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MOVEMENT EXPRESSION AS A BASIS  
FOR TEACHING MUSICAL FORM  
IN THE PRIMARY GRADES

THESIS

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## CHAPTER I

### INTRODUCTION

#### The Purpose of the Study

The purpose of this study is to present a plan whereby teachers may effect a more worthwhile meaning of musical form by teaching it in connection with an activity that shall be called 'movement.'<sup>1</sup> The problem of the study is to bring together the knowledges that come from the writer's experience as a teacher, and the data from the limited literature on the subject and organize them in such a way as to formulate this plan. Certain definitions and limitations must be set up first, in order to give specific boundaries to the subject.

Form.--"The shape and order in which musical ideas are presented."<sup>2</sup> This definition is, perhaps, the nearest that can be given of a word having such general meaning. Form has been divided into harmonic and melodic. By harmonic form is meant the key tonality of the chords. However, this question of key relationship is now generally made subordinate to the study of harmony, and is taken from

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<sup>1</sup> Stainer and Barrett, Directory of Musical Terms, p. 179.

<sup>2</sup> Ibid.

the domain of form. By melodic form is meant the proper grouping of the successive sounds which form a tune. This again is made almost foreign to the higher meaning of form, and is held to be subordinate to the laws of rhythm. "In its highest sense, form has relation more to the development than to the details of composition." <sup>3</sup>

In attempting to classify and give names to the portions of music, which by their combination of succession go to make up a composition or movement, it will be necessary to say at once that there is no settled or conventional usage of the terms employed, and all that is done here is to bring together those most commonly known, and as to whose meaning but little difference of opinion exists.

First form, or unary.--A short composition having only two or four phrases, such as the short songs found in the first grade song literature.

Two and Three-Part Song Form, or binary and ternary form.--

Almost every musical composition of average (brief) dimensions, if designed with the serious purpose of imparting a clear formal impression, will admit of division into either two or three fairly distinct sections, or 'Parts' of approximately equal length. The distinctness with which the points of separation are worked, and the degree of independence of each of these two or three larger sections, are determined almost entirely by the length of the whole. Whether there are two or three such divisions depends to some extent also upon the length of the piece, though chiefly upon the

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<sup>3</sup>

Ibid., p. 179.

structural idea to be embodied.<sup>4</sup>

This study shall be limited to the preparation for and presentation of the three smaller forms: unary Form, two Part Song Form, and three Part Song Form. The terms employed to denote this species ("Song-form" or "Part-form") do not signify that the music is necessarily to be a vocal composition of that variety known as the "Song"; or that it is to consist of several voices (for which the appellation "parts" is commonly used). They indicate simply a certain grade; an intermediate grade between the smallest class (Unary form, as brief hymn-tunes, and two, three, or four phrase songs), and the largest class (like sonata-movements).

It is not necessary, in addressing musicians and music students, to enter into a comprehensive examination of musical form and its aesthetic effect, but certain special aspects of the problem should receive attention. In the first place it is necessary to recognize the complete correspondence of form as shown in life and the other phases of art. The tree is a splendid example of a life form, with the main trunk emerging from the earth and the branches and leaves taking shape in relationship to the trunk, giving it balance, symmetry, unity and variety. This may be likened to a composition of music, in that the main theme represents the body or trunk, the subordinate themes represent

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Percy Goetschius, Lessons in Music Form, p. 83.

the branches, which, when combined with the main theme, complete the composition just as the branches complete the tree.

A building or structure of architecture has balance, symmetry and proportion. Every great art work is possessed of these qualities. In music the balances are provided in "rhythm, tempi, in melodic contours and harmonic undulations, in shifting tone colors and dynamic shadings," <sup>5</sup> as well as in the simplest form of musical structure that lend variety and unity to a composition.

Appreciation of the value of any structure which has form depends on a feeling for the relations which exist between its parts. These relations are of different kinds; for instance, balance between contrasting or opposed parts; continuity, which requires that one part follow naturally after another; climax, or a continuity leading by degrees to a high point of interest; proportion, or the arrangement of parts in balancing groups; and unity, or the arrangement of parts to form a whole.

Since one of the reasons for teaching school music is to develop the child's capacity for enjoyment and appreciation, the development of his feeling for these relations is a very important part of the training. This does not mean that any discussion of underlying principles is desirable with lower grades. "For the first-grade child even

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<sup>5</sup>

Harold Rugg, Culture and Education in America, p. 64.

such words as 'balance,' 'unity,' and 'variety' are inadvisable." <sup>6</sup> However, he can be given the largest possible number of opportunities to experience these relations in simple, definite, and strongly worked examples. This starts him out in the way that he will normally continue—"learning to appreciate the feeling for these relations by experience." <sup>7</sup>

Movement.--For the purpose of this study the writer shall refer to movement as the free, spontaneous physical reaction to an impulse generating from musical sound.

Many excellent books concerning dance and exponents of the dance have recently been published. For this reason there are several aspects which this study does not attempt to cover. There are no descriptions of dances, only descriptions of bodily movement. There are no discussions of dance trends as such. The value of this study is based on the fact that many benefits are to be had from the use of 'free,' plastic movement as an activity in which some degree of enjoyment and aesthetic satisfaction for all may be found. An attempt has been made to show the process of teaching the fundamentals of free movement, in order to carry on the procedure, without any attempts to go into the science of the dance.

Expression through spontaneous bodily activity is as natural to the child as breathing. This inborn

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<sup>6</sup> Foresman, First Grade Manual, p. 10.

<sup>7</sup> Ibid.

tendency to expressive movement provides a reliable equipment with which to build a vocabulary for aesthetic expression. <sup>8</sup>

Movement is recommended by the investigator for the purpose of vitalizing music, and for giving artistic form to its expression, as well as to more effectively meet the physical, mental and spiritual needs of the child.

Movement expression.--Whatever route may be followed in the search for a fuller understanding of movement, the thought which ever returns is that "movement arises from life, and life is expression." <sup>9</sup>

Movement is largely a means of expression. Thus it acquired its religious significance in the past as a means of communication with the Unknown, or as an attempted expression of inexplicable feelings and emotions. It is this power of 'movement expression' which is the basis of dance. If it is developed through dance it produces a unique and beautiful language which is understood as the art of dance. Naturally, it is not the aim of education to produce dance artists. However, to develop this power of 'movement expression' is of just as much value in ordinary life as is the development of any form of expression, whether it be language or writing.

Purposeful action expressing that which is in the mind,

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<sup>8</sup>

Margaret H'Doubler, Dance: A Creative Art Experience, p. xii.

<sup>9</sup>

Diana Jordan, The Dance As Education, p. 6.



is another wordy definition of the basis of dance, and upon the word 'purposeful' the writer must take a stand. It is well known how frequently and easily dance movement may become purposeless, especially if it is dictated by rule and convention, without any consideration for this individual quality of 'movement expression' which differs in everyone and is the key to artistry in dance. Jordon says:

Purposeful movement, moreover, is a means of attaining growth, expression and experience, all of which are meant to bring strength, harmony and health to the human being; therefore it is absolutely necessary that movement should be purposeful, not only in order to obtain eloquence in the language of movement, but to assist the healthy and harmonious development of the human being. 10

Movements which are copied or reproduced to order are not necessarily purposeful unless the spirit or idea behind them is equally conveyed, and even then, the original purposes are only second-hand. Movements which are the direct result of the idea are purposeful. It is therefore of the utmost importance to assist and inspire children to use their own ideas and imaginations freely, and to move freely, so that from the beginning they may strengthen this link between movement and expression, or intent and action, which has been called 'movement expression.'

Movement expression, not only implies purposeful movement, but also free and individual movement which manifests

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Jordan, The Dance As Education, p. 8.

itself differently in each individual. Jordan makes the following comments on individual manifestations:

Just as there are no two minds alike, so there are no two people who move naturally in precisely the same way, partly as a result of different personality, partly as a result of unique physical structure; therefore, if we are to assist the co-operation of mind and body, it is the harmony between a particular mind and a particular body that we seek to achieve and not that between a standardized body and mind.

Movement to be education must be creative; it must actually stimulate creative thought, action and response. 11

The ability to move freely with joint and muscle, free in space and free in imagination, is becoming ever harder to maintain. To think of movement, free flowing movement, is one thing, while to present movement to a class of thirty or more first graders is quite another. Children, because their natural freedom is becoming curtailed by crowded conditions, find that to move freely is something difficult to achieve. Therefore, some attention must be devoted to the technique of movement expression before this study can become worthwhile to teachers.

Rhythm.--Webster defines rhythm as the regular recurrence, as in poetry or music, of stress, accent or quantity. Music is merely a part of rhythm, and if man had not been a rhythmic creature from the very beginning there would never have been any music. Rhythm is something that is born in every human being, and rhythm and movement are

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Ibid., p. 9.

the first manifestations of individual life. "Man is a rhythmic creature living by rhythm in a world of rhythm."<sup>12</sup>

Rhythm is found in everything that pertains to man, beginning with the rhythmic beat of the heart, which is a result of the rhythmic flow of life blood through the body. "Throughout nature all motion is rhythmic, consisting of alternating impulses of greater and lesser intensity, and of more or less regularity. All motion partakes of the life principle of rhythm."<sup>13</sup> These pulsations move through space in the winding of the streams and rivers, the blowing of the winds, the falling of the rain, the sweeping pinnacles and heights of the mountains, the contours of the valleys, the graceful movement of the tides, and even in the simple change from day to night. In every movement it is found that rhythm is life. It is the life that moves within the individual being, and it is the life that moves without around the individual. Jordan implies the potentialities of rhythm by saying:

Rhythm is a key which can both lock us in and let us out; it can mesmerize us or vitalize us, but it all depends upon our own understanding of a word which seems impossible to define. Too often today is man treated as the servant of rhythm, a puppet to be set jigging by the throb of 'hot jazz' instead of a being possessing in himself the very spring of rhythm. We cannot, therefore, realize too fully the frequency with which people rely misguidedly and

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<sup>12</sup>

Jordan, The Dance As Education, p. 9.

<sup>13</sup>

Robert Foresman, Manual for First Grade Music, p. 11.

unnecessarily upon outward stimulus as the only force capable of awakening and sustaining rhythm. 14

Fundamental Rhythms in Music.--The fundamental rhythms, or the underlying rhythms in music, have been most comprehensively defined by Foresman in the following description:

The fundamental rhythms in music are two-part, with regularly alternating strong and weak impulses, strong, weak; strong, weak; and three-part--a strong impulse followed by two weak ones, strong, weak, weak; strong, weak, weak. Four-part rhythms, strong, weak strong, weak; strong, weak, strong, weak, in which the third impulse is strong but of less intensity than the first, although derived from two-part rhythm, is so commonly employed as to deserve equal rank with the two fundamental rhythms. 15

Phrase.--A phrase is a musical thought equivalent to "sentence," and represents the smallest musical section that expresses a complete idea.

Cadence.--A cadence is the close of the phrase. Melodically speaking, it refers to the last two tones; harmonically speaking, it refers to the last two chords.

#### Scope of the Study

The use of movement in music education is a subject having tremendous proportions. Therefore, this discussion is limited to only one of its uses, that of teaching musical form. Form is taught in all the elementary grades, but this discussion is limited to the primary grades.

This introductory chapter presents the problem, the

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Jordan, The Dance As Education, p. 18.

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Ibid., p. 11.

purpose, and the limitation of the study. Certain terms have been defined in order to give the study clarity. Chapter II provides the background for the study. Chapter III presents a brief description of fundamental body techniques that have been found to be essential to the work in movement and music. Chapter IV is a discussion of the procedure that includes the treatment of the phrase, the measure, and finally the simple Song Forms. Chapter V is a brief summary of the study.

#### Need for the Study

The literature on this subject is limited to scattered chapters and vague suggestions made by the few authorities interested in the possibilities of music and movement in teaching music education.

Ann Driver has written about the subject in her book, Music and Movement, but her treatment of it is for the upper grade level, rather than the lower grade level. The foundation work to be done in the lower grades is treated sketchily and mentioned vaguely.

It is the writer's wish that this study may give assistance to music teachers eager to make the most of the fusion of music and movement, for its possibilities are unlimited.

#### Source of Data

The data for this study represent the teaching

experience of the writer and an accumulation of information from public documents, books, magazine articles, lectures, and interviews with authorities in the field of music education.

## CHAPTER II

### BACKGROUND FOR THE STUDY

The aesthetic arts as educational instruments occupied a position in primitive and early civilized society which modern educators can with difficulty realize. The best example of their use is found among Athenians, in whose scheme of education the aesthetic arts were made the fundamental vehicles of intellectual, religious, moral, social and physical training. Aristotle mentions four branches of education customarily afforded; reading and writing, gymnastic, music, and sometimes drawing or painting. Of these the first constituted but preliminary training and the last occupied a doubtful position so that gymnastics and music (in the Greek sense) comprised by far the major part of Greek education.<sup>1</sup> Thus Plato says:

Education has two branches, one of gymnastic, which is concerned with the body, and the other of music, which is designed for the improvement of the soul. . . . And the movement of the body and the movement of the voice have a common form which is rhythm, but they differ, in that one is gesture and the other song. . . . And the sound of the voice which reaches and educates the soul, we have ventured to term music. . . . And the movement of the body when pursued with a view to the improvement of the body,

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<sup>1</sup> Alexander Inglis, Principles of Secondary Education, p. 621.

according to the rules of art, may be called gymnastics.<sup>2</sup>

In this treatise there is insufficient space to portray the gradual three-century growth of the art of movement and music, and of its place in the evolution of education. Suffice it to say that with the rise of the secondary school new emphasis was placed upon music as an educational force. "The arts represent not luxuries and superfluties but fundamental forces of development."<sup>3</sup>

Dewey, in 1918, stated that

. . . music, while regularly finding a place in the program of studies is now commonly limited to relatively ineffective group work with little or no attention to its value in the preparation of the individual worthily to enjoy his leisure, assimilate the musical inheritance of society and develop the expression of his own personality.<sup>4</sup>

The theory of self-expression and creative participation was beginning to find a place in the schools of the early twentieth century. The active school, instead of the passive, conformist school with the child interest as the orienting center of the new program, took the place of the older order of education. Maximum growth of individuality instead of social efficiency alone became the aim of education.<sup>5</sup> This new Child-Centered School grew out of

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<sup>2</sup>

Ibid.

<sup>3</sup>

Ibid., p. 630.

<sup>4</sup>

John Dewey, Principles of Secondary Education, p. 559.

<sup>5</sup>

Rugg and Schumaker, The Child-Centered School, p. viii.



the psychologies of our own time, and as yet constitute but a corporal's guard as compared with the great regiments of formal schools.

Haltingly the new philosophy is being evolved; bit by bit a mosaic of theory is being constructed, mostly of excerpts culled from the educational writings of Dewey and his followers. Gradually basic articles of faith are emerging, to which all the new schools subscribe.<sup>6</sup> The first of these articles of faith is freedom. "Free the legs, the arms, the larynx of a child and you have taken the first step towards freeing his mind and spirit";<sup>7</sup> the second article is child initiative vs. teacher initiative; out of this comes the third, the active school; the fourth, child interest as the orienting center of the school program; the fifth, creative self-expression. This often repeated statement, made centuries ago by Plato, aptly summarizes the underlying spirit of these articles of faith. "I would have a child say not, 'I know, but, I have experienced.'"<sup>8</sup>

The spirit of the old school was centered about social adjustment, adaption to the existing order. The aim of conventional education was social efficiency.

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<sup>6</sup>  
Ibid., p. 55.

<sup>7</sup>  
Ibid., pp. 56-57.

<sup>8</sup>  
Ibid.

Growth was seen as increasing power to conform, to acquiesce to a schooled discipline; maturity was viewed from the standpoint of successful compliance with social demands.

In the new school, however, it is the creative spirit from within that is encouraged, rather than conformity to a pattern imposed from without. According to Rugg and Schumaker

The success of the new school has been startling in eliciting self-expression in all of the arts, in discovering a marvelously creative youth. The child as artist, poet, composer is coming into his own.<sup>9</sup>

Pioneers in this field of Child-Centered music education are teachers whose aims are always child growth rather than the glorification of music or systems of music teaching; music for every child, rather than the exclusive development of a few talented performers; music taught for the sake of its effect on the individual rather than for its own sake. Their methods represent the combination of the findings of many music courses, rather than adherence to the tenets of one. "The attitudes are experimental, representing a questioning and trial of the new; not the exponential exhibit of already crystallized theories."<sup>10</sup> Their methods are no longer essentially intellectual. "Rhythm is taught as action which it is, not as symbol which it is not."<sup>11</sup>

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Ibid., p. 63.

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Ibid., p. 202.

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Ibid.

Peter W. Dykema, Augustus D. Zanzig, Norvel Church, Edith Potter, Alice Thorn, Ruth Doing, Helen Goodrich, Elizabeth Newman, L. E. de Rusette, Ellen W. Steele and Ann Driver (England) have been notable in introducing children to 'living' music by means of experience, rhythmic and creative activity, freedom and self-expression.

## CHAPTER III

### FUNDAMENTALS OF BODY TECHNIQUE

A child, on entering school, is plunged into a new life. He finds an abundance of new experiences, new people with whom he has to associate, and all manner of new things to do. He has to adjust himself to an entirely new environment. He is full of activity and full of imagination, but has little power of concentration. "His attention span is short and he is quick to tire."<sup>1</sup> The child's natural pattern is "to move; to tire; to rest."<sup>2</sup> It is through doing that he learns and it is through doing that he finds his bearings. He lives in the present. If in doing he can at the same time achieve something, he has a sense of pleasure.

"To the young child, music is something rhythmical which calls forth movement, and he is at once ready and able to respond with such movement."<sup>3</sup> Songs undoubtedly make an appeal, but the child's immediate desire is not to

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<sup>1</sup> "Progress Report on a Program for Music Education in Early Childhood," (Music Education Research Council, 1938), p. 7. (Mimeographed.)

<sup>2</sup> Ibid.

<sup>3</sup> Rugg and Schumaker, The Child-Centered School, p. 173.

sing but to be active. "In the early stages singing is not 'doing'; it is only when hands and feet come into play that active interest is maintained."<sup>4</sup>

There should always be one thing to which the child is giving his whole-hearted attention. Louie de Russette says:

Imagination plays a large part, but always in association with activity. There should be purpose in whatever the child is doing; nothing should be done simply at the wish of the teacher, or merely for the sake of doing something.<sup>5</sup>

There should be a definite objective in view and as far as possible this should be in accordance with the wishes of the child.<sup>6</sup>

"Music at first should enter naturally into the life of the child, and later the child should enter naturally into the life of music."<sup>7</sup>

The outstanding aim of primary music should be to create happiness. At first this happiness is not as much active enjoyment as a sense of well-being or contentment. If the spirit of joy lives in the heart of the teacher the child's sense of well-being engendered by the music has every opportunity of developing into happiness.

Most of all we need teachers able and free to

<sup>4</sup>

Louie E. de Russette, Music Under Eight, p. 14.

<sup>5</sup>

Ruth Doing, "Creative Expression Through Music," Progressive Education Magazine, IV (January, 1927), p. 25.

<sup>6</sup>

Statement by Sudie L. Williams, personal interview.

<sup>7</sup>

Mary H. Lewis, An Adventure With Children, p. 73.

teach in terms which they and their children can understand and enjoy. Differences in teachers are as valuable as differences in children and any plan adopted as a basis for music education should be a framework within which many choices can be made by the teacher in terms of her talents and tastes, the character of the world in which she and her children live, and the needs and abilities of her children. Teachers must feel free to grow and experiment with music, if the children are to acquire such an attitude toward it. In approaching a framework within which provision can be made for the musical development of children, we keep constantly in mind that the nature and needs of children always lead in planning, that beneath the varying approaches, materials, and methods, lie the basic truths of child growth and development.<sup>8</sup>

The phases of instruction that should receive attention in the primary grades are as follows: (1) movement as a basis to musical understanding, (2) singing, (3) listening, (4) experimentation of sounds in the environment, (5) experimentation with simple and primitive instruments, and (6) creative expression through music. Each phase has its place in the course of study and each should contribute to the aims of education as set up by Rugg.

This discussion shall be confined to the presentation of the first phase, that of movement as a basis to musical understanding. The following points should be kept in mind in presenting this phase:

1. Body movement is a direct response to the flow of music and is a natural means of expressing the child's musical feeling.
2. Body movement may reveal musical aptitudes not

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"Progress Report on a Program for Music Education in Early Childhood," (Music Education Research Council, 1938), p. 7. (Mimeographed.)

- yet ready for other ways of expression.
3. A child has a personal rhythm which should be respected.<sup>9</sup>
  4. Motor responses are natural and do not have to be learned, although they may need to be freed, and may depend upon developing combinations.
  5. Body movements may arise from
    - a. The child's free and spontaneous motor activities: hammering, sawing, rocking, running, and so on.
    - b. His dramatic ideas.
    - c. The activities of others, as feeling for organization develops. Music gives order and significance to the movement patterns which the teacher picks up and uses in improvisations.
    - d. Music heard, through increasing experience with
      1. Rhythmic impulse.
        - a. Swinging, swaying, jumping, falling down, walking, running, skipping and galloping.
        - b. Beat, accent, pattern.
        - c. Start and stop; feeling for the close.
        - d. Phrase, part structure.
      2. Melodic line: up and down.
      3. Mood: tempo, dynamics, sonority, tone quality, setting and so on.
      4. Dramatic meaning.
  6. Free floor space should always be available.<sup>10</sup>

In the first grade, as in all grades, this rhythm work is primarily educational and aims to teach children to hear and respond organically to the various rhythms of music; to make their bodies coordinated and conscious through actually experiencing music in movement. The child is encouraged to move freely, vigorously, and naturally and to use his body as a whole. Opportunity is given throughout for self

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Jo Pennington, The Importance of Being Rhythmic, p. 51.

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"Progress Report on a Program for Music Education in Early Childhood," (Music Education Research Council, 1938), pp. 8-9. (Mimeographed.)

directed, imaginative, and creative activity.

Emily White of Yale University describes her approach to rhythmic activities in the following way:

The work is presented throughout by means of the creative approach according to the principles of the progressive education which believes that the creative spirit from within is encouraged rather than conformity to a pattern imposed from without. The growth of the whole child is of first importance, and the process of learning, not the finished product is the aim. Classes are conducted informally proceeding from whole to part. The teacher acts as a guide, carefully selecting movements and suggestions from the class, remembering that a teacher should enrich the experience of the children and lead them on to further activity. The work is approached primarily from a music and rhythmic standpoint rather than from a dramatic standpoint. If a child says, "I am a lion," or "I am a tractor," or "the music sounds like a battle," that is fine because the use of the imagination gives invaluable motivation; however, the activity need not be presented or forced through a dramatic or literary idea. <sup>11</sup>

Activities are mentioned which are appropriate progressively from the first grade through the third grade when the actual recognition of musical form should take place. These activities are introduced gradually according to needs, interests, experience, understanding, environment and growth of the whole child.

First grade children can take part in simple musical themes of folk songs; La Bergere, Le Petite Chasseur, Norwegian Dance, Lavendar's Blue, Susie, Little Susie, and<sup>12</sup>

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Emily White, "Outline of Objectives and Materials for Rhythmic Activities for Children," Journal of Health and Physical Education, VI (April, 1935), 29-31.

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Gertrude L. Aitken, Music in the Home, pp. 33-39-41.



many others. Later these same tunes may be used as illustrations of Two-Part Song Form. For the present they are used merely to promote definite movement response, for each represents a type of movement; swaying, running, trotting, see-sawing, flying birds, wheel turning and so on.

The first grade child is capable of taking part in natural locomotor activities taken from the rhythms of domestic life, such as washing, ironing, scrubbing, dusting, sweeping, cooking, rocking a cradle, and gardening. He responds to rhythms of machinery and work rhythms of modern life, to the primitive rhythms and the rhythms of nature, characteristic movements of animals and the flight of birds, and butterflies, the rhythms of the elements, wind, rain, snow, fog, fire, smoke and the shapes and movements of trees.

These responses are generally very satisfactory provided that not too much is expected of the child or that activities are not dwelt on too long or in too great detail. Beatrice Perham Krone says:

Too often our standards of perfection in musical performance are set up from the standpoint of what the teacher is capable of training her students to do, rather than in terms of the educational satisfactions, and values which students themselves experience and enjoy. . . . The values of such experiences in creative rhythms are so many and so apparent to those teachers who encourage them as a means of child development. 13

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Beatrice Perham Krone, "One Approach to Rhythm in the Primary Grades," American Childhood, XXIII (April, 1938), pp. 5-7.

The physical response to marching, stepping, skipping, running, swaying, and similar rhythms develops a feeling for measure forms, phrases, and sections of a composition. The listening habit is being developed throughout, and it is active not passive listening. According to Harriet Seymour, "This habit of listening (actively) must be well developed before much can be done in regard to analysis of musical form. It is in the first grade that these habits must be established." <sup>14</sup>

From watching the children carrying out these 'life' and 'primitive' rhythms, the teacher learns a great deal that is valuable. She is able to observe whether the children have adequately expressed the musical idea, 'weighed' the movements correctly, used too much or too little effort in executing the idea, moved aimlessly or with right direction. She is able to note the wrong tensions of certain children, and in others their inability to carry out an idea in movement, though their idea may be very vivid to them. She can see those so lacking in imagination and observation that they can only imitate others. She can notice also the children having initiative, purpose, industry, and those possessing powers of listening and concentration.

Driver says:

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<sup>14</sup>

Harriet A. Seymour, How To Think Music, p. 24.

The teacher herself must know the 'feel' of movement, its weight, timing, direction and correct placing. Then, having observed the faults of individuals, she is in a position to give the necessary direct help. The 'placing' of their movements is as important as the 'placing' of the children's voices in singing, or of their hands on the keyboard in playing the piano. 15

Therefore, it is important that first grade children learn something of how their bodies work, if the easy flow of rhythm is to be given to their work. If for any reason this phase of movement is omitted or ignored, then strained, mechanical and restricted work only can result. The body should become as relaxed, easy, strong, supple and balanced as it is possible to make it.

The first step is relaxation — the ideal state of the body before action. Webster defines relaxation as the lessening of tension or restraint, cessation from effort. Driver in speaking of relaxation says:

In true relaxation we generate dynamic force for our whole body. While in rhythm we have the harmonious use of vital energy, it is relaxation more than all else which helps us store this energy. If we are to use our energy to best advantage we must study and learn relaxation. Each one of us possesses his own degree or tension and relaxation according to his type. A person who is rhythmic has the power to use these two states of tension and relaxation in a balanced way. He knows when and how to gather force for action, and when to lie fallow. He does not impede himself by wrong tensions, by too much tension, or by too great a degree of slackness. 16

This power to relax underlies everything that is done with economy, ease and grace. It is an integral part of

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Ann Driver, Music and Movement, p. 11.

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Ibid., p. 12.

rhythm, for rhythm flows between the two states of tension and relaxation.

Dalcroze recognized the importance of the state of relaxation when he wrote:

It is sad to note how few children are capable of a fair degree of relaxation. Some children find it extremely difficult to become freed of tensions. Exercises for correcting inhibitions should not be neglected in the instruction of small children. <sup>17</sup>

James L. Mursell and Mabelle Glenn have aptly expressed the value of relaxation in connection with music in their book, The Psychology of Music Teaching.

Relaxation refers to the transition from one movement to the next. This is really only another aspect of the economically controlled movement cycle. We see it perhaps better in tennis than in golf, for in the former game one shot follows fast after another. If one shot is so difficult or so ill-controlled that the player cannot recover it, his next effort is at once compromised. And in music, if a phrase cannot be carried through with a well-unified and facile pulse of effort, the attack on the next one is made weaker and less easy. The tense effort may carry one through the given phrase. But it is very likely to mean a breakdown immediately afterwards.

So always in working for relaxation in musical technique, the essential thing is to have the pupil think and feel in terms of phrase units carried on a single pulse of effort. The phrase controls technique. <sup>18</sup>

Sudie Williams placed much emphasis on establishing good habits of relaxation and control in the primary grades.

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<sup>17</sup>

Dalcroze, Eurhythmics, Art and Education, p. 100.

<sup>18</sup>

James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching, p. 244-5.

She says:

Particularly we should know that relaxation is not an affair of the joints or the throat. It is not a static affair at all and depends entirely upon the type and control of body movement. It is established by infusing musical intelligence and a feeling for musical shape and structure into movement by using good habits that are developed through practice of large body movements. This work cannot be begun too early. 19

By suggestions and images such as melting snow-men, rag-dolls, empty coat sleeves, and melting candles, the children are helped to induce a state of complete passivity. Playing soft music aids in producing this passive state, but the ultimate aim should be to achieve full relaxation through the muscles themselves, and not through any outside stimulus.

While in this reclining position the children should test each part of the body to see if it is entirely relaxed. Turn the head loosely from side to side several times as if it were poised on a pillow and allowed to come to rest. Lift each arm (with hands drooping limply from the wrists) and drop as inertly as possible. Similarly, each leg is lifted and dropped. Finally, the whole body is turned from side to side and allowed to come to rest with a feeling of weight against the floor. The teacher or several children test each body in search of the most perfect 'rag-doll' or 'sleeping cat.' Children become good judges and should be given the opportunity for making these tests.

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Sudie L. Williams, Music Education Kindergarten and Elementary Grades, Teachers Handbook Dallas Public Schools 1926-1927, p. 37.

It takes some time for a whole class to experience relaxation fully. A few minutes of each period should be devoted to it for it prepares the child for good movement and does much to give him confidence. Once the class understands what is expected, directions should be few and should be given as quietly as possible, since relaxation is impossible unless the atmosphere is one of peace and quiet.

The use of relaxation games is effective with small children. "Let the Cat Die," and "Nine-pins" are favorites. As the imaginary ball strikes the pins the children crumple to the floor with no sound whatever.

Driver points out the value of relaxation in the following quotation:

Relaxation does not end with the power to relax the body. Beginning as it does on the physical side, it later extends to the mind and enables the child to use this ease in dealing with lessons and life problems without strain or over-anxiety.<sup>20</sup>

Through the exercises of relaxation and contraction the child should learn habits of good posture. The difference between an erect, easy position and an erect tense position should be stressed. The latter may be necessary for a moment, but the former should be habitual.

Transference of body-weight is a difficult thing for children to master and cannot often be perfected in the lower grades. Rocking rhythms, with feet astride, are useful in learning to transfer body-weight. Swinging the body

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<sup>20</sup>

Driver, Music and Movement, p. 15.

loosely from side to side with relaxed knees is helpful.

Body-weight and balance are closely connected. "Good balance is acquired by the right distribution of the weight of the body and by relaxation."<sup>21</sup>

The hand movements are important since they have their place in all movement expression. Hand clapping should be carried out with looseness of wrist. "Children should never be allowed to use the hard, ugly, ear-splitting sound caused by clapping with stiff and contracted hands."<sup>22</sup> Freedom of the fingers should be worked for by relaxing them in turn, and circling the wrist slowly and quickly.

Most small children of 'bare-foot' age have sufficient flexibility of the foot to enable them to use the whole foot, the ball of the foot, or merely the tips of the toes. It is later that foot exercises need to be stressed. The movements should never be so heavy as to jar the feet. Driver says: "The sound of 'slapping feet' on the floor is indicative of wrong and injurious foot technique. Weight of sound is shown by weight of movement, not by noise."<sup>23</sup>

Alden stresses the importance of teaching children full movements— movements involving the whole body. When one part of the body is being used alone the rest of the body

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<sup>21</sup>

Ibid., p. 15.

<sup>22</sup>

Ibid., p. 18.

<sup>23</sup>

Ibid., p. 30.

must be 'alive.' <sup>24</sup>

Children should learn about their bodies as they would about the instruments in an orchestra. They should realize that hands, feet, and arms are capable of speed and lightness of movement, that the torso can show heaviness and slow movement, and that the use of body is like the use of the whole orchestra. <sup>25</sup>

An awareness of the space levels around the child's body is necessary to him in the use of movement. The three important levels of space are the upper level, (the space around him from his head to the end of his up-stretched arm), the middle level, (the space around the upper torso), and the lower level, (the space around the lower torso, legs and feet).

After the child has explored the space around him he should learn to make patterns, to clap, to draw imaginary circles in any of these three areas. Finally, the music sounding from the bass, middle or treble register of the piano will find movement expression in its corresponding space level.

A consciousness of spacing of individuals evenly over the room should be developed early. The following is an example of a method for making the children conscious of right spacing and distance while moving about the room. They can be set to clip grass, gather shells or pick flowers,

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<sup>24</sup>

Florence Alden, "The Dancer Holds the Key," Educational Dance, VI (November, 1938), pp. 3-4.

<sup>25</sup>

Driver, Music and Movement, p. 19.



changing directions so as always to keep an even distance from their neighbors.

Children delight in being able to place themselves in relationship to others by quick formation of lines, circles and squares. Moving files dissolving into circles and squares, without tensing arms and hands, is good practice. To join a swiftly moving group without destroying balance is not easily accomplished by first grade children but becomes quite natural to third grade children.

When circles are being formed it often necessitates joining hands. Relaxed hands and no unnecessary pulling keeps the circle design free from distortion. 'Circus Ring' games afford good practice in keeping these formations while walking, running, skipping and jumping are being carried out at the varying speeds set by the 'ring-master' or at the 'order' of the piano.

Surette speaks of the importance of space by saying: "The spatial measurement helps to give a sense and love of order, measure and organization."<sup>26</sup>

Catching and bouncing an imaginary ball develops a sense of 'timing,' or suspension between movements. The varying speeds are set by children and taken up by the pianist. Slow tempo means a high bounce, and quick tempo indicates a bounce much less high. 'Keeping an eye on the

ball,' is a necessary part of the action. Large gestures indicate large balls, and small gestures indicate smaller sized balls.

Everyday actions such as wood-chopping, digging, pumping or churning are useful expressions for 'timing.' The speed in each occupation should be determined by the degree of force, weight and balance required by the real life-activity. The principles of balance, body-weight, space consciousness and relaxation are combined with the act of timing to make this a most exhilarating experience. Each child is asked to perform alone, or to set the speed for the group in order to take care of the wide variances in individual rhythms that must be respected.<sup>27</sup>

In planning the actual lessons, teachers need to keep a right balance between the physical and musical applications of the work. After the first year there should be no line of demarcation between the two activities.

At all levels the emphasis should be placed on freedom of movement, stimulation of the imagination and manifestation of self-expression. Skill should be emphasized only in as much as it enhances the pleasure to be derived from participation in movement expression.

The presentation of the study of body-technique should be approached in the spirit of play with a note of gaiety as if it were a gay adventure, a joyful quest. There should

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<sup>27</sup>  
Emile Jaques-Dalcroze, Rhythm, Music and Education,  
p. 171.

be no 'set' place for this phase of instruction in the lesson plan, but every opportunity for its use should be recognized and utilized. Little suggestions about spacing when children are forming circles, little hints about 'loose' hands and free bodies will soon lead to an awareness of correct movement. Much moving and little talking should be the rule. No words of command should be used in the work. "Knowledge which is acquired under compulsion has no hold on the mind."<sup>28</sup>

Mechanical drill should have no place in this phase of movement instruction for drill places it on a level with gymnastics. At the first indication of tiredness the lesson should immediately turn to other activities. "If the approach is from the creative angle, drill and boredom will have no place."<sup>29</sup> If all child-life experiences are capitalized the work is sure to meet and nurture the child's needs for self-expression. Although the ideals of the work at this stage may be realized without the use of an accompanying instrument it is well to have music at hand for walking, running, skipping, galloping, swinging and rocking rhythms. After the group sets a rhythm and a tempo the teacher should 'fall in' at the piano. At times the instrument may be used as the main motivation for movement, or as the 'creator' of moods and rhythms.

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Driver, Music and Movement, p. 105.

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Dalcroze, Eurhythmics, Art and Education, p. 182.

A gift for improvisation is an attribute to be cherished by the teacher. It can be most useful to illustrate a point arising, or to accompany a child's original idea in movement, but only if the improvisation is spontaneous, deft and skillful.

Aimless chords played in recurring rhythmic patterns are definitely harmful to the child and detrimental to the vitality of his movement. So also are complicated harmonies thrown off to display the teacher's skill, but beyond the capacity of the child. Too difficult harmonies, whether improvised or occurring in work too difficult for his present development produce a corresponding tension in the child that is injurious to him. <sup>30</sup>

However, the wealth of musical literature now available is such that much may be done without improvisation. Too exclusive a use of improvisation may in fact, deprive a child of that introduction to great music so important to his musical development. Whatever the choice, the music selected should not be played so frequently that the tune rather than the swing of the music indicates the type of response.

Many fine lists of rhythm repertoires are available, and their choice gives full scope for the individuality of the teacher. They may be classified under various headings, such as primitive and traditional rhythms, basic steps, accent and measure, phrasing and cadence, studies in tone quality, studies in melody, and studies in harmony.

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Driver, Music and Movement, p. 106.

The teacher's task is to choose the simple material on which the child's earliest conscious musical experience in this medium of movement may be built.

The basic rhythms, walking, running, skipping and galloping are best for the early study of movement. An awareness of the differences between high and low, loud and soft, and fast and slow, must be felt early and used frequently in interpreting the basic rhythms so that the work may never become mechanical. When the children are consciously listening for changes their responses show a keener sensitivity to variations in the music.

In order to keep their movements natural or free it is well not to teach children to run, walk quickly, run or walk slowly in time to the music. It can be done, but there is apt to be little purpose in the children's movement, and a lack of whole-heartedness in their response. A mention of cats, dogs, frogs, snails, elephants, mice and other 'living' creatures bring the music to life for the child.

Weight of sound (loudness) is shown by weight of movement, just as lightness of sound (softness) is shown by lightness of movement. Lowness of sound is shown by moving within the lower space level just as highness is shown by moving in the upper level.

It is by developing a feeling for these broad contrasts in music that children first become aware of musical form. A theme played in running rhythm followed by a theme

played in walking rhythm provides a satisfactory Two-Part Song form. Some of the children may move to the 'run theme' while others move to the 'walk theme,' thus completing the two-part activity. The prompting for the changes should come from the piano. Many variations of this plan may be used, such as swaying as contrasted to walking, heavy walking as contrasted to light walking, and so on.

Finally, the medium degrees of intensity of pitch and of speed may be added to complete a Three-Part Song form with a single child, or a special group interpreting the movements for one section (the middle section), and the whole class joining in the movement for the other two sections.

The most satisfactory form that can be used for these early activities is the three-part form in A B A arrangement. This form gives the child a definite sense of completeness, of having started a journey, progressed and returned home.

According to Beatrice Perham no logically organized sequence should be adhered to in planning a music program.

Music educators who insist upon starting with marches, proceeding through running, skipping and stepping, to other more complicated rhythmic patterns in a logically organized sequence, are overlooking rich possibilities for early child-development. <sup>31</sup>

A feeling for the impulse that starts the music and

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<sup>31</sup>

Beatrice Perham, Music In The New School, p. 68.

the cadence that ends it should be developed in the early stages of the work. The feeling for the right kind and degree of initial impulse may be cultivated by letting the children listen to easy musical studies having opening phrases of contrasting character. They are quick to realize that their movements should match the mood and character of the first impulse. If the music starts quietly the movement should start quietly, smoothly when it is smooth, and with great energy only when the music requires it.

Final phrases and closing cadences should be treated in the same manner, the movement having some relation to the character of the close. The ending of a tune should be interpreted as a climax, a point of arrival, but not necessarily as a violent culmination. Jerky and over-accentuated movement may easily be avoided for children delight in inventing ways to make the movement suit the music.

In developing an awareness of the differences in tone quality, its brittleness, thinness, fullness or lightness, it is well to present the music as if it were played on a pipe or a flute with the melody only, while the children listen. Then the tune may be 'stepped' off in movements as light as the tone, or as brittle, or staccato as the music indicates. Driver suggests to children that they too, are playing the tune but on the floor with their feet.

Will Earhart pointed out the effect of tone on the

small child when he said:

To the beauty of material—tone—we find the child extremely sensitive. Not only is he keenly responsive to its appeal, but his discrimination at this time with respect to all of its characteristics—pitch, power, quality, color—is exceedingly delicate. . . . It follows, then, that dealing with tone will not be without interest to the child; that in such dealings he will be developing the basic aesthetic sense that is the necessary groundwork for all higher aesthetic response to music.<sup>32</sup>

As stated in Chapter II the aims of this movement instruction are always child growth, rather than the glorification of a system of music teaching, therefore the method and procedure should be thoroughly attuned to the needs of the child. Because these needs necessarily differ with different groups, the lessons in any particular grade should be considered in reference to the group's readiness for them. Certainly movement should not be exploited at the expense of the other five phases of instruction; singing, listening, experimentation with simple instruments and creative expression through music.

Ideally, there should be a subtle fusion of the six phases for when one phase is detached it loses the "grace, the flexibility, the infinite variety, that it gathers in association with the other phases."<sup>33</sup> Earhart continues with these words in regard to the use of movement in connection with music teaching:

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<sup>32</sup>  
Will Earhart, The Meaning and Teaching of Music,  
p. 97.

<sup>33</sup>  
Ibid., p. 101.



. . . In the primary grades of a school, in the music lesson, we shall therefore not seek rhythm too insistently, in its single state, lest we find it undeveloped and unkempt, and never thereafter learn to know its lovelier self; and again, we shall not try to isolate it lest its stronger voice, if heard alone, may cause us to hear too faintly the purer voice of music that tries to sing above the rhythmic joinery. Rather we shall regard it as a form which music, in its own growth, bodies forth, just as a tree grows into or creates its own distinctive form. And so viewed it becomes a beautiful raiment, inseparable from the lovely body that it clothes. <sup>34</sup>

Some conclusions in regard to the distribution of practice of this body technique, the length of practice periods, and the interpolation of rest periods seem important enough to warrant their mention here.

Prolonged practice is less effective than an equal amount of time divided into briefer periods. Just how long practice periods ought to be it is impossible to say. There is no general 'best' length, for this varies with different kinds of learning, and for different learners. The younger the learner the shorter the practice period ought to be. On the basis of the studies made in body technique the following suggestions may be safely given. A practice period should not be so short that the child has no chance to 'warm up' and adjust himself to the task in hand; a practice period should never continue to the point of lassitude, fatigue and loss of interest; effective practice is impossible without zeal and interest; practice should not be continued to the point of over-strain.

According to Mursell and Glenn the purpose of practice is to create a clear-cut, definite structure of response.<sup>35</sup>

When this goal has been realized the child should experience a transformation that is beautifully described by Emile Jaques-Dalcroze.

Initiated into the marvelous mechanism of his body . . . the child will experience a growing yearning to make full use of the abundant forces in control. Joy will arise in the child the moment his faculties are liberated from any restraint and he becomes conscious of his control and decides on the direction in which that control shall be exercised. This joy is a product of a joint sense of emancipation and responsibility.<sup>36</sup>

In 1926 Jo Pennington made this statement: "The important thing in music education is to give an interest in music and an indispensable love for it."<sup>37</sup> Long ago she decided that "no matter what the method, or what the approach the important thing is that the child should learn to feel music, to absorb it, to love it and to give his body and soul to it." <sup>38</sup>

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Mursell and Glenn, Psychology of Music Education, p. 77.

36

Emile Jaques-Dalcroze, Rhythm, Music and Education, p. 174.

37

Jo Pennington, Importance of Being Rhythmic, p. 53.

38

Ibid.

## CHAPTER IV

### FORM IN MOVEMENT

#### The Phrase

James L. Mursell describes the phrase as being the "heart of musical expression."<sup>1</sup> He recommends that the phrase be thought of not as a sum of separate notes, but as a functional totality which must be sensed and treated as such. "The mere fact that one keenly feels this totality makes one immediately want to shape it up, and to give it out with a certain distribution of intensity, a certain speed, and a certain kind of tone quality."<sup>2</sup>

Driver's conception of the phrase is that "a phrase is the articulation and breadth of music, giving it life, coherence, and shape."<sup>3</sup> She goes further by saying; "The grouping of notes into phrases that travel, and the building of these into ordered progression, gives proportion to the whole, and finally, . . . phrasing is an integral part of form."<sup>4</sup>

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<sup>1</sup> James L. Mursell and Mable Glenn, The Psychology of Teaching Public School Music, p. 258.

<sup>2</sup> Ibid., p. 258.

<sup>3</sup> Ann Driver, Music and Movement, p. 32.

<sup>4</sup> Ibid.

Since the various constituent factors within the phrase all contribute to its expressive requirements, the following expressive demands of the phrase as set up by Mursell and Glenn shall be recognized for the purpose of this study.

1. An expressive demand is created by the rhythmic structure of the phrase because it is not a mathematical pattern of line values. It involves processes of speeding up and slowing down, as well as a subtle system of accentuation (Jacques-Dalcroze calls it the "pathetic movement" or the departure from strict training to make the motor swing more intelligible and better placed). Mursell describes the effect of this treatment of the phrase by saying;

When a rhythmic structure is properly treated, it looks right (as in the dance), it feels right (as in both music and dance), and it sounds right, in spite of some departure from rigid timing.<sup>5</sup>

2. An expressive demand is created by the melodic curve of the phrase. A hurrying or a slowing down is suggested by the rise and fall of pitch. The melody curve may arouse a feeling response requiring an increase or a diminution of intensity. "The expressive interpretation of a melody means the subtle molding of its curve so that its meaningfulness and beauty shine out."<sup>6</sup>

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<sup>5</sup> Mursell and Glenn, The Psychology of Teaching Public School Music, p. 259.

<sup>6</sup> Ibid.

3. An expressive demand is created by the tonality elements in a phrase. As the tonic is approached, certain changes of intensity or speed may be suggested. A phrase ending elsewhere than the tonic requires that it be molded in another way.

4. An expressive demand is created by harmonic sequences. Simply marching through a series of chord effects, without observing the harmonic urges of intensity or speed results in the loss of much of their beauty of meaning.

That brings to attention a subject which pertains more closely to musical aesthetics than to music education. Yet it will repay at least a brief discussion here. Mursell makes the statement that "musical structure sets up expressive demands because we feel and apprehend it through the responses of our bodies."<sup>7</sup> He defends his statement with this explanation:

Music is not tonal geometry. If we only hear music, we never fully apprehend it. Music enters into us, possesses us, permeates us, and molds and modifies all our physical responses. . . . It increases metabolism, alters muscular energy, accelerates respiration and makes it less regular, has a marked effect on blood pressure, and produces a keener sensitiveness to other stimuli. . . . Rhythm is not something we see with our eyes, or hear with our ears, or think with our minds, but something that we feel with our bodies.<sup>8</sup>

Mursell's explanation for the reason a phrase demands

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Ibid.

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Ibid.

expressive treatment is ". . . we always experience it as a sequence of excitements and relaxations, through the swing and sweep and pulse of the rhythmic response. . . ." <sup>9</sup>

He says that expression is the translation into tone or movement of the bodily apprehension of the music. "We are responsive to music because of the nature of our bodies." <sup>10</sup> Mursell states further that the great aim in music education is to help the child to identify himself with the 'sweep and flow' of music, not merely to hear it with his ears, or to understand its theory with his mind, but to feel it in all his 'tissues.' He concludes his argument for expressiveness in music with this statement. "Just in so far as he does this will he feel also the need for expression in music. And just in so far as this is achieved will he be musically educated." <sup>11</sup>

Therefore, for the purpose of this study the writer presumes that in striving for an intimate grasp of the phrase these expressive demands can be best met by movement.

Training in response to the phrase is important because it is the bridge between the tonal and rhythmic elements of music. Rhythmic training consists essentially in calling attention to the rhythmic pattern of the phrase. Hence, to develop a feeling for phrase unity and melodic direction is

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Ibid.

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Ibid.

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Ibid.

to work towards both tonal and rhythmic grasp at the same time. Mursell states that the phrase is the unit of musical structure and that no one can really come to a perception of the form of a composition unless he grasps it in terms of phrase. Therefore, work with the phrase is the basis of a developed sense of musical form.

The keynote of any expressive performance is the treatment of the phrase. If, as Mursell says, every musical effort of the child should have expression as its goal then a conscious effort should be made for gaining a definite feeling for phrase, else the effect will be one of 'arriving at' certain notes, that is singing or playing note-wise.

The child secures one of his first concrete experiences in school music through rote singing. Therefore, let it be said that the rote song affords the child his first experience in phrase recognition. This may be considered the initial step toward developing a consciousness of musical structure.

The aim of music education as stated by Mursell can be realized only by allowing the child to identify himself with music that is worthy of that identification. The music must offer genuine opportunities for expressiveness. Mursell recognizes the importance of the musical excellence of the materials when he comments that, "music that 'says' nothing is educationally sterile. It is impossible to

teach music properly unless we have the use of good worthwhile music." <sup>12</sup> The success of any music program depends upon the quality of the music material.

The selection of rote songs for use in developing the phrase feeling must take into consideration that all songs do not lend themselves to re-creation in movement. The actions suggested by the song text are apt to interfere with original movement designs expressing phrase lines. A song such as "Tap-A-Tap Tap," (Our Songs; Singing Music Series), when re-created in movement would probably be translated not in phrase line movements but in tapping movements to suit the words of the song. Mursell has expressed objections to this activity in the following words:

Tapping is to be discouraged for it is too small a movement. We want to set up a feel for the rhythmic swing of the phrase, and in this way build up phrase-group in terms of the response to the essential, meaningful unity. <sup>13</sup>

The only value of tapping, in this case, is as a device in analysing the rhythmic structure of the phrase, a process that should follow (not precede) the acquiring of phrase-grasp. Williams states her objection to tapping this way: "It has the typical objections which are urged against any kind of tapping movement. It is no kind of

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<sup>12</sup>

Statement by James L. Mursell, personal interview.

<sup>13</sup>

Mursell and Glenn, The Psychology of School Music Teaching, p. 154.



substitute for large, free, coordinated movements." 14

On the other hand many rote songs are useful for the movement activities to be suggested for developing phrase feeling. A song such as "Cradle Song" from Our Songs, affords a splendid example of a rote song having text that would not interfere with 'free' phrase interpretation. The phrase lines are well enough defined that the underlying 'rocking' rhythm of the song or the words of the text do not interfere with the 'sweep and flow' of the phrase definition in movement.

The authors of manuals for teaching primary music are at one on the subject of the values to be had from securing a definite feeling for phrase as a factor contributing to reading readiness, to beautiful song interpretation, and to a "finer appreciation of all music." 15

Of the six manuals examined by the investigator, five recommended the activity of describing the phrase length in the air with the arms as being the best method for developing phrase-feeling. Mabelle Glenn suggests that any familiar song which has a regular, well defined phrase line may be used in this way. 16

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Sudie L. Williams, Music Education Kindergarten and Elementary Grades, Teachers Handbook Dallas Public Schools 1926-1927, p. 18.

15

Robert Foresman, Manual for Child's Book of Songs, p. 13.

16

Mabelle Glenn and Margaret Lowry, Music Appreciation for Every Child, p. 14.

Martha Stockton Russell states that merely describing the phrase by this circular movement is not enough since it often results in aimless 'waving of arms' with no regard for the phrase 'swing.' She recommends that the impulse, climax, fall and cadence of the phrase should be re-created in this way: with arms poised in front of the body, elbows slightly bent, and the palms of the hands turned downward, let the first notes of the phrase (or the impulse) prompt the palms of the hands to bounce with a little 'spanking' motion. This impulse sends the arms upward as the phrase progresses, up over the top of the circle in one sweep of motion toward the phrase peak (or climax) where the arms hang poised for a second, and sweep down on the outside as the cadence completes the phrase line. At the close of the phrase the arms should have returned to the first position and be in readiness for the new phrase. <sup>17</sup>

You always 'swing' on the beat where the harmony sounds (the 'harmonic-beat' we call it), and it does not make any difference whether you hear those harmonic beats inside you or outside you from the piano. The 'swing' takes off from that pulse-vibration that the phrase stirs within you and sends you sweeping up and to the other side. <sup>18</sup>

The writer's experience has been that this interpretation of the phrase brings it to life for the child and makes his act of defining it an exhilarating and satisfying experience.

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<sup>17</sup>

Martha Stockton Russell, Sing, Swing and Play, p. 14.

<sup>18</sup>

Ibid.

In explaining the movement to children it may be likened to the paper airplanes they make for sailing through the air. Let a child make one and see how it 'takes off' and soars to a certain height, circles and comes to rest.

Second and third grade children take much joy in the 'phrasing' activity and are able to transfer their feeling for phrase impulse, climax and cadence to more complex bodily movements that involve the use of the feet and head as well as of the hands.

Children often denote phrase entries by assuming a stooping position. As the phrase progresses the body is straightened and the arms are upstretched. As the end of the phrase is heard the body assumes a position similar to the stooping position used for phrase entry. The piano arrangement of "The Birds Return" from Progressive Music Series, Book One, is useful for prompting this type of response. The expressive demand is created in the melody curve which ascends skip-wise to the climax, and descends step-wise to the cadence. The rise in pitch suggests hurrying and the fall in pitch suggests slowing down.

The relations of the space levels to the pitch levels, ( low, medium, and high), are illustrated in the above movement expression. When the phrase starts at a low pitch the child should observe that in his choice of space level. Well phrased improvised arpeggio passages played up and down the keyboard are also useful in helping children to become

conscious of the three levels. If the phrase passage begins in the treble, let the child reflect that level in his selection of space level. As the passages travel toward the upper pitch the movements are hurried and increased in power in response to the demand of the melodic curve. Make use of one level as much as another else the child will come to attach undue importance to the bass, middle or treble register.

Schubert's "Impromptu in A<sup>b</sup>, Op. 142, No. 2," may be used as an excellent example for phrasing as well as for space level discrimination. The expressive demand is set up harmonically and melodically in this four-phrase arrangement. The theme is stated in the first two phrases and repeated an octave higher in the last two phrases.<sup>19</sup> The mood is one of happiness and gaiety that children readily reflect in their happy faces and light, care-free movements.

The writer has observed children interpret this gay "Impromptu" in interesting ways. One child felt that the first theme should be re-created by a foot pattern while the arms responded to the last theme by 'waving' motions above the head, showing the highness of the melody. Another child preferred walking and skipping to the first statement of the theme as he made hand patterns in the middle space level. When the theme next appeared played an octave higher, he merely repeated his foot patterns with lighter movements,

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<sup>19</sup>

Mabelle Glenn and others, Play A Tune, p. 55.

and directed his arm movements in the upper space level.

Needless to say the music must be familiar to the child or he will be thrown into a state of confusion. The teacher must be alert to every opportunity for playing these compositions many times for quiet listening before the children are asked to express them in movement.

The children gradually become aware of the effectiveness of making the movement 'flow through' the phrase just as the singing tone flows through song phrases. Movement from the phrase impulse to the cadence must be continuous and unbroken. Children are able to understand this principle if the break in the phrase movement is likened to the effect of a breath taken in the middle of a song phrase. A phonograph record having a scar or crack may be used as an illustration to show further the effect of the broken phrase line.

A natural outgrowth of this phrase experience is a conscious awareness on the part of the child that songs are usually made up of a balanced number of phrases; two, four or six. This may be brought to his attention by the first movement activity described for phrasing. If four children are asked to trace the phrases and there is a child for each phrase he will readily see that there are four phrases in the song. In this way similarity and difference may be noted. If the first and third phrases are alike the same child may be asked to interpret them while two other

children trace the unlike phrases. Then the like phrases may be called A, while the unlike ones are called B and C. Slight variations that appear in the repeated phrases are usually readily observed by third grade children, and given a slightly different interpretation in the movement patterns. However, this keen sense of discrimination should not be expected from all children. Principles of balance and variety are recognized before those of unity.

An excellent practice for developing feeling for phrase distinction is for a child to trace in movement a single phrase pattern from a familiar song without the music. The class is expected to recognize it and denote where it belongs in the song by tracing the succeeding phrase pattern accurately. In this activity the 'inner ear' must be at work for the children must mentally hear the song. The children delight in trying to keep the song from 'breaking' between phrases.

Let it be repeated that the song material must be simple, of obvious structure and quite familiar to the class. Songs or piano compositions of Unary Form are better for this purpose than the more complex forms.

A piano work by Alton O'Steen called "Music for a Melting Snowman"<sup>20</sup> is another splendid example of Unary Form that may be used for phrase recognition. O'Steen

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<sup>20</sup>

Alton O'Steen, Music-Time, p. 44.

has indicated the reactions to be expected from the harmonic demands in the following way. On the first phrase the arms get limp and the head droops; on the second phrase the body softens and falls to the ground; on the third phrase "there's nothing but a pool of water, which moves round and round, the way water moves";<sup>21</sup> and on the fourth phrase the sun evaporates the water as the music fades away into silence. It is well not to disturb the sequence of these phrases for the use of recognition games described in the preceding paragraph. O'Steen has employed key modulations to express the transition from the upright position of the snowman to his sun-dried state at the close of the composition, thereby making the phrase cadence indefinite.

This music by O'Steen is worthy of use as accompaniment for the relaxation movement described in Chapter III as 'melting snowman.' Similar music may be composed for the 'melting candle' exercise mentioned in the same chapter.

After much practice in phrase movement expression children are able to improvise movement patterns in which they observe the three parts of the phrases as they respond to the music. This activity gives the child opportunities for expressing individuality, for exercising powers of judgment, and for developing a feeling for mood.

It is surprising how quickly the child recognizes

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21

Ibid.

repeated phrases and how accurately he retraces his patterns to correspond with his first interpretation of the phrase. The writer has seen the knowledges of phrase structure put to good use by third grade children in composing movements. As the teacher sat at the piano 'following' the movement expressions it has been noted repeatedly that a pattern of phrases would be woven followed by a contrasting set of phrase patterns. Finally, a repetition of the first set concluded the dance. On one occasion the child stopped when he felt that the pianist was not repeating the melody as it was first stated and asked for an exact repetition in order to make the dance seem finished.

Many interesting positions or poses for denoting the end of phrases have been observed by the writer. When the phrase closes in the nature of a question requiring an answer of the next phrase, the child strikes a questioning pose with the body not at complete rest. If the answering phrase ends on the 'home' tone (or do) the child's response is one denoting repose.

In Unary Forms the children have been observed to move in one direction on the first two phrases and to reverse or turn in the opposite direction for the remaining two phrases. The English folk song, "I Saw Three Ships,"<sup>22</sup> has often been interpreted in this manner. Phrases in songs having only two phrases, such as "If All the World

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<sup>22</sup>Ibid., p. 49.



Were Paper,"<sup>23</sup> and "Rain Rain Go Away,"<sup>24</sup> have been indicated by a change of direction at the beginning of the second phrase. In the last mentioned song the melody line of the second phrase is a repetition of the first phrase with the exception of the cadence. The phrases are usually traced with movement patterns having similarities and the notes of the cadence prompt a pose of a definite nature such as a bow, or an uplifted arm.

The phrasing of some tunes lends itself to expression in definite geometrical forms, either drawn with the arms or actually stepped in shape. A symmetrical four-phrase tune such as any of the following can be shown as squares: "Sing a Song of Sixpence," "The Wooden Shoes," "Rowing in the Boat," and "Little Sandman."<sup>25</sup>

### Melody

Isadora Duncan describes melody as "the highest expression of rhythm,"<sup>26</sup> and Ann Driver says that melody is "the outline and tracery of the music as it flows to a point or points."<sup>27</sup>

<sup>23</sup>

Ibid., p. 46.

<sup>24</sup>

Ibid., p. 47.

<sup>25</sup>

Angela Diller and Kate Stearns Page, A Pre-School Music Book, pp. 3-5-9-10.

<sup>26</sup>

Isadora Duncan, The Art of the Dance, p. 140.

<sup>27</sup>

Driver, Music and Movement, p. 44.

Mursell considers the ability to grasp phrases and their melodies the most foundational thing in enabling the child to hear music properly.<sup>28</sup>

In order to introduce the study of movement to children they must first learn the pattern of the seven notes of the scale, the material out of which melody is made. The first exercises should follow the rise and fall of pitch in the ascending and descending scale. Then the short, familiar melodies such as "To London Town"<sup>29</sup> may be traced in hand movements showing the rise and fall of pitch. As children become fairly accurate with the 'up and down' hand movements that trace melody line they may interpret the melody in large bodily movements. Their acquaintance and familiarity with the levels of space should enable the children to clearly define their movements in such a way as to correspond with the rise and fall of the melody line.

The fact that some tunes move step-wise and others move skip-wise will come to the attention of the class early in this work. The scale-wise passages may be interpreted by forward and backward steps while the skip-wise progressions may be defined by movements of the hands in the levels of space around the child. The rhythm of melodies may be clapped in the space levels while showing

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<sup>28</sup>

Mursell and Glenn, Psychology of School Music Teaching, p. 146.

<sup>29</sup>

Hollis Dann, Songs for Primary Grades, p. 142.

rise and fall of the melody line.

Children notice how some melodies move around certain notes in curves as in "Oh! Dear! What Can the Matter Be?" and "Willy-Willy Will."<sup>30</sup> The hands may best trace these curves as the feet step the rhythm patterns.

Songs having the same melody patterns repeated higher or lower make fascinating studies for children. "Brother Come and Dance" from Hansel and Gretel by Humperdink,<sup>31</sup> and the English Christmas melody "Dame, Bake Your Pies,"<sup>32</sup> are good examples of songs having such sequences. The sequences may be sung by the children as the feet or hands trace the highness or lowness of the pitch.

The echo of phrases of melodies makes an interesting study. "Two Songs" by Ira Barton<sup>33</sup> and "Good Night!" by F. J. Hatton<sup>34</sup> afford such examples. The repeated phrase must be marked by contrast, (usually pianissimo in contrast to fortissimo). Driver suggests that a child may easily conduct such melodies to be sung by a choir of children.

The conductor uses free movements which should

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<sup>30</sup>

Hollis Dann, Songs for Primary Grades, pp. 68-108.

<sup>31</sup>

Ibid., p. 62.

<sup>32</sup>

Ibid., p. 117.

<sup>33</sup>

Ibid., p. 74.

<sup>34</sup>

Ibid., p. 76.

make a shape suggesting the outline of the melody.  
 . . . Conducting is a favorite exercise with children and gives scope for good taste and individuality. <sup>35</sup>

The writer has observed children give movement expression to repeated phrases in this way: the children tracing the first statement of the phrase arrange themselves in a group some distance from the 'echo' group. The 'echo' group usually forms somewhat behind the first group. The movements expressing the statement phrase are observed very closely by the group about to express the echo in order to reproduce the phrase as nearly correct as possible. The echo movements are diminutive as compared with the statement movements in order to give the far-away quality of the musical idea. When the phrases are encountered again in the song the groups are alternated, the first group becoming the 'echo,' and the 'echo' group stating the phrase. Children delight in this activity.

Each of these activities mentioned for developing phrase-feeling and awareness of melody lines involves the use of musical memory.

#### Accent and Measure

Accent gives spirit to both music and movement. Without accent there is no animation to music and it loses coherence. Movement becomes aimless where there is no impulse.

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<sup>35</sup>

Driver, Music and Movement, p. 46.

The beat becomes monotonous and tiresome. Conversely, if every note, word or movement is stressed, the result has even less meaning.

Driver suggests that for the earliest experiences in the study of accent it is sufficient for the children to show recognition of a single stress that occurs in the nature of a climax.<sup>36</sup> In a tune such as "Pop Goes the Weasel," the children clap the pulse of the tune as quietly as possible until the word 'pop' is encountered. A high, vigorous clap is used to mark the accent on 'pop.' The word may be marked by a jump or leap or by a spring forward from a crouched position or by saying the word 'pop' when the song is hummed. If the tune is played with a gradual or sudden *accelerando* and *retardando* the children's feeling of anticipation and surprise will be heightened.

It is well not to dwell upon this type of activity over-long for the children are apt to think that an accent is always shown by heavy, dominant note or motion. The child's idea of music, as music, should never be distorted by the over-emphasis of one of its characteristics. With such a composition as the "Scriabin Prelude No. 4" they may be taught that the high notes create the accent in the form of contrast. The special quality of an accent of this nature may be shown by a sudden tip-toe or a stretching movement, a turn of the head or hand.

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<sup>36</sup>

Ibid., p. 34.

Then the children are ready to clap all pulses in the measure observing the strong beat in the measure with special stress. The down up beats may be interpreted by dipping movements such as 'bend, up, up,' for 'one two three.' The movement used to mark the strong beat must have a quality of dynamic elasticity that sends the measure on to the next accent. The movement of rolling a hoop may be suggested to help the child feel the propulsion of the accent.

Other ways of stressing the accent may be invented by the children. The use of one part of the body in contrast to another is a favorite activity with children. Deep bends, or high steps, change of direction, or a movement showing weight, force and emphasis are suggestions that are likely to be contributed by class members.

Now that the children have learned to show these points of stress they should be able to measure what lies between the accents. It is necessary to give them experience with primitive movements which fall into the fundamental bar-time of two and three. Each time has its own movement and may be illustrated by a variety of activities taken from the child's experiences in play. Rowing the boat falls into measures having two pulses. The effort expended for the backward movement makes a natural accent. The movements characteristic of see-sawing, swinging, rocking and swaying afford practice in two-pulse measure rhythms. The exercises mentioned in Chapter III for developing balance and control of

body-weight may well be practiced in two-pulse rhythms.

Three-pulse measure forms may be expressed in any activity having three distinct movements. Playing 'catch,' stacking hay, piling bricks and shoveling dirt are adaptable to three-pulse measure forms. The movements should be large and free with a well marked impulse on the first count.

Russell has recognized that two-pulse measure forms tend to produce vertical movement responses while three-pulse forms stimulate lateral movements.<sup>37</sup> Driver observes that movement patterns in two and four time tend to have angles, while patterns in three, five and seven usually run in curves.<sup>38</sup>

In most of the songs used with primary school children there is an exact correspondence between the strong elements of the beat and the phrase. In other words, the phrase demands accentuation at the points where the beat also calls for accentuation. But this by no means always happens in music.

The bar-beat or the Takt rhythm in music is sensed in the same way as the phrase rhythm is felt, in terms of muscular pulsation and bodily swing. Counting and tapping are always make-shift devices which do not in themselves exemplify the essence of the rhythmic experience. That is,

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<sup>37</sup>

Russell, Sing, Swing and Play, p. 14.

<sup>38</sup>

Driver, Music and Movement, p. 36.

the children should embody directly in the large bodily activities, the rhythmic structure of music. They should involve responses both to the Takt and to the phrase rhythm.

The Takt movement may be indicated by walking or running forward with a step to each note, and indicating the end of the phrase by a change in the flow of movement. It may be well to set up movement types which embody and represent both phrase and rhythm and Takt simultaneously. For instance, in rhythmic dancing each step unit may correspond to a measure or bar, and each figure of the dance correspond to a phrase. Rhythmic activities of this nature should be as spontaneous as possible.

It is well to ask the children to decide upon the kind of movement the music demands. This procedure works toward rhythmic discoveries on the part of the child. The movement set up should be expressive of the spirit and the mood of the composition, because rhythmic structure is by no means a problem in mathematics.

Lorin F. Wheelwright makes the following observation on the values of this phase of instruction in music notation:

With a consistent program of music education practically all children learn to feel the pulse of the beat and can respond with large muscular movements to it during the first three years. The average child can define beats and subdivide them by the third year.

In the Kansas City schools eighth notes are called "running notes" and quarter notes are called "walking notes," until the children become thoroughly familiar with the meaning of the symbol, in terms of his own body movement. It has been observed by the writer



that third grade children can step the complete rhythmic pattern of a song they hear as a result of this training. When children can feel the rhythmic patterns of simple songs and can translate that feeling into some form of body movement they are ready to read symbols representing those rhythmic values. How different is this approach than the mathematical cutting of the pie into half notes, quarter notes, eighths and so on? <sup>39</sup>

Jaques-Dalcroze is the founder of this system of teaching note-values through bodily movement. He set his pupils to beating time to their own singing by tapping with the hands and stepping with the feet until they had a feeling of being physically in union with the music. Ruth Doing attests to the value of using the Dalcroze system and has seen "interesting, desirable and valuable results gained from the work."<sup>40</sup>

For younger children the Dalcroze system seems somewhat too formal. For example, the insistence upon learning note-values "from a fraction of a beat to a whole note of twelve beats, . . . as one learns the multiplication table,"<sup>41</sup> seems somewhat stilted and exaggerated. Children do not take to the disciplinary training implied in the system.

Mursell and Glenn believe that the logical and psychological order is never from time to rhythm, but from rhythm to time.<sup>42</sup> They state that if the pupil is given a keen

<sup>39</sup>

Lorin F. Wheelwright, "Music Reading in the Elementary School," Education, LIX (May, 1939), 533-544.

<sup>40</sup>

Rugg and Schumaker, The Child-Centered School, p. 172.

<sup>41</sup>

Ibid., pp. 72-73.

<sup>42</sup>

Mursell and Glenn, The Psychology of School Music Teaching, p. 193.

feeling for the phrase rhythm superimposed upon the onflowing beat, the chief problem of teaching time, which is to give a feeling for the proper holding of notes and rests, will be overcome.<sup>43</sup>

The writer recognizes the values to be derived from the Dalcroze method and by altering and modifying it has successfully adapted it to the needs of the child. Most of the suggestions found in teaching manuals for teaching note-values through movement will be recognized as a modified Dalcroze method.

The discussion found in Chapter III on basic rhythms, walking, running, skipping and galloping, may be applied to this phase of the work. The slow whole note and the half note are best shown by arm movements, as primary children have not yet attained sufficient control of balance for the slow stepping which these notes require.

It is helpful to let each child choose at will a movement which he thinks illustrates the note played. Hands, arms, head or whole body may be used according to his choice as to what is most suitable. The teacher or class may choose a specially apt movement by a child and encourage him to lead the class. For the short notes a hand may offer sufficient expression, while the heavier parts of the body may serve to express the longer note-values.

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Ibid., p. 193.

The longer note-values need special attention. The children must learn to feel both the duration of these long notes and their progression one to another. Driver suggests that the children imagine that they are wax or clay, or any passive material, and by using the three space levels draw themselves slowly to some expressive position that is reached as the measure of the note is completed.<sup>44</sup> The start of the movement must show purpose in sending the note on its way (just as the impulse of the phrase must show purpose), and the sustained quality must remain steady through the movement as the note progresses to completion. Timing and spacing should be such that neither hurry nor pause blurs the arrival of the next note coincident with the onset of the repeated movement. For this exercise the whole sweep of space around the child should be utilized.

The exercise for developing balance and body-weight control mentioned in Chapter III may be combined with this note study and be very profitable for body development as well as for note-sensing. Rarely should the body technique be studied for its own sake alone. Practically all the exercises lend themselves to application in the study of phrasing, accent and measure, melody or song form analysis.

Every movement activity should involve the use of musical memory. Memory itself, which is so often regarded as a mere routine affair, is seen to involve all the

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<sup>44</sup>Driver, Music and Movement, p. 37.

characteristics of creative learning, and thus to have a very necessary and valuable place in any scheme of progressive music education. Mursell stresses the value of musical memory in his book "The Psychology of School Music Teaching in the following terms:

When we memorize a structure of any sort, whether of words or tones, we come to understand, grasp and feel it better than we can in any other way. This is true only if we memorize in terms of and for the sake of interest and comprehension. Memory so managed cannot be ignored in any scheme of education. <sup>45</sup>

The writer has observed that children taking part in this movement work establish more superior habits of musical attention than children not participating in movement expression. Their powers of tonal and rhythmic attention and retention are developed to a higher degree because of their interest in interpreting music in movement, and because of their desire to make their movements suit the music. Binary and ternary forms offer no obstacles to children having had this early musical experience in movement expression.

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Mursell and Glenn, The Psychology of School Music Teaching, pp. 78-79.

## CHAPTER V

### CONCLUSION

It is the purpose of this chapter to summarize the data in the preceding chapters in the light of their value and importance in teaching musical structure in the primary grades. The two forms to be considered are binary and ternary forms.

The simplest of these forms is two-part or binary form. In this form the sections are called A and B. The division into A and B may be clearly seen on the page for the end of section A is usually indicated by a double bar with a repetition sign. Often a repetition sign follows the B section also, in which case the formula would more truly be A A B B. However, in analyzing form these exact repetitions are not taken into account because they do not effect the general outlines of the music as a whole.

In all other forms the B section indicates an independent section, different in musical material from the A section. In two-part form, however, there is a general correspondence between the first and second parts. The A and B seem to balance one another, B often being little more than a rearranged version of A. The B section is often made up partly of a repetition of A, and partly of a kind

of development of certain phrases to be found in A. The two parts of the form may be clearly heard by listening for the strong cadential feeling at the end of each part.

The other type of sectional form to be considered is the three-part song form or ternary, represented by the formula A B A. Here the B section is in distinct contrast to section A. It is sometimes almost like an independent little piece, bounded on both sides by the first part. Children like to think of this form as 'sandwich music.'

The folk songs offer ideal models on which children should gradually be led to pattern their creative interpretations in movement. The three distinct elements of structural design common to folk songs are unity, variety and balance.

The element of unity is felt when one hears a repetition of the main idea or the announcing phrase, or when the rhythmic pattern of a phrase is repeated. Unity is also felt when the last phrase is a repetition of the first.

Variety or contrast is expressed by a change of key, by a different meter, or by a contrasting rhythmic pattern. A melodic phrase or group of phrases which are in contrast to the main idea are generally followed by a restatement of the main idea, giving both balance, variety and unity.

Balance as an a act form element is found in all songs that have endured. Even the shortest song is composed of two balancing phrases. The closing line or phrase should sum up all of the previous phrases in an ending and a

cadence which entirely satisfies the melodic and rhythmic sense. The song "All Through the Night" is an illustration of good phrase arrangement and the elements of unity, variety and balance in melodic and rhythmic design. All compositions or songs presented for class analysis and interpretation should have these elements clearly defined.

Children in the third grade should have little or no verbal acquaintanceship with the terms unity, variety and balance, but they should have a definite feeling response to these elements before song forms are presented. How this consciousness may be developed has been described in Chapter IV.

The elements recognized and re-created in the development of the feeling for phrase may now be applied to the study of sections. The experience of defining phrase structure, and of meeting the expressive demands in movement expression prepared the way for developing a feeling response to the sectional demands of the song forms. The children have recognized and given movement expression to exact repetitions of phrases by returning to the movements which re-created the first statement of the phrase. Now they are able to recognize and retrace repeated sections in the same manner. The practice in recognizing and re-creating repeated rhythmic pattern movements as heard in phrases in unary forms enables the child to recognize such patterns as they are encountered in sectional forms.

In two-part song form section B is thought of in the same relationship as a contrasting phrase was in unary form. It has been added in order to balance section A. The feeling for balance of phrases was developed early in the primary grades as described in Chapter IV. Now it is natural that the child should respond to the feeling of balance between sections.

In three-part form the B section is recognized as a contrast to the A sections because the child's feeling for modulation has been developed and he understands that with change of key the harmonic demands require change in movement interpretation. It is shown by contrasting movement designs that express the new rhythmic and meter changes as well as the changes in tonality.

Earhart describes the period of phrase study and its effect on the power of musical appreciation in this way:

The ways, the directions, the goals of musical thought now become discernible because the mind and the body has become familiar with, and sympathetically intuitive toward musical thought in general: and this sympathy and understanding has been developed by the experience of sharing and participating and responding to the demands made by music. <sup>1</sup>

We therefore conclude that the problem of musical structure can best be approached by teaching music phrase-wise from the first. The demands of the phrase may best be comprehended by translating them in terms of movement expression. In listening and performing the child is

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<sup>1</sup> Earhart, The Meaning and Teaching of Music, p. 140.



brought to a clearer apprehension of the phrase, and comes to see in every composition a sequence of phrases, some repeated, some contrasted, some involving variations. Later on, his sense of form is reinforced and extended by experiences with suites, **sonatas**, and symphonies. By this means a direct sense of musical form is realized without any intellectualization, thus capitalizing this important source of musical pleasure and making way for further growth in musical insight.

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