DEVICES FOR TEACHING CREATIVE MUSIC

IN THE ELEMENTARY GRADES

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DEVICES FOR TEACHING CREATIVE MUSIC
IN THE ELEMENTARY GRADES

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements

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By

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CHAPTER I

INTRODUCTION

Historical Perspective to the Problem

The procedure of instruction in the traditional American public school of 1900 was that of teaching a method which told what to do, when to do it, and how to do it, according to purely technical standards. Subject matter was planned by adults and assigned to grade levels, with special emphasis on the teaching of facts, drill in tool subjects, and learning skills as preparation for later life. With the teacher always in the foreground, lessons were so conducted as to cover a certain amount of material. The element of meaning for the child was quite overlooked. Problems were presented where the adult thought they should occur, rather than where they might most naturally grow out of the experiences of the child.

The procedure of today seeks to find more effective and thereby more interesting ways of working with children. The basic aim of education today is to furnish a simple but enriched environment adapted to the child's
stages of physical and mental growth; an environment in which he can develop through daily participation such personality traits as independence and self-direction, self-control, perseverance, constructive imagination, creative self-expression, courage and stability, and desirable social attitudes.¹

Modern education liberates the child, teaches him to be resourceful, to think for himself, to meet new situations with a growing feeling of adequacy and assurance. It provides him with opportunities to learn through discovery and helps him to make his own decisions. Modern education is concerned with what is happening to the child during the process of learning.

The modern philosophy of education is that the learning of techniques is necessary only when they apply to immediate problems.

When skills are taught outside their situations, they are likely to produce negative attitudes. This being true, it is necessary that a new emphasis be placed on creative learning through experience, rather than the traditional emphasis on skills and techniques as pre-requisites to experience. Skills and techniques evolve from creative learning, and the child becomes

¹Bird T. Baldwin, The Young Child.
conscious of his own need for further techniques when he learns creatively. Self-realization through creative experiences makes an individual go forth with new power, seeking new experiences on a higher level of achievement.\textsuperscript{2}

Education today is child-centered rather than teacher-centered. The curriculum is based upon child interest and emphasizes experiences leading to new purposes, meanings, skills, and integrations, with activities centering around dominant interests. In the child-centered education the children work intently, conferring with the teacher. There is cooperation of pupil and teacher in thinking, planning, and experiencing. The teacher acts as a sympathetic guide allowing the child freedom to discover, explore, think, and play. The teacher creates devices as needed in her particular situation and combines values of subjects with child-centered values. By these values we mean such qualities as thoughtfulness, resourcefulness, ability to plan, to organize, to solve problems, to find information, and other similar characteristics. The teacher's role is therefore changed. She is no longer the primary

\textsuperscript{2}Josephine Murray and Effie G. Bathurst, Creative Ways for Children's Programs, p. 18.
source from which the child learns but she acts as guide and counsellor in the child's development.\(^3\)

The essence of learning in the newer school is the child's organization and integration of social experiences for the achievement of a purpose. The experience that counts, however, is not the teacher's assignment, but an experience planned and initiated by the pupil.

Problem: Definition and Purpose

Creative music is an element in music education which furnishes an outlet for expression which is inherent in every child.

Creative music is the self in tone, through the voice or instrument, or in rhythm and movement. It does not necessarily mean merely the creation of new types of music. It may be the use or adaptation of a piece of music or an instrument in such a way that it is creative for a particular individual.\(^4\)

Creative music is a medium of expression which arises from real life experiences of the individual or group. The individual or group seeks to satisfy desires

\(^3\)Ibid.

and needs through music. It is this interpretation of his own ideas which creates within the child a sense of security in his environment.

Creative music can be used to develop the highest level of achievement in appreciation, performance, skills, and techniques. It develops greater understanding because music actually functions in the life of the child as he expresses and interprets his own ideas.

Creativeness depends upon the constructive imagination and initiative of the child, and upon the skillful guidance of the teacher.

Each lesson in creative music needs careful planning. The teacher must set the stage for the desire to create. The creative method, instead of imposing technical music upon the child, leads him to acquire necessary skills and techniques through recognition of his own needs as he seeks to satisfy them. It develops children instead of teaching subject matter. It plays a large part in the mental, social, and emotional growth of the child.

Creativeness is either synonymous with or an integral part of all learning.5

Creative music has been attacked by many music educators who view it as an "extra-curricular" activity.

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They are opposed to it because they feel that time
given to creative enterprises robs the music hour and
results in lower musical standards. This idea is due
to the wrong conception of the true meaning of the term
"creative music."

The purpose of the creative approach in music edu-
cation is to furnish the child with opportunities for
originality of expression and for freedom and adventure.
It encourages him to contribute from his own experi-
ences, as he seeks to build new ideas and situations.
The creative approach to music attempts to discover and
cultivate special interests and activities in which the
child may find satisfaction and gain recognition. It
seeks to bring the whole child into action.

Education today assumes that every child has within
him the power to express himself. The creative approach
endeavors to develop this innate capacity.

Opinions of Music Educators

Creative education lays greater premium upon ex-
periences pregnant with ideas than upon those dominated
by the mechanics of learning.\(^6\)

It is the opinion of Harold O. Hugg that the creative

\(^6\)James Mursell, *Music in American Schools*. 
impulse is within the child himself. He says that no
educational discovery of our generation has had such
far-reaching implications. It has a two-fold signifi-
cance: first, that every child is born with the power
to create; and second, that the task of the school is
to surround the child with an environment which will
draw out his creative power.\footnote{\textit{The Child-Centered School,} p. 228.}

Work which has the quality of originality, in-
genuity, inventiveness, experimentation, uniqueness,
initiative, freshness, newness, and change is at least
in some degree creative.\footnote{\textit{The Significance of Creative Expression.}}

Hollis L. Caswell considers work creative when it
involves, for a pupil, a novel or an especially appro-
priate response to any given situation. Thus a great
deal of school work has in it at least some elements of
creativity.

In Mursell's book, \textit{Music in American Schools}, he
says that no program of music education is complete
which does not give a large place to and lay a consist-
ent emphasis upon creative expression. Mursell says:
By creative expression in music should be understood personal initiative -- the complete and whole-hearted identification of one's whole self with a musical activity, so that we ourselves can feel and others can recognize it as conveying our own individual insights, purposes, and attitudes.\(^9\)

There is evidence that all people can and do employ creative expression in varying degrees. For all life demands and offers opportunity for making choices, for selecting, associating, and testing the values inherent in experience on a basis of personal interpretation of meanings. From a standpoint which considers learning a process of growing new behavior patterns, all expressive acts may be placed upon a scale of creativity in which differences are sought for and designated in terms of the degree to which the circumstance draws creativity from a child.\(^10\)

In Satie Coleman's book, Creative Music for Children, she says that

The opportunity for free expression must be given, and the habit cultivated from the very first, unfettered by new or complicated processes mental or physical, if one is ever to realize the meaning of free musical expression.

Another viewpoint concerning creative music is stated by Fox and Hopkins. The authors are concerned with


\(^{10}\)Fox and Hopkins, *op. cit.*, p. 112.
helping the teacher to develop a psychological viewpoint of creativeness; to promote a school environment in which creative experiences of children are engaged; and to recognize and encourage incipient creative experience in music.11

Wheeler and Perkins make the statement that, "The child learns just as the scientist or artist creates, with an imagination that is vivid and a feeling that is intense."12

No one denies that creative expression serves to develop the imagination, that is, releases pupils from mental strain, and that it is a healthy outlet for pent-up emotions. Moreover, most people agree that it is good to experience the satisfaction that results when one has created, or helped to create, something beautiful.13

All learning may become creative in the light of its relation to the individual, depending upon the uses he makes of that learning.

Give an honored place to creative music and make it what its name implies. In its essence, creation is the re-combining of familiar elements in a new way.

11 Ibid., p. 115.
12 Wheeler and Perkins, Principles of Mental Development, p. 4.
The question is sometimes asked, Can children create something artistically and humanly significant? In the eyes of the adult, often they cannot. It is valuable, however, both musically and educationally, for them to try. It is valuable musically because it has a strong effect in the way of enlarging the artistic insight. It is one of the best ways of helping them to understand and feel what music really means and really is. Such an enterprise is valuable educationally, because it is a significant creative experience. It is an opportunity for the child to find out that he really can do things.\textsuperscript{14}

The teaching of creative expression defines itself as the promotion of individual and personal initiative. Creative expression is a personal matter. Work for freedom of personal decision.

Creative music is an element in music education which furnishes an outlet for those powerful impulses toward expression inherent in every child and which give experiences out of which, in a better manner and in a more refined form, arises that learning-outcome called appreciation.\textsuperscript{15}

\textsuperscript{14}James L. Mursell, \textit{Human Values in Music Education}, pp. 50-51.

\textsuperscript{15}Brooks and Brown, \textit{op. cit.}, p. 111.
Creative music is the self in tone, through the voice or instrument or in rhythm and movement. Creative music does not necessarily mean the creation of new types of music; it may be the use or adaptation of a piece of music or an instrument in such a way that it is creative for a particular individual.\textsuperscript{16}

Educative Values of Creative Approach

A program of music in the elementary school is adequate only when it is connected with the day-by-day living of pupils.\textsuperscript{17} This conception of a curriculum is receiving more and more recognition, and music education, like any other education, fails when it does not contribute to the growth of the child. The creative approach is one objective of music education.

The creative approach provides music for every child according to his capabilities. Each child is given an opportunity to participate, regardless of how small or how simple a contribution he may make. Within the scope of his own potentiality and on his own level of understanding, every child may find an open door to all the music he needs and desires for his own best development.

\textsuperscript{16}Ibid. \hspace{1em} \textsuperscript{17}Rugg and Shumaker, \textit{op. cit.}, p. 230.
Desirable personal traits are developed by the creative approach to music education. As a child finds satisfaction in his own creative activities, he develops self-confidence, poise, and self-control.

Creative learning offers a type of enterprise in which the child learns to organize and to work in a group. The ability to work with others is one of the chief attributes and values of modern education.

Participation in creative activities offers opportunity for the child to form judgments and it also develops disposition and personality as he learns to express himself in creative acts. The creative act is accompanied by an emotional and intellectual satisfaction in the light of psychological standards set up by the creator. The primary and most important result of the creative act is its effect upon the internal functioning of the organism. The rewards are satisfaction in doing, joy in performing, and hope in recurrence of the experience.¹⁸

Creative activity shapes the unconscious, psychic life of the child. It calls for refinement of tools of research and develops ideals, tastes, appreciations, and attitudes.

¹⁸Supervision and the Creative Teacher, Fifth Yearbook.
Education seeks to furnish opportunity for the child to participate in wholesome leisure-time activity. The creative approach develops interest in experiences, work, and hobbies which occupy the mind happily and engage the hands creatively.

A program of creative music affords opportunities to enlarge experiences not only in music but also with other school activities. It inspires greater interest in all work.

Creative music activities offer enjoyment and appreciation and play an important part in all school work, through the social integration of the group, the adjustment of the child by a feeling of security within the group, and an attitude of respect for the work of other people.\footnote{Perham, \textit{op. cit.}, p. 81.}

What educates human beings is experience which has some real significance for the learner. If learning is done without any increase in human values, there is no genuine or wholesome education going on. Creative activities educate in terms of living and doing rather than in terms of lesson learning. The latter is primarily memorization and has no real significance for the learner.
The scheme of creative music has broadened out into a complete, philosophically grounded system of music education. The peculiar educational value of creative music lies in its effect in securing a linkage between music and life. Moreover, it assuredly fosters admirable concomitant learnings, and particularly does it engender favorable attitudes toward music. The creative approach develops the will to be musical.
CHAPTER II

MEANS OF DEVELOPMENT

Possibilities for Creative Approach

Creativity is predominantly a matter of ideas rather than the use of certain techniques. One of the surest approaches to creativity is the development of constructive imaginations. The term "creative" can be applied to many phases of music. The creative approach may be used in singing the songs, the playing of instruments, in listening, in rhythmic activities, dramatizations, the understanding of musical symbols, and in the meaningful development of music reading.

The act of singing a song may or may not be a creative experience for the child, depending upon the meaning it has for him and whether or not he makes it his own.

Even at the earliest age, the singing of a song must be an enjoyable experience into which the child projects himself whole-heartedly. The song must involve some measure of personal choice. It must be learned with the desire to create a certain effect. Songs that are
learned for the sake of their beauty furnish the background for further creative response, namely, melodic creations. When a child sings a song he re-creates the work of the composer so that those who listen may understand. Through songs, the child learns and interprets meanings which express the emotions and life of other people.

Just as stories told to children and repeated by them develop their language vocabulary, so does a repertoir of beautiful songs serve to enlarge their musical vocabulary.

Give the child a large number and a great variety of beautiful songs which are adapted to his age level. He will create by learning to love music, by the release of ideas, and by the arousal of the will. Every subject in the curriculum can be made more significant by music in this creative song form.

Creative Listening

Listening to music can be definitely a creative experience when the child finds in it both music and himself. The teacher is concerned with developing the taste and appreciation in the child. The child should be allowed to set up his own values and should continuously reach higher ones through the guidance of the teacher.
Another means by which the creative approach enters into listening is by encouraging the child to make his own judgments and evaluations as he listens. Through creative listening to music an analysis is made by the child to determine what use he can make of the music which he hears. If the child is listening with some purpose in view, he will see many opportunities to use his listening experiences. Listening to music may stimulate the creation of a poem, a dance, or dramatization. In his own way the child comes to understand and appreciate music without being dictated to by the teacher.

Through creative listening children are led to an awareness of the aesthetic quality of music. They are stimulated to discover for themselves the story ideas conveyed in music and through directed listening discover the features of music which suggest programmatic material.

There is a definite place for careful and attentive listening to great music. Listening to an artistic performance of great music serves to furnish for the child a growing appreciation. The child may have a creative experience in listening if he discovers for himself new relationships between ideas for the first time.

Through the creative approach to listening, the
child senses his own power in understanding. This contributes to an enthusiastic attitude, in so far as music is concerned, and is an important factor in the development of music appreciation.

"The successful listener enters into music, possesses it, is possessed by it, and so is inspired and enabled to make it for himself."¹

Rhythmic Interpretation

Many studies in childhood psychology attest the fact that there is a tendency toward and a deep interest in even the youngest child. Rhythm seems to be an inherent and basic characteristic of all child activity. The child's interest in rhythm is a spontaneous manifestation of a natural impulse and is his means of conscious expression.

Rhythm has a most important place in music education. The problem of the teacher is to so direct the child's feeling for rhythm that it becomes an individualistic expression in the child and a means by which personality is integrated. The child should not, however, respond to rhythm by a metrical beating of time but rather by that driving force that liberates the creative

¹Mursell, Music in American Schools, p. 169.
impulse of expression within.

Creative rhythmic interpretation is looked upon as an important phase of creative work in music. Songs for dramatization are an appropriate means for beginning this type of creative work. The children react according to the suggestion of the words or music.

Another means of securing creative response to rhythm is to ask the child to close his eyes and listen to the selection which is being played. After he listens attentively, ask him to show by appropriate movements the mood of the music to which he listened. As it is natural for children to respond in marked rhythm, it is therefore better at first to use music which requires fundamental movements such as marching, running, skipping, walking, tip-toeing, and galloping. Big body movements should be used at first. This response of the child is one of the best means of developing elements in music such as changes in tempo, accent, feeling for rhythmic patterns, phrasing, and duration.

The child is using rhythm creatively when he dramatizes in his own way, giants, fairies, toys, animals, wind, clocks, and various occupations. He also creates activities such as sweeping, riding, roving, and pounding. He may create movements to represent the seasons such as
spring, summer, fall, and winter. In some instances the child is able to create simple dances to their folk tunes.

We may say, therefore, that the primary child should gain a well-developed feeling for rhythm, acquired through a great deal of listening and motor response. If the child learns to listen carefully for the tone and rhythm of the music and is able to hear them correctly, he will respond naturally and creatively with appropriate movements. The child should listen and then spontaneously make the response which the music suggests. A feeling for rhythm is acquired also through rhythmic games and activities.

The child of the upper elementary grades enjoys working more in groups. The child creates simple dances representative of the people of foreign countries about whom he is studying. Such countries as Spain, Holland, Russia, and Mexico offer excellent suggestions for original rhythms.

Rhythmic dramatizations which grow out of texts of songs, ballads, action songs, and folk songs may be used effectively for creative activity.

In choosing music to be used for creative rhythms the teacher should select with care the best music to
accompany the particular activity at hand. Another important suggestion in the selection of music for creative rhythmic response is to use a great variety of compositions. The child should not hear one record repeatedly with which he immediately associates the march or some particular rhythm. Give him several compositions to represent the same style of music.

It should also be remembered that there is no set time for creative rhythmic expression. The sudden and spontaneous opportunity for the child to create should not be neglected.

"Movement chosen and created by the person who makes it is better than movement in an imposed stereotyped pattern."² The modern dance is therefore a better medium for conveying rhythm than the ballet which employs conventionalized patterns. The creative choice must not be allowed to run wild. The child needs guidance and suggestion but it should be guidance which allows the child to decide what he wishes to do.

Instrumental Creativity

Paralleling the rich experience in song interpretation and music reading is the experience of performing music. This in its simplest form is expressed by rhythm

²Ibid., p. 128.
instruments. Phonograph music or children's songs may be used for this means of creative activity. The instrumentation of selections for a rhythm band is never dictated by the teacher. The child is asked to listen carefully to the selection as it is played and to decide which instruments are appropriate. This music activity involves listening, creative thinking, experimentation, discussion, and discrimination. Such activity contributes to growth in music appreciation. This particular type of music activity fills a great need at the elementary level, for children who find singing difficult.

Other instruments such as the marimba, auto-harp, xylophone, tuned-time bells, and various pre-orchestra instruments can be used advantageously.

Children learn interval skips and number relations to tones of the scale by playing these simple instruments by the use of numbers. They learn tones in their relation to the keynote and figure their tunes from the beginning tone. Allow the child to play as many instruments as he desires. This experience will greatly enhance his ability to read music and to play orchestral instruments.

In the upper elementary grades, the piano and
orchestral instruments may be used creatively. The child may decide which instruments are suited for certain types of music such as national or interpretive dances and oriental melodies. Which instruments should be used for the melody and which should be used for the solo parts? Allow the child to choose the instruments and then to decide whether or not his orchestration interprets the mood of the song.

Creative Melody Writing

There is great satisfaction on the part of the child when he sings or plays a melody which is his own. In order for the child to be able to make his own tunes, he must have a wealth of melodic experience. Through singing and listening to beautiful music he becomes aware of what a fine melody is and is conscious of its continuous flow or with the way a melody moves from beginning to end.

Melody writing is best begun as a group activity and may later be developed individually. There is no set time or place for writing of creative melodies and it may be begun at an early age. The first-grade child can be stimulated to create his own melodies as satisfactorily as the child of the third or fourth grade.

"The very young child creates most of his songs with
words and melody together. This is frequently done while he is at play with some toy or while he is busy at some task. These songs, often merely sentence songs or songs of two phrases, are the most spontaneous. He should be encouraged to make many such melodies with no thought at first of recording them. Many times he is unable to repeat his melody exactly a second time. Nevertheless, the child is gaining confidence in his ability and will be able to make valuable contributions to the group.

The creative melody writing may be started by the singing of questions and answers, on the part of both teacher and pupil. For instance, the teacher may sing a tune to the class to the words, "I saw a pretty robin on my way to school. What did you see?" The child sings back the answer, "I saw a little kitty asleep in the sun." This process may be carried on with profit for some time. It will tend to free the child and to start him thinking independently. Frequently a child who is timid but musical may be led by this means to self-expression which will prove beneficial in his daily living.

Melody writing may be begun by first-grade children

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as a response to rhythmic reading of a poem. It may be merely a chant to one line of a poem. It is the rhythmic element in the poem that brings forth the child's melodic ideas so spontaneously. "Therefore the teacher must be sure that the poem sways; that the lines keep moving in the same metric pattern."  

The young child will not be able to write his song, so it becomes necessary for the teacher to assist in the writing, in order that the child's melody may be kept for further use. Children in the upper elementary grades will be able to write the notation for their own melodies. The child, eager to preserve his melody, realizes the necessity for learning notes. From this genuinely felt need and interest he is motivated to learn notation.

In the development of melody writing the following steps have been used and have been found to be successful.

The poem is written on the board and the class chants the rhythm. It might be stated here that the term "phrase" should be used consistently in this type of work. After chanting the rhythm of the poem, the class is asked to tell the number of phrases in the poem. They next mark

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4Fox and Hopkins, op. cit., p. 84.
the phrases and place the measure bars before the accented words. The class is then asked to step or tap the poem phrasewise. Next they suggest note values to be placed under each word. The phrase pattern is chanted once more and then the class is ready for the melody. The teacher asks the class to sing a melody for the first phrase of the song. Allow as many children as will to contribute their thought. The alert teacher will be able to catch the best tune. Ask the child to sing his tune alone. After hearing from several individuals, allow the class to decide which they prefer. The teacher then writes the tones or notes of the melody on paper. Proceed in like manner in formulating the melody for all phrases of the song.

The next step is to decide the key of the song and the time. Have children to decide whether the tones of the song go up or down, find like phrases, decide the highest and lowest note, then locate the home tone, do. If the class is too young to write the melody on the staff themselves, the teacher does so at the board at the suggestion of the child. Children in the upper grades should be able to record their melodies after the first time or two. Briefly, we might outline the steps in melody making in the following manner:
1. Have the class write a poem or select an appropriate poem that they like.

2. Have the class chant, clap, or step the rhythm of the poem.

3. Repeat the second step, deciding the number of phrases.

4. Write the poem on the board, placing measure bars before accented beats.

5. Swing rhythm again and add note values.

6. Place time signature.

7. Make melody phrase wise. A four-phrase melody is best for beginners, using the pattern A-B A-C.

8. Decide key and record melody on staff.

Besides making melodies for favorite poems, the child can create tunes to fit some activity. He may make a song for some special program or he may write a melody for some instrument in the orchestra.
CHAPTER III

CREATIVE MUSIC READING

Analogy of Language Reading to Music Reading

Because of the great similarity of the teaching processes in language and music reading it seems desirable to consider the salient features of language teaching. There are, of course, some differences between learning to read language and learning to read music. Basically, however, the same learning principle prevails.¹

The procedure by which a child is taught to read is of great significance since it tends to have a profound effect upon his later skill in reading. Unfavorable habits acquired in the first few months of his reading may be very difficult to break in later years.

In the school of 1900 language reading was taught by the use of letters first, then words, learned syllable- or spelling-wise. Later, phonetics came into use. Thus the child read word-wise, with no particular interest in

¹Brooks and Brown, op. cit., p. 74.
what he read. It was merely "word calling"\(^2\) process. Isolated drill and the teaching of meaningless elements of words were practiced before the child had any real understanding of the language.

The practice used in teaching reading today is that the child shall actually read from the very beginning. The child's first contacts with reading are not attempts to build a sight vocabulary, but rather to build right attitudes, a sensitivity to the needs for reading and appreciations of its values. The child who reads correctly is not seeing printed words but is primarily engaged in the meaning and in interpreting the thought. One of the great fundamentals in teaching reading is to develop an efficient interpretation of meaning and not to produce a consciousness of word-forms. So in music reading, the child must read with musical understanding from the very beginning.

The child of today is taught to use language and to express himself orally before he is taught to read the printed page. In contrast to the old letter and word method of teaching reading, he is taught to grasp phrases and sentences at a time. The earliest reading should involve only words which are a part of the child's

\(^2\)Ibid., Chapter IV.
oral vocabulary and with which he associates familiar objects, ideas, and experiences. Soon afterward, short sentences are read which the child has used and which have meaning for him.

The child uses and has a need to use language in the social relationships in which he lives.\(^3\)

He needs language in order to express himself and also to be understood. The desire to make known his wants and to understand the things in the social environment in which he lives, motivates his learning of the language he hears. Reading should thus grow naturally out of the demands of the child's social life. Thus he learns more readily because he understands.

The establishment of a habit of sentence perception and interpretation is favorable to rapid reading and rapid assimilation of thought. Persistent daily drill on isolated elements of words in the teaching of reading at the primary level is distinctly harmful and wasteful. It is subjecting the child to dull and uninteresting methods.\(^4\)

The above applications can be made in regard to music reading in so far as learning is involved in the

\(^3\)Ibid., p. 76.

\(^4\)Caswell, op. cit., p. 98.
process. Learning to read music parallels the principles of language reading.

The child's first singing experiences should be like his first experiences in talking. Learning is first done by imitation. The teacher sings to the child and the child sings back to her. These songs should possess keen interest and should bring enjoyment to the child.

After much singing by rote or by the ear-imitation method the child begins to sing from songbooks. Folk songs and beautiful poetry should be used. An abundance of singing which uses familiar words, ideas, and interests of the child should be used also. Much repetition is essential just as in language reading. In songs sung by the child, meaning and feeling should be uppermost in his mind. When he reads music, musical meaning likewise must be predominant in his thought. Through his abundant experience in singing, to express thought and emotion, the child gets a feeling for tonality and rhythm. The social motive must be made predominant in singing. The basis for learning to read music must be the desire to get the musical meaning and to express it in song.5

5Tbid., p. 79.
In the beginning of music reading the child's attention should not be called to the notation. He should sing, visualizing the whole score unanalyzed. As he continues to sing with the music before his eyes, the music gradually takes on new meaning. He unconsciously recognizes phrases and other structural elements of the score. The child is able to take in an entire musical phrase in one or two rapid sweeps of the eye and at the same time sense the meaning. The functional approach to learning to read music should be applied as in language reading.

Creativity as Applied to Music Reading

There are several procedures by which the creative approach may be applied to the reading of music. The child in the elementary grades is usually at work on some particular unit of study. Let us take, for example, an Indian unit. The child is selecting materials and gathering information concerning these peoples, to bring before the class. He may create a simple Indian chant to be used with drums or he may make simple dance steps to be danced to the beating of the drums. He may not actually record his music with notes, but shows note values by the use of dashes:
This type of work offers opportunity for creative reading at any level of elementary musical knowledge.

Another creative approach to music reading is through the use of rhythm band instruments. As in the illustration above, long and short lines may be used to show entrances of various instruments and also to record the note values:

| Rhythm sticks | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ |
| Triangles     | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ |
| Bells         | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ |
| Drums         | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ |
| Woodblock     | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ | _ _ _ _ _ _ _ _ |

Other pre-orchestra instruments such as the melody flute, harmonicas, and tonette may be used for creative reading. In like manner water glasses and bottles may be used. The bottles or glasses are filled with water and tuned to tones of the scale. Numbers are then placed on the bottles to correspond to the tone they represent. The child learns to read music creatively from being motivated to do so. Syllables, numbers, or letters may be used with this type of creative reading. For instance, a melody in the key of C may be read from the board as:
do re mi fa sol la ti do
C D E F G A B C
1 2 3 4 5 6 7 8

The child gains interval recognition and learns relations of tones in this manner. He should be allowed to experiment with as many different instruments as he desires.

Learning tunes by ear and then attempting to play them on one of the above instruments will aid in creative reading. Simple songs may be placed on the board, using the number of the tone of the scale to correspond with the tone of the word:

5 3 5 3
Tick, took, tick, took
sol mi sol mi

5 4 3 2 1
Goes the little clock.
sol fa mi re do

The school choir furnishes a creative means of learning to read music. The child, in order to retain his place as a choir member, must read music. It is an honor to be chosen to thus represent your classmates and your school and the child is motivated to learn to read. He also helps other members of his class to read
because choir singing demands a greater degree of accuracy and skill.

Chording is one of the most interesting approaches to creative music reading. The child learns to play simple chords in order that he may accompany his songs. This often leads to the writing of two-part songs. This may be done at first by ear, allowing the child to hear one tone against another. He records his tunes, which recording process is an important step to music reading. Singing of single tones against a melody or the singing of descants aids this creative approach.

The tuned-time bells have been an effective means of helping children to read creatively. These bells are tuned chromatically and resemble a small xylophone. They are small wooden blocks with metal bars attached. The bells are played by striking the metal bars with small wooden hammers. Each bell may be taken from the case and played by the individual child or they may be played intact as a xylophone. Each bell is marked with a letter of the scale and the scale is two and a half octaves. The child delights in playing the bells and he must learn to read music in order to select his bell and to know which degree of the staff it represents. It is also necessary for him to know key signatures in
order to select his bell. The bells are marked C#, E♭, etc. This is one of the most successful means of teaching creative music reading.

Time values may be taught creatively by the following method.

```
4  |   |   |   |
4  |   |   |   |
    |   |   |   |
    |   |   |   |
    |   |   |   |
    |   |   |   |
    |   |   |   |
    |   |   |   |
4  |   |   |   |
```

Hot cross buns!

In conclusion we may say that reading emerges as a creative activity when the child reads for a purpose. When he learns because he has discovered the need for reading, his learning is purposeful and meaningful.
CHAPTER IV

LEVELS OF CREATIVE ACTIVITIES

The concept of creative activity held by modern educators is that all learning is best accomplished when the learner is motivated to approach any new situation in the attitude of exploration and experimentation. This leads to discrimination, discovery, and invention. Creativity should enter into every phase of music learning.

There is a psychological sequence in the steps to creative learning; therefore, certain phases of creative activity need greater stress at certain levels of child experience. This experience and learning may be expanded as the child grows in understanding and as his needs demand further knowledge.

For instance, in the primary grades creative interpretation needs special emphasis as the child is beginning his associations with new things. The child is forming many impressions of music during this first year. He should have many opportunities to discern different moods of songs and instrumental selections.
He should have many opportunities to recognize differences in both the spirit and tempo of music. The ability to interpret what he hears will, of course, increase as the child develops in knowledge and experience.

Just as in listening and interpretation, so every phase of creative activity must begin and must grow or expand according to the needs of the child. Therefore a program of creative activity which has been found usable and meaningful in the elementary grades has been included in this thesis.

Techniques and Skills

I. First grade,

A. Individual performance, developing interpretive powers through:

1. Singing -- Use many rote songs from many sources, and many songs which the teacher sings to the class.

2. Playing -- Learn differences between tones of rhythm band instruments. Allow each child to handle each type of instrument.

3. Rhythmic movements --
   a. Response to fundamental rhythms individually and in groups.
b. Singing games.
c. Simple dances.

4. Listening -- Distinguish between moods
and tempo from listening to music at
child's level of interest.

B. Rhythm band -- Selection of instruments to be
used with songs, piano, and phonograph.

C. Pantomime songs and recorded selections.

D. Make simple plays in which music is included,
using ideas from daily work.

E. Making original tunes to questions and answers.

II. Second grade.

A. Continue the development of creative interpretative powers through.

1. Singing -- Use rote songs and add observa-
tion songs.

2. Playing -- Repeat work of first grade with
rhythm band instruments.
   a. Decide combination of instruments.
   b. Add other pre-orchestra instruments.

3. Rhythmic movements.
   a. Response to fundamental rhythms as in
      first grade.
   b. Singing games.
c. Simple dance steps leading to folk dancing.

4. Listening -- Distinguishing between moods and tempo.
   a. Phrasing.
   b. Recognition of like phrases.
   c. Recognition of intensity.

B. Rhythm band -- Selection of instruments to be used with songs, piano selections, and phonograph records.
   1. Orchestrate simple songs and instrumental materials.
   2. Allow children to direct band.
   3. Phrase lengths and repetition is understood.
   4. Response to two-, three-, and four-part rhythm.

C. Development of a consciousness of the appropriateness of certain rhythmic expressions.
   1. Why run, why sway, why whirl?

D. Dramatization -- Songs, piano selections, and stories.

III. Third grade,

A. Individual and group response in interpretative ability through:
1. Songs -- Rote, observation, and reading.
2. Listening -- Distinguishing between certain orchestral instruments (violin, flute).
3. Playing -- Same as second grade; add tuned-time bells, bottles, and glasses.
4. Rhythmic activities.
   a. Fundamental movements.
   b. Eurhythmics.
   c. Folk dancing.
   d. Singing games.
   e. Interpretive dances.

B. Rhythm band.

C. Making simple instruments (drums).

D. Development of music scrap book.

E. Pantomime and dramatization to songs, plays, and recorded material.

F. Selection of music to describe action of original stories.

G. Pictures illustrating music heard or drawing pictures to represent music heard.

H. Adding verses to songs and creating tunes and melodies.
IV. Fourth grade.

A. Further development in individual and group performance through:
1. Singing -- Rote, observation, and reading.
   b. Melodic creations as outgrowth of song form.
2. Listening -- Music pictures and song form.
3. Playing -- Simple pre-orchestra instruments (tonettes, melody flute, harmonica).
   a. Add string instruments.
4. Rhythmic activities --
   a. Continue eurhythmics, singing games, and folk dances.
      (1) Add dance steps (polka, schottische, and minuet).
      (2) Step note values.

B. Dramatization -- Use puppets with songs, piano, and records.

C. Development of notebooks containing stories, original drawings interpreting moods, and original compositions.

D. Rhythmic patterns in colors representing moods; floor patterns.
E. Planning concerts.
F. Original melodies.
   1. Songs.
   2. Instruments.
G. Original dances.

V. Fifth grade.
A. Melodic inventions using certain rhythms:
   1. Minuet.
   2. March.
   3. Waltz.
B. Melodies orchestrated and performed.
C. Auditorium programs -- Combining songs, original melodies, recordings, and dances.
D. Melodic invention using characteristics discovered in music studied.
   1. Indian.
   2. Early American.
   4. Cowboy.
E. Construction of instruments (drums, rattles, flutes for use in scenes).
F. Dramatize incidents in lives of musicians.
G. Original dances.
H. Planning concerts.
I. Individual performance through singing, playing, and dancing.

VI. Sixth grade.
A. Individual performance through singing, playing, and dancing.
B. Melodic invention (unison and two-part), using rhythms studied.
C. Using instruments of the orchestra for securing effects.
D. Development of music notebooks.
E. Development of scenes based on stories and lives of musicians.
F. Melodic invention for orchestration.
CHAPTER V

CREATIVE ACHIEVEMENTS OF CHILDREN

The concept of creative activity held by modern educators is that all learning is best accomplished when the learner is motivated to approach any new situation in the attitude of exploration and experimentation. The child is properly motivated when he initiates, plans, and thinks through a problem with some feeling of satisfaction.

Group activities furnish the ideal situations for creative attainments. In the classroom, with the proper guidance from the teacher, the child is given many opportunities for self-expression. He participates actively in every decision and the resultant effects are his own responsibility and his own joy. Of course, the teacher is the guide and leader; but her greatest skill manifests itself in drawing from the child the decisions and choices which develop his powers of discernment and taste. Creative activity should enter into every phase of the music learning process, from the decision as to how to sing a song so that it will be most
expressive of its ideas and content, to the invention of new songs and dances, and other artistic expressions.

This chapter deals with the original songs, dances, and instrumental selections made by children in the elementary grades. The numbers were all written in the classroom either by an individual child or as a class project.

Original Songs

First grade. -- The tunes in Figures 1, 2, and 3 were made by individual children, all members of a first-grade class. All pupils in the first-grade room were encouraged to sing a melody to the given words. These three were selected by the class as the best.

The Train

Rumble, rumble, rumble, goes the elevated train.

Fig. 1. -- Original song, first grade. (Words from Hirchard's Our Songs, p. 69.)
The Sail Boat
Sail, sail, little boat, sail.

Fig. 2. -- Original song, first grade. (Words from Birchard's Our Songs, p. 71.)

The Sail Boat
Sail, sail, little boat, sail.

Fig. 3. -- Original song, first grade. (Words from Birchard's Our Songs, p. 71.)

Second grade. -- The song in Figure 4 was written by a second-grade child.

Marching

Left, right, right, marching right along,
Left,

Left, right, right, marching to a song.

Fig. 4. -- Original song, second grade. (Words from Birchard's Our Songs, p. 110.)
Spring inspired the study of planting in this particular second grade. The children, during their study, wrote many stories and poems. The little song, "Planting Seeds," was written by a little girl in the class. Both the words and the melody are her own.

Fig. 5. -- Original song, second grade.

Third grade. -- A third-grade boy was having difficulty in finding his singing voice. He was very fond of music and took an active part in every phase of it. He was unable to sing alone, however, and could not sing on pitch for more than two or three phrases, even with the assistance of the class. He became very much interested in the creative song writing which was being done by the class. After several months of training, the child
Pussy Willow

I know a little pus-sy, Her coat is silk-en gray,

She lives in a mead-ow, She nev-er runs a-way,

For she's a pus-sy wil-low, Now what do think of that?

Mew, mew, mew, mew, mew, mew, mew, mew.

---

Fig. 6. -- Original song, second grade.

sang the melody to the little verse in Figure 7, "Shopping."

A third-grade class was at work on a unit of study on clothing. One member of the class found a poem that appealed to her and wished to set it to music. As a result of this self-initiated interest, the class wrote the melody in Figure 8, "Little Lamb."
Shopping

When mother will me, a-shopping go,
take I

And often I meet people I know,
several

Fig. 7. -- Original song, third grade. (Words from Birchard's Our Songs, p. 42.)

Little Lamb

Little lamb, so soft and white

Thank you for my mittens bright.

For my dress and coat and tam,

Thank you, thank you, little lamb.

Fig. 8. -- Original song, third grade.
Fourth grade. -- An Easter musical was being arranged to be presented to the parents of a fourth-grade class. Songs, rhythms, and instrumental selections were used. The words and music of the "Easter Carol" in Figure 9 were composed by the class and sung on the Easter program.

EASTER CAROL
Sul Ross 4 A Class

\[ \text{\textbf{Fine}} \]

\[ \text{\textbf{Hum}} \]
The melodies and words in Figures 10 and 11 were written by a fourth-grade class.

Swing Song

Swing-ing, Swing-ing, high in the air,

Fields of flow'rs we see ev'ry where.

Swing high, swing low, swing to and fro,

Swing-ing, swing-ing, up, up, we go!

Fig. 10. -- Original song, fourth grade.

Fifth grade. -- An interdenominational vesper service was given by the choirs of the elementary schools. This inspired the children in one of the choirs to write a sacred number of their own. The words and music to the "Prayer," Figure 12, were written by the members of the choir. The song was sung on an auditorium program
Prayer

\[
\text{Now the world is sleeping,}
\]

\[
\text{Fa- ther, in Thy keep- ing,}
\]

\[
\text{May Thy chil- dren rest.}
\]

Fig. 11. -- Original song, fourth grade.

featuring creative work in art and music. The melody was written first and the two lower parts were added to make the song more effective.

**Sixth grade.** -- The song in Figure 13 was written by a sixth-grade class as a result of their study of lullabies of many different countries. The children made a collection of lullabies, then wrote one of their own to place with the collection.
Prayer

Father in heaven hear us we pray.

For loving care, we thank Thee today.

Keep us from sin, Teach us how to obey.

Father in heaven, We thank Thee today.

Fig. 12. -- Original song, fifth grade.
Lullaby

Go to sleep, ba-by dear. watch keep while sleep-ing.

Lull-a-by, lull-a-by. Close eyes in slum-ber.

Safe from harm thy sleep shall be. Guar-dian an-gels o'er thee watch

Fig. 13. -- Original song, sixth grade.

Original Instrumental Pieces

The two following tunes were written by a sixth-grade class in response to certain rhythmic studies. The first, Figure 14, after a study of two-swing rhythm in \( \frac{6}{8} \) time, was composed as a class project. The second number, Figure 15, was written after the study of the minuet.
Fig. 14. -- Original tune, sixth grade.

Fig. 15. -- Original tune, sixth grade.
Tuned-time Bells

One of the chief interests to children is the study of the tuned-time bells. Through the child's interest and delight in being able to play the bells, much in the real fundamentals of music can be taught. This particular class did outstanding work on the bells. One of their main accomplishments was the ability to read music. They also learned to chord. The three melodies in Figures 16, 17, and 18 were written by a second-grade class to be played on the bells.

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Fig. 16. -- Original tune, second grade.

Rhythm Band

Teaching children to select rhythm band instruments which are appropriate to the mood and spirit of the music to which they listen is an important part of creative
Fig. 17. -- Original tune, second grade.

Fig. 18. -- Original tune, second grade.

orchestration. A second grade worked out the orchestration for the two songs, Figures 19 and 20. The songs were learned and sung from memory before the rhythm band instruments were selected to accompany them.
Fig. 19. -- Instrumentation, second grade.
(Song taken from Music Hour, Book One, published by Silver-Burdette.)

The Snowbirds

Fig. 20. -- Orchestration, second grade.
(Song taken from Music Hour, Book One, published by Silver-Burdette.)
Original Dances

First grade. -- The children of a first grade were learning the dance, "Gustof's Skoal," to be used on a special program. They grew tired of so much repetition in the dance and asked permission to vary it with steps of their own creation. The following is the dance as the children completed it. The record used was Victor 20988.

Directions for dance. -- The dance is done in sets of fours. Children are in double circle formation facing partners.

Part I.

Step 1. Bow to partner, bow to neighbor.
Step 2. Join partner's right hand and dance four step-hops around.
Step 3. Same as 1.
Step 4. Join partner's left hand and take four step-hops around partners.

Part II.

Step 1. Bow to partner, bow to neighbor.
Step 2. Four children (partners and neighbors) join hands and circle four steps around.
Step 3. Same as step 1, Part II.
Step 4. Circle in fours the opposite direction.

Part III.

Skip sixteen steps around in large circle (counter-clockwise).

Part IV.

Step 1. Same as step 1, Part II.
Step 2. Make wheel of fours and circle. (Join right hands with neighbors.)
Step 3. Same as step 1.
Step 4. Make wheel of fours and circle the opposite direction.

Part V.

Skip in large circle as in Part III.

Part VI.

Repeat entire dance, bowing to partner at the end.

Second grade. -- The "Ace of Diamonds" was assigned to a second-grade class to be learned for use in a spring festival. The children of this group were above the average in their rhythmic response and ability. They had made several singing games and simple dances in connection with their regular class activities. They made the dance much more effective by adding several original steps. The following dance was performed by the class as
its part in the festival. The record used was Victor 20989.

**Directions for dance.** -- Children are in a double circle facing partners. Bow to partners on chords of introduction.

**Part I.**

**Step 1.** Clap own hands, stamp right foot, take eight hop-steps around partner, with right elbows hooked.

**Step 2.** Repeat step 1, using left hand, left foot, and left elbows.

**Step 3.** Couples join both hands and take four slide steps to center of circle, then four back.

**Step 4.** Skip around partner with right hands joined.

**Part II.**

**Step 1.** Clap hands, stamp right foot, and take eight steps around partner, right elbows hooked.

**Step 2.** Repeat, using left.

**Step 3.** Girls hop four steps toward center of circle, away from boys.

**Step 4.** Girls hop four steps back to boys.
Step 5. Girls kneel, boys hop-step (four steps) around girls, hands on hips. Boys help girls up with right hands.

Part III.

Repeat Part II, reversing. Boys hop to center, kneel, etc.

Part IV.

Step 1. Same as steps 1 and 2 in Part I.
Step 2. Couples slide toward center of circle four steps, then out four steps.

Part V.

Repeat all of Parts I, II, and III. Bow to partners.

Fifth-grade dance. -- The following dance was worked out by a fifth-grade class to be used in a school festival. The girls in the class wanted a dance in which they could carry bright-colored parasols. As a part of the dance creation each couple brought a parasol which was covered with pink, blue, or lavender crepe paper. The class liked a particular polka that was in their library of records, therefore they created appropriate steps to fit the music of the selection. They called the dance the "Parasol Polka." The record used was "Finger Polka," Columbia 12310-F.
Directions for dance. -- Double circle formation with boys on inside. Girl's hand on boy's shoulder. Boy's arm around waist of girl. Parasols over girl's right shoulder.

Part I.

Step 1. Heel, toe (polka step) four times, beginning on right foot.

Step 2. Repeat 1.

Step 3. Slide, slide (away from partners), stamp, stamp, stamp (right, left, right). Repeat slide-step back to partners.

Step 4. Take shoulder-waist position and turn four step-hops around with partner.

Part II.

Step 1. Repeat step 1 in Part I.

Step 2. Girls take four step-hops around boys, while boys do step-hop in place.

Step 3. Repeat step 2 in Part I.

Step 4. Repeat step 3 in Part I.

Part III.

Same as Part II.
Part IV.

Step 1. Boys heel-toe (polka) to center of circle, as girls face outside circle and twirl parasols.

Step 2. Boys heel-toe back to partners.

Step 3. Slide, slide, stamp, stamp, stamp (right, left, right).

Step 4. Take shoulder-waist position and take four steps-hops around with partner.

Part V.

Same as II and III.

Part VI.

Step 1. Heel-toe (polka) four times.

Step 2. Girls twirl parasols as boys do polka step around them.

Step 3. Repeat slide step as in step 3, Part I.

Step 4. Heel-toe (polka) off, as girls twirl parasols over shoulders.

Response to Moods in Music

Allowing children to respond to the moods of music in various ways is a valuable approach to creative music teaching. The following illustrations are of children’s responses as they listened to recordings.
Figures 21 and 22 represent the "Dance of the Flutes" from the Nutcracker Suite by Tchaikovsky. Both illustrations were drawn by third-grade children.

Figure 23 was drawn by a third-grade child during the playing of Cuckoo in the Woods by Saint-Saëns.

Figure 24 is the response of a fourth-grade child as he listened to Chopin's Nocturne D⁰.
Fig. 21. -- "Dance of the Flutes."

Fig. 22. -- "Dance of the Flutes."
Fig. 23. -- "Cuckoo in the Woods."
Fig. 24. -- Chopin's Nocturne $\textit{d}^b$. 
CHAPTER VI

SUMMARY

Creative Music Basis for Understanding

Democracy in America has failed in building a social and racial tolerance of all people. The schools can do much toward creating an understanding of the potentialities and contributions of each member of the group. Music has an important responsibility toward this end. Creative music is one of the phases of the child's education which can have a profound influence toward social, racial, and religious understanding. From the creative approach to music education, the child derives an appreciation of the contributions of the different peoples throughout the world. The effects of the songs they sing and the music to which they listen bring about this understanding.¹

A program of creative music activity does not mean a disregard for all that is fine in music performance, music understanding, music appreciation, skills, and techniques. It means an even higher level of achievement.

for every child than he has reached before. The change is not in what we teach, but in how we teach it.

In creative activities children discover for themselves answers to problems through experimentation, inferences, and the application of what they already know, to new situations through independent thinking.

The teacher must also be an independent thinker. She must dare to be different. She must understand the mental and physical growth and development of the child and must have some background of creative experience in music.  

Creative music activities make the child aware of his own powers to express his ideas through music. Creative music activities provide release from emotional strain and furnish for the child new concepts of democratic ideas.

The controlling purpose of creative ability is to promote a true and effective orientation in individuals by encouraging a wide range of creative choice.

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Goals in Creative Music

Understanding that creativeness is a form of self-expression which arises and comes forth in many forms.

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Ability to interpret music through singing, dramatization, and rhythmic response.

Ability to use music creatively in the development of plays, dramatization, pantomime, singing, rhythmic expression, and instrumental participation.

Ability to listen intelligently, and with a purpose, as a means of increasing creative power.

Realization that suggestions and criticisms of one's creative efforts given either by one's self or by another member of the group are all contributive to one's musical growth.

Desire for self-expression in a creative sense in a variety of ways.

Ability to record in musical notation original melodies and songs.

Acceptance of the necessity to understand notation in order to record for future use the melodies or rhythms created.

Understanding that the creating of songs calls for a working knowledge of (a) phrase lengths, (b) repetition of tonal and rhythmical patterns, (c) variations in repetition, (d) contrasting phrases, and (e) use of the first, third, and fifth degrees of the scale as beginning, ending, and half-way tones.
BIBLIOGRAPHY

Books


**Articles**

"Creative Activity in Music," *Classroom Teacher*, IV, 274.


**Supervision and the Creative Teacher, Fifth Yearbook of the Music Supervisor's National Conference.**

"Teaching Pupils to Read Music," *Classroom Teacher*, IV, 256.