CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

STIMULATING AUDITORY PERCEPTION
IN THE PRESCHOOL CHILD

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

by

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ABSTRACT

STIMULATING AUDITORY PERCEPTION
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Eugenée Ward

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Many years of experience teaching music to students of all ages, from preschoolers to adults, both in class situations and on a one-to-one basis, have shown this writer the need for greater awareness in sound perception.

The purpose of this thesis was to show the importance of, and provide guidelines for, the stimulation of auditory perception in the first four years of life, as well as to establish the need for preschool music experiences. The intent was to convey essential ideas. Materials and procedures have been suggested to enable parents and teachers to initiate musical experiences applicable to the moment. Suggested structural guidelines for the preschool music curriculum are also provided.

Experiments in the past have proven that as a result of early stimulation of auditory perception, a
child's speech will be clearer and his vocabulary larger because he can discern sounds better. This improves his communication and relationships with others and affords him more opportunities for increasing awareness and perception. Potential improvements are not limited to the area of auditory stimulation but also affect the other sense organs.

Literature pertinent to the nature and development of the child and the influence of imitation, environment, and aesthetics on early childhood learning was reviewed. Theories of qualified educators and psychologists were investigated both in published and unpublished form in books, periodicals, pamphlets, and theses.

Some auditory perceptual experiences which are possible in the home are described. In addition, highlights of an extensive field study program are presented. This program included observing and working with preschool children alone and in group situations during a period of four years.

The results of this study indicate that (1) auditory perception was stimulated and developed through guided activities in listening, singing, speaking, movement and playing melody and rhythm instruments; (2) response to verbal instruction improved; (3) aesthetic satisfaction increased; and (4) creativity was sparked.
Chapter 1

INTRODUCTION

Purpose of the Study

The purpose of this study was to show the importance of, and provide guidelines for, the stimulation of auditory perception in the first four years of life, as well as to establish the need for a preschool music experience. Suggested structural guidelines for a preschool music curriculum are also provided.

Many of the opinions and conclusions in this thesis are original; however, certain viewpoints of noted scholars were used as substantiating material where appropriate. Although the entire philosophy of the scholars mentioned may not be embraced, selected quotations were used in whatever areas of agreement could be found to demonstrate the validity of the concept under discussion.

Limitations of the Study

The experimental data were collected by observing preschool children alone and in group situations during a four-year period. Although the primary emphasis was placed upon the study of the three and four year old child, this writer observed that auditory stimuli have a profound
effect on the development of the infant as early as birth, if not before. Therefore, children from birth to four years of age were included in the study. The first four years of life is a period of tremendous growth, and during this time the foundations of life are being introduced and established.

In addition, research was conducted on the theories of qualified educators and psychologists. The research and field study reported here are by no means intended to be complete. The intent was to convey essential ideas. Materials and procedures have been suggested to enable parents and teachers to initiate musical experiences applicable to the moment. The results of the project are presented in the following chapters.

**Importance of the Study**

Many years of experience in teaching music to students from preschool age to adult, both in class situations and on a one-to-one basis, have made this writer aware of the need for greater awareness in sound perception. Perception has been defined as "the action of the mind by which it refers its sensations to an external object."¹ As a case in point, some people go through life without being able to identify common sounds about them; in fact, many are not even aware that certain sounds do exist in their everyday lives. Many adults and school age children do not have a sense of rhythm or cannot hear the
differences between high and low pitches. These are examples of why this very important development must not be neglected in the early years of childhood, since these incapacities may result from lack of early training.

Through experience it has been found that children and adults who have keen hearing and an understanding of what they hear live a fuller existence and are better able to relate to the world in which they live, not only musically but in other life activities as well. Carcelli reported that both reading and music are based on sound and require the same aural perceptual skills. In addition, tests of poor readers usually revealed an inability to discriminate speech sounds.

It is a physiological fact that a normal child hears at birth. In this writer's opinion it is at this time that the education of this sense organ should begin. If the hearing is stimulated early in infancy and continually fostered during the first four years of life, the foundation will be firmly established for excellent sound awareness and perception. This in turn offers many benefits, for the child will be generally more alert and perceptive. Previous studies have shown that his speech will be clearer and his vocabulary larger because he can discern sounds better. This improves his communication and relationships with others and affords him more opportunities for increasing awareness and perception.
Potential improvements are not limited to the area of auditory stimulation but also affect the other sense organs. For example, if a child hears a soup pot boiling, his curiosity draws him into the kitchen scene where he sees the steaming pot. Ideally, his mother will make him aware of how good the soup smells. At meal time he can taste and feel the soup he heard, and if it is not against the rules of good manners, he can make and listen to the sound of the bubbling soup by blowing bubbles in his own bowl with a straw.

The many ways in which parents and teachers can aid in the aural development of the child need to be brought to the foreground. A greater awareness of these techniques will enable adults to recognize the many opportunities for stimulating the child. These opportunities abound in everyday life. With the ever-changing circumstances in our daily lives, opportunities will arise which furnish the materials and situations needed.

The early aural development of an infant is best undertaken by his parents because of the continuous daily contact between them on a one-to-one basis. The teacher does not enter into a child's life until somewhat later.

To deal constantly with preschool children challenges one's creative faculties and the flexibility of the mind and actions, and demands adjustments on a moment's notice. Any stagnant elements or attitudes in adults not
only reduce efficiency, but may retard the development of the young child.

Statement of the Problem

As a child moves from the dim consciousness of infancy through the dreaming days of childhood, to the intellectual awakening of adolescence and into adulthood, he gradually becomes more aware of his world. One can observe in a growing child how his individuality moves toward expression and makes itself known while his abilities and capacities unfold. This sequence in time requires careful nurturing by parents and teachers who are aware of the orderly unfolding of life and understand the implications of improper guidance.

It is a characteristic of our time that the span of childhood becomes shorter while the average life span of the human being gets longer. Some present day attitudes toward the education of a pre-kindergarten age child of three and four years emphasize the so-called basic skills of reading, writing, and computing in the early years of childhood to the detriment of the child's natural development. Thus, it was desirable to choose the first four years of life as the age level of study for this thesis. It is hoped that this study of these preschool years might bring about a better understanding of the nature, growth, and abilities of the child.

The problem was to find the means to help the
preschool child develop naturally and fully, without forcing him to advance too rapidly through the various stages of childhood. A primary aim of this study was to determine the benefits of music and other auditory stimuli in the natural development of the child during his first four years of life.

In the following chapters, some aspects of dealing with the young child are discussed as viewed by some qualified educators and psychologists who have researched this area extensively.
Chapter 2

REVIEW OF THE LITERATURE

Nature and Development of the Child

As teachers, our goals, actions, judgments, and experiments are determined by our beliefs about the nature of the child and his capacities. There are many theories about the nature of a child and how he develops, but no matter what the theory, we all should agree, "The fullest possible flowering of human potentiality is the business of education."\(^4\)

The principles of good education are twofold: (1) to avoid obstacles to the child's development, and (2) to contribute positively to the furtherance of the child's development. Each is as important as the other and both equally demanding.\(^5\) Rudolf Steiner, noted Austrian educator, stated, "The expressions of child-life . . . appear as the seedling conditions of the full human being who is evolving in the child."\(^6\) He continued:

If with a genuine knowledge of Man one sees and senses child nature on the way from play to life-work, one will divine upon an intermediate state, the real nature of teaching and of learning. For in the child play is the earnest manifestation of that inner impulse to activity wherein man has his true existence. . . . It is the ideal of educational and teaching practice, to awaken in the child the sense to learn with...
the same earnestness of application with which, so long as play is the sole content of the inner life, he plays.7

Steiner believed that if this truth were understood, teaching and educational practices would give art its rightful place and the right scope for its cultivation. To see how necessary it is to a full humanity, we must love "art." Life does not compel love, yet in "love" alone does it thrive. Man's impulse to "knowledge" is to be permeated with such a love of knowledge that he becomes like the creative artist or contemplator of artistic work in the expression of it. In addition, he will experience "duty" as the expression of his innermost human nature the same way he feels himself in the creative experience of art.

Art in all forms (plastic, poetical, and musical) is needed by the child's nature, and as educators we should love her so much that we could not allow the evolving human being to forego the living experience of art. Then we will see what the evolving human being, the child, will become through this art experience, for by art alone is the intellect awakened to true life.8 Education through art awakens in man his nobler attributes and sharpens his faculties for greater perception. Steiner continued:

With the intellect, nature is but understood. Only by artistic feeling is she made a living experience. The child who is brought up to understanding, ripens to "ability" if understanding
is imbued with life; but the child who is brought up to Art will ripen to creative work. In his ability, his faculties, a man gives himself forth [like a battery]; in creative work he grows by his own faculties [like a generator].

In the Association for Supervision and Curriculum Development 1962 Yearbook, Carl Rogers, Professor in the departments of Psychology and Psychiatry at the University of Wisconsin, reported that "A fully functioning person is a creative person." Rogers, Maslow, Combs, and Kelly all agreed on the following two points: (1) the capacity for creativity is in every person, and (2) every person needs creativity for a fully adequate personality. The ASCD 1962 Yearbook indicated that from these two points, the development of creativity in every individual is a fundamental purpose for education.

However, Steiner added that the artistic cannot run alongside the remaining education, but is to be made organically one with the other lessons, for all education and teaching must form a whole.

Knowledge, culture of life, exercises in practical skill should open out into the inner need for art; and the artistic life itself should bear the longing to learn, and to observe, and to acquire skill.

In his chapter entitled, "The Divorce of Music and Learning," Donald Grout said, "... we must recover a sense of the wholeness of human life, and of music as a part of that life."

Because of the "inner nature" of the child, music
is vitally important. "Love for music is as natural in little children as their love for play. It is this truth, which so often escapes people ..." 17 Alfred Ellison reported that, "We hear music with our whole beings ... including our ears, our minds, our bodies, our experiences, our feelings, our emotions, and our intelligence." 18 He found that children need music for the fulfillment of their growth and development because it provides,

... one of the most creative mediums for children's expression, playing an important role in the here-and-now development of children. With the fulfillment of this role we see a continuous, ever-growing enjoyment of music, leading to fuller, happier and continuous growth and development of the child, laying the ground work for a fuller and happier adult life which should include music. 19

Perhaps people would not express themselves improperly through acts of violence, excessive speed and taking dope if they had music through which they could express themselves and experience strong aesthetic responses. Some people think "You must take drugs ... because life is so boring." 20 "I've got no expectations." 21 Joyce Oates, in an article from which these quotations were taken, commented on this attitude. She indicated that people do like to be drugged because consciousness is too much for some.

To be conscious—absolutely conscious—is to understand that one has only his own mind, his own brain, his own spiritual resources. This can be a terrifying experience for young people who have not had to develop individual, intelligent responses to anything ... A clear, alert
mind is a burden to someone who has nothing to think... the world looks better when it is hazy, when the mind is slightly deranged.22

Oates continued that besides drugs, we consume other forms of unconsciousness by listening to earsplitting music, and watching mindless television shows.23 A true and deeper knowing, and an "intuitive-participatory knowing"24 gives man the proper thrills and the right way out for his spirit.25

Every purely sensual thrill leaves sensibility deadened. Every escape builds a tighter person... When sensory experiences by-pass the spirit in man, they pull him down. They degenerate into immoral appetites. But when sensations or perceptions waken man's answering spirit, their thrill is the very essence of the joy of living.26

With music, the child can express himself and his spirit is satisfied through this intuitive-participatory knowing. As he develops, his ability to express himself through this universal means of communication will develop, thereby giving him the aesthetic responses which he needs.

Music in its unique realm of expression, will aid in the wise evaluation of human behavior and . . . in the educational processes. Through music the further reaches of the road . . . will be at least partly seen. And thus by means of his extended and magnified vision of the goals before him which grow out of, among other processes, musical exercise, will man be helped in realigning his course and turning his steps in what seems the wisest direction.27

Influences Upon Early Childhood Learning

Imitation. A child learns through imitation. Without explanations, rules and concepts he imitates the
sounds he hears and the actions he observes. He absorbs sounds and actions and reproduces them in his play.

In contrast, when seeking the cooperation of an adult, one begins by explaining the situation, then making an effort to win his personal interest and finally to try to obtain the needed action. This procedure is an appeal to thinking, feeling, and willing. For adults, the approach starts from concepts and reasons which have taken shape through past experiences with concrete situations and people, thus making a potential springboard for new actions.28

Since this background of experience is lacking in the preschool child, the sequence for dealing with the young child is the reverse of that for an adult. The initial approach is to set the scene so that the child will want to do, or join in doing, something he has heard and/or seen.

If we give him the opportunity to build up his own approach to life through his will, the cumulative effect of these experiences are later on transferred into the realm of imagination and ultimately into that of thinking and intellectual judgment.29

Herein lies one means to educate the child. Perhaps the sequence could be stated as follows:

1. Hearing a sound; watching an action: resonance of will.

2. Re-enacting the experience: manifesting a personal feeling with respect to the sound or action.
3. Aiming to understand what has been heard or seen: thinking stimulated, concepts being formed.

In order for the child to assimilate what he has heard and seen, he needs to re-enact his experiences in "play" to make these experiences more fully his own. "For a child, play occupies a position comparable to that occupied by thoughts and ideas for us." 31

One should not make premature intellectual appeals or aim to achieve premature flowers of learning, but rather develop alert minds in children by carefully nurturing the preliminary stages from which the alert mind ultimately develops. Premature intellectualism lures children away from the natural stages of development and puts them into an adult manner of reasoning, judging, and criticizing. See to it that the child grows up witnessing concepts and judgments which are honest and truthful and which develop logical, clear thinking, and purpose. If he hears, observes, assimilates, and imitates actions which are permeated with these qualities he will develop these within himself far more effectively than by a sea of words. The old adage, "actions speak louder than words" definitely applies here. 32

Environment. The mind of a child is like a fertile garden. What is planted will bear fruit of its kind. Through imitation and example a child enters into a relationship with his environment. "As the eye lives in
colors, so does the whole child live in the expressions of the life of his environment."\textsuperscript{33} As mentioned before, those associated with the child must give proper example, for he will imitate what is bad as well as what is good.

Emma Sheehy reminded us that it is environment which stimulates and fosters discovery.

Little can be discovered in a vacuum... Place a child or a group of children in surroundings that are full of "invitations to learn," provide them with encouraging and sympathetic attitudes from adults and amazing things can happen...\textsuperscript{34}

There is, however, a certain form within which to allow for free exploration and discovery. The teacher must know how to encourage and guide constructive and creative exploration, which ultimately leads to conceptual learning. "Adult organization creates freedom for the child."\textsuperscript{35} Frances Aronoff said:

The incumbent freedom to respond (within given limits) will develop the child's imagination, flexibility, and fluency in his musical thinking, and perhaps in his general attitude as well. (Considerable insight into the nature of music can be achieved by experimenting with musical materials, and encouragement to explore is an essential part of learning by discovery... ) Through singing and moving and playing, alone and with his classmates, the young child can demonstrate his accomplishments and thereby achieve the human dignity borne of being productive.\textsuperscript{36}

The child must have proper means of developing and expressing himself. If this is not adequate, it shows up in later years in an awkward, insecure, and maladjusted person. This means of expression must be in a free form
allowing the child to use his imagination, spontaneous outbursts, playfulness, and curiosity. Observations have proven that the young child is often more inclined to experiment and explore than the older youngster because of the inhibitions which develop with age.

**Aesthetics.** It is known from experience that the young child by his very nature is accustomed to responding to aesthetic values and in him is found a natural poet and musician.37

Sister Theresa DiRocco, I.H.M.38 suggested:

... the goal of music is the discovery and definition of those qualities or elements of music that lead to apprehension of beauty. ... Beauty can be said to exist, but it must be perceived, not pointed out. ... 39

This idea of "perception" indicates that the child must apprehend beauty himself and receive the sensation or impression that leads to aesthetic enjoyment. The teacher cannot be a "mediator" between the child and aesthetic enjoyment, but rather, his role is one of a "guide."

Taste will result from guided perception ... however, one must not preclude the spontaneous and intuitive receptivity of the child, nor lose sight of his great potentiality to be delighted, to experience things aesthetically.40

Aronoff believed that the focus of musical experiences for the preschooler is "... to maintain and develop the child's natural responses to aesthetic values."41 Through experiences in sound and movement, as cognitive learning takes place directly from perception
rather than from verbal modes, "... concepts can evolve from personal experience and discovery." This type of procedure allows for a "... variety of 'correct' responses, promoting positive affective growth, and using success as a motivating factor."

Observe a preschooler with a stringed instrument such as a cello, guitar, or autoharp. After touching it in several places and maybe even trying to pick it up, he finally arrives, if not in the beginning, at the strings. Somehow his attention focuses on one string which he plucks. Or perhaps he plucks a string and, hearing the sound, becomes curious as to "how" or "whence" that sound comes. Eventually he discovers that there is a difference between the sounds of the strings. At this point it does not matter whether he becomes aware of high or low. What is important, however, is that now the personality of each tone is making contact with the child and he is making contact with that sound.

Sister DiRocco stated that as music educators we should "Treat music as a tonal entity. Establish a relationship between sound and child rather than between sound and story, sound and painting, or sound and emotion." The word "establish" is really the key to teaching music for its own sake. When a child is able to focus his attention on a single tone—to listen to that one sound alone—then to hear as it moves to the next tone and so on, then
does he enter the world of music. This is the beginning of this relationship.

"Listening is the foundation—as well as the beginning—of all music experiences." Children must become aware of the sounds about them so they can later use them for their own purposes and parents play a vital role in helping their children learn to listen. In the next section some means are discussed whereby the child's auditory perception can be enhanced.
Chapter 3

FIELD STUDY

Auditory Perceptual Experiences in the Home

This first section describes some auditory perceptual experiences which are possible in the home. Included are suggestions for auditory stimulation of children from birth to two years of age.

A listening experience can be achieved on many occasions: the sound of a dripping faucet, a doorbell, telephone ring, train whistle, airplane, footsteps, clock ticking, dog barking, humming, singing, and playing musical instruments. "Listen to the birdie sing," says Mother, and both mother and little Mary focus their attention on the sound of the bird whether or not he can be seen. Learning to listen is a point of major importance.

An interesting experiment is to close one's eyes and count the number and variety of sounds which one becomes aware of in five minutes. This might reveal a fly buzzing around, refrigerator defrosting, a gentle wind rustling leaves, a car going up the street, another coming down, still another starting in first gear, other vehicles on a street farther away, chirping birds (is there a rhythm to their song?), helicopter overhead, car door
closing, truck collecting refuse, mail delivered, some
unidentifiable sounds, and finally the alarm signaling
that the five-minute experiment is over.

Children whose parents can make music are especially fortunate, for music sessions can be tailored to suit the child. "When a preschooler runs or gallops around the room, that is the time to pick up his rhythm on a drum or piano." He will benefit greatly from the flexibility that instant "live" music offers. One thirteen month old child always delighted in watching members of her family play their musical instruments and usually invited herself to participate.

Parents who have not had the opportunity to learn an instrument such as piano or guitar could easily learn to play an autoharp. Use two pencils for a clicking sound, or an empty oatmeal box for a drum and tap out rhythms, or simply chant a phrase. The same rhythm or chant, over and over, is fine for stimulating body movement until it no longer fits what the child is doing. If the parent takes the initiative, the child will probably follow the beat, but if the child starts things first, the parent should try to pick up his. It is always enjoyable to watch the little ones, even as young as thirteen months, react to a drum rhythm by dancing their bodies up and down in response to a "live" beat.

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Singing is also very important. People all over
the world have poured forth their feelings in song from the beginning of time. Music should be kept casual and spontaneous for young children. "When a two-year old's rocking suggests a 'rocking' song or lullaby, that is the time to sing it."

From the time parents bring their newborn baby home from the hospital, this writer suggests that a lovely sounding music box be played for the infant. It is not too soon! If the same music box is played for the infant from birth until about three months of age, and then a different one is played for him, the child will probably react to the new tune. Notice his facial expression.

During this same period of time, a parent can sing the child's name using a minor third (e.g., G down to E) while holding and looking at him. At six weeks of age he might recognize that this minor third sounds different when played on the piano. This writer has had the experience of hearing an infant sounding her last singing tone with his voice at three months old.

These magical moments are few in the beginning but develop momentum as the weeks go by. One has only to be alert to recognize opportunities for stimulating and developing a child's hearing. Remember, a normal child is blessed with the faculty of being able to hear from birth, if not before, and it is the parent's responsibility to nurture the development of that wonderful gift.
When the baby is seven or eight months old, after his bath and while he is still in the bathtub, release the drain plug when he is not looking and observe his facial expression. If this new sound has penetrated his consciousness, he will react by showing great interest in the sound of the water as it drains out of the tub. Do not take him away from this new marvel but allow him to observe the water as it swirls to the exit, making its own special sounds. If he does not react the first time, eventually he will and that is a good opportunity to let him explore this new sound.

At this same age or older, a toy xylophone is wonderful for stimulating the child's sound awareness. Give him a mallet for each hand and see how delighted he is with the music he makes. Watch him, though, because his coordination is not perfect yet and he could hit himself with the mallets.

About ten months old, give baby the mouthpiece of an inexpensive plastic recorder and let him blow. By the time he is thirteen or fourteen months old, the blowing is good and strong and so is his delight. Later on, he can have an alto recorder mouthpiece. This mouthpiece is larger and the tone lower.

By the time the toddler is eighteen months old, he will be listening to the sounds of the furnace and the air conditioner, and will put his ear to the wall to hear the
sound of water going through the pipes. He will ask, "What's that?" when he hears, for the first time, a door creak or another sound that is unfamiliar to him. These sounds may have been there before, but it is only at this particular moment that he is aware of them.

Before he is two years old, this child will recognize the sound of his dad's car horn if Dad consistently honks a signal that he is home from work. If this aural perception has been well stimulated by the time he is two years old, he will be making others aware of certain sounds and asking for an interpretation. The clarity of his speech and the size of his vocabulary will surprise an observer. He will try to repeat any words that he hears because by now his perception is very keen. When associating with the young child one must be careful how he expresses himself, because "little echo" will be on hand to repeat those words when least expected.

Experimental Program in the Stimulation of Auditory Perception

In this section, highlights of an extensive field study program are presented which was conducted over a period of four years. The program included observations of various classroom situations and formal and informal experiments with both individual children and small groups.

A description of the first lesson of the formal research project, followed by a section containing general
commentary on the program as well as a report on a classroom observation, are reported here. Detailed lesson plans for the first six of the series of nine classes which were given in the formal research project are included in the Appendix.

During the formal research project, this writer worked with a group of five normal children whose ages ranged from two and one-half to four and one-half years. The principal criterion for selection of these children was age. The only other criterion for selection was the ability of the child to participate in all sessions. None of the children came from homes where there were musical instruments and, with the exception of one four year old child, singing was not a common activity in the home. During a five-week period, there were nine regularly scheduled, one hour morning sessions held in the living room of a private home. Each session involved experiences in listening, speaking, singing, movement, and playing instruments. All materials and activities were chosen with these five categories in mind. The following example of a session is written in conversational style including direct commentary that could be used by a teacher.

Session One. Session one is probably the most important because here the tone of future sessions is set. Understanding and cooperation between teacher and child begin to develop. Keep a smile on your face and unless
you are showing the child something, make visual contact with him through the eyes while you speak to him.

Because children have varied backgrounds and abilities, it is good to do many things during this first session to get an idea of the strengths and weaknesses, likes and dislikes, of each child.

A good way to begin is to seat the group on a rug in a semicircle, perhaps tailor style. Then, sing a song which everyone knows. "Happy Birthday" is a good one. The words are simple, the melody will give you an idea of voice range and flexibility, and the rhythmic pattern is simple and repetitive. This, together with the explosive consonant "B" on count one, gives a strong feeling for the main pulse. In addition, this song has a special personal meaning. All children love birthdays, so instead of using an individual name, the word "everybody" can be substituted. Before singing, have a short two-way conversation with each child referring to his name and how old he is. When he holds up fingers to show his age, count each one. Very shortly, a chorus of children will be counting. Now there has been both individual and group responses and the children are ready to sing their first song. Without any accompaniment, the teacher starts singing, "Happy Birthday." It is wise not to expect much from the children the first time. If they seem to be listening, rather than singing, repeat the song prefaced by a few words, e.g.:
"Now let's everybody sing." It is best this second time for the teacher to sing softer so as to allow the children to hear their voices. The tempo should be whatever they can handle.

Now develop the pace with some clapping. A few transitional sentences will bridge into another unit. "How many can clap their hands?" Teacher immediately starts clapping a strong two-beat. "I'll clap my song for you and you clap your song for me (or us)." Teacher claps her short, simple rhythm and waits for each child to respond individually using whatever rhythm he wishes. Be delighted even if you only get one clap instead of several. If a child does not wish to respond, do not force. Merely say, "Gordon [name of child] wants to listen a little longer." Try to speak in the positive. Give Gordon another turn shortly.

Next take this clapping into a steady two-beat, eventually involving a bouncy movement of the body as you kneel. Count out loud: one! two! one! two! etc. One can sense the crescendo take place in the children. You may need to say, "Let's see if we can bounce to the music," as you put on an instrumental record. In a few moments (if the record has been a wise choice) the children will be on their feet dancing in their own free style like little elves. Please dance with them, teacher, so you can feel the same mood of the music. Three minutes or so of
this is sufficient.

Follow this active period with a contrasting quiet period, perhaps using an activity such as "Magic Lock" (see Appendix), or finger play, or introduce rhythm or melody instruments. This period should eventually develop into a unit of exploration with the instruments. Have available only those instruments which you want to use, so that you do not have to say "No," and be sure to have an adequate quantity.

This is a very special unit for the children. As you present each instrument, let the children look at it, listen to its sounds and play it. This listening experience is extremely important; there will be much exploration and discovery taking place here. Allow plenty of time to develop this unit, since the children will show great interest. Later, couple the rhythm instruments with body movement, as in a parade. Use the piano for marching so you can help them feel the beat. This unit will probably develop rapidly into a very active period.

Again follow this active period with a less energetic one. Here is a good time for another song or singing game like "Pop Goes the Weasel" or "London Bridge."

A successful technique for closing the session is as follows: Teacher says to each child, "I'll play my goodbye song for you and you play your goodbye song for
me." This is performed on whichever instruments are in use at the time and whatever the child wishes.

**General Commentary.** Young children tune in naturally to the sound of music. Their spontaneity often manifests itself in body movement, singing or verbalizing and the teacher has to be flexible enough to take advantage of any creative ideas advanced by the children. This will make the class more stimulating and spontaneous for the teacher as well as the children.

It is certainly ideal when the teacher can sing spontaneously about a situation. One morning (sixth session) when Rickey (age two and one-half years) came in the door, the first thing he said was "pocket" and pointed to the pocket in his trousers. Immediately, some of the other children picked up the idea and looked to see if they had any pockets. This is the moment for a song about pockets. If one does not know a song, one can make up one or set original words to a familiar tune. The tune to "Ring Around the Rosey" will do fine here.

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Sol Mi Sol Mi Sol Mi La Sol Mi
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Question: "Pocket! Pocket! Who's got a pocket?"

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Sol Mi' Sol Mi Sol Sol Mi La Sol Mi
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Answer: "Rickey! Rickey! Rickey's got a pocket!"

Sing it in different keys so you can find out where each child responds best.
Children's voices seem to have a tendency to be much lower in pitch than in years past, but almost every child from age three has at least one true pitch in his voice to build on. This hearing-singing coordination has to be done quickly during the session, sometimes in less than thirty seconds for three year olds and longer for four year olds. Just let the two year old do what he will. The more voice the child has the more time you can spend developing it. Physical development plays an important role here. Nature cannot be forced. There is no specific sequence of developing the tones. When tones are ready to come forth in a child's voice they will. The more listening, singing, and relating to melodic instruments the child does, the better for his development. It was interesting to hear the change in Rickey's voice from indefinite wanderings to delicate two- and three-note stepwise patterns in less than five weeks.

In choosing songs in the major scale for preschoolers, use those that have verbal and rhythmic repetition, convenient places to breathe, and a relatively limited melodic range. In the early stages of singing experience, too many different words and long phrases stifle the child. "Jingle Bells," "London Bridge," and answer back songs are successful because they possess these elements. Melodies written on the pentatonic scales, Do Re Mi So La, and Do Re Fa So La are also dependable. The following are
examples of successful songs: "Join In the Game" and "Wiggle Song" from This Is Music by Adeline McCall; "Happy Song," an original song (see Appendix); and "Telephone Song" (see Appendix), which was created by the children in one of those magical moments in the ninth session.

In a situation where time is limited, choose one idea and develop it for the length of time allotted. For example: During an observation period at the preschool laboratory of California State University, Northridge, this writer observed a teacher working with a group of eight children. It was time for music, and the teacher and four year olds sat on a large rug.

1. Teacher said, "We have ten fingers, 1-2-3-4-5-6-7-8-9-10. Fingers can jump high [raise fingers high above head]; fingers can jump low [fingers down to rug]; you can hide them behind your back [appropriate movement]."

2. "You can imitate a big drum with your hands and fingers." (Teacher took a large drum and played a strong beat in a two meter, i.e. / / / / / . Children imitated this by clapping their hands or tapping their thighs. Then she changed to a fast running sound by quickly alternating her fingers on the drum head. Children imitated with fast moving fingers either up in the air or on their thighs. Then she changed to a third rhythm, i.e. / / / / (galloping sound) which the children imitated.

3. Next each child was given a rhythm instrument
(sticks, triangles, tone blocks, etc.). While the teacher played a two-meter piece with a strong beat on the piano, the children played too, keeping the strong beat. (Children were still on the rug near the piano.)

4. Now the children paraded inside the classroom playing their instruments with the piano. Tunes had strong beats. Some children kept very good time; others missed now and then, but the teacher said nothing. Everyone was having a grand time.

5. At the end of the session all members of this marching band put their instruments away in the designated area (close to the piano), and the teacher played the drum in 4/4 time saying "Good-bye drum - ! Good-bye drum - !" Then each child had a turn, and off he went to another activity of his choice.

Total time elapsed was approximately eight minutes.
Chapter 4

FINDINGS AND RECOMMENDATIONS

Results of Field Study

These experiments with two, three, and four year old children showed that music can be one of the greatest highlights of the day for the child. As an example, the following occurred: One morning, the telephone rang shortly before the preschoolers arrived for their fourth experimental session. It was Mrs. M informing this writer that she had made the mistake of telling her daughter the night before that today was music class. Susie (three and one-half years old) was so excited about it that she did not go to sleep until almost midnight.

It was extremely gratifying to work with these preschoolers. The children were eager and responsive in all areas and it was obvious that aesthetic growth and pleasure walked hand-in-hand with cognitive development. As a matter of fact, a "quickening" took place as in a "piu mosso" section. It was as though the more they developed the faster they were able to develop. This all came from within the child.

The results of this study of two, three, and four year old children indicated (1) behavioral changes, and
(2) auditory perception was stimulated and developed through activities in the following areas:

**Listening**
- Attention span improved
- Discrimination between different sounds and pitches
- Reactions to different moods of music
- Relationship between the same tone in voice and instrument

**Singing**
- Awareness of dynamic changes
- Number and quality of pitches
- Personal involvement

**Speaking**
- Participation during discussion periods

**Movement**
- Footwork became more intricate at times
- Body movements more expressive
- Feeling of greater involvement
- Growing awareness of main pulses and other beats

**Playing**
- Ability to play melody and rhythm instruments with one and two hands
- Stronger and more accurate response to main pulses and other beats
- Increased capacity for personal expression
Combinations

Singing and movement
Singing and playing instruments
Movement and playing instruments

Also, response to verbal instructions improved; aesthetic satisfaction increased immensely; and creativity sparked like fireworks.

How may a teacher generate enthusiasm in her students?

- by developing in each child a sense of his own capacity to create through listening, singing, movement, and playing instruments.
- by aiding the child in having joyful musical experiences.
- by developing in the child a sense of the beautiful in sound.
- by encouraging the child's imagination.
- by developing the child's ability to communicate with others.
- by providing a foundation for musical growth and understanding by allowing him to experiment and discover in a wide variety of meaningful experiences.

Recommended Curriculum Structure

In planning a curriculum the three steps in the learning process should be kept in mind.\(^{49}\)
1. Perception
Since music is sound, we must listen to it; therefore, it must reach the mind in order for us to be aware of the sound.

2. Feeling
At this stage the child experiences what he has perceived.

3. Idea
Now he understands and the concept is there for him to use.

These steps could also be expressed as follows:

Awareness - Action - Understanding or
Perceiving - Behaving - Becoming or
Encounter - Experience - Concept

With respect to "concept" a word of caution must be interjected here. Teaching the preschool child is not the same as teaching the elementary school child, because the preschool child is not ready for highly formalized experiences aimed at the learning of specific skills. James Mursell stated that all learnings must arise out of immediate musical experience. The foundation of creative musical experience is the freedom of exploration that leads to the child's own discoveries and his own organization.

The music curriculum in preschool should be extremely varied in order to allow for maximum development at the child's own pace. This exposure to music in forms
that he can use and understand has tremendous potential in aiding auditory stimulation which leads to the processes of affective, psycho-motor and cognitive growth toward the goals of emotional and intellectual maturity.

It is believed that behavior and learning are products of perceiving.

... The behavior of an individual is a function of his ways of perceiving. ... If behavior is a function of perception ... of personal meanings ... then perception must become the center of the teaching-learning situation. ... Perceptions must take their place as a vital part of the curriculum if knowing is to be effective in the lives of students.51

This is the basis for development of the music curriculum and behavioral objectives. It must be kept in mind that (a) "... repeated exposure to a thing or an idea in different contexts contributes to the clarity and flexibility of a growing concept of the thing or idea. ...";52 and (b) always avoid "... accelerated learning of abstract concepts without sufficient related direct experience which may result in symbols without meaning."53

If a child is presented with a body of predetermined facts by the teacher, "... there can be a discrepancy between the lesson that is taught and the lesson that is learned. Too often information is simply poured into the minds of children. ..."54

In the curriculum many opportunities should be offered for children to hear music and experience it for
themselves. "Avoid 'presenting' music or forcing children beyond the capabilities of their age level."55 Communicate a feeling of interest and respect for music through personal attitudes and example. Dr. Charles Horn, Director of Education for Montgomery County Public Schools in Maryland, said that children who have the opportunity to "... experiment with musical instruments and use them to accompany their rhythmic movements ... are establishing a basis for concept development and understanding musical notation."56

The theories of Carl Orff with Orff-Schulwerk are in agreement. He believed that children learn through active participation in musical experiences and that they are encouraged to continue participation through successful efforts. Joseph Wuytack, Professor of Musical Education at the University of Louvain in Belgium and an exponent of the Orff-Schulwerk system, stated that "The child learns about music as he makes music. Through his active participation his sensibility and his aesthetic faculties develop, and even if he is not gifted, he can thoroughly enjoy making music as part of a group."57 He also stated that the ideal medium for developing the sense of creativity is the instrumental ensemble.58 The idea in Orff-Schulwerk is that "The children must feel and live the music."59 Carl Orff recognized that various aspects of the child's musical development must occur simultaneously,
i.e., rhythm, movement, form, sensitivity to timbre, melodic and harmonic awareness. The means to this end are in songs, rhythmic demonstrations, movement, instrumental pieces, and speech training. This imposes no insurmountable technical difficulties on the performers and therefore enables children to express themselves fully and freely. The teacher inspires children to make their own experiments with rhythm, melody and harmony, and thus create their own music.

During a discussion with Christina Coghlan, a certified Orff-Schulwerk teacher, she explained that Orff-Schulwerk is "magic and play [which] brings out the intuitive processes in children" through the threefold process of learning: awareness, feeling, and understanding. It builds on the "natural things such as walking, skipping, hopping, and applies this to the instruments" as a means of expression.

In the Orff-Schulwerk system, each child has a beautiful sounding melody instrument (glockenspiel, metallophone, or xylophone) to use. Rhythm instruments such as drums, claves, and finger cymbals are also used. The program includes singing, speech, playing instruments, gestures and body movement through touch, hearing, imitation and improvisation. The improvisation on the melody instruments for young children usually involves the pentatonic scale. The theme for each session springs from a
"germ idea" which the teacher selects, and develops as a coauthor with the children as she engages their response.

The short attention span of the preschool child is often read about. In observing many sessions, each one hour long, it was quite apparent to the writer that these preschoolers were interested and actively participating in this musical experience for the entire Schulwerk session. Not only were they learning, but aesthetic pleasure and growth took place.

With respect to movement, the tremendous work of Gertrude Knight in the field of dance must not go unmentioned. A convincing display of her useful techniques and theories as they are related to the child is summarized in a very worthwhile twenty-five minute film entitled "Building Children's Personalities Through Creative Dance."61

It would be well now to list the constituents of music which eventually would be part of the conceptual learning of the child. Keep in mind that one is only planting seeds; the flowering comes much later. These constituents are as follows:

1. Rhythmic pulse and patterns—includes both silent and sound

2. Single tones—high and low
   Melodic patterns—ascending, descending, and horizontal

3. Dynamics—contrasts of loud and soft; gradual changes
4. Tempo--contrasts of fast and slow; gradual changes

5. Qualities of sound (tone color)

Definite pitch -
autoharp, melody bells, piano, guitar, recorder, orchestral instruments

Indefinite pitch -
finger cymbals, jingle bells, triangle, etc.

No pitch -
drums, tamborine, wood blocks, rhythm sticks, maracas, sand paper blocks, coconut shells, castanets

6. Harmony

7. Form

It is surprising how many of the above constituents are contained in the slightest musical endeavor. The teacher needs only to have an awareness of what is taking place.

Because of the vast differences in abilities at different age levels, the teacher can expect an infinite variety of responses from preschool children. It is not necessary always to segregate the children according to their chronological age, although sometimes one will want to do so. The size of the group is a determining factor. They learn from one another and sometimes will relate more
to one child than to another for various reasons. This mixing of ages teaches understanding and tolerance to older children, and younger children learn by imitation and example from older ones. The teacher must be careful to keep a delicate balance here. The expression, "He [or she] is expressing himself in his own way" can be used by the teacher to help the children understand about individual differences.

Recommendations

In concluding, it is appropriate to mention that parents and teachers should be equipped with proper understanding and competencies in order to guide the learning of young children. Competencies needed by those involved with the training of preschool children are: (1) vocal facility, (2) appropriate instrumental skills, (3) flexibility in body movement, and (4) knowledge of literature, theory and materials pertinent to the child. With these tools parents and teachers are well equipped to guide the preschooler in the stimulation of his auditory perception and in his growing enjoyment and development in music.

Listening, singing, moving and playing experiences are essential in the lives of every preschool child and should be part of every preschool music curriculum.

If we music educators do our job well, our students will have the skill and knowledge to spend their adult lives making music on their own . . . a lifetime spent making music with other people—not merely for credit or for a concert but for mutual enjoyment and personal fulfillment.
FOOTNOTES


3Ibid., p. 7.


7Ibid., pp. 265-266.

8Ibid., p. 266.

9Ibid.

10ASCD, p. 141.

11A. H. Maslow is Chairman of the Department of Psychology, Brandeis University, Waltham, Massachusetts.

12Arthur W. Combs is Professor of Education, University of Florida, Gainesville.

13Earl C. Kelly is Professor of Education, Wayne State University, Detroit, Michigan.

14ASCD, p. 142.

15Steiner, p. 2.


19 Ibid., p. 1.


21 Ibid.

22 Ibid.

23 Ibid.


25 Ibid.

26 Ibid.


28 Grunelius, p. 9.

29 Ibid., pp. 1, 13.

30 Ibid., p. 10.

31 Ibid., p. 12.


33 Steiner, p. 3.


37Ibid., p. 20.

38Sister Theresa DiRocco, I.H.M., is Professor of Music, Immaculate Heart College, Hollywood, California.


40Ibid., pp. 35-36.

41Aronoff, p. 20.

42Ibid.

43Ibid.

44DiRocco, p. 35.

45Adeline McCall, This Is Music for Kindergarten and Nursery School (Belmont, Calif.: Allyn and Bacon, Inc., 1965), p. 7.

46Ibid., p. 6.


48McCall, p. 6.

49Mary L. Reilly, unpublished material dated March 12, 1970, California State University, Northridge, p. 1. (Mimeographed.)


51ASCD, pp. 67-69.


53Ibid.

54Los Angeles City Schools, Division of Instructional Planning and Services, Music for Children in the Primary Grades (1969), Publication No. EC-293, p. vii.

55McCall, p. 6.


58 Ibid., p. 10.

59 Ibid., p. 9.

60 "Magic" here denotes "imagination" rather than magician.

61 This film can be obtained through the University of California, Los Angeles Extension Film Service.

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Knight, Gertrude Copley. "Building Children's Personalities Through Creative Dance," UCLA Extension Film Service.


Oates, Joyce Carol. "We Like To Be Drugged," McCall's, June, 1970.


Reilly, Mary L. Unpublished material, March 12, 1970, California State University, Northridge. (Mimeographed.)


APPENDIX
SESSION ONE

Unit 1 Stimulate interest in "Happy Birthday" song by a brief conversation with each child about his name and age. Count on fingers (his age). Sing "Happy Birthday" to "everyone."

Unit 2 Clap hands in two-beat rhythm. Gradually involve the body in a bouncy movement of two beat. When children begin to feel the beats put on Orff record, first band. Allow this to go into free whole body movement.

Unit 3 The "Magic Lock" game. Use concept of "one." This is not main purpose. Response to alternate playing of teacher and child is important purpose; also self expression through tone block.

Unit 4 Presentation and demonstration of rhythm instruments to stimulate listening process. Allow exploration and discovery about these instruments. Sight, hearing, and feeling involved here. Instruments used: stocks, maracas, sand paper blocks, triangle, castanets, finger cymbals, drum, jingle clogs.

Unit 5 Have discussion about parades; combine playing with marching while piano plays "Pop Goes the Weasel." Bring out strong two beat on piano. Now clap and march without piano. Later, play piano and march again.

Teach children fourth phrase of this song. Review the phrase until the response is good. Play first three phrases on piano and have children sing fourth phrase. Now add instruments to fourth phrase.

Unit 6 Children learn how to keep instruments "quiet" by hugging the instrument. Experiment with silence and sound. Compare instruments--some are the same.

Unit 7 Children close eyes and listen to sound of tone bells. Play C D E G A. Children keep eyes closed and teacher will put something in front of each one. (Play on curiosity.) Put one melody bell in front of each child. Use only
C D E G A. Do not give mallets right away. Allow for exploration. In approximately two minutes give mallet to each child. Each plays alone and with group.

Unit 8 Children close eyes while teacher plays glissando up and down on glockenspiel. Listening experience. Eyes open and each one plays a glissando and hears that it is the same sound as when eyes were closed. Nota bene: Children hear better with eyes closed.

Unit 9 Teacher and children play their goodbye on their instruments individually.
SESSION TWO

Unit 1 Discussion about the picture of a mouse playing the piano on the cover of a song book. Compare book cover with pianos in the room. (Spontaneous)

Discussion about buttons on the clothes of the children. Count them out loud. Someone has two buttons so we count again.

Unit 2 Children imitate teacher in clapping and counting one! two! Individual and group work.

Children very anxious to have the instruments so we went to this sooner. Played one! two! on the instruments spontaneously.

Unit 3 "Magic Lock." Take turns with individual response on tone block. Only use one block. Lesson in sharing here; response should be free.

Unit 4 Story about listening from Timothy's Tunes by Adeline McCall. Used cover of this book in Unit 1.

Unit 5 Back to the instruments. Individual and group exploration and discovery.

Instrumental conversations between teacher and each student. Others listened attentively until it was their turn.

Unit 6 Descending minor third at piano (B♭ – G). Listen first; then sing each child's name. Imitated owl sound on those two notes. Worked individually with each child to improve singing (briefly). Each child played these two notes on the piano; then on tone bells; and related vocally.

Unit 7 Free exploration with the tone bells. Each child had one tone bell of his choice. No scale limitation.
SESSION THREE

Unit 1  Clap two beat and count out loud one! two! etc.  
Sing one! two! on descending minor third  
(Bb - G or?). Sing names of students on this  
descending third. It didn't work--too high!  
Children responded in a lower voice close to  
F - Db, major third. Each child was able to  
sing his name on F - Db after hearing it at the  
piano.

Unit 2  Clap three beat rhythm in various body positions  
and places. Up high, down on the floor. Add  
piano to children's clapping. Then sway without  
piano; hum piano melody; then add piano again and  
let the children move freely about.

Return to clapping two beat. Add piano--use  
heavy chords. Children will move to the mood of  
the music.

Unit 3  Play the game and sing "London Bridge." Begin  
melody on B . If it's too high start lower.

Unit 4  "Magic Lock." Tried concept of number 3. Good  
for 4½ year old children. Too advanced for  
younger ones.

Unit 5  Children requested to sing "Pop Goes the Weasel."

Unit 6  Song "Join in the Game" from This Is Music, p.  
72 by Adeline McCall. Children sing; later clap  
in "certain" places.

Play instruments to song. Try to play them at  
those "certain" places.

Unit 7  Discussion about parade. Each child decided  
what or who he wanted to be in the parade.  
Marched and played instruments to piano. (Used  
strong chordal sounds.)

Unit 8  Presented concept of loud and soft playing.  
Related it to loud and soft playing at piano.  
When piano played loud so did they. When they  
heard soft sounds, they played softly. Used  
same instruments from Unit 7.
Unit 9  Discussion about different kinds of steps: big elephant steps, fast little puppy dog steps, soldier marching steps. Piano played appropriate music while children acted out the steps. No rhythm instruments.

Unit 10  "Wiggle Song" from This Is Music, p. 77 by Adeline McCall. Children wiggled thumbs, nose. Use other words like fingers, toes, foot in place of thumbs for variety. Do not compound the words as the book suggests.
SESSION FOUR

Unit 1 Feeling concept of two beat by clapping, then bouncing spontaneously with body to Orff record (band 1). Musica Poetica, Album 4, Unterdominanten/Pentatonic II. Harmonia Mundi 30/653.

Unit 2 "Magic Lock."

Unit 3 Played and sang "London Bridge."

Unit 4 Descending minor third B♭ – G too high for singing names of students. E – D♭ was just right.

Unit 5 Parade with imaginative narration about soldiers, elephants and puppy dogs. Also galloping and skipping rhythms. Piano only.

Unit 6 Instruments—spontaneous playing.

Unit 7 Song "Who Has the Penny?" from This Is Music, p. 49 by Adeline McCall. Words adapted to names of instruments the children have in their hands. Substitute words in measures 2 and 4 of first three lines. (Example: Penny = sand blocks.) Last line "don't let us hear" in place of see. Concept of silence. Instruments play in first three lines only. Sing song without piano, then with piano. Then march freely with instruments to this tune while piano plays without singing.

Unit 8 Song "Join in the Game" from This Is Music, p. 72 by Adeline McCall. Clapping and instruments.

Unit 9 Sing "Pop Goes the Weasel."

Unit 10 Tone bells on pentatonic D E G A B given out. One bell to each child. Matched voices to each sound.
SESSION FIVE

Unit 1  Clap one! two! (Steady rhythm and tempo beginning to form). Clap, then dance to Orff record (band 1).

Unit 2  "Magic Lock"; concept of 4 presented.

Unit 3  Concept of contrasting alternating fast 4 with slow 4. Used spoken one! two! three! four! and body movement without music. Later played "Are You Sleeping" on piano--first half slow, second half fast for body interpretation of slow alternating with fast.

Unit 4  Song "Jumping and Flopping," from This Is Music, p. 76 by Adeline McCall. Hummed first note of song ("A") to establish this pitch in voices. Sang whole song. Then made a finger play out of it as we sang.

Unit 5  "Wiggle Song" from This Is Music, p. 77 by Adeline McCall. Wiggled toes and body.

Unit 6  Free play with instruments. Later we had a parade. Played stop and go game with instruments and piano. This is a listening game. Children play when the piano plays; stop when it stops.

Unit 7  Passed out A and D melody bells only. Children played them and related their voices to the descending 5th from A to D.

Unit 8  Played "From a Bagdad Market" by Rowley from Sketches (published for piano) based on pentatonic D E G A B on soprano recorder while children played their A and D melody bells. Concept of loud and soft presented and used with melody bells. Feeling for a basic two beat was coming through from the children.
SESSION SIX

Unit 1 Visual and aural exploration into piano (strings, dampers for visual). Played one tone "C"; then "G" (aural); then sounded the two together.

Unit 2 Match voices to sound of "C"; then "G."

Unit 3 Our guest played "Miniature" (Hungarian Folk Tune) by Bartok on piano. This is a very tonal piece—not harsh in any way. Contains melodic ascending open fifth as in Unit 1. Uses "E" to "B."

Unit 4 Demonstrated correct way to play a single tone loudly on piano. Each child played one key at a time. Concept of loud and louder. Voices matched tones played.

Unit 5 "Glissando" (aural and visual) at piano. Did not use pedal. Pointed out hammers hitting strings.

Unit 6 Sang "Farmer in the Dell" with piano.

Unit 7 Returned to glissando. Each child had a turn at the piano and with a little help from the teacher they were all successful.

Unit 8 Pointed out and listened to black keys and white keys; more matching of tones with voice. Vocal flexibility increasing.

Tried matching octave "B" at piano with voice. This was unsuccessful. Say "goodbye" to our guest (one child called her a visitor) using "B" to "G#" descending.

Unit 9 Clapped one! two! Sang "Join in the Game" from This Is Music, p. 72 by Adeline McCall. Tried putting the claps in those special places. (We're getting better.)

Unit 10 "Walking Down the Street" from This Is Music, p. 62 by Adeline McCall. Developed this song by moving as we sang. Then substituted "knocking" for walking and knocked on wall. Each child (including 2½ year child) had nearly a perfect steady two beat rhythm. Then substituted "clapping." Same results of steady beat.
Singing very strong and true. Now add piano as you sing and move. Keep two beat steady.

Unit 11 Orff record (band 1 to reinforce feeling of two beat). Orff record (band 2 to reinforce feeling of two beat).

Unit 12 "Magic Lock."

Unit 13 Tone bells for free play "D" and "A" only. Played soprano recorder while children played bells. Piece entitled "From a Baghdad Market" by Rowley from Sketches (published for piano) (pentatonic 12456). Concept of soft and loud.

Nota bene: Something seemed to come through today. First 8 units could be considered as one unit. Interest span extremely long here. Pitch and rhythm excellent.
THE MAGIC LOCK

General Directions:

Children sit on floor or other convenient place preferably in a semicircle. Teacher faces children. She explains that she is the "magic lock" and each one will have a turn at being the "magic key" which opens the lock. To open the lock the key must imitate the rhythm or sound which the lock makes. If the child is not successful the first time, the magic lock will repeat the rhythm or sound formula so that the key can listen more carefully and try again.

It is important that teacher not give a combination that is too difficult for the child. The short rhythm can be produced on any rhythm or melody instrument. The magic formula to open the lock can be as simple as a single count. The teacher may give each child the same rhythmic formula or she may choose to vary the formula according to the ability of the child.

The child should be made to feel successful in his accomplishments when he has imitated the teacher's rhythm correctly. If he does not respond at all the teacher can say, "Johnny [name of child] wants to listen a little longer." Go on to the next child. A little later during the game, return to Johnny and give him another chance.

If a child repeatedly plays the wrong formula, teacher can change the rhythm to something simpler by
saying "Let's try a different rhythm," or say "Mary needs to listen a little longer. We'll come back to her." A short time later during the game, return to Mary.

The Game Words:

Teacher: "I'm the magic lock. I'm the magic lock.

Who are you? Who are you?"

Child: "I'm the magic key."

Teacher: "Can you open the lock? Can you open the lock? We'll see! We'll see!"

Teacher: Plays rhythm.

Child: Repeats teacher's rhythm.

Teacher: "Did he/she open the lock? Did he/she open the lock?"

Children: Respond "yes" or "no" as the case may be.
Telephone Song

Ques. Hel--lo! Hel--lo!

How are you to--day?

Ans. Hel--lo! Hel--lo!

I am fine to--day.
Happy Song

G

1. When I'm happy hear me sing.

When I'm happy hear me sing.

When I'm happy hear me sing.

2. play 3. clap

Tra-la-la-la-la.

Tra-la-la-la-la-la-la.