San Fernando Valley State College

AUDITORY PERCEPTION AIDS
FOR MUSIC WITH THE YOUNG CHILD

A project submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by
Lorraine Dobbe Richardson

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The project of Lorraine Dobbe Richardson is approved:

Committee Chairman

San Fernando Valley State College
June, 1971
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ABSTRACT

AUDITORY PERCEPTION AIDS
FOR MUSIC WITH THE YOUNG CHILD

by
Lorraine Dobbe Richardson
Master of Arts in Music
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For many years music teachers have been concerned with the teaching of musical knowledge through the use of various activities such as singing, listening, and rhythms. If the responsible music teacher is to perform more effectively and efficiently in the classroom, he needs listening aids as independent follow-up material in individualizing and strengthening the degree of learning that has taken place. The availability and purposeful utilization of listening aids may provide him with additional time and greatly enhance his teaching effectiveness. This study is concerned with creating suitable aids applicable to the school music curriculum for the young child, specifically kindergarten and first grade.

Many song books and textbooks have been published for use in elementary music classes dealing with every aspect of teaching music to children beginning with the singing of
simple songs to the more complicated rudiments of musical theory. However, there are few, if any, independently manipulative musical aids such as musical games or testing materials available to accomplish individualized understanding for the young elementary child.

The purpose of these aids is to provide the opportunity for individuals, as well as small groups of children, to develop perceptual awareness in a sequence of experiences that would stimulate their musical growth, therefore, there is a critical need for more audio-visual aids in elementary music teaching. The availability of these proposed study kits, with the listening center and individual headsets, would enable a portion of the children to be involved in follow-up to a music lesson even within a regular classroom situation. Listening is the essential learning sense used in these kits which perhaps is one of the most important means to a child's education.

The kits for this study are limited to one sample (complete with pictures and taped music with corresponding script) of these various subjects of musical learning: I. Sound Discrimination--(a) Environmental Sounds, and (b) Musical Sounds; II. Rhythmic Discrimination--recognizing fundamental rhythmic patterns such as long and short, even and uneven, fast and slow, etc., as applied to walking, tiptoeing, marching, skipping, galloping and running; III. Pitch, Notation and Harmonic Discrimination--such as
high and low, up and down, same tone, scale (ascending and descending) skips, single pitch, double pitch, triad and octave; IV. Form or Design Discrimination--dealing with like patterns, unlike patterns, and ABA form; V. Timbre Discrimination--(a) Brass Instruments, (b) Woodwind Instruments, (c) String Instruments, and (d) Percussion Instruments.
CHAPTER I

THE STUDY

Introduction

Interest in a conceptual approach to musical learning is relatively recent. The importance of basic musical learning to the development of musical concepts is repeatedly cited by current literature as relevant to the music education of children. Different concepts such as melody, harmony, and rhythm are dealt with by Emma D. Sheehy.\(^1\) Charles Leonhard and Robert W. House stated that learning is an active process: "Learning takes place only through activity by the learner. His activity may be mental, physical, or both, but there must be a release of energy directed at the learning problem. . . . The learner must have a sense of personal involvement in the learning problem."\(^2\)

Marilyn Pfleiderer wrote, "The essence of musical intelligence is the building of a stable framework of rhythmic, melodic, harmonic, and formal concepts through a progressive organization of musical experiences. It is this conceptual musical framework that permits an individual to reason about music."\(^3\)
Dealing with form in their writing about musical growth in the elementary school, Bjørnar Bergethøn and Eunice Boardman described expressiveness as the quality of music that communicates a "way of feeling." "One should teach so that the focus is ever on the music, on its expressive purpose, and on the organization of the elements that contribute to its expressiveness."⁴

Mary Val Marsh acknowledging the importance of musical creativity stated: "Creativity is not possible without discovery, for when an individual thinks or acts creatively, he is discovering something previously unknown to him. As a child explores a given musical problem, he may think in ways that are new to him, and in so doing, make discoveries, or find solutions which he may then apply to further musical expression."⁵

Zimmerman and Sechrest believed that young children are capable of some comprehension of music concepts.⁶ Petzold hypothesized that first grade children can participate in music reading activities if they have developed sufficient aural understanding. His studies indicate that the possible optimum age to begin music study is before the age of nine. A child's subsequent musical development may be hampered without developing the necessary aural understandings in the first grade.⁷

In Bennett Reimer's study, "The Development of Aesthetic Sensitivity,"⁸ three approaches of music study
were brought into focus which are important. The first is the development of factual knowledge and concepts about music; the second method is analysis—studying concepts of music; and the third method is performance—it includes skills and repertoire. Listening is the most important skill as it is essential to singing, playing, moving, and later, reading and writing of music. All three approaches must be used and integrated from the very beginning of music experiences—even in kindergarten and nursery school.

Frances Aronoff agreed with Reimer in that, "The esthetic aspect of learning becomes crucial to education when education is thus clearly defined as the process of cognitive and affective growth toward the goals of intellectual and emotional maturity. Music has tremendous potential in this regard, especially because of its availability to very young children in forms that they can use and understand."9

The potentials of intellectual and emotional growth through the discipline of music cannot be ignored. All children are capable and often desirous of learning much more, much sooner, than has been previously thought possible. Correlated data on the development of general learning suggest that, "... about seventeen percent of the growth takes place between the ages of four and six, we would hypothesize that nursery school and kindergarten experiences could have far-reaching consequences on the
child's learning pattern."

In this view, the purpose of this study was to develop a technique for identifying a young child's concepts of perceptual awareness in a sequence of experiences that would stimulate his musical growth.

**Organization of Study Units**

In designing the study, the writer gave consideration to the fact that work would be done with a large class and it was deemed important to devise procedures for preliminary testing which would not require a disproportionate share of time.

Prior to testing a letter with an approval tearoff section was sent home with each child in the writer's kindergarten class explaining the reason for the testing (Appendix A). Parents of all thirty-three children responded affirmatively; many even added a comment of enthusiasm for this additional opportunity of enrichment experience for their child.

Once this approval was obtained the parents were contacted and arrangements for the preliminary testing began. A check list identifying each child was designed to record his initial knowledge in each specific category of musical activity (Appendix B). The children were tested individually on the whole battery of tests which took about thirty minutes to complete. Inasmuch as the
Kindergarten class met in the morning, it was possible to test four children every afternoon.

The study assumed five phases. The first phase, Sound Discrimination, which is divided into two parts, helps the child compare differences in sounds found in the environment and those sounds which are musical. Phase two, dealing with Rhythmic Discrimination, helps the child recognize basic rhythmic patterns such as long and short, even and uneven, fast and slow, etc. Pitch, Notation and Harmonic Discrimination such as high and low, ascending and descending scales, same tone, skips, and the various combinations of pitches make up phase three. Phase four, Form Discrimination, deals with simple examples of like and unlike phrases and ABA form. Phase five, divided into four sections, helps the child learn Timbre Discrimination through the study of brass, woodwind, string, and percussion instruments.
FOOTNOTES


CHAPTER II

AUDITORY DISCRIMINATION

Environmental Sound

A child's primary interest is in sounds as things in themselves. He should have opportunity and guidance so that he can relate the sounds he hears to his experiences and creative environment.

A child grows by discovering the many fascinating realities of the world of sound and these are not limited to musical sound. He must be provided opportunities to develop an awareness of a wide range of sound values—the sounds made by machines and other man made noises; also the sounds of nature such as wind and rain, and tones of the human voice, animals, and insects.

The children were reminded to use their ears as they walked to the corner to meet their mothers, to listen to the neighborhood sounds during their outside work and play time. They were asked to bring sound-producing objects from the environment to school and share with the class. During the singing of imitative songs they were given the opportunity to try to match the sound with tones of their voice or by rubbing, scraping or tapping their hands or
feet. Sometimes they were asked to close their eyes in the classroom and listen to the sounds around them. A child's discriminatory powers can be increased tremendously if he is given the opportunity to reproduce environmental sounds for songs, stories, poems or dramatizations.

Environmental Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has been encouraged to listen to everyday sounds about him and had the opportunity to experience a musical walk with other members of his class. A discussion preceding the walk and again following the experience will help to form a concrete awareness to environmental sounds.

Type of Lesson: Listening for Sound Discrimination (Environmental)

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello boys and girls! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to be a very good listener.

Look at the workboard--do you see that it is divided into nine boxes? There are three boxes in each row, nine boxes all together. Each box has a number in it. You are going to put a picture in each of those...
boxes. Listen carefully so that you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by telling you a story and playing some sounds and if you are a good listener and a good thinker, you will be able to figure out which picture to use.

I'm sure you remember the story of "The Three Bears." They lived in a little house in the woods and one day a little girl, Goldilocks, came to visit them but they were not at home. Do you remember where they were? That's right, they went for a walk because their porridge was too hot. Today we're going to pretend that we are going on that walk with the three bears. We're going to listen and find out what they heard as they walked along. Are you ready? Fine!

Papa Bear lead the way out of the house and down the path. Mama Bear and Baby Bear were close behind. All at once, they stopped and looked up and listened and this is what they heard (Bird call). If you know what they were listening to, place the correct picture in box 1. As they walked along Baby Bear said, "That was so pretty, Mommy, I wish I could sing like that."

(Dog barking) When the bears heard that sound they all climbed the nearest tree. Did you find the correct picture for box 2? Bears are rather afraid of dogs and I don't blame them a bit for climbing the tree. Well, while
they were up high in the branches, Papa Bear gave a growl and motioned with his big paw for Mama Bear and Baby Bear to crawl up where he was to have a look. This is what they heard (Buzzing bee). Bears don't really like these insects but they do like honey. Did that clue help you to put a picture in box 3? There were so many bees flying around the hole in the tree that they decided to go down and not take a chance on getting stung.

As they walked on down the path, they came to a clearing and in the distance a new little house was being built for their friends. They sat down on the grass to rest and while they were resting and listening they heard—(Hammering). If you know that sound, put a picture in box 4. They were so interested in what was going on they just had to go over and see who was working. They walked into the house and soon they heard a different sound (Running water). You may put that sound picture in box 5.

They came out of the house and knew they were not far from the city because all at once this frightening sound filled the air (Fire sirens). Did you put a picture in box 6?

The sun was getting higher in the sky and the city was waking up in the distance. Perhaps the fire engine had awakened everyone because the bears could hear this sound now (Horse's hoofs). You may put a picture in box 7 of the animal that makes that sound. They could hear
people going to work (Street sounds). Did you put a picture in box 8? When they heard this sound they knew it was time to go home and eat their porridge (Clock bells).

Now, you have all the boxes filled with pictures. Wasn't that a wonderful musical walk? You know what happened when the three bears returned home. You may color a picture of that part of the story after you have put away your headset.

Thank you for being a good listener. You may take your headset off quietly and place it on the stand and color your picture. Make it look pretty (Appendix C).

Musical Sound

Listening is the most important skill in the child's musical experience. The prime concern of these experiences in the classroom is to encourage, develop, and deepen the child's perception of music. His increased awareness of the structure and elements of music will nurture his responses to it.

Understanding the meaning of the words loud and soft is necessary for the child's ability to use music more expressively. The difference between loud music and soft music becomes more clear after the child has had a variety of experiences in listening carefully to music and other familiar sounds.

The children were given the opportunity to realize
one of the most distinctive musical qualities in very loud versus very soft by hearing the difference between the sound of rhythm sticks or drums and the triangle. Through discussion and exploration they were able to acquire the skill in controlling the sound as well as the silence of the instruments and gain some understanding of the importance of each. Following a discussion on how the sound could be changed in other ways, they suggested playing various kinds of rhythm instruments and alternating the softer sounding instruments with the louder ones and marching with heavy steps for louder sounds and stepping lightly for softer sounds.

Musical Study Unit:

This is a script for a music listening center lesson. Before using it make certain the child has had experience in hearing various musical sounds and will be able to discriminate between loud and soft.

Type of Lesson: Listening for Sound Discrimination (Musical)

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello boys and girls! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to be a quiet listener.
Look at the workboard. Do you see that it is divided into eight boxes? There are two boxes in the top row and three boxes each in the middle and bottom rows—eight boxes all together. Each box has a number in it. You are going to put a picture in each of those boxes. Listen carefully so that you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by singing some music ("Lovely Evening," p. 70, Golden Songbook).

That is a pretty song isn't it? Perhaps you have heard it before. Now that you know how the melody sounds, I'm going to sing it again but this time I will sing it in a different way. Listen carefully and try to decide which picture shows what is happening to the sound (Sing again going from soft to loud). Did you place a picture in box 1? Now I will sing it another way, listen again and see if you can find the correct picture (Sing again going from loud to soft).

Do you have two boxes filled in the top row? Before I sing the song again, I would like you to find the three picture cards with the letter "p" in them. We have learned in music that "p" means soft. All three of those cards in front of you with the letter "p" mean a soft sound, but they are not exactly the same—some mean a softer sound than others. I'm going to sing the song again and this time you will get to use all three cards in the middle row.
Try to decide the correct way to place them so they match my song (Sing again going from medium soft to soft then to very soft). You may finish placing the cards. I will wait for you.

Look at the three cards you have left. Do you see they all have the letter "f" in them? The letter "f" is our clue to tell us music will be played or sung louder. Again, even though there is an "f" on each card, all the sounds are different and you will need to listen carefully in order to hear which way they should be placed to match my song (Sing again going from medium loud to loud then to very loud).

Now you have all the boxes filled with cards. Wasn't that interesting to see how loud and soft sounds can be so different? Can you think of something loud? Can you think of something soft? You may color a picture of what you are thinking about after you have put away your headset.

Thank you for being an attentive listener. You may take your headset off and quietly place it on the stand and color your picture (Appendix D).
CHAPTER III

AUDITORY RHYTHM DISCRIMINATION

Music through movement can be an important part of the curriculum for young children. It affords a variety of opportunities for integrating intellectual and emotional growth because it involves perception and participation. We need not wait for the child to be ready to learn because readiness can be acquired, or at least nurtured. From the beginning of his school experiences it is possible to directly involve the child with significant ideas that will form a broad base for future learning in sound and movement.

Rhythm is an element of music which includes beat and meter, duration and rhythmic pattern. These rhythmic features can be directly realized in bodily movement. The teacher can guide the children effectively toward aesthetic experiences if he realizes fully that such experiences have two aspects—perception and response.

The opportunity to respond physically to sounds contrasting of simple instruments to high and low, long and short, fast and slow—to experience the flow of music with his body—encourages the child's sensitive response as he begins to form musical concepts in forms that he can
use and understand.

Motivation for a rhythm period can be pictures, stories, actions of people, nature, machines, and other recollections of visual experiences in or out of school. A rigid lesson plan is totally out of place in the challenge of beginning where the child is. When a child feels and puts his own actions to music, it becomes a part of him and he finds his own meaning in it.

A child can know a steady beat by walking at his normal pace using his own feelings of energy and space. It may also introduce the element of self-discipline that has important developmental ramifications.

The teacher should provide a variety of body movement experiences before asking the child to perform a different pattern for others to follow. The children began the experience of rhythm by clapping various line or blank notations such as long, long, long, long; long, short, long, short; short short, short, short; etc. Following a discussion on how sound could be changed in other ways, they suggested clapping hands on the long beats and tapping their finger tips on the short beats. This experience also helped concrete the learning of loud and soft.

Keeping time to music is an important musical activity for small children. It is an enjoyable experience for them as they feel themselves in rhythm to the music they are singing, playing or listening to. All children
love to step to music in a walk or march and the more frequent their experience is, the more it will reinforce their feeling for the accented beats in the music.

Hopping or jumping comes easily even to the most shy as they imitate various animals. Walking on tiptoe provides a dramatic element as they creatively portray the movements of leaves, puppets or dolls, and with the gentler step they are able to listen more carefully to the music and move in time to it.

Small children are capable of running quite fast and even though their feet are not always in step with the music, it is a valuable experience. The fast rhythm releases the child and helps bring out success in other rhythmic movements.

Skipping and galloping are rather complex rhythmic activities for small children and the music must not be too fast. Pretending to be ponies, always leaving one foot behind and slapping their thighs as they go, helps in establishing the rhythm of galloping.

Many kindergarten children participating in rhythms can be totally unaware of the rhythm in the music. The teacher can help them feel the tempo by allowing them to establish their own preferred tempo and then matching their beat by improvising on the piano or other instrument. This is important because children's tempos usually are faster than adults' and the teacher must be certain that the
accompaniment is not too slow for comfortable, natural movement.

Most children use large, free movements more effectively and with greater control than small, complex ones. Because of these large, free movements, ample space is necessary so they have a chance for free, unhampered motion. The large outdoor area was utilized for rhythm activity along with the open spaces in the room.

Rhythm Discrimination Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has had previous opportunities in listening to and participating in these rhythmic variations: walking, tiptoeing, marching, skipping, galloping, and running.

Type of Lesson: Listening for Rhythm Discrimination

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to be alert and listen attentively.

Look at the workboard--do you see that it is divided into eight boxes? There are four boxes in the top row and four in the bottom row, eight boxes all together. Each box has a number in it. You are going to put a picture in
each of those boxes. Listen carefully so that you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by reading a poem and playing some music about it and if you are a good listener and a good thinker, you will be able to figure out which picture to use.

Listen to the poem about the picture you are to place in box 1:

Walking under pretty trees,
Walking with the singing breeze,
Walking, walking, to and fro,
Walking, walking, we will go.
Walking, walking, up and down,
Walking, walking, through the town,
Walking, walking, down the lane,
Walking, walking, back again.

Now I will play some music about the poem (Music).

Did you put a picture in box 1? Good! Now we are ready to listen to a poem about the picture you are to put in box 2:

Tippy, tippy, tiptoe
Here we go,
Tippy, tippy, tiptoe
To and fro,
Tippy, tippy, tiptoe
Through the house,
Tippy, tippy, tiptoe
Like a mouse.

Sit straight and tall now as I play the music (Music). Now you may put a picture in box 2, I will wait for you. Do you have two boxes filled now? If you do you are listening carefully.

The next poem is about a big animal you would see at
the circus (Pause). Did you guess elephant? You guessed right, you may put the elephant in box 3, I'll wait. Good! Now listen.

    The big grey elephant is so big
    He'll never gallop or hop or jig,
    He only walks so very slow
    And swings his trunk high and low.

Listen to this music and feel how slow and clumpy it is (Music). Do you remember the day we marched like elephants in music? That was fun wasn't it? Here is a poem about a marching king:

    The King of France, the King of France
    With forty thousand men,
    They all marched up the hill, and then--
    They all marched down again.

Listen carefully to this music and see how different it sounds from the elephant march (Music). Did you find the picture that fits in box 4? Place it above the number 4 and I'll wait (Pause). Now you should have all the boxes filled in the top row of your workboard. Do you have three pictures left? If you do, you are a good listener.

This is the poem to give you a clue to the picture you will use in box 5:

        Little child, little child,
        Skipping 'round and 'round,
        How do you keep your feet
        Skipping on the ground?

        Little child, little child,
        Skipping 'round and 'round,
        One foot behind, One foot ahead,
        Skipping on the ground.
Listen to this music and see what you feel like doing (Music). Put a picture in box 5, I'll wait.

Would you like to ride a merry-go-round horse?
Climb up high and hang on tight.
The music starts and your horse starts slowly, up and down.
Up and down and around and around,
Up and down and around.
Galloping, galloping, over the lea,
Galloping, galloping, look at me.
Your horse's head is held up high,
You feel like you'd like to fly,
Galloping, galloping, up and down
Up and down and around and around,
Up and down and around.

You may put a picture in box 6 now and I will play some music that sounds like the poem (Music).

Now you have only one picture left and you may put it in box 7 while I read another poem:

The road to town goes up and down.
The road to the sea is winding,
Follow me Jack, follow me Jill,
Running, running, over the hill,
Over the hill and down, O!

The road to town is easily found,
The other takes some finding,
Follow me Jack, follow me Jill,
Running, running, over the hill,
Over the hill and down, O!

The road to town is broad and fair,
The road to the sea is shady,
Follow me Jack, follow me Jill,
Running, running, over the hill,
Over the hill and down, O!

Listen while I play some music that goes with the picture in box 7--feel how fast it moves (Music).
It is fun to run and skip and march isn't it?
How does music make you feel?
Do you like to hear the soft, low sounds of music in the rustling leaves on a cool day in autumn?
Have you seen the shape of music in the ocean waves
Or in the fluffy clouds above?
Look for music every day. Look for music as you play.
Listen and you will hear its' rhythm in the swaying of the treetops.
You will hear it in the sweet song of birds on wing.
Music can make you feel happy inside and fill your heart with all the joys God made for you.

You have been a very good listener--wait a minute--there is no picture in box 8. Can you think of something else you like to do when you hear music? Can you think of how music makes you feel? After you put away your headset you will have time to color a picture of what you like to do best when you hear music playing.

Thank you for being such a good listener. You may take your headset off quietly and place it on the stand and then color your picture. Can you make it beautiful (Appendix E)?
FOOTNOTES


2 Ibid.; Amaryllis adapted by Henri Ghis, No. 5.

3 Ibid.; "Slow March" by Tschaikowsky from Album for the Young, No. 3.


5 Ibid.; Skipping arranged by Firgen, Side 2, No. 5.

6 Ibid.; Galloping Horses arranged by Wiedman, Side 2, No. 11.

7 Ibid.; "Wild Horseman" by Schumann from Album for the Young, Vol. III, Side 1, No. 1
CHAPTER IV

AUDITORY PITCH, NOTATION, AND HARMONIC DISCRIMINATION

Aural perception comes about gradually as individuals recognize likenesses and differences among sounds. Initial discoveries involve pitch, duration, tone color or volume.

The child needs a repertoire of songs and instrumental compositions which represent various tone qualities, pitches, intensities, and durations. He needs many opportunities to experience these in the same and in different ways. Instruments found in the classroom can be used to encourage the discovery of definite tone qualities as well as to present and secure the concepts of pitch, duration, and dynamics. Comparing different instruments by hearing them played singly or in combinations provides opportunities for harmonic discrimination. A teacher should seek to encourage and develop sensitive listening and tone production in every aspect of school experiences.

The emphasis on musical terms must be based on musical experiences. Some children are not ready to use the symbol and more specific, concrete experiences are needed. Some who can supply a label one day may forget it the next. The most effective approach is in the child's
personal experience of sound and movement where they are provided with symbolic representation in the context of directions and comments. They will need many opportunities to understand the concept through body movement and the manipulation of instruments. They will need to hear and sing a variety of songs and musical fragments that exemplify the concept and then translate those sounds into body movements.

Music notation should be evolved as needed with rich musical experiences always preceding its introduction. For example, in the clarification of up and down, skips, scale, high and low, octave, etc., they transferred the sound of the song or fragments of the melody by drawing a picture of it using line notation. A wooden step device with little feet-like notes to show which way the melody progressed was used. Later lines and spaces on the playground and sidewalk were discussed and compared to the musical staff and through using a pitch each morning before the singing of the patriotic song they were soon eager to see where it was on the piano. Through experimenting and listening to the use of two or three notes together they were on their way to learn about double pitch, triad, and octave.

Pitch, Notation, and Harmonic Discrimination Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has been
given opportunity for guided exploration in producing and controlling sound and in comparisons of tones produced in different ways on different instruments, singly and in combinations.

Type of Lesson: Listening for Pitch, Notation, and Harmonic Discrimination

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello boys and girls! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen. You will need to listen carefully.

Look at the workboard. Do you see that it is divided into twelve boxes? There are four rows with three boxes in each row. Each box has a number in it. You are going to put a picture in each of those boxes. Listen carefully so that you will know exactly what to do. I am not going to tell you which picture to put in each box but I will give you a clue by telling you a story and playing some sounds and if you are a good listener and a good thinker, you will be able to figure out which picture to use.

This story is about a little boy named Peter. Peter was very happy one day when the doorbell rang because when he opened the door, his friend the postman was standing there with a package especially for Peter. Peter thanked
the postman and hurried inside to show Mother. He placed it on the table and carefully removed the wrapping. On the lid of the box was a note that read: "This is your invitation to a party for Jane. It will be at Jane's home on Wednesday immediately after school."

Peter had never before received such a big invitation—it was so big it had to be put in a box. This must be something special! His mother helped him lift it out of the box and there was another note. Peter read it carefully. "I am a tape recorder and I will go with you to the party and tell you what to do after you get there. When Wednesday comes, just push my button and you will know what to do." Peter was so excited he didn't think he could wait until Wednesday. He would have to eat dinner tonight and go to bed and get up and go to school again before the party time arrived. But he decided he would follow the instructions carefully and wait until tomorrow to push the button.

Wednesday arrived and even though the day seemed to be going too slowly for Peter, soon school was over and Peter hurried home so he could go to the party. He was very excited when he walked up to the tape recorder and pushed the button. Mother was watching and while they waited to see what would happen the tape recorder began to speak. It said, "Hello, Peter! I'm your new friend Timmy, the tape recorder. We are going to have fun
together today. Do you see my nice handle? You are to take me with you to the party because I will help Jane with some surprise games."

Peter was so excited he almost forgot Jane's present. He picked Timmy up by his handle and kissed his mother goodbye and went out the door.

"Wait," said Timmy. "Listen to this music" (Music scale down). "What does that sound like?" asked Timmy.

"Something going down," said Peter.

"That's right," said Timmy. "That is called a scale in music. How will you get to the party now?"

"Just go down the steps, and . .." Timmy stopped him and asked, "How many steps do you have, Peter?"

Peter counted, "One, two, three, four, five, six, seven, eight."

"All right," said Timmy, "You go down your steps and I'll go down my scale again" (Music scale down).

If you can find the picture of Timmy's scale going down, place it in box 1.

As Peter walked along he thought about his new friend and how much fun they would have together. Finally he asked, "Can you play other things besides scales?"

"Surely," answered Timmy. "Listen to this." "I can play like this" (High music sounds). "And I can play like this" (Low music sounds).
"That was funny," said Peter. "One sound was so high and one sound was so low."

Just then an airplane flew over and Peter said, "That airplane is high, but when it lands it will be low."

Can you find the pictures of the airplanes that show us high and low? Put them in boxes 2 and 3, I will wait for you.

When Peter got to the end of Jane's sidewalk Timmy said, "Wait, Peter. I have some more music for you" (Music scale up).

Do you know which way Peter had to go to get to Jane's door? Do you see the picture of the scale going up? Put it in box 4 and listen what happened at the party.

Jane opened the door and invited Peter and Timmy inside. Peter was so excited! He thanked Jane right away for his big invitation and said, "Guess what?" "Timmy the tape recorder can play lots of fun games. He can play like this" (Music going up).

Which way did the music go? Place the correct picture in box 5.

"And he can play like this," continued Peter (Music going down).

Find the picture that shows which way the music went that time and put it in box 6.

"Yes," said Timmy. "I can go up and I can go down. I can play just two or three notes, a whole scale or even
a whole song! Sometimes when I don't feel like going up or down, I play the same music over and over."

"I have an idea," said Timmy. "Let's play a game about Indians. If I play music that stays the same, you will all be Indian Chiefs and sit down and fold your arms. If I play many sounds that skip around, you will be Indians walking around in the forest" (Music).

"That was fun," said Jane. "Please play it again."

This music is for box 7 (Music and pause). This music is for box 8 (Music and pause). Did you use the pictures of the Indians? Good!

Just then Jane's mother came in carrying a cake with six candles on it. Jane made her wish and was about to blow them out when Timmy said, "Let's sing 'Happy Birthday' to Jane. I have a special sound to start us off—listen" (Single pitch).

How many sounds did you hear? Can you find the picture that shows what Timmy played? Put it in box 9. One sound is called a single pitch.

"I know another game," said Timmy. "We can divide the boys and girls and each sing a pitch. I will give you the starting sounds" (Double pitch).

How many sounds did you hear that time? Find the correct picture and place it in box 10. If you chose the picture with two notes that is correct. It is called a double pitch.
"Why don't you sing it one more time," asked Jane. "This time let Timmy sing with you on still a different sound."

"Oh, you mean like this," said Timmy (Triad). Do you know how many sounds he played that time? That's right, three. That is called a triad. Find the correct picture and place it in box 11.

Peter had such a grand time at the party. Jane opened her nice gifts and thanked everyone. The cake and ice cream was delicious, but most exciting to Peter was his new friend, Timmy, and the fun musical games he had helped them play.

When they went home Timmy stopped Peter at the top of Jane's steps and asked if he remembered what eight steps of sound was called and Peter answered, "Sure—it's a scale if it has eight notes and I know a scale can go up or down."

"That's right," said Timmy. "If it goes up, we call it an ascending scale. If it goes down we call it a descending scale."

When they reached Peter's steps he said, "Oh! Oh! Here's another scale of steps to go up. Please play the scale going up again for me Timmy."

Timmy played the scale like this (Music scale up). Then he said, "This time I'm only going to play the bottom step and the top step. Listen" (Octave).
The last picture you have is for box 12 and is called an octave because both sounds are alike but they are eight steps apart. The top step and the bottom step of a scale is called an octave.

Now all the boxes are filled. Wasn't that a good story? If you listen carefully when you hear music or sing songs, perhaps you will hear some of Timmy's musical sounds. How many steps do you have at home or at school? When you have put away your headset you may color a picture of your steps. You may have a whole scale or just a part of one like we find in the songs we sing.

Thank you for being a good listener. You may take your headset off and quietly place it on the stand and color your picture. Make it look interesting (Appendix F).
CHAPTER V

AUDITORY FORM OR DESIGN DISCRIMINATION

Children need to recognize likenesses and differences in phrases of songs they sing and in sections of compositions they hear. Exact repetition is easy to detect as is the sharp contrast created by the introduction of completely new musical material. It is more difficult, however, to detect sections of contrast interspersed with the existing material.

Young children begin to develop concepts related to balance in musical structure by being exposed to many examples of like and contrasting song sections. This concept was first discovered through the use of body movements where the rhythms changed from the light tiptoeing of fairies to that of giant steps and back again to the tiptoe rhythm. Following these body movement experiences, the various songs we sang brought their attention to like and contrasting phrases. Another day, following the study of patterns in our new math workbooks, the children discussed the patterns clapped in the music by using blank notation. After reviewing the notation flash cards they sang "Twinkle, Twinkle, Little Star" and by placing the general shape of the melody on the chalkboard in blank
notation and singing it again, they soon discovered two
like phrases separated by a different melody line and thus
learned about ABA form in music.

Some children develop more feeling for phrasing than
others, but the issue should never be forced because they
will grasp it more easily later on. Inasmuch as some
children need this extra reinforcement of musical learn-
ing, we should always keep music fresh and new—always one
step ahead for adventure.

Form or Design Discrimination Study Unit:

This is a script for a music listening center
lesson. Before using it, make certain the child has had
many opportunities to sing and hear songs with repetitive
melodic and rhythmic patterns and phrases as well as songs
with sections of contrast.

Type of Lesson: Listening for Form or Design
Discrimination

Materials Needed: Workboard, recorded tape, pictures,
crayons, and paper

Narration:

Hello! I hope you have your headset adjusted so that
it is comfortable on you and that you are ready to listen
carefully. You will need to be very alert.

Look at the workboard. You will see it is divided
into three boxes. Each box has a number in it. You are
going to put a picture in each box. Listen carefully so
that you will know exactly what to do. I am not going to
tell you which picture to put in each box but I will give
you a clue by playing the song on the melody bells or by
singing the song for you. When you listen to the songs you
are going to decide which picture fits the music. This
first song is one you will recognize and if you listen
closely you will be able to hear that all the parts or
phrases sound different. Listen while I play (Little Bo
Peep). ¹

Did you place a picture in box 1? The correct
picture is the one of Little Bo Peep. Every phrase in
that melody is different.

Next I will sing you a song that has phrases which
are alike. Listen carefully so you will be able to choose
the correct picture (Roll, Roll The Ball). ² You could tell
from the words I sang which picture to put in box 2. Did
you hear the same melody two times? When a tune sounds
like that, we say the song is written with like phrases.

This next song is a little longer than the two we
have just heard but it is also one you know very well. In
this song we are going to hear some phrases that sound
alike and some phrases that sound different. A phrase in
music is like a sentence in a story. A phrase is part of
the whole melody or song. I will play this next song on
the melody bells and if you listen carefully you will be
able to hear that the first part of the song sounds like
the last part but in the middle there is a different melody. This is called ABA form in music. The two "A" parts are alike and the "B" part is different. Here is the music (Twinkle, Twinkle, Little Star). ³

I'm sure you already have the picture in box 3 and know the name of the song is "Twinkle, Twinkle, Little Star." Did you hear the two parts that are alike and the one part in the middle that is different? I hope you will remember about ABA form in music and be listening for like and unlike phrases when you listen to other music on your own record players or when you go to concerts.

When you have put your headset away you may color a picture of the song you liked the best---"Little Bo Peep" with unlike phrases, "Roll, Roll The Ball" with like phrases or "Twinkle, Twinkle, Little Star" with both like and unlike phrases.

Thank you for being a good listener. You may take your headset off and quietly place it on the stand and color your picture. You can be a real artist (Appendix G).
FOOTNOTES


2Ibid., p. 29.

CHAPTER VI

AUDITORY TIMBRE DISCRIMINATION

Timbre has been defined as the characteristic quality of sound that distinguishes one voice or musical instrument from another.

Consistent effort should be made from kindergarten through the elementary grades to sharpen children's awareness of sound in the natural and man-made environment, in song, drama, instruments, and in all of life's activities because music is organized sound. Rhythm instruments play an important place in the musical learning of younger children in clarifying the concept of timbre. Through the exploration and playing of the instruments available in the room the children discovered that most of the instruments are played by striking, shaking or scraping and that some percussion instruments produce tones which resonate for a longer period of time where others seem to stop almost immediately. For instance, metal instruments resonate longer than those made of wood. They also discovered that even though an instrument couldn't be tuned, various instruments can produce tones of different pitches, depending upon the material used and the size of the instrument. For example, a larger instrument will
produce a lower tone than a smaller instrument of the same kind.

The instruments were handled more successfully when rhythm had been felt first through clapping and other movement, and the ease of staying on beat was easier for most of the children.

The use of rhythm instruments in the classroom brought about the discussion of orchestral instruments at which time resource people of the community were invited to visit our room to demonstrate for better auditory and visual discrimination. Inasmuch as the children seemed especially interested in orchestral instruments, one or two instruments were studied at a time until they were introduced to all the instruments of the orchestra. Each lesson began with a review of the previously studied members of a particular instrumental family with use of large poster pictures and recorded sound for each one. The previous knowledge of rhythm instruments with regard to material, size, and tone was used in comparing various members within an instrument family.

Brass Instruments

Brass Instruments Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has had previous opportunities in learning about the brass
instruments and has listened discriminately to the variations of sounds.

Type of Lesson: Listening for Timbre Discrimination
(Brass Instruments)

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to be a quiet listener.

Look at the workboard. Do you see that it is divided into four boxes? Each box has a number on it. You are going to put a picture in each of those boxes. Listen carefully so you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by playing some music and reading a story and if you are a good thinker, you will be able to figure out which picture to use.

Have you ever been to a big auditorium or theatre with your mother or father to watch something on the stage? Sometimes we go to movies and see pictures on a big screen and sometimes we go to an auditorium and see live actors in a play or people singing or playing music right before our eyes. Well, this is what happened to Tommy in our story today. He had been to his first symphony concert and was thinking about all the wonderful music he had
he thought about it all the way home in the car and he couldn't help but think that some of the music sounded so different. When he went to bed that night he was still thinking about what he had heard and seen, and when he went to sleep he dreamed about the instruments of the orchestra. He hadn't been asleep very long when he saw a bright shiny instrument before him, and heard some soft, deep notes being played like this (French Horn music).

If you know which instrument you just heard, place the picture in box 1. I will wait for you.

"Do you know which instrument I am?" asked the soft voice. Tommy answered, "I was thinking about you, please tell me what you are." "I am a French Horn" answered the voice. "Did you ever hear of me?"

"Certainly," answered Tommy; "I have heard of you, but I didn't know what you looked like. Did you come from France?"

"Oh, no! Some of my ancestors did, but our family has changed a lot. The first horn used for making music was probably a shell or a horn from an animal. We are made of brass now and change our sounds by pressing these valves."

"Why are you so twisted up?" asked Tommy.

"Just to get myself out of the way. You see I would be about seventeen feet long if I were straightened out. Here comes my cousin, would you like to speak to him too?"
But before Tommy could answer, he heard this music
(Trumpet music).  

You may place a picture in box 2 and I will wait for
you.

After he finished playing he came over to Tommy and
said, "Were you at the concert today?"

"Indeed I was," answered Tommy.

"Did you hear me play my solo? It sounded something
like a bugle. I'm really a Trumpet, but I like to play
bugle calls too. You can play them without pushing any
valves. We often get to play for celebrations because we
have bright, ringing tones. I have valves but I can play
higher than French Horn because my tube is not as long.
Say, here comes my big cousin."

"Hello," he said; "What in the world are you two
talking about?"

"About instruments," said Tommy. "I heard you in
the concert today. You are the one that kept sliding in
and out all the time aren't you?"

"Yes, that is the way we trombones sing. When we
slide in we sing higher, and when we slide out we sing
lower," he explained.

"Well, that's funny," exclaimed Tommy. "How do you
know when to stop sliding?"

"The man who plays it attends to that. He must have
good ears because there are no marks on the slide. Listen
to me while I sing for you. First I will sing gently and then I will sing more loudly and you see if you can decide if I should be sliding in or out" (Trombone). 3

Did you place the picture of the trombone in box 3? Now we only have one picture left, do you know the name of it? Place it in box 4 and listen to how the story ends.

Tommy blinked his eyes and said, "Do tell me what that enormous thing is, over there."

"Oh, that is Tuba," said French Horn. "He certainly is big and heavy."

"We were just talking about you," said Trumpet as Tuba joined them.

"Were you? And what did you say?" asked Tuba.

"We said you were looking well! Have you gained any lately?" teased Trumpet.

"Oh, Shucks!" said Tuba. "You are just jealous. You see, Tommy, I can sing the deepest tone in the orchestra. Listen and you will hear how low I sound" (Tuba music). 4

"I hope you liked that Tommy. I am really the bass of the orchestra. Well, at least of the wind instruments," he added.

"What do you mean—wind instruments?" asked Tommy.

"They are the instruments that are played by blowing. We are all wind instruments and we are called the brass choir because we're made of brass. Would you like to hear us play together?"
"Oh, please do," said Tommy, and this is what he heard (Brass choir). 5

When the brass choir stopped playing Tommy said, "I should like to know more about all of you."

"Well, come again and we will introduce you to the other instruments of the orchestra," said Tuba. Only the brasses are here tonight; but do come again."

When Tommy opened his eyes he found that it was morning and his mother was calling him to breakfast.

You have been a very good listener. After you have put away your headset you will have time to color a picture of the instrument you liked the best in the brass family.

Thank you for listening quietly. You may take your headset off now and place it on the stand and then color your favorite picture (Appendix II).

Woodwind Instruments

Woodwind Instruments Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has had previous opportunities in learning about the woodwind instruments and has listened discriminately to the variations of sounds.

Type of Lesson: Listening for Timbre Discrimination (Woodwind Instruments)
Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:

Hello! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to listen quietly.

Look at the workboard--do you see that it is divided into six boxes? Each box has a number on it. You are going to put a picture in each of the boxes. Listen carefully so you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by playing some music and reading a story and if you are a good thinker, you will be able to figure out which picture to use.

Do you remember the story we heard about Tommy and his dream after he had been to the symphony concert? Do you remember which instruments are in the brass choir and how they all visited Tommy in his dream? After Tommy had been to his second symphony concert he was remembering the beautiful music and thinking about all his friends in the brass choir that he had recognized at the concert. It was a long way home and he went right to bed because there would be school tomorrow. He closed his eyes and began to dream about the instruments again.

Soon he heard a soft voice speak to him and it was the same voice he had heard before. It was the French Horn and
he said, "Oh, Hello! Tommy, did you go to the concert tonight?"

"Oh, yes, and I heard you play a solo."

"Did you hear Flute play a solo too?"

"No, I do not know Flute," said Tommy. "I only know the brasses."

"Well, here is some Flute music so you can hear how it sounds," said French Horn (Flute music).

Place the picture of Flute in box 1. I will give you some clues. Flute does not have a bell shape on the end. It is straight. Flute has a little cousin who is only half as long as Flute called the Piccolo. Piccolo has a higher sound than Flute but does not play as many solos. Listen and you will hear Piccolo's higher, dancing sound (Piccolo music).

If you can find the Piccolo, put it in box 2.

"You are going to meet the woodwinds tonight," said French Horn. "Here comes Flute now."

"How do you do," said Flute as it bowed very low. It really knew how to bow because it is one of the oldest instruments in the world.

"I think I've seen you before," said Tommy.

"I wouldn't doubt that," said Flute. "I am a very important instrument because I play a lot of tunes. That is what I like best. Some of the instruments never get a chance to play tunes."
"What are all those little silver things on you?" asked Tommy.

"Those are my keys. That is how I am played," said Flute.

"Oh, I see," said Tommy. "Look, there comes another instrument that looks very much like you."

"That is Oboe. Do you think we look alike? We are not played alike and I can play higher too. You have to blow Oboe at the end and I'm played by blowing across a little hole on my side. Listen and you will hear how different Oboe sounds" (Oboe music).)

Did you place the picture of Oboe in box three? Oboe has a double reed on one end and a little rounded bell on the other. Air is blown through the reed into the instrument to make the sound.

Just then another instrument came up to join the group. "Here comes another one. What is it?" asked Tommy (English Horn music).

"That is English Horn. It's really not a horn and not English. It has a double reed like Oboe," explained Flute.

"It is rather different looking," thought Tommy. English Horn played a pretty tune just now. Does it always play tunes?"

"Well, no, not all the time. Sometimes it plays tunes, and sometimes it plays another part with the Oboe."


They sound good together."

Place the picture of English Horn in box 4. It has a pear shaped bell.

"Here comes another instrument. Do you know what it is, Tommy?" asked Flute (Clarinet music). 10

Place a picture in box 5 of the instrument you just heard. I will wait for you.

Tommy thought about it awhile and then told Flute he did not know that instrument.

"That is Clarinet," said Flute.

"It looks like Oboe, I think," said Tommy.

"Who says I look like Oboe?" asked Clarinet, as he came forward. "I'm not like Oboe, even if we look alike. I play both higher and lower and besides my mouthpiece is really different--it has a different kind of reed in it," Clarinet explained.

"What are 'reeds' anyway?" asked Tommy. "I've never heard of them before."

"They are thin little flat sticks in the mouthpiece. Flute and Piccolo have none, that is why they sound so--different."

"Nonsense!" said Flute. "You are the different one, yourself."

"Oh, look!" exclaimed Tommy. "Here comes a big, long one, and listen to its big, deep voice" (Bassoon music). 11

Did you put the last picture in box 6? That is a
long instrument isn't it?

"What a different, different sound--what is it?"

asked Tommy.

"That is Bassoon."

"Oh," he said, "Is that Bassoon?"

"Certainly. What did you think it was?" asked Bassoon, as he joined the group.

"Well, I really didn't know," he said, as he took a good look at the instrument. "What is that crooked pipe-stem for?" he asked.

"To blow into, of course," answered Bassoon. "You see, I am very much longer than these other instruments. I would be nine feet long if I wasn't doubled back and that is why my mouthpiece is halfway down instead of at the end."

"Oh, I see," answered Tommy, trying to appear wise. "You sure sound deep and hollow."

"Yes, I am really the clown of the orchestra. I can sound funny and deep but I can play soft too. Would you like to blow me?"

"Oh, thank you," said Tommy, and Tommy put his lips to the mouthpiece and blew, and Bassoon made such a loud sound that it woke him right up.

"Oh, dear," he said, "It is morning again and I must hurry and get ready for school."

You have been a very good listener. After you have
put away your headset you will have time to color a picture of the instrument you liked the best in the woodwind family.

Did you enjoy Tommy's dream? You may take your headset off quietly and place it on the stand and then color the instrument that was the most exciting (Appendix I).

**String Instruments**

String Instruments Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has had previous opportunities in learning about the string instruments and has listened discriminately to the variations of sounds.

**Type of Lesson:** Listening for Timbre Discrimination (String Instruments)

**Materials Needed:** Workboard, recorded tape, pictures, crayons, and paper

**Narration:**

Hello! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to be a good listener.

Look at the workboard. Do you see that it is divided into five boxes? Each box has a number on it. You are going to put a picture in each of the boxes. Listen carefully so you will know exactly what to do. I
am not going to tell you which picture to put in each box, but I will give you a clue by playing some music and reading a story and if you are a good thinker, you will be able to figure out which picture to use.

Do you remember the story we heard about Tommy and his dream after he had been to the symphony concert? One night he dreamed about the brass choir and one night he met all the instruments of the woodwind family in his dream. Tommy had enjoyed the symphony concert so much that his mother and father took him to another one and do you know what happened that night (Pause)? That's right, he had another dream. He was talking in his dream this time and he said, "I certainly enjoyed that concert tonight and I enjoyed it even more because I knew so much about all those funny brass and woodwind instruments. They seemed like old friends. In fact, I knew much more about them than I did about the strings."

"But you knew all about me, didn't you?" asked a voice standing right in front of him. "I'll sing you a little song" (Violin music). 12

If you know which instrument that was put the correct picture in box 1.

"Oh, that was a lovely song," said Tommy. "Of course I know a little about you, but very little. I know that you are called Violin and that you are very popular."

"Thanks," answered the Violin; for even instruments
like to be told that they are popular, you know. "But you do not know how many strings I have," teased the Violin.

"Five," answered Tommy.

"Wrong," corrected the Violin, "Only four, and they are G, D, A, and E. My G is the first G below middle C."

"I know that you are made of wood," said Tommy, "But I don't know what is used to make your strings."

"They are made of sheep or goat gut, but sometimes my highest string is made from steel. My bow is wood too, but it has horsehair stretched across it. We are the smallest string instrument and we play the highest. We really are the most important instrument of the orchestra."

"Do you know me?" asked another Violin walking up. He is a teeny, tiny bit larger than the other Violin, Tommy thought.

"I am just like Violin, only I am size B and Violin is size A you see. My strings are C, G, D, and A and my "C" is a whole octave below middle C.

"I know an octave is eight notes and I know where middle C is," said Tommy, "But I didn't know there was so much system to an orchestra. Please sing for me" (Viola music). 12

Do you know what instrument just played for you? It was the Viola. Did you put the picture of the Viola in box 2?

"Oh, look," said Tommy, "Here comes Bass-Viol."
"Bass-Viol, nothing," said the instrument as he joined them. "I hope you do not think I look like Bass-Viol," and his feelings seemed to be quite hurt.

"Oh, excuse me," pleaded Tommy, "You see I have never met the stringed instruments before. "Where are your strings?" he asked.

"Right here," he answered trying to be funny. "I suppose you mean what tones do they give. They give C, G, D, and A, just like Viola, only an octave lower. Listen and you will hear I'm lower" (Cello music).

Do you know that instrument? I'll give you a clue. It rests on the floor when it is played, but it is not the largest instrument that stands on the floor (Pause). That's right, it is the Cello. Put a picture of the Cello in box 3.

"Now this must be Bass-Viol," said Tommy, as he came forward. "I never saw anything so big. I am sure I could get inside of it."

"I am sure you could if there were a door," he answered. "But you would spoil the tone terribly."

"How many strings have you?" asked Tommy.

"Well, sometimes I have three and sometimes four or five—no one seems to mind because I play the deepest tones. You know I'm taller than a man, and the musician has to stand up when he plays me."

"Please sing for me so I can hear your deep rich
tones" (Bass-Viol music).  

When the Bass-Viol sang his tones were so deep and rumbly, Tommy almost laughed out loud. I bet you already have a picture of Bass-Viol in box 4 (Harp music).  

"Oh, what beautiful music" said Tommy. "Look, there it is--the Harp."

"Oh, yes," said Violin, who hadn't spoken lately, "That is Harp. I will tell you what is the matter with Harp though, he's awfully self-satisfied. He says all the angels play on Harps but that they would just turn up their noses at the rest of us."

When Harp came over Tommy said, "You are very pretty to look at and listen to." "I noticed you at the concert tonight."

"Thank you," said Harp, "Harps are one of the oldest instruments that man knows about and some Harps have been made into many different shapes through the years. I am a newer Harp and I have forty-seven strings that are plucked by hand. If you look closely at me you will see that my "C" strings are red and my "F" strings are blue. This helps the players. I also have seven pedals so I can shift my pitch into any key. My music is written like piano music."

"Well, it takes all kinds to make a symphony, you know, all kinds," said Viola.

"It certainly does," agreed Cello. "I wish the rest
of the crowd were here now and we would show you what we can do."

"Well, let's play something just for strings," said Bass-Viol, "That's fun too" (String ensemble music). 17

When the last strains of the music faded, Tommy sat up in bed and rubbed his eyes. "What a wonderful night that was," he said. "I can hardly wait to go to another symphony."

Wasn't that a good dream? I'm sure you have all the pictures in the boxes now. Can you name them starting with box 1? Violin, Viola, Cello, Bass-Viol and Harp.

You have been a very good listener. After you have put away your headset you will have time to color a picture of the instrument you liked the best in the string family.

Thank you for being an attentive listener. You may take your headset off carefully and place it on the stand and then color your picture. Have fun! (Appendix J).

Percussion Instruments

Percussion Instruments Study Unit:

This is a script for a music listening center lesson. Before using it, make certain the child has had previous opportunities in learning about the percussion instruments and has listened discriminately to the variations of sound.
Type of Lesson: Listening for Timbre Discrimination
(Percussion Instruments)

Materials Needed: Workboard, recorded tape, pictures, crayons, and paper

Narration:
Hello! I hope you have your headset adjusted so that it is comfortable on you and that you are ready to listen carefully. You will need to think and use your ears.

Look at the workboard. Do you see that it is divided into eight boxes? Each box has a number on it. You are going to put a picture in each of those boxes. Listen carefully so you will know exactly what to do. I am not going to tell you which picture to put in each box, but I will give you a clue by playing some music and reading a story and if you are a good thinker, you will be able to decide which picture to use (Drum ensemble music).

This story is about the percussion family of instruments which are sounded by beating or striking. These instruments, which include the drums, are the oldest instruments known. The Indian made his drums by stretching the skin of an animal across a wooden frame. The Negro had drums of all kinds and sizes that were used for different things. Some drums are used for sending messages in the jungle even yet today. All nations have their own drums. The Chinese of long ago liked to make a great deal of noise so they made many different drums. Drums are the
instruments of rhythm or of marking time. It is only within the last 100 years that percussion instruments have been used in the orchestra.

When Tommy went to the final symphony concert of the season he heard all the instruments and enjoyed the concert very much. That night he was sleeping and he dreamed he heard a loud noise.

"What in the world was that noise?" he asked. He looked around but didn't see a thing. Soon the big Bass-Viol came up to him and said, "Good evening."

"Good evening," answered Tommy pleasantly, for he really felt like he knew Bass-Viol now and he wasn't as shy as he had been in the beginning. "You didn't make that loud noise just now, did you?" he asked.

"Oh no, I could not make a noise like that," answered Bass-Viol. "It must have been one of the percussion instruments over there in the corner."

"What are the percussion instruments?" asked Tommy.

"We are," answered some voices from the corner.

"Come on Tommy," said the Bass-Viol. "I'll take you over there to see them. They are good friends of mine."

"I see a drum" said Tommy. "I thought you said they are percussion."

"That is what they're all called—all the drums, gongs, cymbals and things like that are called percussion."

"Oh, I have often seen drums like that first one, in
parades. Here he comes and listen to his booming sound" (Bass Drum).

Place a picture of that drum in box 1.

"I can play nice booming rhythm when someone strikes me with these soft headed sticks.

"What is that brass plate on top of you for," asked Tommy.

"Oh, they make a different sound, listen" (Cymbal).

Place a picture of that instrument in box 2.

"They make a big crash when they are struck against each other. I don't call that music, though," said the Bass-Viol.

"Huh! You don't think I can make anything but noise, do you? Well, we will settle that little matter sometime when there aren't any guests around," said the Cymbal.

Tommy walked over a little ways and touched a smaller drum. "I've seen this one in parades too," he said.

"Yes, he plays in parades," with Bass Drum. "He's my helper, but he doesn't have as loud a sound as I do. He is played with two sticks. See if you can tell the difference" (Snare Drum).

Put the correct drum picture in box 3.

"Do tell me what those funny looking things are that look like maple syrup kettles. I have never seen anything that looked like that before," said Tommy.

"You haven't? Well, they are the Timpani. They are
called kettledrums in everyday English."

"Happy to meet you," said one of the Timpani, introducing himself. "I'm some drum, I am. I'm not like ordinary drums. I'm tuned to a musical pitch; but the others just always make the same 'kerplunk.'"

"Oh really," said Tommy. "Are there drum tuners just like piano tuners?"

"Oh no, the man who plays me tunes me, and very often he changes my pitch right in the middle of a piece while the others are playing. It takes a great skill and a good ear to do that," said the Timpani proudly. "Listen to my pleasant sound" (Timpani).21

Put the picture of the Timpani in box 4. They are used in sets of two, with one making a lower note than the other. Their bowls are made of brass or copper with skin stretched across the top and are played with sticks which are made with felt or wood covered with leather.

"I bet you don't know what I am," said a little round instrument with metal discs on it.

"Oh yes, I do," said Tommy. "We have one like you in our rhythm band in school. You are the Tambourine. I know how to play you too. I could shake you or play you by striking you with my knuckles. Our teacher said you were very old and could be found in pictures painted on the walls of long ago."

"You know so much about me that I'm going to let you
play me right now," said Tambourine (Tambourine).

I know you already have a picture of Tambourine in box 5. Can you find another instrument you use in your rhythm band at school? I will give you a clue—it has three sides and sounds like this (Triangle). You may put the Triangle in box 6. Do you remember how you hold the Triangle so it rings brightly when you strike it with the metal stick (Xylophone)?

"Oh, what a beautiful sound," said Tommy. "It sounds like many Triangles playing together."

"Yes, in a way it does," answered Bass-Viol. "But that is the Xylophone and it can play from thirty to thirty-five different tones. It has two rows of bars or keys and is struck by mallets."

"Well, I guess you know us all now," said Bass-Viol. "You will surely be busy at the next concert trying to find us."

"Yes, I can hardly wait to go to the next concert; but I don't think I can find you all in one day—all the strings and woodwinds and brass and everything."

"No, perhaps not; but you must come to all the concerts," said the Bass-Viol, "You certainly must."

Tommy opened his eyes and saw his mother standing right in front of him. "Why, Tommy," said his mother, "I do believe you were talking in your sleep about the orchestra."
"Oh, no, I wasn't, Mother; but please, may I go to all the symphony concerts next year?"

"Yes, you may," answered his mother, "You certainly must."

You have been a very good listener. Did you put the Xylophone in box 7? But wait, there is one box left. Number 8 is empty. Can you think of any other rhythm instruments that we didn't talk about in Tommy's dream? You will have time to color a picture now. Maybe you can draw some on your paper that could be used with the ones we studied today.

Thank you for listening carefully. You may take your headset off quietly and place it on the stand and then color the picture of your choice (Appendix K).
FOOTNOTES


4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.


11. Ibid.


16. Ibid.


19 Strings, Reeds, Brass, Percussion, Side 1.

20 Introduction to Music, Record 2, Side A, Band 1.

21 Strings, Reeds, Brass, Percussion, Side 1.

22 Ibid.
CHAPTER VII

SUMMARY AND CONCLUSIONS

The results obtained on the preliminary tests are followed by Table 1 (p. 71) which compares the concepts known at the beginning with those known after by study and use of the listening kits.

The sound discrimination test involved comparison and discrimination of environmental or music-related sounds recalled from experience. In testing the environmental sound portion a tape recording of the following was made: bird singing, dog barking, water running, bee buzzing, horses hooves, fire engine siren, city noises and a bell ringing. It was interesting to note that thirty-one of the thirty-three children were able to attach the correct name to the sound of the bird, dog, and bell, but only a few were able to identify the remaining sounds. The musical sound discrimination test included the recognition of loud and soft being played on the piano and the child's ability to recognize and identify predominant changes in the varying degrees of loud and soft. Some comments of the children were: "That's loud," "That's unloud," "That's low," or "That's not loud." Some referred to soft as easy, quiet, small, or not too big. The verbal concept
of "loud" seemed easier for them than the word "soft" which often was referred to as low. Fourteen actually used the label "loud," but only seven used "soft."

The rhythm discrimination test required the aural judgment of the child in his decision of the correct bodily movement to the various musical recordings of rhythms played on the tape recorder. The child was asked, "What do you hear?" "What do your feet feel like doing?" "Can you do what the music is telling you to do?" Some children responded accurately in movement to walking, tiptoeing, marching, skipping, galloping, running, but several seemed perfectly happy to just move around the room in a pattern of their own choosing. No child correctly matched his movements to all the rhythms, but when hearing a fast and then a slow rhythm played on sticks, twenty-six children could discriminate correctly.

Pitch, notation and harmonic discrimination consisted of testing the children on high, low, up, down, same tone, ascending and descending scale, and skips in music plus single pitch, double pitch, triad, and octave. The piano was used for high and low pitches, up and down progressions and the scales, and a game was played with the children for their decision about whether they were hearing the same tone or skips. It was most revealing to discover their concept of high and low was completely reversed in thirty-one cases. Before the test the children were asked to show
high and low with their hand. In each instance they all were able to do this correctly, but when they were to relate this to the high and low sounds which were played on the piano, only two were able to comply correctly. The number of children answering correctly to the concept of up and down was slightly ahead with ten while those being able to discriminate between same tone and a scale progression was nine.

Inasmuch as the single pitch, double pitch, and triad had been discussed prior to the test, twenty-six children named it correctly and two just called it "one." Twenty children labeled the double pitch correctly, three called it "two," thirteen were able to name the triad, and six children called it "three." The octave had not been studied at the time of the preliminary test, therefore, there were no correct answers given on this part.

Form and design tested the child on his ability to hear like and unlike patterns and ABA form. This was done by playing three like and three unlike phrases on the piano and asking the child to ascertain whether they sounded alike or different. Twenty-two children were able to name these correctly, whereas only fourteen made the correct judgment on ABA by stating, "The first and last are the same, but the one in the middle is different." One child's comment for ABA form was, "The one on the end and the one on the front is the same."
Timbre discrimination which tested the child on the instruments of the orchestra, was done first by recognition by sight (using pictures) and questioning them about how they were played and then by timbre where the taped sound of each instrument was played while the pictures were in view for them to point to. Some comments about the string instruments were: "It's a guitar," "You use your fingers," "Put it under your arm and play," "Take a stick and move it," "The bass is on the floor," and "Put it below your chin and use the bow." One child thought the violin was a banjo and several thought it was held like a guitar.

Only four children called the harp by name and comments were: "You pull your fingers back to you," "It sits on a table," "You play it with your fingernails," "You blow it," "Blow at the top and play with fingers," and "You play it with your hands." Only one child correctly matched all the sounds of the string instruments with the pictures.

In the brass family of instruments, ten children were able to identify the trumpet and two knew the name but didn't label it correctly. One was familiar with the French horn, one with the trombone, and one with the tuba. Most of them knew how to play the instruments by stating that they are blown and pointing to the mouthpiece. Comments were: "You have to push buttons," "You have to blow it," "You could take lessons on it." One girl, speaking
about the trombone, pointed to the slide and said, "It goes in and out." Five children were able to correlate the sound to all four brass instruments.

The flute was the only instrument recognized in the woodwind family and then only by three children, however, five other children used the word "flute." One child new the correct way to hold the flute but did not know the name. Only three chose the correct end for the mouthpiece on all the woodwinds. One boy knew the clarinet because he said, "I saw the clarinet once on the TV show--Fireman John." One child said of the woodwinds: "You shoot with them." No child was able to match the correct sounds with all the instruments in the woodwind group.

In the percussion family, seventeen children called the bass and snare drum drums and eleven said the tympani was a drum. Nineteen knew the bass and snare drums were played with sticks and thirteen thought sticks were used on the tympani. It was interesting to note that twenty-two of the children recognized the triangle by name in the percussion family and sixteen could describe how to play it. Only four could name the tambourine by sight but eighteen knew how to play it. One comment was, "It's covered with skin and has bells." None of the children knew the cymbals by name, but seventeen could demonstrate how they were played. Three said, "They are made of steel" and "You bang them." Three children named the xylophone
and eighteen knew it was played with mallets. No one was capable of correctly placing all the instrument pictures with the sound, but a higher percentage of correct matching was achieved in the percussion group than in the other three instrument families. This is probably due to the fact that some of these instruments are available in most rhythm band instrument collections in the classrooms plus the fact that the timbre quality within this group varies to greater degree for easier discrimination.

The data collected in this preliminary testing enabled this writer to make the investigation manageable and more productive. It gave focus and purpose for flexible and original procedures in presenting the material and using the listening kits. With preliminary testing and the process and objectives clearly in mind, activities as mentioned in foregoing chapters were developed which were suitable to the child's understanding and background, allowing the child to organize his perceptions into concepts of music, to acquire basic skills in singing and playing, and to develop positive attitudes toward music perception and participation. These music listening aids provided opportunities to ascertain the learned concepts as a result of the experiences which had been tried with the kindergarten children.

The children were all anxious to be tested by using the listening kits and none were unusually withdrawn. The
majority of the group tested were average or above in scholastic ability. The pupils who had shown slower academic achievement during the year performed about the same on the music kits. The writer believes this results from maturation in listening capabilities rather than I.Q.

The data obtained, as shown in Table 1, was analyzed to yield average percentages in separate item analyses both in the Preliminary Test Results (PTR) and in the final achievements while using the Listening Kits (LKR).

A program of music education is validated by the scope and quality of the musical growth of the pupils who participate in it. Factors affecting musical growth include the innate capacities of the pupils, the interests and abilities of the teacher, the understanding support of the administration and the community, and the adequacy of the physical equipment and instructional materials provided.

A strong program in music should result in the eagerness of pupils for further experiences in music. A good program in music education will give opportunity for growth in musical understanding and skill through varied musical activities such as listening, singing, rhythmic activities, and creative activities. In these conclusions, the writer would have to agree with Emile Jaques-Dalcroze: "To my mind, musical education should be entirely based on hearing or, at any rate, on the perception of musical phenomena:
### TABLE 1

## RESULTS OF THE PRELIMINARY TEST AND LISTENING KITS

<table>
<thead>
<tr>
<th>Measure</th>
<th>Number of Students</th>
<th>Number of Items</th>
<th>PTR (pretest)</th>
<th>LKR (post-test)</th>
</tr>
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<tbody>
<tr>
<td>Sound Discrimination</td>
<td>33</td>
<td>9</td>
<td>48</td>
<td>65</td>
</tr>
<tr>
<td>1-Environmental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2-Musical</td>
<td></td>
<td></td>
<td>28</td>
<td>48</td>
</tr>
<tr>
<td>Rhythm Discrimination</td>
<td>33</td>
<td>7</td>
<td>20</td>
<td>64</td>
</tr>
<tr>
<td>Pitch, Notation, Harmony</td>
<td>33</td>
<td>12</td>
<td>38</td>
<td>60</td>
</tr>
<tr>
<td>Form or Design Discrimination</td>
<td>33</td>
<td>3</td>
<td>55</td>
<td>94</td>
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<tr>
<td>Timbre Discrimination</td>
<td>33</td>
<td>4</td>
<td></td>
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<tr>
<td>1-Brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) Sight</td>
<td></td>
<td></td>
<td>10</td>
<td>75</td>
</tr>
<tr>
<td>(b) Sound</td>
<td></td>
<td></td>
<td>35</td>
<td></td>
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<tr>
<td>2-Woodwind</td>
<td></td>
<td></td>
<td>1.5</td>
<td>69</td>
</tr>
<tr>
<td>(a) Sight</td>
<td></td>
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<td>17</td>
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<tr>
<td>(b) Sound</td>
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<tr>
<td>3-String</td>
<td></td>
<td></td>
<td>3</td>
<td>75</td>
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<tr>
<td>(a) Sight</td>
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<td>19</td>
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<tr>
<td>(b) Sound</td>
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<tr>
<td>4-Percussion</td>
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<td>13</td>
<td>74</td>
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<tr>
<td>(a) Sight</td>
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<td>47</td>
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<tr>
<td>(b) Sound</td>
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</table>
The ear gradually accustoming itself to grasp the relations between notes, keys, and chords, and the whole body, by means of special exercises, initiating itself into the appreciation of rhythmic, dynamic, and agogic nuances of music."^1 The very young child can be ready to accept all of the approaches to music from the beginning if the material is appropriately presented.

The teacher needs to establish an atmosphere that contributes to the child's musical growth by creating a feeling of security in children as they participate in musical activities and by providing opportunities for each child to participate successfully in one or more phases of music. The teacher also needs to encourage children to use music as a means of self-expression and recognize their musical accomplishments.

To use this material with purpose, the teacher must establish his own rationale to guide his planning. He must give some thought to what music is, and how it functions as human expression; he must explore and understand the ways a child has of understanding or knowing and use teaching strategies to fit. With a framework where freedom is possible—freedom for the child to explore his world and himself—he can more effectively help each child to discover what is more meaningful to him and valuable to his creative experiences as it provides a foundation for his musical growth and develops a confidence in his decisions.
Skills in manipulating the materials often may be the learner's key to comprehending concepts. He crosses over from learning to thinking.

These study kits were created in consideration of the theory and practice of purposive music experiences for young children emphasizing the exploration and discovery of musical concepts and attitudes through direct sensory involvement. Musical experiences of participation and perception beginning in the very young child's everyday living have been described as the means of his intellectual and emotional growth; the same basic listening skills and response controls gained through music goals are crucial to learning in other subject areas as well.

In the final analysis, use of these music listening aids prove to be an efficient and effective means of helping the children not only to learn about music but to enjoy it and become better listeners. The use of pictures with the listening tapes prove adequate in holding the attention of the children and are valuable from the standpoint of giving them something to do while listening. The pictures also provide opportunity for the children to use their judgment in their choice of answers. In working with the kits, the ability to listen was found to be strengthened and visual image helped to concrete the learning concepts.

We must provide for the acquisition of needed skills
and music repertoire and devise teaching strategies to help children develop the desire to find out and learn for further intellectual and emotional growth in music. Music experiences can be planned on an intellectual basis and at the same time easily provide emotional benefits.

In view of the fact that musical knowledge would be gained more readily if a child could have more interesting audio visual material from which more meaningful experiences are derived, these study kits were designed to stimulate the child, build an interest in music appreciation, and develop the child's ability to evaluate the concepts presented.
FOOTNOTES

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BIBLIOGRAPHY


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APPENDICES
APPENDIX A

October 16, 1970

Dear Parents,

This letter comes as a special request from Mrs. Richardson and your cooperation will be most appreciated. This is the year I will be writing my thesis for my Master of Music Education Degree at San Fernando Valley State College. My proposal has been written and approved and the next step is to find out what benefits my project could have on teaching music to the very young child.

In order to discover the worth of my project, I need to individually test the children in my room now at the beginning of the year. These tests will be in the form of musical audio and visual games. After the year has progressed and they have had numerous musical experiences, they will have an opportunity to work with the manipulative listening studies that make up my project.

Inasmuch as I do not want to take time out of our regular kindergarten day for these tests, I received permission from Mr. Arnett to ask each of you if you would be willing to let your child come to school one afternoon with a group of three other children from our class. I would be able to completely test four children in an afternoon from 1 to 3 o'clock.

If you feel you could do this to help me, please sign the tearoff below and send it back to school with your child. I will then let you know when I would like the child to come. A day to fit your convenience can be arranged. Thank you for your cooperation.

Sincerely,

Mrs. Richardson
Kindergarten Teacher

We, as the parents of_____________________, will be willing to have our child attend the special testing session for one afternoon to be arranged.

We will not be able to oblige__________________.

Signature_________________________
APPENDIX B

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APPENDIX D

Visual Learning Aids Auditory

Musical Sound Discrimination Kit
APPENDIX E

Visual Learning Aids Auditory

Rhythm Discrimination Kit
APPENDIX F

Visual Learning Aids Auditory Pitch,
Notation, and Harmonic Discrimination Kit
APPENDIX G

Visual Learning Aids Auditory

Form or Design Discrimination Kit
Form Discrimination

1

2

3
APPENDIX H

Visual Learning Aids Auditory
Timbre Discrimination (Brass) Kit
Brass Instruments I

1. [Diagram of a tuba]
2. [Diagram of a trumpet]
3. [Diagram of a saxophone]
4. [Diagram of a French horn]
APPENDIX I

Visual Learning Aids Auditory
Timbre Discrimination (Woodwind) Kit
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**Woodwind Instruments II**
APPENDIX J

Visual Learning Aids Auditory
Timbre Discrimination (String) Kit
String Instruments III

1

5

4

3

2

1
APPENDIX K

Visual Learning Aids Auditory

Timbre Discrimination (Percussion) Kit
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