Autoharp, Harmolin, Resonator Bells, Psaltery, ukulele, and guitar.

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The 1 3 5 note pattern is frequently encountered in melodies and is therefore an easy pattern for children to learn harmonically:

![Musical notation example]

Summary of \textit{Row Your Boat} Melodic note pattern

- Play the melody with the right hand.
- Play the melody with the left hand.
- Play the melody with both hands.
- Play the chord with both hands.
- Play the chord with the right hand.
- Play the chord with the left hand.
- Play the chord based on the 1 3 5 melodic pattern.

This chord played on the piano keyboard looks like the following:

![Piano keyboard example]

This chord can be used to fit them to the song according to their own rhythms and impulses. It should be noted that elements of melody and rhythm may necessarily be considered. The chord is used as a chording instrument.

A chord based on 1 or "do" is known as the tonic chord or I chord, and in some cases it may be used to accompany an entire song. Many of the songs that children sing are likely to need a tonic chord for accompaniment. Some songs which require chord are "Row Your Boat," "Up on the Housetop," and "Little Tom Tinker." The chords make use of the tonic or I chord and the dominant-seventh chord. Nye and Nye have suggested the following possibilities for accompanying such a song. The following illustration shows that the dominant-seventh chord is based on 5 or "so" of the scale and includes the scale steps 6, 7, 8, 9, and 10:

![Chord examples]

**"ROW YOUR BOAT"**
Chords based on the 1 3 5 melodic pattern to accompany "Row Your Boat" are as follows:

- Chords are shown as a chord of unrest. R. H.
- Inversion of the chord in the key of C looks as shown.

**Summary of possibilities:**

- Play the melody with the right hand.
- Play the melody with the left hand.
- Play the chord with the left hand.
- Play the chord with the right hand.
- Play the chord with both hands.
- Play the melody with the right hand and the chord with the left hand.

Children should be encouraged to create their own chording patterns and to fit them to the song according to their own rhythmic impulses. It should be noted that the elements of melody and rhythm must necessarily be considered when the piano is used as a chording instrument. If children are allowed to experiment with chording the melodies of songs, they will discover that most songs require more tonic chord are used in the melody, the tonic chord is used for an than the tonic chord for accompaniment. Some songs which require two chords make use of the dominant-seventh chord. The following illustration shows that the dominant-seventh chord is based on 5 or "so" of the scale and includes the scale steps of 2, 4, 5, and 7:

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Ibid., p. 66.
The tonic chord may be described as a chord of rest; the dominant-seventh chord as a chord of unrest. It children may hear an inversion of the dominant-seventh, play it on the piano, and see its notation, they will discover that the two closest tones demand resolution as shown:

On the piano the dominant-seventh chord in the key of C looks like the following illustration:

Since children rarely sing in harmony of more than three parts, only three of the four notes of the dominant-seventh chord are used.

Children should be lead to discover that when notes of the tonic chord are used in the melody, the tonic chord is used for an accompaniment; and when notes of the dominant-seventh chord are used in the melody, the dominant-seventh chord is used for an accompaniment. The following illustration gives chording suggestions for the key of C on the keyboard is illustrated in the following examples using the tonic and dominant-seventh chords for accompaniment of "Down in the Valley."
Many of the songs used in the general music class require the use of three chords for accompaniment. The subdominant chord is often needed in addition to the tonic and dominant-seventh chords. The subdominant or IV chord is built on the fourth degree of the scale and includes the scale steps of 1, 4, and 6. The following illustration shows the tonic, dominant-seventh, and subdominant chords in the key of C:

An inversion of the subdominant chord may be easier for children to play when they are using tonic, dominant-seventh, and subdominant chords to accompany a song. The subdominant chord in its second inversion in the key of C on the keyboard is illustrated in the following example:
One of the books of a basic songbook series, Music in Our Country, gives the following possibilities for accompanying "O Susanna." Included is the use of the tonic, dominant-seventh, and subdominant chords. Use has been made of letter names instead of Roman numerals to indicate the correct chord, as follows:  

"O SUSANNA"

Chordln~

Poasibilities for "O Susanna".

Robert E. Nye and Bjornar Bergethon have suggested the use of inversions to make the fingering easier for changing chords. In the following illustration the numbers refer to the fingers, not the scale steps.²

The portable chord organ and the accordion have keyboards like the piano, but a chord is played automatically by pushing a button. Although it is not necessary for children to know the notation for playing chords on these instruments, they will gain knowledge of how chords are built if they understand the notation. If there are children in the classroom who play the accordion, they should be invited to use it occasionally to accompany singing or dancing. The following charts show sections of the chord push buttons for portable chord organ and accordion.

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Fingering arrangement of the chord buttons of a portable chord organ

Major

Minor

Seventh

Diminished

Augmented

Fingering arrangement of the chord buttons on an accordion

Basses

Major chords

Minor chords

7th chords

Diminished chords

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The Autoharp, an instrument of ancient lineage, has become a popular chording instrument in the elementary schools. It may sometimes be used by the teacher for a substitute for the piano, or it may be used by the children for accompanying songs. The following illustration shows the push buttons for chords on the Autoharp.\(^1\)

```
\begin{array}{|c|c|c|c|c|c|c|}
\hline
& G & A & D & E & A & D \\
\hline
Min & Bb & B & E & G & B & E \\
Maj & & & & & & \\
\hline
\end{array}
```

In the lower primary grades, the teacher may press the buttons while the children strum the strings. Children in the upper elementary grades usually have developed enough co-ordination to both push the buttons and strum the strings. Since the chords are clearly marked on the Autoharp, it is necessary that the children understand the letter names of chords in addition to the Roman numerals or chord names.

The emphasis on the use of the Autoharp to accompany songs should be hearing chord changes and playing the correct chord at the proper time.

The Harmolin is another instrument of the same general type as the Autoharp. It is slightly more difficult to play, but it can be played in any major or minor key.

The Psaltery and Resonator Bells have been discussed for melodic use, but they can also be used harmonically. It is possible to pluck two or three strings simultaneously on the Psaltery, which will result in the sounding of a chord. Since the Psaltery is not adapted to playing flexible patterns of a chord, its use is necessarily limited as a harmonic instrument.

Resonator Bells can be used as a chording instrument for accompanying songs in the same way the piano is used. A suggested procedure for using them is to give separate bells of two or more chords to different children. The children will discover ways in which tone can be sustained on the bells. The children who have the beginning chord of a song will play their bells until there is a chord change, and then another group having bells of the appropriate chord takes over.

When children first begin to learn part songs, the teacher may find it useful to sing chords. One procedure suggested by leading music educators is to divide the class into three sections and sing full chords on "loo." Children could play the Resonator Bells.
Autoharp, or any chording instrument and make the chord changes as
the class sings. The following diagram shows which tones each group
should sing or play:

First group
Second group
Third group

In recent years the ukulele has found acceptance in some class-
rooms. In the Kalamazoo Public Schools, it has been used as a seventh
grade activity in the general music class.

The following illustration shows the frets and strings of a
ukulele and the notes the strings represent:

Promoting class discussion of string instruments and their
construction.
Hearing and distinguishing pitch differences.
Respecting formed instruments and their musical possibilities.
Recognizing and understanding music.
Understanding half steps and whole steps.
Hearing and recognizing harmonic changes.
Developing the ear.
Self expression.
Physical co-ordination.
Carry over information and knowledge to other strings.
Socializing.
Providing variety of experience in the classroom.

1Ibid., p. 30.
2Elizabeth Blair and E. Lawrence Barr, Learning Ukulele with a
Purpose, pamphlet for demonstration and discussion presented to Music
Educators National Conference (Los Angeles: Music Educators National
The tonic, dominant-seventh, and subdominant chords in the key of C may be played by pressing a finger on the string nearest the fret indicated by the dots on the following chart:

The Spanish guitar is a more difficult instrument to play, but the notation is similar in many respects. The use of the Spanish guitar is not generally recommended by music teachers because of the theory involved, and therefore it will not be discussed in the study. According to leading authorities in music education, some or all of the desired values cannot be gained through the use of harmony instruments.

An evaluation of the use of ukuleles in the Kalamazoo Schools has revealed the following educational values:

1. Awareness of harmonic structure.
2. An aural-visual conception of intervals.
3. An appreciation of fretted instruments.
4. A basic understanding of notation.
5. Promoting class discussion of string instruments and their construction.
6. Hearing and distinguishing pitch differences.
7. Respecting fretted instruments and their musical possibilities.
8. Recognizing and identifying chords.
9. Understanding half steps and whole steps.
10. Hearing and recognizing harmonic changes.
11. Developing the rhythmic sense.
12. Self accompaniment.
13. Physical co-ordination.
14. Carry over in interest and basic knowledge to other strings.
15. Socializing in and out of school.
16. Developing self discipline in practicing skills and learning with others.
17. Providing variety of experience in the classroom.


2. Ibid.
If there are children in the classroom why play the guitar, they should be encouraged to accompany songs which are appropriate. The Hawaiian four string guitar is played in much the same manner as the ukulele, but the Spanish guitar is a more difficult instrument to master. Guitar is not generally taught by music teachers in the classroom, and therefore will not be discussed in this study.

According to leading authorities in music education, some of the desired values to be gained through the use of harmony instruments are:

1. Awareness of harmonic structure.
2. An audio-visual conception of intervals.
3. An appreciation of fretted instruments.
4. A basic understanding of notation.
5. Creative powers to accompany songs on various instruments by using chords.
6. Independence in developing rhythmically.
7. Social adjustment.
8. Physical co-ordination.
9. A carry over into community life.
10. Variety of experiences in the classroom.  

Integration of instrumental and vocal activities requires consideration of the following points made by James Mead:

1. The essential thing in instrumental work is to teach the child to make music through the instrument, we are teaching music, not instruments.
2. This involves penetrating the whole instrumental program with the spirit of appreciation, which should be both life.

CHAPTER V

PLAYING BAND AND ORCHESTRAL INSTRUMENTS

The main objective for including band and orchestral instruments in the grade school music program has been to provide recruitment for the high school performing organizations. These instruments are included today because of their own educational values.

One of the problems of the grade school instrumental program is that it has developed separately from the general music class. The following statement, made by an instrumental music teacher, expresses the belief that instrumental music has not only developed separately from the music class, but that it has developed separately from the whole school.

Instrumental music, as it is conventionally taught in the elementary schools, is too often insulated and isolated from the mainstream of educational effort. Taught by specialists at special times, it tends to become something so special that it exists in a world apart, and contributes too little to the school that sponsors it. Integration of instrumental and vocal activities requires consideration of the following points made by James Mursell:

1. The essential thing in instrumental work is to teach the child to make music through the instrument. We are teaching music, not instruments.

2. This involves penetrating the whole instrumental program with the spirit of appreciation, which should be both its motive and its goal.

3. Many musical values may be captured by the instrumental program if we correlate it closely with the vocal field. This gives the pupil ideal musical development in many ways, and facilitates and humanizes his whole approach to the instrument.

4. Instrumental mechanics cannot, of course, be ignored. But they ought to be handled incidentally to the actual experience of making music. This becomes perfectly possible if we rationalize and minimize the mechanical factor, and avoid overstrain.¹

The band and orchestral instruments commonly taught in grade school include: violin, cello, flute, Bb clarinet, alto saxophone, tenor saxophone, cornet, trumpet, trombone, and drums. Other instruments, such as viola, string bass, piccolo, oboe, bassoon, French horn, and tuba are not generally taught until junior high or senior high school. Most children lack sufficient size, strength, or coordination to learn these more difficult instruments at a young age.

A recent survey in a number of cities over 10,000 revealed that only eight per cent of the total enrollment in grade schools was included in an instrumental program.² Because of the expense in the purchase and maintenance of band and orchestral instruments, many children never have opportunity to explore or develop an interest in instruments.

Previously, band and orchestra teachers selected those students who had special musical aptitude for the beginning instrumental class.

Mark Hindley, music educator of the University of Illinois, has suggested a clinic as a means of giving all children an opportunity

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to explore and develop an interest in instruments. The clinic is a session held after school hours which all children are invited to attend. The meetings are devoted to demonstrations and learning the following fundamentals of playing instruments:

1. Bowing and finding certain tones on the violin and cello.  
2. Forming embouchure and fingering a few notes of the woodwind instruments.  
3. Forming the embouchure and learning to play two or three open notes of brass instruments.  
4. Learning to handle drum sticks and to play a few of the rudiments of drumming.1

Some music educators have advocated including note reading and beginning snare drum technique as an extension of rhythmic activities in the general music class in the upper grades.2

The plan used in the Kalamazoo Public Schools for giving every child an opportunity to learn an instrument is as follows:

Exploratory violin, clarinet, and cornet—In grade four, each child receives a once-a-week opportunity to try the violin for a period of eight weeks. In grade five, the children receive a similar opportunity to try either the clarinet or cornet. All instruments are begun by rote with emphasis on syllables (our music reading approach). Later, there is a transfer to the note names and the printed page.

Instrument rental program—Following exploratory experiences, children may rent school-owned instruments for a period of one year. As they advance in playing ability, building small orchestra or ensemble groups within each school,3

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3E. Lawrence Barr, Supervisor of Music, Kalamazoo Public Schools, by letter of correspondence, June, 1959.
Technical problems of breathing, embouchure, and fingering of instruments, which are ordinarily handled by specialists, will not be discussed in this study.

Units on instruments in the general music class serve the duo-purpose of tying together a music unit about one subject and creating interest in the instruments. Children who already play instruments should be encouraged to demonstrate and play their instruments in class.

Band and orchestra instruments may be used in connection with singing in the same manner in which the rhythm, melody, and harmony instruments were used. They may be used for song enrichment; song accompaniment; adding descants; and adding introductions, codas, and interludes. Most of the basic song book series contain some band and orchestra parts to be used with singing and playing the simple rhythm, melody, and harmony instruments. If a band or orchestra instrument is brought into the classroom, it is assumed that the teacher will know the pupil's proficiency before inviting him to play for the class. His lack of proficiency might cause his own embarrassment and be annoying to the class; therefore, this instrumental activity would be of doubtful musical value.

As children advance in playing ability, bands or orchestras and small ensembles should be established. Since this activity is handled by the instrumental specialist, it will not be discussed within the limits of this study. It should be noted, however, that specialization should constantly feed back into and enrich the general program.
James Mursell has described the instrumental student's relation to the general music class in the following statement:

"As a student's specialization advances, his relationship to a general program will begin to change. As soon as possible he should be encouraged to use and display his growing skill in class in informal groups, in connection presented with projects and comprehensive units."  

The use of simple rhythm, melody, and harmony instruments has lead to a developmental approach to reading music. The developmental approach means that symbolism is used and learned as experience with music develops. This approach used in the general music class has often been ignored in the beginning instrumental class. According to Dr. Mursell, the instrument has been treated as a mechanical problem and not as a musical opportunity. He explains that "the development of music reading depends altogether on the establishment of working connections between ear, eye, and understanding."

Some of the ways in which a developmental approach can be applied in instrumental music are:

1. Manipulative powers, how to finger and hold an instrument, are learned as one plays music, not as exercises or not as a preparation to playing.
2. Repetitive learning, the drill until playing becomes automatic, is for the purpose of making music more beautiful with the mechanics in the foreground.


3. The use of linguistic learning through imitation or rote, emphasizes the expression of feeling, whether it is in learning a language, how to sing, or how to play.1

The mechanics of playing an instrument should be approached through music. Dr. Mursell explains that "specifics should always be presented in musical settings in which they play distinctive and striking parts."2 His belief is that "technique comes not by mechanical repetition and drill, but by listening to, and thinking about the music one makes or would like to make."3

Learning instrumental music should be by way of properly directed vocal experiences. Some of the methods of integrating instrumental and vocal music are:

1. Phrase-wise grasp should be developed in the vocal field, and carried over into instrumental work.
2. Rhythmic grasp should be developed in the vocal field, and carried over into instrumental work.
3. Mastery of the score should be developed in the vocal field, and carried over into instrumental work.4

A variety of material is now available for integration of instrumental and vocal work in the general music class. This material has not been used extensively probably because of the following reasons:

1. Music teachers are not aware of the values of integration.

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3Ibid.

2. Many grade school music teachers do not feel competent to guide children's experiences with band and orchestral instruments.

3. The instrumental program has often developed as a complete separate unit from the general music class.

From the experience of the writer, the following points should be considered when instruments are used in connection with singing from the general music texts:

1. The teacher should know each child's proficiency so that he will not be assigned to play a part which is too difficult for him.

2. Second trumpet or cornet parts often are written in a range too low to be practical.

3. French horn parts should be written in the key of F.

4. Sometimes flute parts are written in a range too low to be heard above voices.

5. Violin and cello parts should include only the easy positions.

6. Simple rhythm, melody, and harmony instruments can be used effectively with regular band and orchestral instruments.

7. Emphasis should be on the whole musical effect of a song, not just on the instrumental accompaniment.

According to leading music educators, some of the values to be gained from the use of band and orchestral instruments in the general music class are:
1. An appreciation of instrumental music.
2. Hearing and distinguishing differences in tone quality of instruments.
3. Hearing and distinguishing pitch differences.
4. Awareness of tempo.
5. Awareness of dynamics.
6. Awareness of musical form—the phrase, contrasting sections, introductions, and coda.

in 1897 by
7. A basic understanding of notation and its use.
8. Social adjustment.
in the high
10. Developing self discipline in practicing skills and
soon after
11. Pride in the possession of an instrument.1

level.

1.

Simple rhythm, melody, and harmony instruments were first introduced into the general music class for pre-kindergarten training. The main objective for including band and orchestral instruments in the grade school music program had been to provide recruitments for the high school performing companies.


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CHAPTER VI

CONCLUSION AND SUGGESTIONS FOR FURTHER STUDY

Vocal music was introduced into the public schools of Boston in 1837 by Lowell Mason. Instrumental organizations were organized in the high school by the beginning of the twentieth century, and soon afterward similar organizations were organized at elementary level.

Simple rhythm, melody, and harmony instruments were first introduced into the general music class for pre-band or pre-orchestral training. The main objective for including band and orchestral instruments in the grade school music program had been to provide recruitments for the high school performing organizations.

Today, instrumental activities in the grade school are justified because of their own musical, educational, and social values. According to leading music educators, some of the values of integrating instrumental activities in the general music class are:

1. Instruments offer musical participation that is an alternative to voice.
2. The ability to play even a simple instrument acceptably can yield a very definite and satisfying sense of achievement and success.
3. Because instruments are machines, they set up mechanical or manipulative problems and challenges fascinating to children.
4. Instruments tend to impose discipline of hard work for a desired goal.
5. Pride of possession and a sense of respect and responsibility for one's own property and the property of others is gained.
6. Ability to play an instrument tends to carry social prestige.
7. Ability to play a musical instrument tends to carry forward through the years, to make music a life-long resource.
8. Conception of the following elements of music is gained:
   - tempo, dynamics, mood, form, instrumentation, notation,
   - pitch, harmonic structure, and tone quality.
9. There is a tendency to build up a favorable attitude that music is a natural thing, that it comes from the inside out, and is not primarily an acquired skill.
10. Opportunities for discriminative listening are provided.
11. Physical co-ordination is developed.
12. Use of instruments meets individual needs.\[1\]

Because of the limitation of this study, many technical matters and related ideas pertaining to integration of instrumental activities have not been discussed. The following suggestions have been made for further study:

1. Use of choir bells in the general music class.
2. Teaching guitar in the general music class.
3. Use of harmonica or mouth organ.
4. Use of artificial keyboards.
5. Color notation with instruments.

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6. Specifics in notation which can be used in both vocal and instrumental music.

7. Developing comprehensive units through the use of instruments.

8. Creative projects through the use of instruments.


10. Other ways of giving all children opportunity to explore instruments.

11. Ways of helping the child select a band or orchestral instrument for which he is best adapted.

12. Use of instruments in connection with vocal music in the junior high and high school.


14. Evaluation of integration of instrumental activities in the general music class.

15. Ways of helping the mentally retarded child through instrumental activity.

16. Ways of helping the especially talented child through instrumental activity.

17. Ways in which instrumental activities in the general music class may carry over into community life.

Although vocal music and instrumental music have developed as separate programs, music educators now recognize the value of integrating these activities in the general music class.

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E. UNPUBLISHED MATERIALS


1. Suggested references for the elementary general music teacher


APPENDIX

A. Suggested references for the elementary general music teacher:


Suggested reference guides for using instruments:


Suggested references for introducing instruments through song:


Suggested music for using simple instruments with band and orchestral instruments:


D. Suggested music for using simple instruments:


E. Suggested music for using simple instruments with band and orchestral instruments:


F. Suggested references for using simple instruments:


F. Suggested piano music appropriate for elementary music class:


G. Suggested references for learning chord organ and accordion:


H. Suggested references for beginning band and orchestral instruments:


I. Suggested references for children's music center:


