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Peggy Small Horton

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**A PROGRAM OF MUSIC EXPERIENCES FOR THE PRESCHOOL CHILD
IN THE HOME AND AT KINDERGARTEN**

**A Thesis
Presented to
the Division of Graduate Studies
Ouachita Baptist University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education**

**by
Peggy Small Horton
August 1965**

**A PROGRAM OF MUSIC EXPERIENCES FOR THE PRESCHOOL CHILD
IN THE HOME AND AT KINDERGARTEN**

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APPROVED:

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CHAPTER I

THE PROBLEM

Research concerning the musical development of the preschool child is comparatively recent. Educators are beginning to recognize the importance of educating young children and are developing programs which include nursery schools and kindergartens. Most authorities agree that the materials available at the present time are inadequate. There is a definite need for additional preschool music materials to aid parents and teachers in guiding young children through meaningful and enjoyable music experiences.

I. BACKGROUND OF THE STUDY

The early studies of preschool music education which were published between 1930 and 1937 were concerned with the child's rhythmic and singing abilities and the training of these abilities. Studies which have been made since 1937 have dealt with the qualitative aspects of children's experiences with music. The data from these studies have given evidence that many parents and teachers underestimate the child's capacity to respond to music; therefore little provision has been made for a rich musical environment. The following statements summarize the findings of these early studies: (1) traditional procedures are inadequate and are

to be questioned, and (2) emphasis must be on individual interests and abilities of children.¹

The pioneer educators--Comenius, Rousseau, Pestalozzi, and Froebel--emphasized the development of the whole child and the use of the cultural background of children in learning experiences. Froebel, because of his great concern for the early development of young children, founded the kindergarten in Germany in 1837.² The first kindergarten in America was established by Mrs. Carl Schurz in Watertown, Wisconsin. Mrs. Schurz, having fled from the revolution in Germany to America, brought with her many of Froebel's ideas and teachings. Public school music teaching began even earlier. Hazel Kinscella states:

It was in 1838 that Lowell Mason, lately arrived home from Europe, where he had observed and become interested in the educational philosophies of Pestalozzi, asked and received permission to enter the schools of Boston and there teach music reading by means of syllables.³

Carl E. Seashore, who is widely known for his musical aptitude tests, has made this statement about the importance of music:

¹Helen Heffernan, Guiding the Young Child (Boston: D. G. Heath and Company, 1951), pp. 141-42.

²Myrtle M. Imhoff, Early Elementary Education (New York: Appleton-Century-Crofts, Inc., 1959), p. 262.

³Hazel Gertrude Kinscella, The Child and His Music (Lincoln, Nebraska: The University Publishing Company, 1953), p. 3.

All art is play, and the charm of music, the purest form of art, lies fundamentally in the fact that it furnishes a medium of self-expression for the mere joy of expression and without ulterior purpose. It becomes a companion in solitude, a medium through which we can live with the rest of the world. Through it we express our love, our fears, our sympathy, our aspirations, our feelings of fellowship, our communion with the Divine in the spirit of freedom of action.⁴

Music education should be an important factor in the life of every child. Music should not be considered an "extra" which is given only to a few children. All children need to learn the value of music and should be able to enjoy it, whether or not they possess a special aptitude for it.

James L. Mursell, an authority in the field of music education, has stated that "it is important to use all the tact and care we can to make music activity interesting and desirable to the little child."⁵ Beatrice Landeck, another outstanding music educator, has said that "every (child) is entitled to rewarding experiences in music; every one of them should have the opportunity to integrate music into harmonious living."⁶

⁴Carl E. Seashore, Why We Love Music (Bryn Mawr, Pennsylvania: Oliver Ditson Company, 1941), p. 7.

⁵James L. Mursell, Principles of Musical Education (New York: The Macmillan Company, 1927), p. 267.

⁶Beatrice Landeck, Children and Music (New York: William Sloane Associates, Inc., 1958), p. 3.

Since 1909 the White House Conferences for Childhood and Youth have discussed ways and means to advance the welfare of the American child. On December 7, 1950, the Conference gave this pledge to children: "We will open the way for you to enjoy the arts and to use them for deepening your understanding of life."⁷ If children are to enjoy the arts, they must have an early acquaintance with them. A deep appreciation of the arts is developed during the early, formative years.

II. STATEMENT OF THE PROBLEM

The purpose of this study shall be: (1) to seek out data which will help parents and teachers to become aware of the importance of musical development during the first five years of a child's life, (2) to present basic music experiences for the preschool child in the home, and (3) to present basic music experiences for the five-year-old child attending public or private school.

Parents often fail to realize their responsibility to help their children develop musically during the first five years. No parent should feel that he is incapable of helping his child. Emma Dickson Sheehy has pointed out that

⁷Cited by Kinsella, op. cit., p. 2.

"it is skill in understanding children, however, and not skill in music techniques that will bring the greatest rewards in fostering a child's love of music."⁸ Landeck has made this statement about the problem: "Your attitude about music is far more important than any training you have had or may acquire."⁹

The kindergarten should help the child develop tonal and rhythmic control, learn terms in speed and volume, acquire the habit of listening as he sings, and enjoy many pleasurable experiences through singing. However, the kindergarten is meant to be an effective supplement to the child's home life, and not a replacement for important musical experiences in the home. John Dewey has stated:

Education is a process, not a product. It is not something that a child begins at school entrance, but a process that begins at birth and proceeds throughout life.¹⁰

If parents are interested in musical experiences in the home, they will succeed in encouraging their children

⁸Emma Dickson Sheehy, There's Music in Children (New York: Henry Holt and Company, 1952), p. 1.

⁹Landeck, op. cit., p. 4.

¹⁰John Dewey, Democracy and Education (New York: The Macmillan Company, 1916), cited by Hazel M. Lambert, Early Childhood Education (Boston: Allyn and Bacon, Inc., 1960), p. 10.

in music. Parents, however, need to be aware of the limitations of their children. Not all children can excel in performing music, but this does not mean that those who cannot are without talent. Hereditary factors, as well as environmental factors, help to determine the capabilities of a child. This study will give data concerning the role of heredity in musical aptitude.

In developing an adequate program of musical experiences for the kindergarten child, the fundamental principles of the child's physical development must be considered. This study will include music activities in accordance with these principles. The music experiences will be divided into five areas: (1) listening, (2) singing, (3) playing of instruments, (4) rhythmic responses, and (5) music creativity. "The general aim of all phases of pre-school music is to give an enjoyable experience to the children, to create interest in music activities, to develop skill in these activities, and to gain satisfaction from participation in the group experience."¹¹

¹¹Barbara Grey Hopkins, "Music Materials for Preschool Rhythmic Activities" (unpublished Master's thesis, Boston University School of Education, Boston, Massachusetts, 1950), p. 1.

This study shall seek to answer the following seven questions:

1. What is the importance of music to children?
2. How are parents able to guide their children musically?
3. Is a good home environment essential for the development of musical talent?
4. Is heredity a determining factor in musical talent?
5. Does music aptitude imply true talent?
6. Should children be trained musically alike or differentiated by their talent?
7. What types of musical experiences should the child receive at school?

III. SIGNIFICANCE OF THE STUDY

A limited review of literature in the field has disclosed a definite need for information, methods, and materials which would be helpful to parents and teachers of preschool children. Many methods used today present music as drill and drudgery, rather than as enjoyment and appreciation of the beautiful. Mursell has stated that "music education should be planned, not in terms of technique and drill, but in terms of self-expression, emotional

release, and the creative impulse."¹² Children need to be stimulated to create, rather than to become mechanically proficient. If music is to have meaning to young children, it must be spontaneous, pleasurable, and emotionally satisfying.

Since few studies have been done concerning the music activities of preschool children, additional information is needed. Early childhood education has been slow coming into its own, so there is a lack of materials in libraries. Parents and teachers desperately need help in guiding young children musically. The early years of a child's life are extremely important. During this time, the child forms likes, dislikes, and behavior patterns which, though constantly being modified, will direct his adult life.

IV. DEFINITIONS OF TERMS

Heredity. Heredity shall be understood to mean aptitudes, physical traits, and mental traits which have been inherited by the combination of specific genes.

Environment. Environment shall be understood to mean primarily the home and school with their surroundings.

¹²James L. Marsell and Mabelle Glenn, The Psychology Of School Music Teaching (New York: Silver Burdett Company, 1931), p. 21.

Musical talent. Musical talent shall be understood to mean the child's sensitivity to sounds, his intelligence, his physical coordination, his imagination, and his memory.

Music creativity. Music creativity shall be understood to mean a musical experience for the child which will result in some kind of personal discovery.

Musical activities. Musical activities shall be understood to mean listening, singing, playing of instruments, rhythmic responses, and music creativity.

School. School shall be understood to mean private or public kindergarten.

Classic music. Classic music shall be understood to mean the great works of composers from the Renaissance to the Twentieth Century.

V. DELIMITATIONS OF THE STUDY

This study will consider the possibilities for musical experiences in the two main segments of the child's environment--the home and the school with their surroundings. The study will not consider church music education.

The music experiences which will be suggested for the kindergarten child will be experiences for the average child. Music programs for the retarded or accelerated child must be supplemented to fit the individual needs.

VI. COLLECTION AND TREATMENT OF DATA

Books and unpublished materials--studies, theses, and dissertations--will be studied to discover what emphasis psychologists and educators place upon early musical education at home and at school. Inter-library loans will be used in addition to Ouachita Baptist University library and Henderson State Teachers College library.

In the introductory section of Chapter IV, a questionnaire entitled "Music in the Home" will be used. This questionnaire will be sent to the parents of kindergarten children attending Wonderland Kindergarten and Butler Kindergarten of Arkadelphia, Arkansas. Data from the study will be charted and used to attempt to determine the following: (1) the musicianship of parents and siblings, (2) the quality and quantity of music found in the home, and (3) the effect of parental attitudes about music on the kindergarten child.

The researcher will observe the kindergarten teaching of Mrs. David Scott, who is an instructor in music education at Ouachita Baptist University and music teacher at Wonderland School. Mrs. Scott, who has been a successful teacher of children's music, has taught kindergarten and public school music in Texas, New Mexico, and Arkansas.

CHAPTER II

THE ROLE OF HEREDITY IN MUSICAL APTITUDE

Music psychologists for years have been concerned about the analysis of musical talent. William Whybrew has stated in his book, Measurement and Evaluation in Music, that "the controversy about musical aptitude and its measurement has continued to rage."¹ Educators and psychologists have given careful attention to the waste of musical talent. Because of this concern, they have sought to devise means to encourage children who show evidence of musical talent and prevent frustration among children who are eager but possess little musical talent. Musical aptitude tests have been devised to try to discover, measure, and rate the existence, kind, and extent of natural musical capacities, which are independent of age, training, or musical performance. The psychologists, however, do not agree about methods of measuring musical talent. Two distinct groups have been prevalent during the twentieth century--one, which has emphasized specific elements in musical ability and given primary importance to sensory capacities; the other, having viewed musical ability as a totality dependent upon

¹William E. Whybrew, Measurement and Evaluation in Music (Dubuque, Iowa: William C. Brown Company, 1962), p. 8.

a general factor, therefore, considering the sensory capacities less important.

Researchers in years past believed that the inheritance of musical talent could be shown by the study of families, such as the Bach family. But today, researchers are more skeptical about hereditary and environmental factors. They have a greater desire to know more about inherent qualities and environmental qualities, as related to musical achievement.

I. MUSICAL TALENT

The appraisal of musical talent is a complex procedure. Both musical and nonmusical characteristics must be evaluated. The statement has been made that "our nation pays a high price for its inadequate understanding of talent."² Seashore comments about musical talent:

Musical talent probably lends itself better than any other talent to the investigation of the laws of mental inheritance because it does not represent merely a general heightening of the mental powers, but is specifically recognized as a gift which can be analysed into its constituent elements, many of which may be isolated and measured with reasonable precision. The inheritance of musical talent may, therefore, be studied, not

²John C. Flanagan, Design For a Study of American Youth (Boston: Houghton Mifflin Company, 1962), p. 16.

only for itself, but also for the bearing that it has on the inheritance of mental traits in general.³

Seashore has also stated that musical talent is not a single human trait determined by the single germ cell which carries the character-determining chromosomes that consist of organized genes, but rather is an "infinite hierarchy of traits."⁴

Studies have been made concerning the musical histories and backgrounds of musicians to gather important data about musical talent. One investigator⁵ interviewed thirty-six outstanding instrumentalists of the world, thirty-six Metropolitan Opera performers, and fifty graduate students at Juilliard School of Music. A total of one hundred twenty-two people participated. The names of the outstanding instrumentalists and Metropolitan Opera performers are given in Table I on page 15. The study was made to find out: (1) the incidence of musical talent in parents and blood relatives, (2) the age at which talent was recognized, and (3) the age when the professional debut was made by members of the first two groups. The principal findings of the study

³Carl E. Seashore, Psychology of Music (New York: McGraw-Hill Book Company, 1938), p. 330.

⁴Carl E. Seashore, Why We Love Music (Bryn Mawr, Pennsylvania: Oliver Ditson Company, 1941), p. 52.

⁵Amram Scheinfeld, The New You and Heredity (New York: J. B. Lippincott Company, 1950), pp. 354-58.

were: (1) musical talent expressed itself at an extremely early age, (2) musical talent did not come from any unusual home environment, and (3) musical talent has a tendency to run in families or close relatives.

Table II on page 16 will show the summary of the three groups participating in the study. Musical talent appeared among the instrumentalists at an average age of four and three-fourths years for the virtuosi, nine and three-fourths years for the Metropolitan singers, and at five and three-fourths years for the Juilliard students. The average age at which talent was expressed for all members participating was six and two-thirds years.

The investigator found that the average age of the professional debut was thirteen. This statistic is not included in Table II.

TABLE I

INSTRUMENTAL AND VOCAL ARTISTS WHO CONTRIBUTED
DATA TO STUDY OF INHERITANCE OF MUSICAL TALENT⁶

Instrumentalists

Sir John Barbirolli	Nathan Milstein
Harold Bauer	Erica Morini
Artur Bodansky	Guionar Novaes
Alexander Brailowsky	Eugene Ormandy
Adolf Busch	Gregor Piatigorsky
Guila Bustabo	Serge Prokofieff
Walter Damrosch	Sergei Rachmaninoff
Mischa Elman	Artur Rodzinski
Georges Enesco	Moritz Rosenthal
Walter Gieseking	Artur Schnabel
Eugene Goossens	Artur Schnabel
Percy Grainger	Toscha Seidel
Jascha Heifetz	Rudolf Serkin
Myra Hess	Ruth Slenczynski
Ernest Hutcheson	Jan Smeterlin
Jose Iturbi	Joseph Szigeti
Fritz Kreisler	Arturo Toscanini
Josef Lhevinne	Alfred Wallenstein
Yehudi Menuhin	Efren Zimbalist

Metropolitan Opera Singers

Rose Hampton	Rosa Ponselle
Lucrezia Bori	Elisabeth Rethberg
Karin Branzell	Bidu Sayao
Hilda Burke	Gladys Swarthout
Gina Cigna	Paul Althouse
Susanne Fisher	Richard Bonelli
Kirsten Flagstad	Mario Chamlee
Dusolina Giannini	Richard Crooks
Helen Jepson	Charles Hackett
Marjorie Lawrence	Frederick Jagel
Lotte Lehmann	Jan Kiepura
Queenie Mario	Charles Kullman
Grace Moore	Emanuel List
Eide Norona	G. Martinelli
Rose Pauly	Laurits Melchior
Lily Pons	Esio Pinza
John Charles Thomas	Friedrich Schorr
	Lawrence Tibbett

⁶Ibid., p. 356.

TABLE II
 STUDY OF INHERITANCE OF MUSICAL TALENT--
 SUMMARY OF ALL THREE GROUPS.⁷

	Virtuoso Artists	Metropolitan Singers	Juilliard Students	Total
Average Age Talent Was Expressed-- Stated in Years	4 3/4	9 3/4	5 3/4	6 2/3
Percentage of Mothers Talented in Some Degree	47	67	74	64
Percentage of Fathers Talented in Some Degree	81	69	58	68
Percentage of Siblings (Total 285) Talented in Some Degree	50	42	72	52
Percentage of Talent in Additional Near Kin	36	44	74	54

⁷Ibid., p. 355.

II. MEASUREMENT OF MUSICAL TALENT

One of the earliest attempts to measure musical talent was made by Seashore in 1919. A battery of tests was devised which consisted of six measurements: (1) the sense of pitch, (2) the sense of time, (3) the sense of intensity, (4) the sense of harmony, (5) the sense of rhythm, and (6) the sense of tonal memory. These tests according to Seashore have indicated five important factors:

1. The primary senses required for musical talent do have a constitutional basis.
2. Each "sense" may be independent of the others. A person may have a keen sense of pitch, and little sense of harmony. A person may be fortunate enough to have a combination of senses.
3. Training can develop these senses only to the degree that the capacity is inherent in the individual.
4. By the time a child is ten, his future musical performance can be clearly determined. At the age of sixteen, an individual is musically "set."
5. The musical aptitudes may be unrelated to intelligence. However, in studying and pursuing music as a career, more than ordinary intelligence may be required.⁸

Two schools of thought have attempted the measuring of musical talent. Seashore, who represents one school, has placed emphasis on specific elements in music, giving primary importance to sensory capacities. He has been criticized by other music psychologists, such as Mursell, Kvalwasser and Dykema, Gaston and Wing, Madison and Lundin. These critics,

⁸Ibid., p. 359.

who represent the second school of thought, have sought to measure music ability as a totality, giving less importance to sensory capacities. Although the Seashore battery of tests is better known and more widely used, additional research is needed to determine which method of measurement achieves more valid and reliable results.

In the measurement of musical talent, traits other than sensory capacities must be considered. An individual must be able to create and express subtle variations in the musical compositions which he performs, rather than giving mechanical reproductions of them. This artistic deviation is the result of extreme sensitivity, emotion, and intelligence. All musicians need superior coordination and nervous stamina. The singer must have an acceptable vocal apparatus. The conductor needs prodigious memory and leadership ability. The evaluation of these marginal but important traits complicates the designing of a valid measuring instrument.

The investigation of inheritance of musical talent is a difficult procedure. The musical tests of Seashore and other music psychologists have been invaluable in the measurement of heredity of musical talent. Important data have been obtained also through extensive studies of family groups. The studies of Koch and Njoen, Stanton, and Feis are considered by most authorities to be three of the most

valuable investigations which have been made concerning musical inheritance.

The Stanton investigation (1922), under the leadership of Dr. Hazel Stanton, was a joint undertaking between the Department of Genetics in the Carnegie Institute of Washington and the Department of Psychology in the University of Iowa. Six of America's foremost musicians were selected for the study. After personal interviews, musical case histories were written and qualitative measurements (pitch, intensity, time, and memory) were made. The same procedure was followed with seventy-nine blood relatives of the musicians. Additional information was gathered as to early environment, musical expression, creative ability, emotional reactions, and education. From this study, the following tentative conclusions were made: (1) musical parents from musical stock tend to have musical children, and (2) parents, one of whom is musical from musical stock, the other of whom is from nonmusical stock, tend to have both musical and non-musical children.⁹

The investigations of Koch and Mjoen (1926) and Haecker and Ziehen (1922) of Germany were made by extensive

⁹Hazel Stanton, The Inheritance of Specific Musical Capacities (Iowa City, Iowa: University of Iowa Psychological Monographs, Volume XXXI, No. I, Studies in Psychology, No. VIII, 1922.)

questionnaires given to whole family groups. The four thousand individuals who participated in the studies were classified into groups (musical or nonmusical) based on the answers which were given. Mursell, who considers these studies to be a great contribution in the field of musical inheritance, has stated five tentative conclusions:

1. If children come from parents one of whom is musical, they will usually be musical.
2. Males are more musical than females.
3. If both parents are musical, the children are very likely to be musical.
4. If both parents are unmusical, there are still more musical than unmusical children.
5. Investigators found it impossible to draw any definite conclusions as to the detailed biological mechanism of musical inheritance.¹⁰

There is a possibility that Mursell has inserted certain value judgments of his own into the interpretation of the study. This seems to be the case because the phrasing of statements four and five above diminish the meaning of statements one and three.

The third study, which was made by Oswald Feis (1910), was an extensive genealogical study. Feis studied the families (parentage and offspring) of two hundred and eighty-five musicians. From this study, authorities have drawn two conclusions: (1) musical ability had a tendency to run in

¹⁰James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching (New York: Silver Burdett and Company, 1931), p. 15.

families, and (2) parents of great musicians have often been distinguished in other arts or in literature. The limitations of the investigation--the difficulty of obtaining information on the maternal lines of great musicians and the fewness of the descendants of famous musicians--have been responsible for the limited number of valid conclusions.¹¹

The preceding information about heredity has been given to make parents and teachers more aware of hereditary factors, as well as environmental factors, which help to determine a child's musical capabilities. Each child must be evaluated and trained according to his capabilities. John E. Anderson has pointed this out in his book, Happy Childhood:

The problem of the parent is that of adapting the general principles of child training to the individual child. No two children are exactly alike either by inheritance or in respect to the environment in which they develop. Each child is a new combination of hereditary traits.¹²

Parents need to be well informed concerning the musical prospects of their young children. Since musical talent appears at an exceptionally early age, parents should recognize it and begin the development of it as early as

¹¹Ibid., p. 16.

¹²John E. Anderson, Happy Childhood (New York: D. Appleton-Century Company, 1933), p. 222.

possible. The father of the famous violinist Yehudi Menuhin made this point:

I am sure that there are many other young men . . . who might have become as great artists as my son if their talents had been immediately recognized by their parents and they had been given equal opportunities for training and development.¹³

¹³Cited by Scheinfeld, op. cit., p. 368.

CHAPTER III

A PROGRAM OF MUSIC EXPERIENCES IN THE HOME

The young child is extremely responsive. His learnings and attitudes are greatly influenced by the people and things which surround him. The statement has been made that "[the family] has been and still is the most potent educational influence in terms of specific training, personality formulation, and cultural transmission and interpretation."¹

The type of musical environment provided by the home is one of the most important factors in determining a child's attitude toward music. Mursell has stated that "early influences have much to do with turning the child toward or away from music."² Howard Taubman has pointed out that "like it or not, we must face the fact that the primary responsibility for musical cultivation in our country rests on the home."³

¹Winifred Rand and others, Growth and Development of the Young Child (Philadelphia: W. B. Saunders Company, 1946), p. 22.

²James L. Mursell, Principles of Music Education (New York: The Macmillan Company, 1927), p. 267.

³Howard Taubman, How to Bring Up Your Child to Enjoy Music (New York: Hanover House, 1958), pp. 10-11.

Today, the young child has access to a variety of music through recordings, radio, and television. An abundance of good music is available, but it is doubtful whether the child will take advantage of it unless he is taught discrimination. With such a bewildering quantity of music available--folk and hillbilly music, popular music, dance music, and classic music--the parent often finds it difficult to teach the child to discriminate.

A love of good music should be developed during the early formative years of a child's life. The first five years should be a time when the child has numerous informal music experiences which will help him to develop musical understanding. Parents should not place too great an emphasis upon academic memory or upon mechanical reaction to music. A child's love of music is often stifled because the responses of the child are governed by professional standards. The musical talent of the young child should be used "to develop an appreciative understanding of the fundamentals of music, rhythm, melody, dynamics, and tonal beauty,"⁴ and should not be used to "show off" or boost parents' egos.

Parents who are aware of all musical possibilities can give their children a background for rich musical

⁴Harold M. Williams, "Musical Guidance of Young Children" (Child Welfare Pamphlets, No. 29, Bulletin of the State University of Iowa, Iowa City, Iowa, 1933), p. 4.

development. Parents who have had little musical training should not feel incapable of helping their children develop musically. Parents can learn with their children. Such books as Joseph Machlis' The Enjoyment of Music, included in Appendix A, can be helpful for an intelligent, mature, and comprehensive understanding of music.

Parents must be capable of bringing out the best in their children by believing in them and their abilities. Children must be shown that courage, fortitude, initiative, interest in life, and a joyous outlook are vital traits for a purposeful, happy life. Parents must be able to relate in a meaningful way to their children's interests and capabilities or there will be little communication between them. Children who grow up in homes where music is enjoyed and used for emotional release and satisfaction are most fortunate. The child's musical growth during his preschool years will lay the foundation for his enjoyment and performance in later years. Alfred Ellison in his book, Music with Children, has made this statement concerning the importance of music for preschool children:

Children need music. Their full growth and development depend in part on a vital experience in the area of the creative arts. Music provides one of the most important 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 groundwork for a fuller and happier adult life which should include music.⁵

Ilse Forest states:

The years between two and six are years when the child is gathering ideas from his surroundings with amazing rapidity--the memories of this period are usually tenacious--his mind is constantly occupied with things present to his senses, and he receives multitudes of vivid impressions, the material for later thinking. Therefore, it is important that he should be surrounded by an environment, both physical and intellectual, which shall bring him a rich variety of ideas of a desirable kind.⁶

The child during the preschool years will begin to explore and experiment with sounds. During this time his understanding of music will grow through a series of aural, motor-sensory, and emotional impressions which will stem from a variety of experiences. These experiences must be determined by the child's social growth patterns, his abilities in physical coordination, and his imaginative drives. As the child grows older, he will seek new sounds, new impressions, and new imaginative ventures. His ear will become more discriminating and his musical interest will broaden. His body movements will become better coordinated and rhythmic activities will be easier to perform. His

⁵ Alfred Ellison, Music With Children (New York: McGraw-Hill Book Company, 1959), p. 1.

⁶ Ilse Forest, Early Years at School (New York: McGraw-Hill Book Company, 1949), p. 46.

singing voice will be better controlled and more certain of intonation. The child will be able to listen with a higher degree of concentration.

The preschool child should develop musically in the home through aural experiences, rhythmic experiences, and singing experiences. While these three types of experiences are closely interrelated, each will be considered as a separate unit for the purposes of this study.

I. AURAL EXPERIENCES

In our modern world of today, the young child can hear numerous sounds. He will develop keen listening habits if he is made aware of these sounds. Musically speaking, the first thing which a parent can do for his child is to guide his interest in the sounds of his environment. Some of the first sounds of which the child becomes aware are the sounds of nature--bird and animal calls, thunder, whistle of wind, and patter of rain. These sounds can be fascinating for the child; however, they will have little meaning unless a parent points them out or shows interest in them.

Another group of sounds of which the young child should be aware are the sounds of objects--the siren, the churchbell, the locomotive whistle, and the airplane roar.

The child will enjoy imitating these sounds and will make use of them in his play. Not only should the child have an awareness of these sounds, but he should be taught their similarities and differences. These can be demonstrated with simple experiments: (1) tapping of wood, glass, and metal to find out the differences in sound, (2) matching sounds with an instrument, (3) using of different sized instruments (drums, rattles, and tone blocks), and (4) playing of high and low notes on the piano.

The phonograph and a well-selected collection of good recordings is invaluable in providing the preschool child with adequate aural experiences. Good music should become a natural part of every child's environment. Radio and television will provide a few aural experiences; however, since individual needs and desires can be met in the purchasing of recordings, the phonograph is more useful. If possible, parents should hear children's records before buying them, or should be certain that they have been recommended by authorities who are familiar with their quality. Buying one good record is better than buying several bad ones for the same price.

Good recordings should be played in the home frequently; however, it is not always necessary to make the child sit down and listen. Musical tastes and impressions

can be gained while a child is playing or participating in other activities. The child will often be unaware that the records being played are for his benefit. Sometimes, however, the family should sit down and listen to good music together. A parent should not limit the selection of music in the home because of the preschool child. The young child has no prejudices; he will listen to all types of music. A list of recordings which will be helpful to parents who wish to select pleasant and worthwhile music for their children will be found in Appendix B.

The preschool child needs to hear live music as well as recordings. The hearing of a symphony orchestra can be a rewarding experience for the young child. Another aural experience which is of extreme interest is the ballet, in which the eyes and ears are gratified at the same time. Parents, however, must remember that a child's interest span is limited and may not last through an entire concert. The child, before hearing a live performance, should become familiar with the music which is to be played. If possible, he should attend a morning or afternoon performance which has been planned for children.

The child who listens to symphonic music will become interested in the instruments of the orchestra. Records and books can be purchased which illustrate the different

instruments and contain pictures and explanations. The young child will also enjoy experimenting with homemade instruments. Some of the instruments which are inexpensive and easy to make are:

1. The drum made of a painted coffee can and two plastic lids
2. Maracas made of dried gourds which have been cut open, cleaned and shellacked inside, and resealed with a small amount of rattling material inside--rice or shot
3. Rhythm sticks made of 5/8-inch doweling which has been cut into 12-inch lengths and stained
4. Sandblocks made from two half-sheets of fine emery cloth 9 inches by 5 1/2 inches, two pieces of plywood 3 inches by 9 inches, and a 4-inch piece of 3/4 inch scrap lumber for a handle. To make the sandblocks, first nail the handle in place with short nails driven through from the plywood side. Then, draw the emery cloth smoothly around the plywood base and thumbtack on the top side.
5. Tambourines made by wiring or stringing soft drink tops around an aluminum or metal pan
6. Bells made by attaching medium-size bells to cloth or plastic handles

7. Triangles made by suspending a large nail on a short piece of twine and striking it with another nail?

The musical story hour is an enjoyable and useful experience which is often neglected. Most parents will read to their children, but few will select music books--stories about musicians, folk songs or primitive music--which contribute to a child's appreciation and taste of good music. A list of books which can be read to the pre-school child is provided in Appendix F. Some of these standard books may be found in the public library of most communities.

II. RHYTHMIC EXPERIENCES

"Rhythm," according to Werner Wolff, "is one of the basic stimuli to which [a child] is susceptible."⁸ Even the tiny infant will respond to rhythm. He will show a definite fondness for being rocked or gently patted. As he begins to crawl and then walk, the rhythm of locomotion is present. A natural rhythm in his bodily movements comes as control is gained over muscles. Eileen McMillan has written

⁷Adapted from Bessie R. Swanson, Music in the Education of Children (San Francisco: Wadsworth Publishing Company, Inc., 1962), pp. 54-55.

⁸Werner Wolff, The Personality of the Preschool Child (New York: Grune and Stratton, 1949), p. 23.

in her book, Guiding Children's Growth Through Music, that "the child has a wide background of natural rhythmic experiences upon which to draw when we begin to lead him into more organized experiences of musical rhythm."⁹ However, the child will not be aware of the rhythmic experiences which are a natural part of his life. Nor will he be aware of music as being rhythmic; therefore he must be guided to develop rhythmic feeling. Ruth Strang has stated that "a child develops a sense of rhythm between the ages of two and five."¹⁰ The child must develop this rhythmic feeling at his own rate, according to his own physical development.

Harold Williams, in his study Musical Guidance of Young Children, has given a general musical development chart for the normal preschool child. The characteristics, which can be seen in Table III, have indicated that as a child increases in age, his rhythmic ability increases. The average child, at the age of two and one-half, is able to perform simple rhythmic activities. When he has reached three and one-half, he is able to play simple musical games and invent things to do with music. At the age of four and one-half, he has fairly accurate perception

⁹Eileen McMillan, Guiding Children's Growth Through Music (New York: Ginn and Company, 1959), p. 67.

¹⁰Ruth Strang, An Introduction to Child Study (New York: The Macmillan Company, 1951), p. 157.

TABLE III

EXPECTED MUSICAL ACHIEVEMENTS OF PRESCHOOL CHILD¹¹

18 Months	Attends to music. Shows signs of enjoyment. Vocalizes or "dances." Asks by various signs or words for music.
30 Months	Imitates (not accurately) short musical phrases, vocally. Performs simple rhythmic activities (not accurately). Plays little spontaneous rhythmic games, such as, tapping the heels or beating on a floor or a box. Has little sing-songs of his own. Is beginning to assume a listener's attitude. Experiments with sound apparatus.
42 Months	Sings four-note melodies fairly accurately. Begins to sense the "swing" of music in moderately quick tempo. Distinguishes "fast" and "slow." Distinguishes and controls "loud" and "soft." Plays the very simplest musical games. Experiments with instruments. "Makes up" things to do with music. Begins to make songs purposeful.
54 Months	Can sing short melodies independently with fair accuracy. Has fairly accurate perception and control of simple rhythms. Begins to control a wider variety of rhythmic tempos. Can play more complicated musical games. Can play the phonograph for himself. Enjoys and can control "rhythm band" materials. His experimentation with sound is more discriminating, less sensory. Basic discrimination well in hand concerning pitch, simple tonal qualities, "loud" and "soft." Enjoys doing musical things with other children. Has begun a repertoire of songs. Enjoys "making up" songs and rhythmic activities.

¹¹Williams, *op. cit.*, p. 5.

and control of simple rhythms, will begin to control a wider variety of rhythmic tempos, will play more complicated musical games, will enjoy and control "rhythm band" materials, and will be resourceful in inventing rhythmic activities. Williams has explained that the young child needs many rhythmic experiences--experiences in expressing himself through bodily movements, experiences in playing rhythmic musical games, and experiences in inventing his own rhythmic activities--in which he is consciously rhythmical.¹²

The parent can guide his child in expressing himself through bodily movements. As the child expresses himself through rhythmic movements, a parent can accompany these movements with some type of instrument--the piano, drum, record player, voice, or some other instrument. Simple folk songs make excellent accompaniment music for rhythmic activities, such as walking, skipping, trotting, marching, or swinging. All material used should be simple and well accented. In the beginning, the music should be adapted to fit the tempo of the child's rhythmic movements. Later, the child should be taught to listen to the music and to respond to it. Barbara Hopkins, in her unpublished thesis, "Music Materials for Preschool Rhythmic Activities," has made this

¹²Ibid., pp. 4-5.

statement about rhythmic music:

Rhythmic music should give children the opportunities to develop a sense of rhythm, to gain motor-coordination and ease of movement, to develop a capacity for attention, to express through bodily movement ideas and thoughts, to develop good social habits, and to find enjoyment of music.¹³

Arthur T. Jersild and Sylvia Bienstock, who have carried out successful experiments concerning the rhythmic responses of children, have stated:

Work in the field of motor rhythm with young children should not center directly upon the purpose of cultivating the child's ability to keep perfect time, nor should it be restricted to a given meter, tempo, or musical pattern. . . (We should) provide the child with opportunities to participate in rhythmical expression and his feeling for rhythm, to encourage him to improvise patterns of his own and take part in experiences that might, directly or indirectly, lead to an improvement in his versatility, poise, balance, and muscular control in motor response to a rhythmical stimulus.¹⁴

As the parent accompanies the child's movements, the child will become aware of his motions and will begin to recognize rhythmic patterns. He will learn to listen to the rhythmic movement of music and respond accurately to it. He will begin to use his imagination and invent his own rhythmic activities while listening to music. The young

¹³Barbara Grey Hopkins, "Music Materials for Preschool Rhythmic Activities" (unpublished Master's thesis, Boston University School of Education, Boston, Massachusetts, 1950), p. 1.

¹⁴Arthur T. Jersild and Sylvia Bienstock, Development of Rhythm in Young Children, Monograph No. 22, 1935, cited by Rand, op. cit., pp. 342-44.

child will use free, spontaneous rhythmic responses in his play. He will have no difficulty in imitating animals, Indians, airplanes, trains, busses, or cars. Parents need to take advantage of the child's spontaneity and natural ability to feel rhythms. They should help him grow up with the idea that music is a natural part of his life and that the whole body must respond to it. Emile Jaques-Dalcroze, a great Swiss music teacher of the early 1900's, stated that "musical sensations of a rhythmic nature call for the muscular and nervous response of the whole organism."¹⁵

Many rhythm books and records are available for parents to use to accompany children's rhythmic responses. A list of some of these books is given in Appendix B. A list of records can be found in Appendix C.

The child's feeling of rhythm can also be enhanced by musical games. The preschool child should have toy instruments or rhythm band instruments in the home which can be used for these games. The young child can enjoy such instruments as drums, triangles, bells, and maracas. Toy clarinets, trumpets, and saxophones will not be too useful because the child will have difficulty playing them and the sound will not resemble the sound of the real instrument.

¹⁵Emile Jaques-Dalcroze, Rhythm, Music and Education (New York: G. P. Putnam's Sons, 1921), p. vi.

Some of the musical games with instruments which the preschool child can enjoy are:

1. Sending messages on the drum from different rooms, relating this activity, where possible, to an Indian story
2. Letting the child invent short rhythmic patterns on an instrument with the parent repeating it on another instrument
3. Tapping out the rhythm of a familiar piece of music and letting the child guess the title
4. Letting the child tap out the rhythm of a familiar piece of music with the parent guessing the title
5. Letting the child, while blindfolded, guess the simple instrument which the parent is playing

Other examples of musical games which can be used are:

- (1) singing games with rhythmic actions, such as "The Mulberry Bush," "Skip to my Lou," and "Ring Around a Rosie,"
- (2) reciting nursery rhymes with the child, and (3) telling stories to the child which have rhythmical refrains. Parents will be able to observe the young child's imaginative abilities in creating additional verses and rhythmic actions for various songs.

III. SINGING EXPERIENCES

Burl Ives, the well-known ballad singer, has stated that he started singing about as soon as he could talk.¹⁶ Singing was a vital and natural part of his family life. Singing should be every child's most natural introduction to music, but in many homes today, it is not. Many children enter kindergarten or first grade having heard little singing other than the reproduced sounds of radio and television. A parent, if he wants his child to sing, must sing around him. The young child is a great imitator; he imitates the actions of those about him. Even the infant will try to imitate singing sounds which he hears. Parents seem greatly concerned with the child's oral expression in speech but think little about his oral expression through song. McMillan has pointed out that "singing opens the door of music for the young child more quickly and more completely than any other experience we can offer him."¹⁷

The child, before singing alone, needs to have many experiences singing with his parents and siblings to gain a sense of correct pitch. Williams has stated that "a truly musical understanding of pitch requires that the child be

¹⁶ Cited by James L. Mursell, Music and the Classroom Teacher (New York: Silver Burdett Company, 1951), p. 176.

¹⁷ McMillan, op. cit., p. 29.

led little by little to appreciate correct pitch and to sing fairly accurately."¹⁸ A parent who has an exceptionally low voice or difficulty in singing correct pitches will find recordings or musical instruments helpful while singing with the preschool child. Since the child will imitate what he hears, the parent will need to sing with a light quality of adult voice. Such statements as "I can't carry a tune in a bucket" should not be made before the young child and the child should never be told that he cannot sing.

Parents must realize that the child has to learn to move his voice up and down and that the range of the singing voice is limited during the preschool years. Experiments which were done in the laboratories of the Iowa Child Research Station proved that the notes an octave above middle C and higher were sung with difficulty and with more errors in pitch than were the lower notes.¹⁹ The parent, when singing with the child, should pitch the song low enough that the child will be able to reach the highest note without straining the voice. Williams has explained that "too great emphasis on raising the pitch of the voice should not be made until the sixth year."²⁰

¹⁸Williams, op. cit., p. 6.

¹⁹Ibid.

²⁰Ibid.

A parent should be aware of the fact that many songs published for the preschool child are not useful, primarily for the following reasons: (1) high pitch range, (2) wide and unfamiliar intervals, and (3) too great length. Folk songs and nursery rhyme songs, because of their simplicity, vitality, and colorful language, are the best singing material for the young child. A list of song collections for the preschool child is given in Appendix D. The young child will respond readily to simple and tuneful songs. He will often hum or chant little tunes unconsciously while playing. He will also enjoy making up his own songs, making up additional verses to familiar tunes, singing the refrains of more difficult songs, and participating in simple singing games, such as the question-answer type. Singing games are especially good to help the preschool child find his singing voice.

The young child needs to be guided through many singing experiences in the home, but should not be expected to perform for relatives or friends who visit in the home. A child's love of music can be temporarily or permanently stifled because of overanxious parents who have demanded that the child study music early and perform against his will. The child needs to exhaust all the play possibilities of

music during his early years. The technicalities of music should come later.

In this chapter, information and materials have been given to aid parents in guiding young children musically. Excellent music programs can be made available for children in the kindergarten, but these programs cannot take the place of meaningful listening, rhythmic, and singing experiences in the home. Attitudes about music are formed early in the home and do not change rapidly when the child enters school.

CHAPTER IV

A PROGRAM OF MUSIC EXPERIENCES IN THE KINDERGARTEN

Music experiences in the kindergarten include:

(1) listening, (2) singing, (3) playing of instruments, (4) rhythmic activities, and (5) music creativity. Through these experiences the young child discovers what music is and how he can enjoy and make use of it. If these experiences are to have meaning, they must overlap or be experienced in relation to one another.

The kindergarten has a vast responsibility in providing each child with an abundance of pleasurable and meaningful music activities which contribute to his love of music and musical growth. The kindergarten teacher must recognize the inherent capacity for music which is within each child and provide situations so that he will be able to express himself freely. The teacher must also give careful consideration to the physical, emotional, social, and mental growth of the child. These characteristics will be given in Tables IV, V, VI, and VII. A study of these characteristics should be helpful to the kindergarten teacher in choosing music activities to fit each child's needs and abilities. The effectiveness of the music program in the kindergarten will depend to a great extent on the teacher's understanding of her group of children.

TABLE IV

PHYSICAL GROWTH CHARACTERISTICS OF KINDERGARTEN CHILD

-
-
1. Large muscles are developing faster than small ones.
 2. Eye-hand coordination is incomplete.
 3. Body control is becoming more skillful; the child is active, noisy, and vigorous.
 4. Eyes are not full size and far-sightedness is prevalent.
 5. Lungs are relatively small, and the heart is growing rapidly.
 6. First teeth are beginning to disappear and clear articulation is difficult.
 7. Hand dominance is usually determined.
 8. The child tires and loses interest quickly.
 9. Susceptibility to respiratory infections and childhood diseases is prevalent.
-
-

TABLE V

EMOTIONAL GROWTH CHARACTERISTICS OF KINDERGARTEN CHILD

-
-
1. There is evidence of such emotions as fear, shyness, and tension.
 2. There is a tendency for the child to be self-assertive and aggressive.
 3. The child has a desire for affection, acceptance, and belonging.
 4. He shows confusion when major changes are made in his activities and environment.
 5. He desires success in play and learning activities.
-
-

TABLE VI

SOCIAL GROWTH CHARACTERISTICS OF KINDERGARTEN CHILD

-
-
1. The child is home-centered. He desires recognition and approval.
 2. His interest in small group activity is increasing. There is growth in showing consideration for others, and in taking turns and sharing.
 3. The child is beginning to be capable of self criticism. He derives satisfaction from doing what he understands is right.
 4. The child is developing the ability to sympathize with others.
 5. His individuality and lasting traits are apparent. He shows his independence as a person in many ways.
 6. Adventure is essential to him. He shows a particular interest in outdoor life. He appreciates the beauty of nature around him.
-
-

TABLE VII

MENTAL GROWTH CHARACTERISTICS OF KINDERGARTEN CHILD

-
-
1. The child possesses certain individual potentialities.
 2. He is curious about the world around him.
 3. He uses language well; he loves dramatic play.
 4. He shows increasing ability to work independently and with a purpose.
 5. He is becoming more interested in books.
 6. His musical responses are increasing.
 7. He has a sense of humor.
 8. His attention span is short.
-
-

The teacher needs to know the growth characteristics of her group of children as well as the musical background of each individual child. This information can be obtained by the use of a carefully devised questionnaire. The researcher has devised a questionnaire entitled "Music in the Home" which was sent to the homes of children attending Butler Kindergarten and Wonderland Kindergarten of Arkadelphia, Arkansas. The questionnaire included the following questions:

I. Record Player:

- A. Is there a family record player in the home? Yes No
- B. What type of recordings does the family listen to?
- Classic (Bach, Beethoven, Mozart, etc.)
- Semi-Classic (Broadway Show Tunes, etc.)
- Popular (Folk-Singing Groups)
- Sacred (Hymns, Anthems, Oratorios)
- C. Does your kindergarten child have a record player? Yes No
- D. Does this child sing along with his records? Yes No
- E. Does this child dance or beat rhythm while listening? Yes No

QUESTIONNAIRE (continued)

II. Piano:

- A. Is there a piano in the home? ___Yes ___No
- B. Which members of the family play the piano?
___None ___Mother ___Father ___Kindergarten
Child ___Sister ___Brother
- C. Which members of the family have had private piano lessons? ___None ___Mother ___Father
___Kindergarten Child ___Sister ___Brother
- D. Does your kindergarten child show unusual interest in the piano? ___Yes ___No
- E. Has this child expressed a desire to study piano? ___Yes ___No

III. Musical Instruments:

- A. Are there musical instruments (other than the piano) in the home? ___Yes ___No
- B. What types of instruments are there?
___Organ ___Brass ___Woodwind ___Percussion
___String ___None
- C. Which members of the family play instruments?
___None ___Father ___Mother ___Sister
___Brother

QUESTIONNAIRE (continued)

- D. Which members of the family have studied instrumental music? None Father
Mother Sister Brother
- E. Does the family like band music? Yes No
- F. Does the family like symphonic music?
Yes No

IV. Singing:

- A. Does the family sing together in the home?
Yes No
- B. What type of songs does the family like?
Opera Art Songs Songs from Broadway Shows
Folk-Songs Hymns Fun Songs
- C. Which members of the family have studied voice? None Father Mother Kindergarten child Sister Brother.
- D. Does your kindergarten child sing at home?
Yes No
- E. Does this child sing along with television and radio? Yes No

QUESTIONNAIRE (continued)

V. Music Literature: (This means music instruction books, sheet music, or song books of different types.)

- A. What type of music instruction books are in the home? ___None ___Piano ___Vocal
___Instrumental ___Organ
- B. What type of sheet music do you have?
___None ___Piano ___Vocal ___Instrumental
___Organ
- C. Do you have a church hymnal in the home?
___Yes ___No
- D. Do you have fun song books or folk tune books? ___Yes ___No

VI. General Questions:

- A. Does any member of the family have a degree in music? ___Yes ___No
- B. Does any member of the family do solo performing? ___Yes ___No ___Vocal
___Piano
___Instrumental
___Organ

QUESTIONNAIRE (continued)

- C. Does Father or Mother participate in music activities outside the home? Yes No
 Music Club Church Choir Other
- D. Does the family regularly attend any type of concert or musical program? Yes No
 Little Rock Community Concert Series
 Hot Springs Community Concert Series
 Recitals at Henderson College or Ouachita Baptist University
 Other
- E. Did your kindergarten child attend nursery school? Yes No

In devising the questionnaire, it was necessary to choose general headings for grouping the questions and to limit the questions asked to those which required only a check mark for an answer. This was done so parents would be able to answer all questions in a short length of time. Of forty-two questionnaires sent, thirty-six were returned. Most of the participants in the study were from above average homes, socially and economically. Considering this factor, the percentages derived from the questionnaire were lower than was expected. These homes should be able to give

the preschool child more musical opportunities--music training, recordings, and music equipment--than would average or below-average homes.

The data concerning the musicianship of parents and siblings of the kindergarten children will be presented in Tables VIII and IX on pages 51 and 52. The percentages given will be based on the total number of kindergarten children involved in the study. The data indicated these factors: (1) in most of the homes, some member of the family could play an instrument, (2) more mothers than fathers had studied piano or instrumental music, (3) only a small percentage of parents had had vocal training, (4) almost one-third of the homes did not have any type of musical instrument, and (5) only a small percentage of parents and siblings attended concerts and musical programs regularly.

The data concerning the quality and quantity of music found in the homes will be presented in Table X on page 53. Percentages given will be based on the number of homes participating in the study. The data indicated the following: (1) less than one-third of the families participating in the study enjoyed listening to classic music, (2) only about one-tenth enjoyed opera and art songs, (3) the majority of families indicated a strong liking for popular and semi-classical music, and (4) slightly over one-tenth of the

TABLE VIII

MUSICAL BACKGROUNDS OF PARENTS AND SIBLINGS

	Father	Mother	Sister	Brother
Percentage Who Played The Piano	5.5	44.4	22.2	8.3
Percentage Who Had Studied Piano	19.4	50	30.5	8.3
Percentage Who Played An Instrument	19.4	19.4	5.5	8.3
Percentage Who Had Studied Instrumental Music	13.9	22.2	5.5	8.3
Percentage Who Had Studied Voice	5.5	5.5	0	0
Percentage With Degrees In Music	2.7	2.7	0	0

TABLE IX

OTHER MUSICAL FACTORS ABOUT PARENTS AND SIBLINGS

Percentage of Families Who	
Attended Concerts Regularly.	13.9
Percentage of Homes With	
Musical Instruments.	69.5
Percentage of Parents and Siblings	
Who Played Instruments	87.8
Percentage of Parents and Siblings	
Who Did Solo Performing.	22.2
Percentage of Mothers and Fathers Who	
Participated in Music Activities	
Outside Home	27.8

TABLE X

MUSIC ENJOYED BY FAMILIES STUDIED

I. Recordings Listened to in the Home	
Classic	30.5%
Semi-Classic	72.2
Popular.	72.2
Sacred	61.1
II. Vocal Music Enjoyed in the Home	
Opera.	11.1
Art Songs.	11.1
Songs from Broadway Shows.	58.3
Folk Songs	80.5
Hymns.	69.5
Fun Songs.	92.6
III. Music Literature in the Home	
Piano Books.	58.4
Vocal Books.	22.2
Instrumental Books	19.4
Organ Books.	5.5
Church Hymnals	75.0
Folk Tune Books.	69.5%

families did not have any type of music literature in the home.

The data in Table XI will be concerned with the kindergarten child in the home. The percentages given will be based on the total number of children participating in the study. Factors indicated by the data are: (1) all the children sang in the home, (2) most of the children had some phonograph records, (3) most of the children sang or kept time to music while listening, and (4) few of the children were studying piano.

The charts given by the researcher have indicated that the attitudes of the parents did have considerable influence on the attitudes of the kindergarten children. Most of the children had a liking for the same types of music as their parents and siblings. The questionnaire revealed that most of the kindergarten children did not hear a variety of music in the home. Most of the families participating in the study indicated little liking for classic music. Many of these kindergarten children, unless they are influenced by a teacher who has a deep love for classic music, will probably grow up listening only to popular hits or folk music. A questionnaire similar to this one would be helpful to the kindergarten teacher at the beginning of the school year to gain important information about children's musical

TABLE XI

MUSICAL BACKGROUNDS OF KINDERGARTEN CHILDREN STUDIED

Percentage of Children Who Had Record Players. . . .	61.1
Percentage of Children Who Sang With Records	88.9
Percentage of Children Who Danced or Beat Rhythm	
While Listening To Music	86.1
Percentage of Children Taking Piano Lessons.	5.5
Percentage of Children Who Showed Unusual	
Interest in the Piano.	47.2
Percentage of Children Who Expressed Desire	
To Study Piano	44.4
Percentage of Children Who Sang In The Home.	100.0
Percentage of Children Who Sang While Listening	
To Music on Television or Radio.	91.6

backgrounds. The results of such a study would be used in planning the kindergarten music program.

I. EXPERIENCES IN LISTENING

McMillan has stated that "listening is the thread that runs through all musical experiences, if they are to be truly musical."¹ The kindergarten child should have many opportunities to develop keen listening habits. Bessie Swanson has pointed out that "listening to music is an experience many may have, but it is also an art which, when cultivated, will yield richer rewards to the individual."² Although a child may not grow up to be a famous musician, his life can be greatly enriched by listening to a variety of serious music.

The kindergarten teacher can help to stimulate a child's curiosity and interest in listening to music. An atmosphere must be created which will be conducive to perceptive listening. This can be done by simple means, such as telling a story about the music or making suggestions as to what the child will hear while listening. However, the teacher should remember that listening is an individual

¹Eileen McMillan, Guiding Children's Growth Through Music (New York: Ginn and Company, 1959), p. 125.

²Bessie R. Swanson, Music in the Education of Children (San Francisco: Wadsworth Publishing Company, Inc., 1962), p. 224.

experience. Her ideas should not be forced on the child. Stokowski has stated that "there are probably as many different ways of listening to music as there are persons responsive to music in the whole world."³ The important result should not be that all the children try to feel the same way towards the music, but rather that the individual child will gain self-respect regarding his own responses.

The kindergarten teacher, in order to help the child to cultivate good listening habits, should:

1. Show personal enjoyment of music.
2. Have a thorough understanding of music.
3. Use originality in planning and presenting listening activities.
4. Use records to develop music appreciation.
5. Use extreme care in selecting records.

The teacher who follows these suggestions will find great pleasure in providing each child with a variety of listening experiences, which often is not provided for the child in the home.

The kindergarten child will spend much of his time listening during music activities. He must listen to the teacher sing and then imitate what he hears. He must listen

³Leopold Stokowski, Music for All of Us (New York: Simon and Schuster, 1943), p. 33.

to himself as he sings. He must listen purposefully before playing instruments or attempting to express himself in bodily movement. He will also listen for relaxation and music appreciation. The young child will enjoy participating while listening. He will enjoy singing, dancing, and accompanying music with instruments.

To provide adequate listening experiences, the kindergarten must have access to one or more good phonographs and a well-selected library of records. Because the quality of sound is an important part of the musical experience, proper care should be given to all phonographs and records. The teacher should assume the responsibility of knowing and using correct procedures.

The teacher needs to remember that the kindergarten child will listen to all types of music. He should be granted the privilege of hearing the recordings over and over. Edwin J. Stringham has pointed out in his book, Listening to Music Creatively, that "nothing can ever take the place . . . of listening to great works of music over and over again until they are really and wholly the personal possession of the listener."⁴ A list of recordings for the kindergarten is given in Appendix G. The kindergarten

⁴Edwin J. Stringham, Listening to Music Creatively (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1959), p. 458.

teacher should find this list helpful in planning listening activities.

II. EXPERIENCES IN SINGING

Children will enter kindergarten with varied backgrounds of singing experiences--some will have sung many nursery and folk songs, others will know only popular tunes, and others will be only familiar with songs that they have learned at Sunday School. The teacher will have the complex and challenging task of providing each child with singing experiences which are enjoyable and which satisfy individual needs.

Allowance must be made for a wide variation in singing ability. Some children will sing naturally, others will be in the process of learning singing coordination, and still others will not have discovered the coordination required for singing. Every child, regardless of ability, should be encouraged to sing. Participation should be primary; technique and product should be secondary. Satis Coleman, who has had many successful years teaching music to children, has stated that "she believes that any child that begins early and has a simple and correct pattern of singing available for him to imitate, would be able to sing

well and accurately."⁵ The child will learn to sing not only by imitation of what he hears, but also in response to an inner desire to express himself. In order for the child to feel free to express himself, a relaxed and informal atmosphere should be created in the kindergarten. "Music should be part of the child's experience--not only in the music period, but in every phase of his activity and development."⁶

In planning singing activities, the kindergarten teacher will need to give careful consideration to the children's voices. Some of the children will have a normal range from middle C to D (one octave above). Others will have only a five-note range from about E (above middle C) to the B above. The quality of voices will vary as a result of earlier singing experiences, vocal examples, and children's physical structure. Not every child will have a high, flutelike voice. Some children's voices will be deep and gruff. Activities should be included which will help those children who have not yet found their singing voice. One method is the use of tone calls, letting the children experience success in singing one or two tones. The children

⁵Satie N. Coleman, Creative Music For Children (New York: G. P. Putnam's Sons, 1922), p. 103.

⁶Jerome K. Leavitt (ed.), Nursery-Kindergarten Education (New York: McGraw-Hill Book Company, Inc., 1958), p. 145.

should be asked either to sing the tones alone or with a small group.

Ruth Updegraff, in her investigation, found that the young child's singing ability can be greatly improved if the child receives the proper training. She and her group of investigators worked for forty days with an experimental group of children (ages 3 to 5). During short periods, the children were divided into groups of three or four and were given experiences in singing songs that were chosen according to their interests and abilities. The children were also given experiences in singing tones and intervals and experiences in tonal memory (recognizing familiar songs that were hummed for them). All the children were given extensive help and encouragement. After forty days of training, the children improved in their singing ability, in their increased self-confidence in their own musical abilities, in their interest in attempting to learn, and in their enjoyment of musical activities and comprehension of music.⁷

The teacher should have some criteria for choosing songs for kindergarten children. The following are characteristics of a good song:

⁷Ruth Updegraff and others, "The Effect of Training Upon Singing Ability and Musical Interest of Three, Four, and Five Year Old Children," Studies In Preschool Education (University of Iowa, Iowa City, Iowa, Studies in Child Welfare, XIV, 1938), pp. 85-131.

1. The song should be good musically. It should have an interesting melody which is easy to sing.
2. The song needs to have a rhythmic flow. Repetition of words, melody, or rhythm makes a song easy to learn.
3. The text of the song should relate to the child's experiences.
4. The range of the song should be comfortable for the child to sing.⁸

Kindergarten children need a variety of songs--folk songs, carols, simple songs in other languages, songs of the holidays and seasons, humorous and nonsense songs, patriotic songs, lullabies, songs about their own experiences, creative songs, and singing games. Landeck has stated that folk songs are the best material for young children:

After much experience with children and music, I came to rely almost entirely on folk songs. I've found in them colorful language, vivid imagery, humor, and warmth. They never seem to be outgrown. You hear them sung by adults with as much enthusiasm as by children. . . . One reason American folk songs have such an appeal for children is that every child senses their vitality. Folk songs reflect every emotion from joyousness to despair.⁹

⁸Adapted from Lillian M. Logan, Teaching the Young Child (Boston: Houghton Mifflin Company, 1960), p. 328.

⁹Beatrice Landeck, Children and Music (New York: William Sloane Associates, Inc., 1958), pp. 52-55.

The first songs should be learned quickly by rote. If the children seem to have marked difficulty in learning the melody and words of a song, the song being used might be too difficult for them. The following method of teaching rote songs has been used successfully by Mrs. Scott at Wonderland Kindergarten:

1. The teacher should sing the song through with little previous discussion.
2. The children should try to sing the song with the teacher.
3. The teacher should help the children with difficult words and musical difficulties by the playing of a simple musical game.
4. The teacher and children should sing the song again.

Hand motions can be used to help the children visualize the tonal direction. Pictures, rhythm instruments, and recordings can also be helpful to enhance the effectiveness of a song.

A list of song collections for the kindergarten is given in Appendix H. The kindergarten teacher would find it helpful to make a file, listing the names of the songs, the books, and the page numbers. The following headings could be used to classify the songs:

1. Fall
2. Hallowe'en
3. Thanksgiving
4. Winter
5. Christmas
6. St. Valentine's Day
7. Easter
8. Spring
9. Birthdays
10. Animals and Birds
11. Toys
12. Boats, Trains, Cars (Songs About Transportation)
13. Lullabies
14. Songs About Community Helpers
15. Nursery Rhymes
16. Nonsense Songs
17. Humorous Songs
18. Singing Games¹⁰

¹⁰ Adapted from Josephine C. Foster and Keith E. Headley, Education in the Kindergarten (New York: American Book Company, 1948), pp. 229-32.

III. EXPERIENCES IN PLAYING OF INSTRUMENTS

From earliest times man has made use of instruments to accompany chanting, singing, and dancing. The young child needs many successful experiences in touching and manipulating rhythm and tonal instruments. To provide each child with adequate experiences in the playing of instruments, the kindergarten should own the following:

1. Drums--all sizes
2. Rhythm Sticks--four or five pairs of both sizes
($1/4$ inch doweling and $5/8$ inch doweling cut into 12-inch lengths)
3. Triangles--two or three
4. Sandblocks--two or three
5. Coconut shells--two pairs
6. Sleigh bells--three or four
7. Tambourines--two or three
8. Tone blocks--two sizes
9. Cymbals--1 pair
10. Gong
11. Maracas
12. Castanets
13. Finger Cymbals--two pairs

14. Autoharp

15. Song flutes¹¹

Although simple instruments can be constructed easily, the desired results justify the larger initial expense for better quality instruments to be used at the kindergarten.

The instruments at the kindergarten should be used for the exploration of sounds and the enrichment of musical responses. The kindergarten child should be taught how to hold and play each instrument. All instruments should be played with full body movement. Most authorities agree that the kindergarten should not organize a rhythm band to be used as a performing group. The kindergarten child is not ready to mark time, wait his turn, and follow musical directions which the performing rhythm band demands. The kindergarten child will find greater joy in expressing himself freely without these demands.

The child will make many discoveries while experimenting freely with instruments. He will readily discover the differences in the sounds of instruments. He will discover that:

1. Instruments such as the drum have a booming sound, while the triangle has a tinkling, bell-like sound.
2. The drum has a low tone and the triangle has a high tone.

¹¹Adapted from Bessie R. Swanson, Music in the Education of Children (San Francisco: Wadsworth Publishing Company, Inc., 1962), pp. 54-55.

3. Some drums have lower tones than others.
4. The tones of triangles, cymbals, and drums resound for a longer period of time than the tone of the rhythm sticks.
5. Instruments may be played in more than one way with varied effects.¹²

The best means for the kindergarten child to experiment with different instruments is to have a music activity room or corner which is away from disturbing noises. The child should be allowed to go to this room often for individual experimentation and discovery of instruments. He should be free to experiment with the various instruments and formulate his own ideas. The instruments should also be used at music time. They should be used to accompany songs, to help in rhythmic interpretation, and to interpret sounds, such as the trotting of a horse, or the ticking of a clock.

Not only should the child have experiences in the playing of rhythm and tonal instruments, but he should also learn about other instruments--the piano and orchestral instruments. Jerome Leavitt has stated that "there is no substitute for a first-hand acquaintance with instruments."¹³ The child should be allowed to investigate the mechanism of the piano. He should be led to discover how sound is produced when notes on the keyboard are played. The

¹² *Ibid.*, p. 57.

¹³ Leavitt, *op. cit.*, p. 140.

kindergarten teacher should arrange for instrumentalists to come to the kindergarten to demonstrate the different orchestral instruments. These experiences are invaluable to the young child.

The playing of instruments and learning about more complicated instruments should be fascinating and enjoyable means of experiencing music in the kindergarten. Each child should have equal opportunities for these experiences. The kindergarten child who has had adequate experiences with instruments will have a greater awareness of phrase, intensity, accent, tempo, meter, and rhythm patterns. He will become a more sensitive listener. He will learn to experiment, discover, evaluate, and form judgments concerning musical effects.

IV. EXPERIENCES IN RHYTHMIC RESPONSES

The kindergarten child will respond readily to rhythmic movement. He will learn gradually to listen to music, to explore it with natural movements and imagination, and to hear and feel expressive ideas. The kindergarten teacher must be ready to assist in his development of movement responses to music. Swanson has pointed out seven ways in which the teacher may help:

1. Work from the child's fundamental movements, such as walking and running,

2. Help the child find freedom of movement within limits of the classroom,
3. Show the child in what respect his movement is rhythmic,
4. Relate his movement to rhythmic sound,
5. Provide opportunities for him to move with other children in their rhythm,
6. Help him learn to move in any of the fundamental rhythmic patterns at will,
7. Help him to arrive at the point where he is able to adjust his movement to music in a predetermined tempo.¹⁴

Adequate space, adequate time, permissive atmosphere, and proper guidance must be provided for rhythmic activities at the kindergarten. Adequate space and adequate time will be most important for successful rhythmic activities. If there is only a small space available, fewer children should respond simultaneously. A large classroom, music room, or playroom will give children enough space to move freely. Time must be given to planning and working, both in groups and individually. Free rhythms take more time for discussion and evaluation than natural rhythms, rhythms with nursery rhymes, or rhythms with singing games. An atmosphere must be created in the kindergarten in which the children will let go and respond freely to the music. No matter how clumsy a child may be, neither the teacher nor the other children should laugh at him. Children should be praised for their successes in rhythmic movement, and never shamed

¹⁴Swanson, *op. cit.*, p. 191.

for their failures. The teacher must select and motivate the opportunities for self-expression. He must be interested in each child and willing to let him experiment according to his interest and ability.

At the beginning of the school year, the children should be given many rhythmic experiences--singing games, fundamental movements, and impersonations--that they will be able to do easily. They should be encouraged to respond to them in broad, large movements. Children often respond primarily with foot movements and miss the opportunity of letting the arms and the rest of the body respond. Arm, waist, or headbands can be used to make children more conscious of moving other parts of the body. Simple costumes can also be used to stimulate interest during rhythmic activities. The movements should be intensified by the use of the piano or drums. The music chosen should have a strong and direct rhythm, and a simple melody which suggests a particular mood. After many rhythmic experiences accompanied by the piano and simple rhythm instruments, the children need rhythmic experiences using recorded music. The following criteria can be used in selecting recordings for rhythmic activities: (1) the music should be in a comfortable tempo so that the children will be able to adjust their rhythmic movement easily, (2) the music needs to be steady

in rhythm without breaks or tempo changes to interrupt the basic movement, and (3) the music should be rhythmic and rich in tone color, and should convey mood and feeling as well as rhythm.¹⁵ Some of the types of music which can be used for children to respond with rhythmic movement are:

1. Songs and singing games which require
fundamental movement
2. Simple folk dances with words which describe
body activities
3. Well-accented folk materials
4. Well-accented classic music

The kindergarten child can enjoy natural rhythms, free rhythms, rhythms with nursery rhymes, and rhythms with singing games. The teacher should find the following outline helpful in teaching these rhythms:

I. Teaching of Natural Rhythms

- A. Children learn to walk to music.
 1. Teacher claps out rhythm of music.
 2. Children respond by walking to music.
 3. Children dramatize different types of
walk.
- B. Children learn to run to music.
 1. Teacher reviews walking rhythm.

¹⁵Ibid., pp. 197-98.

OUTLINE (continued)

2. As music is played faster, the children respond by running.
 3. Teacher combines running and walking rhythms; the children respond.
- C. Children learn to hop to music.
1. Teacher refers to animals that hop.
 2. Children respond as appropriate music is played.
 3. Teacher may refer to the jumping of rope.
- D. Children learn to leap to music.
1. Teacher compares leaping with jumping over a puddle.
 2. Children learn that leaping is developed from a long run.
 3. Children become aware that in a leap one changes feet.
- E. Children learn to skip to music.
1. Children learn to walk with a long and a short step, getting up on the toes, and then off the floor.
- F. Children learn to gallop to music.
1. Teacher refers to the galloping of a horse.

OUTLINE (continued)

2. Children learn to always keep one foot ahead of the other as they respond to the music.
- G. Several types of music can be used for natural rhythms.
 1. For walking, a march can be used.
 2. For running, a fast march may be used.
 3. For bouncing, hopping, and skipping, music from Gladys Andrews' Creative Rhythmic Movement for Children is suggested.
 4. For galloping, songs about horses can be used. A useful collection is Dorothy LaSalle's Rhythms and Dances for Elementary Schools.

II. Teaching of Free Rhythms

- A. Children are introduced to free rhythms.
 1. A short discussion or a poem can be used as an introduction.
 2. A picture or an object can be used to stimulate imagination and enhance creative thinking.

OUTLINE (continued)

3. Free rhythms should be used in correlation with other lessons.
- B. Several methods may be used to teach free rhythms.
1. Teacher asks definite questions about the rhythms.
 2. Children are encouraged to make suggestions.
 3. Children should not remain seated too long.
 4. Teacher should encourage imagination and creative thinking.
 5. Activity should be concluded before the children tire of it.
- C. Choice of materials is important.
1. LaSalle's Rhythms and Dances for Elementary Schools can be used with kindergarten children.
 2. Andrews' Creative Rhythmic Movement for Children contains effective material.
- III. Teaching of Rhythms with Nursery Rhymes
- A. Children learn rhythms with nursery rhymes.
1. Teacher should teach the words first.

OUTLINE (continued)

2. If a child knows the rhyme, let him recite it.
 3. Teacher and children should discuss the ways of dramatizing it.
 4. Children respond to what the words describe.
- B. Published and impromptu materials can be used for rhythms with nursery rhymes.
1. Andrews' Creative Rhythmic Movement for Children contains nursery rhymes.
 2. "Hickory, Dickory, Dock," "Ride a Cock Horse," "Little Boy Blue," and other familiar nursery rhymes are useful.
- IV. Teaching of Rhythms with Singing Games
- A. Children learn rhythms with singing games.
1. Teacher should teach the words first.
 2. He should discuss the meaning of the verses with the children.
 3. Teacher should teach only one verse at a time if the song is a long one.
- B. Rhythm books are suggested for rhythms with singing games.

OUTLINE (continued)

1. LaSalle's Rhythms and Dances for Elementary Schools can be used with kindergarten children.
2. Andrews' Creative Rhythmic Movement for Children contains singing games.¹⁶

Rhythmic movement should be one of the most satisfying musical experiences for children. It should receive emphasis in the music program of the kindergarten.

V. EXPERIENCES IN MUSIC CREATIVITY

One of the basic aims of all teaching is to develop creative individuals. Creativity is a vital element present in each child. Its development is determined by the experiences which the child has, the opportunities which he is given, and the encouragement which he receives in participating in activities. Andrews has stated:

The creative process involves three phases: (1) the child and his creative power, feelings, and imagination, (2) the action or interaction of his experience, and (3) his outward form of expression.¹⁷

¹⁶ Adapted from Logan, op. cit., pp. 319-20.

¹⁷ Gladys Andrews, Creative Rhythmic Movement For Children (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961), p. 21.

The young child needs time to explore, investigate, and find out things for himself. He should have the opportunity, inspiration, and encouragement to express the things which he has experienced. Lillian Logan has pointed out:

Creativity emerges from many rich experiences, from feelings, ideas, reactions, and observations, from an atmosphere of freedom, encouragement and appreciation, from the experiments a child makes.¹⁸

The music program of the kindergarten should provide each child with media for creative expression, which includes rhythmic movement, dramatization, playing of instruments, singing, and listening. Such a program will give the child a controlled emotional outlet and a feeling of worth and achievement. It will help the child to use his leisure time constructively and will develop creative thinking. A creative music program will provide the child with opportunities for growth in social understanding and cooperation. Creative music expressions of the kindergarten child will be the result primarily of things experienced in the home and at school. The child will have the urge to express himself by various means: song, dance, dramatic and imaginative play, or making pictures which depict music which he has heard.

¹⁸ Logan, op. cit., p. 308.

The child's creativeness must not be stifled or suppressed by the attitudes of the teacher. The teacher must encourage and praise original efforts, accepting the efforts just as they are. Sharp criticism and drastic changes should not be made. Gladys Tipton has stated that "there is only one basic requisite for cultivating creative music in the classroom--a creative teacher."¹⁹ The teacher will select and motivate opportunities for self-expression. She will provide an atmosphere of security and acceptance, of stimulation and interest, and of freedom and spontaneity. The kindergarten teacher must be concerned with the creative development of each child according to his interests and abilities. The following criteria should be helpful to the teacher in planning creative activities:

1. Will the activity strengthen the child's self-confidence?
2. Will it challenge his imagination?
3. Will the activity be easily interpreted by the child?
4. Will it broaden his appreciation of good music?
5. Will the activity bring about cooperation and accomplishment?

¹⁹Gladys Tipton, "Creative Music," Education, 72:34, September, 1951.

Listed below are a few creative activities for the kindergarten child:

1. Making up additional verses for folk songs
2. Making up additional verses for fun songs
3. Creating songs--words and music (If possible, the teacher should record or write down the child's original compositions.)
4. Creating music for familiar poems
5. Experimenting creatively with the different types of instruments
6. Creating instrumental accompaniments for familiar songs
7. Expressing musical ideas through creative rhythmical movement
8. Making up little dances for well-accented music
9. Listening to music and expressing musical ideas through art media
10. Working out dramatizations for music which tells a story

The kindergarten child must have many opportunities to express himself, creatively, through music. William H. Kilpatrick has stated:

The ability to create we found in even the lowest instance of learning. It remains as characteristic of all learning, differing in degree, to be sure. . . . There can be no truer respect for personality than to

expect and encourage creation. And creation enriches life. . . . Every person's life abounds in such opportunities. To help find the promising places for creation, to help build the wish to create, and to help find the means of better creation--than these the educator has no higher duty. In creation life work has infinite possibilities.²⁰

²⁰William H. Kilpatrick, "A Reconstructed Theory of the Educative Process," *Teachers College Record*, XXXII (March, 1931), pp. 543-44, cited by McMillan, *op. cit.*, p. 101.

CHAPTER V

SUMMARY AND CONCLUSIONS

In this study, information and materials have been given to aid parents and teachers in guiding preschool children through meaningful and enjoyable music experiences. The study has included: (1) data to help parents and teachers become more aware of the importance of early musical training, (2) information for parents and teachers about musical talent and the measurement of musical talent, (3) music experiences which the child should receive in the home, and (4) music experiences which the child should receive at kindergarten.

Most of the sources which have been consulted agree that the average home does not provide the preschool child with a variety of musical experiences. Young children often grow up in the home having heard little music other than that heard on radio and television. Few preschool children are given opportunities for musical development through aural, rhythmic, and singing experiences. The kindergarten teacher, therefore, has a greater responsibility to give each child adequate and meaningful experiences in music, including listening, singing, playing of instruments, rhythmic responses, and music creativity. Because of early attitudes

formed in the home, the kindergarten child often will not respond to musical experiences at the kindergarten. Marie Wait Painter has stated:

Many of the goals we seek in the education of older children are achieved by means of an education built upon the foundation of habits, skills, emotional tendencies, and personality traits established before the child reaches the first grade,¹

Many of the goals in music education will never be reached until parents and teachers become more aware of the importance of early music education and realize their great responsibility in this early musical development.

The conclusion has been made that if the young child is to develop musically, he must be provided a stimulating atmosphere for musical learning in the home and at school. Careful consideration must be given to the child's interests and abilities. Emphasis must be on the child, and not on the product. Parents and teachers must take advantage of these early years when the child's attitudes are forming and his responses are natural and spontaneous. It is during this time that music should become a natural part of the child's life.

¹Marie Wait Painter, "Principles in Music Education For the Kindergarten" (Unpublished Master's thesis, Northwestern University, Evanston, Illinois, 1956), p. 1.

Plato has stated:

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten imparting grace. . . .²

²Plato, Five Great Dialogues (New York: Walter J. Black, Inc., 1942), p. 289.

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C. MUSIC BOOKS

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APPENDIXES

APPENDIX A

BOOKS ABOUT MUSIC FOR THE HOME LIBRARY

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- Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1962.
- Baldwin, Lillian. Music for Young Listeners. New York: Silver Burdett Company, 1951.
- _____. Music to Remember. New York: Silver Burdett Company, 1951.
- Bernstein, Leonard. The Joy of Music. New York: Simon and Schuster, Inc., 1959.
- Bianculli, Louis. The Victor Book of Operas. New York: Simon and Schuster, Inc., 1949.
- Copland, Aaron. What to Listen For in Music. New York: McGraw-Hill Book Company, 1957.
- Ewen, David. The Home Book of Musical Knowledge. New York: Prentice-Hall, Inc., 1954.
- Fleming, William. Understanding Music. New York: Holt, Rinehart, and Winston, 1958.
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APPENDIX A (continued)

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APPENDIX B

BOOKS WHICH HAVE RHYTHMS FOR THE PRESCHOOL CHILD

-
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- Andrews, Gladys. Creative Rhythmic Movement for Children. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954.
- Beattie, John. The American Singer, Book I. New York: American Book Company, 1954.
- Coleman, Satis. Dancing Time. New York: The John Day Company, 1952.
- Kuhn, Jacqueline. 33 Rhythms for Children. New York: Bregman Vocco and Conn, Inc., 1956.
- LaSalle, Dorothy. Rhythms and Dances for Elementary Schools. New York: A. S. Barnes and Company, 1952.
- McConathy, Osbourne, and others. Music for Early Childhood. Morristown, New Jersey: Silver Burdett Company, 1952.
- Mursell, James L. Music Through the Day. Morristown, New Jersey: Silver Burdett Company, 1956.
- Pitts, Lilla Belle. The Kindergarten Book. Boston: Ginn and Company, 1959.
- Seeger, Ruth Crawford. American Folk Songs for Children. New York: Doubleday and Company, 1948.
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APPENDIX C

RHYTHM RECORDS FOR THE PRESCHOOL CHILD

-
-
- Bassett, Florence, and Cora Mae Chesnut. Rhythmic Activities (14 records). Children's Music Center, 2858 North Pico Street, Los Angeles 6, California.
- Evans, Ruth. Childhood Rhythms. Box 132, P. O. Box Branch X, Springfield, Massachusetts.
Series I--Fundamental Rhythms
Series II--Rhythm Combinations
Series III--Animals, Play and Dance Rhythms
- James, Phoebe. Creative Rhythms for Children. Box 904, Mentone, California.
- Miller, Freda. Music for Rhythm and Dance. 237 East 81st Street, New York 28, New York.
- Pitts, Lilla Belle, and Gladys Tipton. RCA Basic Record Library, Rhythmic Activities, Volume I. 155 East 24th Street, New York 10, New York.
- Waberg, B. J. Dance Along. Folkways Records, Inc., 117 West 46th Street, New York 36, New York.
- Woods, Lucille. Rhythm Time. Bowmar Records, 4921 Santa Monica Blvd., Los Angeles 29, California.
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APPENDIX D

SONG COLLECTIONS FOR THE PRESCHOOL CHILD

-
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- Bertall, Ines. Lullabies from Every Land. New York: Garden City Books, 1947.
- Burnett, Martin. Rime, Rhythm and Song. Chicago: Hall, McCreary Company, 1942.
- Ives, Burl. Burl Ives Song Book. New York: Ballantine Books, 1953.
- Landeck, Beatrice. Songs to Grow On. New York: Gerald Marks Music, Inc., 1950.
- Lloyd, Norman. The New Golden Song Book. New York: Simon and Schuster, Inc., 1955.
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- Van Loon, Hendrick. Christmas Carols. New York: Simon and Schuster, Inc., 1937.
- _____. The Songs We Sing. New York: Simon and Schuster, Inc., n.d.
- Wessels, Katherine. The Golden Book of Song. New York: Simon and Schuster, Inc., 1953.
- _____. The Little Golden Book of Singing Games. New York: Simon and Schuster, Inc., 1947.
-

APPENDIX E

RECORDINGS FOR THE HOME*

GENERAL LITERATURE

- Johann Sebastian Bach. Suites. (Orchestral)
- Ludwig van Beethoven. Symphony No. 6, Symphony No. 9.
- Johannes Brahms. Waltzes, Hungarian Dances.
- Frederic Chopin. Mazurkas.
- Claude Debussy. Children's Corner Suite.
- Antonin Dvorak. New World Symphony.
- Sir William Gilbert and Sir Arthur Sullivan. H. M. S. Pinafore.
- George Frideric Handel. Messiah.
- Joseph Haydn. Symphony No. 100, Symphony No. 101.
- Franz Liszt. Rhapsodies.
- Wolfgang A. Mozart. Eight German Dances.
- Modest Musorgsky. Pictures at an Exhibition.
- Franz Schubert. Symphony No. 8.
- Bedrich Smetana. The Moldau.
- Johann Strauss. Waltzes.
- Richard Strauss. Till Eulenspiegel's Merry Pranks.
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*Refer to Appendix G for additional records.

APPENDIX E (continued)

Maurice Ravel. Mother Goose Suite.

Camille Saint-Saens. Carnival of the Animals.

Igor Stravinsky. Petrushka.

Peter I. Tchaikovsky. The Nutcracker Suite.

Gioacchino Rossini. William Tell Overture.

CHILDREN'S COLLECTIONS

A Golden Treasury of Mother Goose and Nursery Tunes. Mitch Miller. Columbia Records, Inc., 799 Seventh Avenue, New York 19, New York.

Animals. Folkways Records, 117 West 46th Street, New York 36, New York.

Birds, Beasts, Bugs and Little Fishes. Folkways Records.

Instruments of the Orchestra. Columbia Records, Educational Department, 799 Seventh Avenue, New York 19, New York.

Lonesome Valley. Folkways Records.

More Animals. Folkways Records.

Music Time. Folkways Records.

Rhythmic Activities--Volume I.

Listening Activities--Volume II. RCA Victor Record Library, 155 24th Street, New York 10, New York.

Songs to Grow On--Volumes I and II. Folkways Records.

Square Dances. Folkways Records.

APPENDIX F

BOOKS FOR MUSICAL STORY HOUR FOR THE PRESCHOOL CHILD

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- Bakeless, Katherine. Story Lives of Great Composers. New York: Frederick A. Stokes Co., 1953.
- Balet, Jan. What Makes an Orchestra. New York: Oxford University Press, 1951.
- Coit, Lottie E. The Child Bach. Bryn Mawr, Pennsylvania: Theodore Presser Company, 1943.
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- Huntington, Harriet E. Tune Up. New York: Doubleday and Company, 1942.
- Kinsella, Hazel. Folk Tales of Many Lands. Lincoln, Nebraska: University Publishing Company, 1951.
- Lacey, Marion. Picture Book of Musical Instruments. New York: Lethrop, Lee and Shepard Company, 1942.
- Prokofiev, Serge. Peter and the Wolf. New York: Alfred A. Knopf, Inc., 1940.
- Schwimmer, Francesca. Great Musicians as Children. New York: Doubleday and Company, 1946.
- Wheeler, Opal. Frederic Chopin, Son of Poland. New York: E. P. Dutton and Company, 1948.
- _____. Robert Schumann and His Mascot, Ziff. New York: E. P. Dutton and Company, 1947.
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APPENDIX F (continued)

Wheeler, Opal. Stephen Foster and His Little Dog Tray.
New York: E. P. Dutton and Company, 1941.

_____. Frans Schubert and His Merry Little Friends.
New York: E. P. Dutton and Company, 1939.

_____. Mozart, the Wonder Boy. New York: E. P. Dutton
and Company, 1941.

APPENDIX G

RECORDINGS FOR THE KINDERGARTEN¹

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- I. Recordings to illustrate performing mediums
 - A. Vocal Solo-Art Song
Frans Schubert. Who is Sylvia?
 - B. Sonata
Cesar Franck. Violin Sonata in A major.
 - C. String Quartet
Ludwig van Beethoven. Quartet No. 1 in F major.
 - D. Piano Quintet
Robert Schumann. Piano Quintet in E-flat major.
 - E. Wind Quintet
Jacques Ibert. Trois Pieces Breves.
 - F. Small Vocal Group--Madrigal Singers
Thomas Morley. Sing We and Chant It.
 - G. Large Vocal Group--Chorus
George Frideric Handel. Hallelujah Chorus from Messiah.
 - H. String Orchestra
Peter I. Tchaikovsky. Serenade in C major.
 - I. Full Orchestra
Samuel Barber. First Symphony, Op. 9.
 - J. Band
Vincent Persichetti. Divertimento.
-

¹Sections I and II of this list are adapted from Robert W. Winslow and Leon Dallin, Music Skills For Classroom Teachers (Dubuque, Iowa: William C. Brown Company, 1964), pp. 194-200.

APPENDIX G (continued)

II. Recordings to illustrate musical styles

- A. G. P. da Palestrina. Nodia Christus natus est.
 - B. Johann Sebastian Bach. Brandenburg Concerto No. 3 in G major.
 - C. George Frideric Handel. Water Music.
 - D. Wolfgang A. Mozart. String Quartet No. 14 in G major.
 - E. Joseph Haydn. Symphony No. 94 in G major.
 - F. Ludwig van Beethoven. Symphony No. 6 in C minor, Op. 67.
 - G. Frederic Chopin. Nocturne, Op. 9, No. 2.
 - H. Felix Mendelssohn. Spinning Song from Songs Without Words.
 - I. Robert Schumann. The Two Grenadiers.
 - J. Franz Schubert. The Erl-King.
 - K. Paul Dukas. The Sorcerer's Apprentice.
 - L. Peter I. Tchaikovsky. Romeo and Juliet.
 - M. Alexander Borodin. Polovetsian Dances from Prince Igor.
 - N. Bedrich Smetana. The Moldau.
 - O. Giacomo Puccini. Un Bel Di from Madame Butterfly.
 - P. Johannes Brahms. Symphony No. 2 in D major, Op. 73.
 - Q. Gustav Mahler. Symphony No. 1 in D major.
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APPENDIX G (continued)

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- R. Claude Debussy. Clair de Lune
Children's Corner Suite
Prelude to the Afternoon of a
Faun
Iberia.
- S. Maurice Ravel. Mother Goose Suite
Alborada del Gracioso
L'Enfant et les sortilèges
Bolero.
- T. Richard Strauss. Till Eulenspiegel's Merry
Pranks.
- U. Serge Prokofiev. Peter and the Wolf.
- V. Charles Griffes. The White Peacock from Four
Roman Sketches, Op. 7.
- W. Igor Stravinsky. The Firebird.
- X. Aaron Copland. Billy the Kid
Appalachian Spring.
- Y. Charles Ives. Central Park in the Dark.
- Z. Gian Carlo Menotti. Amahl and the Night Visitors.

III. Recordings for quiet listening

- A. Johannes Brahms. Lullaby.
- B. Jean-Jacques Rousseau. Hush My Babe.
- C. Franz Schubert. Cradle Song.
- D. Camille Saint-Saens. The Swan from Carnival
of the Animals.
- E. Felix Mendelssohn. Nocturne from A Midsummer
Night's Dream.
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APPENDIX G (continued)

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- F. Frederick Delius. On Hearing the First Cuckoo in Spring.
 - G. Franz Liszt. Liebestraum.
 - H. Antonin Dvorak. Largo from Symphony No. 5, From the New World.

IV. Recordings that suggest a particular mood

- A. Peter I. Tchaikovsky. Waltz of the Flowers from the Nutcracker Suite.
- B. Johann Strauss. Waltzes.
- C. Franz Schubert. Waltzes.
- D. Joseph Haydn. Toy Symphony.
- E. Giuseppe Verdi. Triumphal March from Aida.
- F. Georges Bizet. Toreador Song from Carmen.
- G. Ferde Grofe. On the Trail.
- H. Percy Grainger. Country Dance.
- I. Aaron Copland. Rodeo.
- J. Edvard Grieg. Rustles of Spring.
- K. Franz Schubert. Moments Musical.

V. Recorded stories about instruments

- A. Tubby the Tuba. Decca Records, 445 Park Avenue, New York 22, New York.
 - B. The Child's Introduction to the Orchestra. Simon and Schuster, Inc., New York.
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APPENDIX G (continued)

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- C. The King's Trumpet. Children's Record Guild, Greystone Corporation, 100 Sixth Avenue, New York 13, New York.
 - D. Mr. Grump and the Dingle School Band. Children's Record Guild.
 - E. The Neighbors Band. Young People's Records, Greystone Corporation.

VI. Collections of rhythm records

- A. Adventures in Rhythm. Folkways Records, Inc., 117 West 46 Street, New York 36, New York.
- B. Call and Response. Folkways Records.
- C. Childhood Rhythms. Bowmar Records, 4921 Santa Monica Blvd., Los Angeles 29, California.
- D. Creative Rhythms. Bowmar Records.
- E. Fun with Rhythm. Musical Sound Book, Inc., P. O. Box 222, Scarsdale, New York.
- F. Rhythm Activities. RCA Record Library, 155 East 24th Street, New York 10, New York.
- G. Rhythmic Activity. Bowmar Records.
- H. Rhythm is Fun. Bowmar Records.
- I. Rhythm Time. Bowmar Records.
- J. Special Activities. RCA Record Library.

VII. Recordings of song collections

- A. American Folk Songs For Children. Folkways Records.
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APPENDIX G (continued)

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- B. Animal Folk Songs For Children. Folkways Records.
 - C. Burl Ives Collection. Decca Records, 50 West 57th Street, New York 19, New York.
 - D. Children's Songs. Folkways Records.
 - E. Folk Songs. RCA Record Library.
 - F. Kindergarten Collection. Sunny-Birchard Company, Evanston, Illinois.
 - G. Music For Early Childhood, Silver Burdett Company, Morristown, New Jersey.
 - H. Music For Young Americans. American Book Company, New York.
 - I. Our First Music. Sunny-Birchard Company, Evanston, Illinois.
 - J. Singing Games. RCA Record Library.
 - K. Songs of Home, Neighborhood, and Community. Bowmar Records.
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APPENDIX H

SONG COLLECTIONS FOR THE KINDERGARTEN

-
- Armitage, Theresa. Our First Music. Boston: Sunny-Birchard Publishing Company, 1941.
- Berg, Richard. Kindergarten Book. New York: American Book Company, 1959.
- Boni, Margaret. Fireside Book of Folksongs. New York: Simon and Schuster, Inc., 1947.
- Coleman, Satis. The New Singing Time. New York: The John Day Company, Inc., 1950.
- Crowinshield, Ethel. New Songs and Games. Boston: Boston Music Company, 1951.
- Hamlin, Alice, and Margaret Gussford. Singing Games For Children. Cincinnati: Willis Music Company, 1941.
- Hood, Marguerite. On Wings of Song. Boston: Ginn and Company, 1945.
- Hunt, Evelyn. Music Time. New York: The Viking Press, Inc., 1947.
- Krone, Max. Music 'round the Clock. Chicago: Follett Publishing Company, 1955.
- Landeck, Beatrice. Songs to Grow On. New York: Gerald Marks Music, Inc., 1950.
- Martin, Florence. Songs Children Sing. Chicago: Hall and McCreary Company, 1942.
- McConathy, Osbourne. New Music Horizons, Book I. New York: Silver Burdett Company, 1944.
- _____, and others. Music for Early Childhood. Morristown, New Jersey: Silver Burdett Company, 1952.
- Nordholm, Harriet. Singing and Playing. New York: Mills Music, Inc., 1951.
-

APPENDIX H (continued)

Pitts, Lilla Belle. Our Singing World. Boston: Ginn and Company, 1949.

_____. Singing and Rhyming. Boston: Ginn and Company, 1950.

_____. The Kindergarten Book. Boston: Ginn and Company, 1949.

Seeger, Ruth. American Folk Songs for Children. New York: Doubleday and Company, 1948.

Siebold, Meta. Happy Songs for Happy Children. New York: G. Schirmer, Inc., 1928.

**A PROGRAM OF MUSIC EXPERIENCES FOR THE PRESCHOOL CHILD
IN THE HOME AND AT KINDERGARTEN**

**An Abstract of a Thesis
Presented to
the Division of Graduate Studies
Ouachita Baptist University**

**In Partial Fulfillment
of the Requirements for the Degree
Master of Music Education**

**by
Peggy Small Horton
August 1965**

The purpose of this study is to provide adequate information and materials for parents and kindergarten teachers in guiding preschool children through meaningful and enjoyable music experiences.

The primary sources which are used in the study are books and unpublished materials--investigations, theses, and dissertations. These sources are used to help parents and teachers to be aware of the emphasis which psychologists and educators place upon preschool music education; and to provide adequate methods and materials in guiding children musically.

The role of heredity in musical aptitude is discussed in Chapter II. Attention is given to the important investigations which have been made regarding the inheritance of musical talent. The two schools of thought concerning the measurement of musical talent are discussed. Carl E. Seashore, who represents one school of thought, has emphasized specific elements in musical ability and has given prime importance to sensory capacities. James L. Mursell, who is a representative of the other school, has viewed musical ability as a totality, giving less emphasis to sensory capacities.

A program of music experiences for preschool children in the home and at kindergarten is presented in Chapters III

and IV. Selective music materials for these experiences are given in the appendixes. Children need to be guided musically in the home through aural, rhythmic, and singing experiences. Parents should help children to form a favorable attitude toward serious music. An adequate music program at kindergarten will provide the following music experiences: (1) listening, (2) singing, (3) playing of instruments, (4) rhythmic responses, and (5) music creativity. In order to plan such a program, the teacher must consider the physical, emotional, social, and mental growth characteristics of kindergarten children. He must be familiar with the musical background of each individual child. A questionnaire, like the one shown in this study, can be used to find out: (1) the musicianship of parents and siblings, (2) the quality and quantity of music found in the home, and (3) the effect of parental attitudes about music on kindergarten children.

Most of the sources which have been consulted agree that the average home does not provide the preschool child with a variety of musical experiences. Therefore, the kindergarten teacher is confronted with a greater challenge to create adequate and meaningful experiences in music for each child according to his interests and abilities.