

AN INVESTIGATION INTO THE APPLICATION OF
AUSTRIAN DIDACTICS AND METHODS OF ELEMENTARY MUSICAL
EDUCATION IN SOUTH AFRICAN SCHOOLS

by

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INTRODUCTION
WHY TEACH MUSIC?

To answer this question one has to be able to see the full value of musical education. One has to recognize its effect on the unfolding of character and personality on the one hand and, on the other, its value for the development and sharpening of the intellect.

In ancient Greece, the cradle of Western culture, the significance of music for man, the people, and the state was frequently emphasized. The Greeks regarded music almost as a magic force, the inherent harmony of which was capable of transforming things and creating order by reconciling contrarities. Similarly they believed that the power of music could restore the harmony in man's soul.

Plato says in his "Republic" that music was the best possible education for man, "as rhythm and harmony penetrate particularly deep into the soul ... and give it a noble attitude".¹ Aristotle too stresses the moral

1) Quoted in: Loretto Franz, Musik als Erziehungsfaktor in der Antike. In: Musikerziehung, vol.20/3, 1966/67, p. 106, my translation.

effect of music.

Musical education constituted an essential part of the educational programme in ancient Greece which emphasized the development of man as a whole and the forming of a harmonious personality.

In our days man is no longer satisfied with basing such a theory on mere philosophical speculation, but wishes to provide it with scientific and statistical evidence. By means of test series pedagogues, psychologists, and physicians in research centres in inter alia Austria, Germany, Hungary, Czechoslovakia and the United States are busy proving the value of musical education not only for the development of character but also, and in particular, the sharpening of the intellect. Such series compare the intellectual development of children attending schools in which strong emphasis is laid on musical education² and those in schools providing

2) In Hungary there are 106 elementary schools with "extended" musical education, attended by 23,784 children. In these schools much time is spent on musical education: five periods per week in the first form and six periods in the second, third and fourth forms.

It must be stressed that the elementary school with

little musical education. These experiments are carefully programmed and do not test musical knowledge.

A test³ recently given in Hungary may serve here as an example.

The children were presented a story with the following instructions:

- A: Underline the sentence which in your opinion sums up best the contents of the story. Give reasons for your choice.
- B: Describe in a few sentences the personalities and attitudes of certain characters in the story. Comment on the author's choice of the title.
- C: Sum up the contents of the story and explain the main idea which the story presents.

"extended" musical education is not a special music school, but a school providing a general education like all other elementary schools. The children are trained to be, not musicians, but people with a deeper than average understanding of music.

In addition to this the children have the opportunity from the third form onwards to learn to play an instrument. About 60 % of them take advantage of this.

The regular elementary school in Hungary provides two lessons per week of musical education. (See Péter József, Zur Musikerziehung in den ungarischen Grundschulen. In: Musikerziehung, vol.22/2, 1968/69, pp. 65ff.)

- 3) Blaukopf Kurt, Der Musikunterricht in der Pflichtschule und dessen Beitrag zur geistigen und körperlichen Bildung der Jugend. In: Arbeitsbericht des Musik-

D: What moral can you draw from the story?

The results of this test were somewhat surprising. The two confronted groups consisted of children of two fifth forms (equivalent to Standard III). The results can be split up into the following percentage groups:

	with "extended" musical education	with little musical education
good	52,9%	32,8%
poor	45,8%	65,7%
none	1,3%	1,5%

This test proves obvious positive effects of musical education on intellectual ability, on the capacity to learn and on memory.

Seven years ago the syllabus of a regular district school in Vienna⁴ was reformed and special emphasis laid

pädagogischen Forschungsinstitutes an der Akademie für Musik und darstellende Kunst in Wien für das Jahr 1966, pp.3ff.

- 4) This school is a special type of school only in as far as its artistic bias is concerned. The children are not selected on grounds of their artistic abilities but have to attend the school because they live in its district.

on musical education. This experiment aimed at investigating in how far a greater all-round efficiency could be achieved through this system.⁵

By means of co-ordination of musical education and the various subjects the teaching as a whole is given an artistic bias. It is this artistic outlook that dominates the everyday life at the school.

The results obtained up to now demonstrate very clearly that this co-ordinated system of teaching is well capable of improving the children's performance in all subjects.

These facts seem to prove then that children from schools stressing musical education are particularly well prepared for their further development.

5) cf. Caffou Elfriede, Musikerziehung in der Volksschule. In: Musikerziehung in der Lehrerbildung, Veröffentlichung der Arbeitsgemeinschaft der Musikerzieher Österreichs, vol.2, 1967, pp. 48-53.

A. GENERAL DIDACTIC AND METHODIC PRINCIPLES OF
ELEMENTARY EDUCATION

1. Didactic Principles

Didactic principles are guiding rules for the teaching and learning and are derived from the findings of psychology and pedagogics. Every teacher ought to further his education all the time, to test his own teaching method critically, and if necessary give it a new direction. With the years his teaching habits may become stale, deteriorate into routine work, and thus endanger the teaching results. Fruitful teaching can only be secured by a lively and joyful presentation of the subject.

Bernhard Shaw's witty remark, "he who can does, he who cannot teaches", should not be accepted at its face value. It seems to devalue teaching, one of the most important and responsible professions. And after all experience shows that a teacher's work is not as simple as it might appear at first glance.

Teaching has to fulfill two fundamental tasks, to educate and to inform. To be a teacher should not mean a restriction to the provision of knowledge but should, above all, mean true pedagogy. He needs a strong personality, a certain creative ability, a great deal of imagination, understanding, and affection for the children. It seems evident then that teaching should be regarded as a vocation rather than a job.

Although a teacher should have a great deal of factual knowledge at his command, this alone is not enough. The teacher has to be capable of communicating his knowledge in a form adequate to the psychological stage of development of the children. In this he should allow himself to be led by the newest findings of developmental psychology.

The development of a child is characterized as a "steadily progressing differentiation of information during which the individual expression of the human psyche gains shape".⁶

The stages of child development with which this

6) Quoted in: Pape Heinrich, Der ganzheitliche Weg im musikalischen Anfangsunterricht, Mösseler Verlag Wolfenbüttel, 1959, p. 13.

paper is concerned in particular are the early phase and the main phase. These stages are succeeded by the phase of puberty which, however, will not be discussed.

The early phase is concerned with the child up to the end of his seventh year (Sub-Standards A and B). During this period the child lives in a world of emotions and sensations. These form an inseparable whole. The child is a being with distinctly individual forms of behaviour and experience to whom abstraction and systematization are foreign. He is a being determined by imagination and relies very little on logical thinking. He is incapable of passing objective judgement, his thinking is determined by his emotions, and he experiences in wholes rather than in discrete parts.

The main phase extends from the eighth to the end of his tenth year (Standards I to III). At this stage he has become more realistic, has lost his strong desire for expression, is more critical towards himself and the outside world, and is altogether shyer and more inhibited. On the other hand he now begins to show interest in logical connections, i.e. he begins to

think. Gradually he develops the ability to analyze, to differentiate and to compare. The child should not be pushed into an unknown world but rather be allowed to grow into it.

A well-planned teaching programme based on psychological findings takes this into consideration. The pedagogue has to be able to see the child's particular world, to understand it and allow it to unfold. Hence the importance of a carefully considered programme which will allow such development to take place.

The teaching aim of each class is determined by the syllabus. The material to be presented during one year has to be distributed roughly among 35 weeks. Although the teacher will generally try to adhere to this distribution as strictly as possible, there should be room for alterations to make up for holidays and to allow for necessary repetition.

The teacher should prepare each lesson in writing with great care. The programme of such a lesson can be given the following general structure:

1. Repetition of the material taught before,
2. Presentation of the new material,
3. Oral and written summary, and
4. Repetition of the newly acquired material.

Within this plan the lessons should be presented with as much variety as possible. Apart from this every teacher should be aware of the fact that any lesson, no matter what the subject, is at the same time a language lesson. The teacher should adapt his language to the particular age of the children. He should use short simple sentences and make sure that the children understand the words and phrases he uses. He has to be particularly careful in his choice of idioms. It goes without saying that the teacher should cultivate an articulate pronunciation and be able to speak freely, without recourse to his lesson book.

The teacher should see to it that the children form complete sentences in order to practise fluency of expression. From the very beginning they must be encouraged to aim at distinct and grammatically correct speech.

The acquired knowledge can be repeated in the form of recurrent checks in which the teacher directs his questions to individual children. Unfortunately the child's answer is of little value for the class as a whole, as the majority of children usually pay little attention to it. To heighten the efficiency of such a check the teacher could repeat a child's valid answer to give it additional emphasis and correct and reformulate poor replies.⁷

The new teaching material should be presented preferably in the form of a dialogue to prevent fatigue, to aid the children's ability to concentrate, and to maintain the contact between child and teacher. Long monologues on the part of the teacher are tiresome and should definitely be avoided in elementary classes. It is up to the teacher to stimulate the children's constant participation and to keep their interest awake. The children must be given a common focal point which can either be the teacher or some written work on the board. The newly acquired material should be summed up

7) Such a repetition of a child's answer could be called "teacher echo". Though this method is rejected by various theoreticians, its pedagogic value should nevertheless not be underrated.

on the board in a brief, distinct, and easily understandable form (memoranda, diagrams etc.). Such memoranda, diagrams or other means used to sum up teaching material should never be sketchily improvised, but should be part of the written preparation and precisely executed.

In the beginning summary and repetition of the newly acquired material could be done in a common effort of children and teacher; later the children will be able to accomplish this by themselves.

During the lesson the teacher should never read from a book except if he wishes to give e.g. an occasional quotation. Even the children should be taught to use their books as rarely as possible during the lesson. Experience shows that children only seem to concentrate deeply on the printed matter in front of them. In reality their concentration is very short-lived. Teacher and children then could almost do without the book during the lesson. Its use will again appear justified towards the end of the lesson when the teacher gives his instructions for homework.

2. The "Gestalt" Method or Method of the Whole

The method has to correspond to the generally accepted educational principles and guarantee to the highest possible degree the maximum realization of the syllabus.

There are not and cannot be two good teaching methods. Only that one is good which is based completely on the eternal laws of nature. There is, however, an infinite number of poor methods, and their poor quality increases by the very degree by which they deviate from the laws of nature and decreases to the extent to which they approach them. 8

Since about 1930 Element or Association Psychology has been gradually replaced by Gestalt or Whole Psychology. The two methods are diametrically opposed. In the first method the various elements are, by way of synthesis, moulded into a whole, whereas the latter splits the whole up into its various components by way of analysis. As a result of these findings there has been a move from the synthetic towards the analytic method within pedagogics. Since its appearance 40 years ago the

8) Pestalozzi, "Wie Gertrud ihre Kinder lehrt", tenth letter. Quoted in: Lanzelsdorfer Friederike, Die Jahresarbeit auf der dritten Schulstufe, Verlag für Jugend und Volk Vienna, 1955, p. 128, author of "Singen" Anna Lechner, my translation.

concept of the Whole or Gestalt developed into a slogan among teachers and now dominates the educational scene.

As long as the theory of element psychology and association psychology - according to which the consciousness controls a sum of single parts and additive sequences - had been used as a psychological basis for teaching it seemed justified to add element to element in a synthesis, and through this to enrich a child's stock of concepts and reinforce them by means of linking and application. However, since psychologists have realized that the data of consciousness never form aggregates, but that any psychic experience has a character of being a whole, such methods stuck in atomistic beliefs have been deprived of their psychological foundation. 9

Today it is generally accepted that there is only "one good" method in Pestalozzi's sense and this is the Method of the Whole or Gestalt according to the findings of modern psychology. If the term "different teaching methods" is in spite of this still to be found in educational literature it can be regarded as a case of faulty terminology. The term then is not used in its proper sense but has unfortunately been identified and hence confused with methodic teaching aids.¹⁰

9) Richard Wicke. Quoted in: Pape Heinrich, Der ganzheitliche Weg im musikalischen Anfangsunterricht, Möseler Verlag Wolfenbüttel, 1959, p. 14, my translation.

10) Methodic teaching aids are said to lead to an easier,

As far as teaching is concerned the concept of the whole refers to

- a) the child,
- b) the teaching material, and
- c) the mode of presentation.

Ad a) The child must be understood as a unique physical, intellectual, and spiritual whole. He does not consist of individual forces and modes of action but functions as a whole. Any experience is essentially a whole as there are only totalities of experience in the consciousness. The child cannot grasp anything but wholes. The understanding of the whole precedes the realization of the detail.

Ad b) The term "body of teaching material" should be understood as all the material presented within a year. The teaching units which comprise the body of teaching material must not be dealt with in isolation but should be incorporated into the programme as a whole.

better and more rapid understanding of the musical material. They are used in the acoustic ("note-sound instruments"), motoric (different systems of hand signs and solmisation as well as of time names), and visual (substitutes for staff and notes) fields of musical education.

Ad c) The teaching method appropriate to the whole is analytic, i.e. the detail is always seen in relation to the whole, and what is initially presented as a whole is gradually differentiated.

It is obvious that the understanding and application of what has been said above cannot alone guarantee positive teaching results. These are determined by the efficiency of a particular class and above all by the teacher's personality.

B. SOME MAJOR ASPECTS OF ELEMENTARY MUSICAL
EDUCATION IN AUSTRIA

The Austrian elementary school ("Volksschule") covers the first four years. The school year lasts from the middle of September to the middle of July. To be allowed to enter the first form the child has to have completed his sixth year of age by 1st September. The average school-entering age, then, is between six and seven years. During the first four years of elementary training the children are taught all subjects (with the exception of religious instruction) by one teacher.

Until 1968 the elementary teacher used to receive his education at a teachers' training college ("Lehrerbildungsanstalt") which he had to attend for five years after completing four years of elementary and four years of secondary or grammar school training. It was at such a teachers' training college that he was provided with an intensive general and special pedagogic and methodic-didactic education. He had to attend theoretical lectures and listen to model lessons in the class-room.

During the last two years of his training he had to apply his theoretical knowledge in practical teaching at the elementary school connected with the teachers' training college. There his work was supervised and finally examined by the teacher of the class in which he practised. In addition to this he had to join a school at which he acted as a full-time teacher for the period of two weeks.

During the five years at the college the students received two periods a week of general musical education and two half-hour periods of instrumental training (piano, violin, or guitar). The majority of students also took part voluntarily in the choir or the orchestra.

After finishing his studies the candidate received his "Zeugnis der Reife für das Lehramt an Volksschulen" and entered his teaching career on a temporary basis. During the first two years he had to write out his preparation for every lesson. To obtain a permanent post he had to pass another examination ("Lehrbefähigungsprüfung") in which he was required to produce his written preparations.

Since September 1968 the newly founded pedagogic academies ("Pädagogische Akademie") have superseded the former teachers' training colleges in a two-year post-matric course. The thorough knowledge which the matriculated candidate has achieved in the different subjects allows the pedagogic academies to concentrate solely on educational subjects (such as general educational method, principles, history and psychology of education, methodic-didactic courses for all subjects, and practice of teaching) which are taught at university level.

The Austrian elementary school syllabus¹¹ provides "one or two" periods (50 minutes each) of musical education for the first four school years. In the first two forms these periods are split up into smaller units and distributed equally over the whole week. The final amount of time spent on musical education is, however, left to the discretion of the Provincial Department of Education ("Landesschulrat").

The syllabus for musical education is of a very

11) Lehrplan der Volksschule, latest edition, revised and supplemented according to the decree of the Federal Department of Education dated 23rd February, 1968, Österreichischer Bundesverlag Vienna, 1968.

general nature. In order to provide the teacher with more concrete guidance the Department recommends an approved commentary and several teachers' manuals with appropriate song-books presenting the material in a methodic-didactic arrangement. They are written by prominent music teachers, and elucidate and illustrate their teaching programmes.

The works of Anna Lechner, Leo Rinderer, and Carl Orff, for instance, have received general recognition in Austria.

The Austrian music teacher and educationalist Anna Lechner devoted her life to elementary musical education. She was the first great school musician and it was as early as the twenties that she published "Ein froher Weg ins Reich der Töne"¹² a work that is still valid and widely used. In it we already find the idea of speech rhythms which was later to play such an important part in Orff's "Schulwerk".

In a long list of publications, her two main works "Ein froher Weg ins Reich der Töne", and "Erlebte Schul-

12) Lechner Anna, Ein froher Weg ins Reich der Töne, 2 vols., Verlag für Jugend und Volk Vienna, second (revised) edition, 1949.

musik"¹³ have decisively influenced all further development in Central Europe. Her commentaries on the elementary school syllabus, and in particular her distribution of the teaching material, based on methodic-didactic principles, are of great significance. In "Ein froher Weg ins Reich der Töne" the teaching material is programmed to the smallest detail. Stories appropriate to the subject matter and even passages of dialogue between teacher and children contribute to its value. The purest expression of her ideas is found in the song-book for the first and second years, "Ringa Ringa Reia",¹⁴ edited by Josef Lechthaler.

One of the characteristics of her way of teaching is that in notating she first uses symbols, then both symbols and notes at the same time, and finally eliminates the symbols which had merely been introduced as a methodic teaching aid. As soon as she names the notes Anna Lechner does not use solmisation but the absolute

13) Lechner Anna, Erlebte Schulmusik, Verlag für Jugend und Volk Vienna, 1954.

14) Ringa Ringa Reia, ed. J. Lechthaler, Verlag für Jugend und Volk Vienna, 1947.

tone names. Another methodic aid which is of particular value for sight-singing is the "Luftschrift Anna Lechner" developed in 1930. It consists of hand signs with absolute meaning: the right hand held in a horizontal position in front of the face is used to indicate the various pitches.

Today Anna Lechner's ideas are applied in practical teaching and have been developed and propagated in publications and international conferences by my own teacher and lecturer at the Austrian State Academy in Vienna, Elfriede Caffou.

It is mainly in the eastern provinces of Austria that the "Vienna School" theories of Anna Lechner's elementary musical education are applied.

Leo Rinderer (b. 1895), until 1960 inspector of musical education in Salzburg, the Tyrol and Vorarlberg, published more than 20 methodic-didactic works which have been approved as official school books by the Departments of Education not only in Austria but also in the Federal Republic of Germany. Two of his works have been translated into English and published in the United States.

An essential feature of Rinderer's teaching programme is that he uses solfa during the elementary musical education, but introduces absolute tone names as soon as the scale is reached. As a methodic teaching aid he uses his "Glockenturm" developed in 1955. It consists of a glockenspiel suspended on the board and a staff, the lines of which are drawn in accordance with the arrangement of the metal bars. This "note-sound instrument" serves to associate all spheres of perception (playing - hearing; seeing - writing).

Today Rinderer's teaching programme predominates in the western provinces of Austria.

In 1924 the composer Carl Orff (b. 1895), together with D. Günther, founded the "Güntherschule" for rhythmic, dance and music in Munich. It was here that he, with the assistance of the instrument maker Karl Maendler, developed the so-called "Orff-Instrumentarium". These instruments were to realize the ideas on musical education which were first published by Orff and Gunild Keetman in the "Schulwerk" from 1930 to 1935. A revised

edition in five volumes appeared between 1950 and 1954 under the title "Orff-Schulwerk - Music for Children".¹⁵ Since 1960 the "Orff-Institut" has been incorporated in the "Akademie Mozarteum" in Salzburg.

Orff's "Schulwerk" supplies the teacher with the material, but leaves it to him to apply it. However, as it was developed and tested at a special type of school, the "Schulwerk" is only partly applicable in the classroom of the regular school. Any teacher will find the use of the Orff-instruments and of the "Rhythmic Exercises" of the first volume to be very profitable indeed. The use of the full "Orff-Instrumentarium" and the scores written for it, on the other hand, appear more suitable for a school ensemble which could be maintained as a voluntary group besides the school choir.

The general method used by these three pedagogues is the same, while the various methodic aids employed to reach the common aim differ.

The teaching programme suggested in this paper is drawn from personal experience and co-ordinates certain

15) Schott & Co. Ltd. London.

elements of these three Austrian ways of teaching.

1. The Aim of Elementary Musical Education

Elfriede Caffou defines the aim of elementary musical education in the following way:¹⁶

- a) to arouse and cultivate pleasure in singing and music,
- b) to invite musical understanding through musical experience, and
- c) to contribute to the development of a well-rounded personality.

Ad a) Unfortunately this first aim is often misunderstood. Even teachers themselves frequently regard the music lesson as simply a period of relaxation and play. The mere singing of songs is neither capable of arousing enjoyment of music nor of realizing the educational idea underlying the teaching of music. Genuine pleasure in singing and music can only be achieved by a theoretical and practical grasp of the subject.

To take in, remember, reproduce, and produce music, the intellect, not merely the emotions of

16) Caffou Elfriede, Musikerziehung in der Volksschule. In: Musikerziehung in der Lehrerbildung, Graz 1967, p. 48, my translation.

the children, must be engaged. The goal of musical teaching cannot be edification and arousing of pleasure alone, but must above all allow the children to search into the essence of music. 17

This should not lead one to think that an attempt is made here to make musicians out of as many children as possible. It is not perfection that is aimed at but rather the presentation of such basic knowledge as is likely to open a wide horizon of human experience to a majority of children with an average musical talent.

Zoltan Kodály, the "teacher of his people", whose ideas have been realized so successfully in Hungary, comments:

We must introduce the masses to music! ... The state's maintenance of performances of operas and concerts is in vain if nobody attends. One has to educate an audience that craves for music of high value! ... This must not be left to chance, it is the task of the school. 18

Ad b) Merely replacing the name of the subject "singing" by the term "musical education" has clarified much.

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- 17) Hollmann Hans, Gedanken über Musik und Musikerziehung. In: Musikerziehung, vol. 21/4, 1967/68, p.189, my transl.
18) Quoted in: Friss Gábor, Musikerziehung in den ungarischen Spezialvolksschulen - In memoriam Zoltan Kodály. In: Musikerziehung, vol.21/1, 1967/68, p.22, my translation.

The subject now is more exacting for the teacher as well as for the child. The battle-cry "Hands off theory!" still to be heard from over-anxious teachers is outdated, the more so as they often even regard the musical A B C as theory. Too pronounced an emphasis on emotions contradicts the aim of musical achievement.

If the musical development of our children stagnates at an early age and if these children later on enjoy indiscriminately music of low or no value, it is alone the school's fault. Ernst Kr̄enek expresses a similar thought when he says that "no cultural propaganda directed at the adult can replace what has not been instilled in young people".¹⁹ Even later very intensive education is incapable of making up for what had been neglected. It is the young person whose sensitivity to impressions and ability to express himself have to be encouraged. For this reason any musical teaching should lay particular stress on the development of the child's intellect. Any "preconscious", spontaneous experience

19) Quoted in: Anna Lechner, Schulmusik als Erziehungs- und Bildungsprinzip. In: Musikerziehung in der Grundschule, ed. Hans Fischer, vol.2, Rembrandt-Verlag Berlin-Zehlendorf, p. 23, my translation.

has to be changed into a conscious one in proper time, i.e. the child has to be guided to grasp this experience intellectually. Only if music is intellectually understood as well as emotionally felt can a full musical experience be reached.

Ad c) The contribution of musical education to the general development of the child has been discussed in the introductory chapter. To sum up it can be said that musical education has a great deal to offer. Adaptability, healthy self-confidence, mutual consideration, ability to judge for oneself, concentration and inner relaxation are among the qualities of character that can be achieved by the teaching of music.

Only a simultaneous education of the intellectual and spiritual powers will guarantee that full personalities and not neurotic psychopaths predominate in the coming generation. To achieve this is the privilege of musical teaching. It is capable of restoring the lost equilibrium through stimulating all intellectual and spiritual powers and can thus help to form the happy, harmonious, self-assured person. 20

20) Caffou Elfriede, Musikerziehung in der Volksschule. In: Musikerziehung in der Lehrerbildung, Graz 1967, p. 53, my translation.

To realize this threefold aim, elementary musical education has to focus on the following teaching components:

- a) rhythmic training,
- b) tonal training,
- c) improvisation,
- d) formal training, and
- e) the teaching of songs.

2. The Programme of Elementary Musical Education

This section discusses how the five components of elementary musical education mentioned above are to be taught. This discussion will be illustrated by means of examples drawn from Austrian teaching practice. The five teaching components which in reality form one whole have to be investigated separately.

a) Rhythmic Training

Rhythmic training is dealt with first, because it is simpler than the rest.

Rhythm is life. Any organic movement is rhythmic movement, is fluctuation between tension and relaxation. Everybody has a certain sense of rhythm. It is the teacher's task to transform this natural rhythmic sense into a conscious one. This provides the best opportunity to lead the children to inner discipline and happy adaptation to the community through group activity.

We distinguish between two phases of rhythmic training:

- i) preconscious rhythmic training and
- ii) conscious rhythmic training.

Preconscious rhythmic training is the hearing and reproduction of rhythmic motifs whereby the child grasps the whole motif and is able to reproduce it correctly. However, as this is a purely aural exercise the child cannot indicate the exact rhythmic values.

Conscious rhythmic training is the absorbing and reproducing of rhythmic motifs whereby the child is able to tell the exact note values and notate the rhythm.

According to the stage of development and mental powers of the children the teacher will concentrate on the preconscious rhythmic phase from the beginning of

Sub-Standard A to the middle of Sub-Standard B.

Abstractions are postponed for quite a while. Through musical practice the child will come to know crotchets, minims, quavers, and semibreves without any detailed knowledge of note values. It is only when he has long become familiar with the matter that he is introduced into the terminology. The programme starts with rhythmic movement, continues with rhythmic speech and has as its final stage musical rhythm.

The preconscious rhythmic phase does not usually lead beyond rhythmic movement and speech.

Rhythmic movement comprises exercises such as walking, running, stamping, spinning round, bending down to squat, spinning one's arms and also various forms of clapping, knocking, snapping with one's fingers.

Such rhythmic exercises are closely related to gymnastics and are particularly valuable for beginners. These do not constitute an organism or community but are an unsettled mass that should be given a certain form as soon as possible. By means of rhythmic a sense of order and community is aroused and the power of concentration and reaction developed.

To train the sense of order the children are made to walk or run simultaneously next to each other, one behind the other, in a circle etc.

To cultivate a sense of the community certain exercises are performed successively. It is significant here that the children watch one another carefully. One such exercise is to make the children walk together to a given rhythm. Without any command they sit down on the floor one after the other; once they are all seated they get up, again one after the other, and go on walking.²¹

To stimulate the powers of concentration and reaction the children are told to change e.g. their direction or pace at the teacher's call.

In the beginning these exercises are repeated daily until a certain rhythmic perfection is achieved and they can be performed without any interruptions. There are so many attractive variations of these basic rhythmic that the teacher should allow his own and the children's imagination to play freely. A little drum or tambourine should be used to guarantee a precise performance.

21) cf. Glathe-Seifert Brita, Rhythmik für Kinder, Georg Kallmeyer Verlag Wolfenbüttel, 1964, p.9.

At a more advanced stage such exercises of rhythmic movement as clapping, knocking, or finger snapping are introduced. They are simply presented by the teacher and imitated by the children. The difficulty should be increased by differentiating the sound (e.g. clapping hands and on the knees alternatively) and enriching the sound (i.e. combining two sound effects such as stamping and clapping). In this way a single motif is given additional complexity. It needs full concentration to absorb it and great skill to reproduce it. A successful performance and joyful participation requires that the teacher presents the motif with precision and gives the entry with a clear and firm gesture.

Further progress can be achieved through the teaching of "echo clapping". Here the children no longer simply imitate by clapping but rather have to enter the teacher's rhythmic pattern at a certain point. The motif thus becomes a short phrase of two bars which can then be enlarged through repetition ad libitum. In this way a certain sense of form can be initiated in the child's subconscious mind.

Echo clapping, besides being a purely rhythmic exercise, can also be employed to cultivate a feeling for dynamics and tempo. Very soon the children can be told that the echo should always be softer than the call. Repeated practice will soon enable the class to reproduce rhythmic exercises in forte, piano, crescendo, and decrescendo on demand. Crescendo and decrescendo can be performed by the class as a whole. The teacher can also make one row start to imitate the rhythmic motif while the rest enter row by row on a certain signal. To practise the decrescendo this procedure is reversed.

Even accelerando and ritardando can be taught and mastered with the help of such exercises.

Eventually the teacher should invite the children to invent their own rhythms. The class produces the regular pulse or a very simple ostinato rhythm continuously. After about two bars the teacher invites an individual child to invent a rhythmic pattern and thus a simple two-part rhythm is created.

To be fully grasped, the education towards rhythmic movement requires above all individual experience, which cannot be replaced by any description, however detailed.

Rhythmic speech comprises words, groups of words, prose texts, and nursery rhymes to which particular rhythms have been given. It helps the children to feel their way into the values of syllables and stresses and thus into rhythm and time. The teacher should restrict himself to giving merely an initial impulse. The rich imagination of the child is often superior to the adult's. Rhythmic conversations as well as question-and-answer games can be improvised. The teacher's task will be merely to guide the action and, if necessary, to provide the occasional textual or rhythmic impulse. The children will usually find and form their own words and verses in a playful manner.

The following examples from Austrian teaching practice demonstrate how various texts can be exploited to bring to life certain rhythms and kinds of time. The texts are written on the board and read aloud by the children in their natural speech rhythm, then spoken and clapped, and finally the stressed syllables are underlined.

Example 1

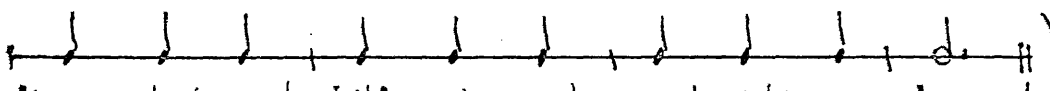
(2)
1)
vor-wärts ge-hen im-mer wei-ter
vor-wärts, vor-wärts ge-hen al-le
for-ward, for-ward, al-ways for-ward
eve-ry- bod-y's al-ways go-ing

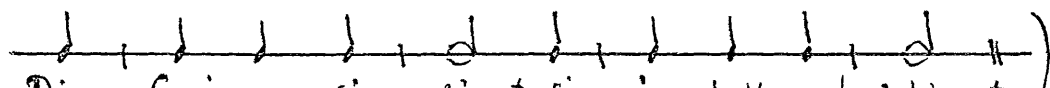
(4)
1)
wenn du mit uns tan-zen willst
mußt du frisch und fröh-lich sein
if you want to dance with us
fresh and hap-py you must be

(4)
1)
kuk-kuk, kuk-kuk sag mir doch
wie-viel Jah-re leb ich noch?
cuck-oo, cuck-oo, tell me, try,
how much long-er till I die?

(4)
1)
Im Som-mer, im Som-mer
In sum-mer, in sum-mer

()
da ist die schönste zeit
we have the ni-cest time

(³/₄) )
Komm doch und hilf mir und wart nicht so lang!
come now and help me and do not waste time!

(³/₄) )
Die Gei-ge sie singt, sie ju-belt und klingt
The vi-o-lin sings, re-joic-ing it sings

♪, ♪ :

(—————)
sing ein Lied vor
sing a song now

(—————)
sing ein Lied-chen vor
sing a lit-tle song

(—————)
sing mir ein Lied vor
sing some-thing nice now

(—————)
sing ein Lied vor
wont you please sing now

(—————)
sing mir ein Lied-chen vor
wont you sing a lit-tle song

♩ :

(♩ —————)
E - li - sa - beth ist Kö - ni - gin
E - li - za - beth is queen to - day

These examples demonstrate that even more complex rhythms, which would otherwise appear too advanced for this age group, lose much of their difficulty if they are experienced through speech rhythm.

The preconscious rhythmic phase is of great significance for the whole programme of rhythmic training. Adequate time should be devoted to it, allowing for frequent repetition and a slow increase in standard. Under no circumstances must the teacher push the development.

It is only now that the conscious rhythmic phase should start. All that has up to now been preconsciously experienced has now to be made conscious in such a way that sound impression, notation and terminology begin to form one inseparable whole.

This process of musical thinking can be achieved in two ways: by rhythmic sight-reading and rhythmic dictation. In rhythmic sight-reading the child experiences visually a notated rhythmic motif as a whole and then realizes it. This process is reversed in rhythmic dictation in which a rhythmic motif is experienced aurally and then notated.

Both techniques should be given equal weight and practised accordingly.

In the beginning rhythmic sight-reading should be based on the simplest motifs. To avoid counting the children should practise preconsciously in a preparatory session what the teacher wishes to make conscious in the next lesson.

A rhythmic motif is written on the board, the children experience it visually, recognize it and grasp the note values. These are then named by individual children or the whole class. Finally the rhythm is clapped by the whole class, two groups in succession (echo clapping), and also by individual children.

At a more advanced stage, after the grasping of rhythms and echo clapping have been sufficiently practised, the teacher can proceed to rhythmic canons. These should be tackled in the following way: first the rhythm is clapped by the whole class, then by single groups, and finally by two groups in the form of a canon. The two groups will take the first or the second entry alternatively.

The same rhythmic canon can also be performed by various forms of clapping, clapping and knocking, or with percussion instruments. At this stage such instruments should be gradually incorporated into the programme.

If the standard has been increasing steadily up to now, rhythmic motifs can even be expanded into small rhythmic two to four-part compositions, employing such instruments as wood blocks, tambourines, and triangles.

It is at this point that the term "score" is introduced.

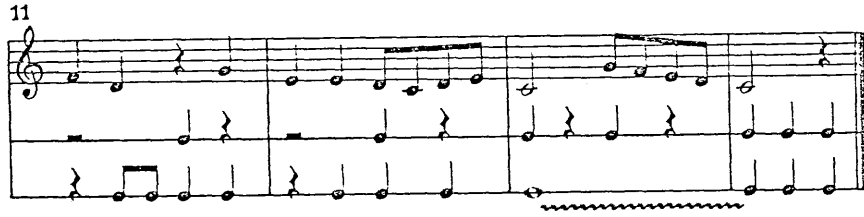
Example 2²²

17

Marschmäßig Spielstück Nr. 1

The musical score is titled 'Marschmäßig' and 'Spielstück Nr. 1'. It consists of three systems of music. Each system has three staves: the top staff is for the melody in treble clef, the middle staff is for the Triangel (triangle) in common time, and the bottom staff is for the Tamburin (tambourine) in common time. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The Triangel part uses rhythmic notation with flags and beams to indicate specific rhythmic patterns. The Tamburin part uses rhythmic notation with flags and beams to indicate specific rhythmic patterns. The melody is written in a simple, rhythmic style.

22) Korda, Nemetz-Fiedler, Wieninger, Wir lernen Musik, vol.1, Musikverlag Doblinger Vienna, p. 17.



The teacher should not hesitate to add to the rhythms an instrumental part which can be performed by a talented child or himself.

A rhythmic dictation should be short. It should consist of about four to six two-bar units and use only well-known rhythmic motifs. More complex motifs are later given bar by bar. To enable the children to grasp the rhythmic motifs more easily, the teacher provides rhythm and regular pulse simultaneously. These can be performed with the help of two different percussion instruments or, even better, on the guitar.

In this case the guitar serves as a pure rhythm instrument. The regular pulse is played with the thumb on the sixth string, while the rhythm to be notated is played with changing touch (index and middle finger) somewhat louder on the first. The guitar proves particularly useful for this purpose, as its relatively soft tone requires full attention.

The teacher should give the rhythmic dictation in the following manner: a rhythmic motif is played and

repeated often, until it is easily remembered by the whole class. Complete silence has to follow during which the children are to notate the motif from memory. In this way each single unit of the rhythmic dictation is dealt with.

Such dictations allow the teacher to control the progress of the class. They are also quite popular with the children, as they furnish an opportunity to prove their knowledge. It should perhaps be emphasized here that dictations of this kind have to be corrected but not marked.

b) Tonal Training

Tonal training is an exact training of the ear, and as such closely related to the musical activity of imagining tones. Anybody's hearing can be trained to a certain extent. Leo Rinderer supports this when he says, "there is as much or as little talent for music among children as there is talent for mathematics and languages".²³

23) Rinderer Leo, Musikerziehung - Ganzheitlicher Unterricht im Schulgesang, Musikverlag Helbling Innsbruck, 1955, p.1, my translation.

Like rhythmic training the tonal training is arranged in two phases:

- i) preconscious tonal training and
- ii) conscious tonal training.

Preconscious tonal training comprises the absorption and reproduction of a melodic motif, whereby the child grasps the motif as a whole, yet is not able to indicate the individual tones. It is a purely aural absorption of a sequence of tones.

Conscious tonal training includes the absorption and reproduction of melodic motifs, whereby the child grasps the intervallic relationship between the tones and is able to indicate and notate them.

It is the melodic motif and not the single tone that constitutes the smallest unit. Two or more tones are required to form such a unit. The teaching method proceeds from the motif as the unit (the whole) to the intervals as its elements.

The preconscious tonal phase is restricted mainly to a motif being sung by the teacher and imitated by the

children.²⁴ Although it is possible to establish a certain stock of songs in this way, the singing by rote should be done only at an early stage and must be gradually replaced by a more conscious approach.

As a prerequisite of this training the children have to be shown the difference between high and low on the one hand and loud and soft on the other. This difference is not known to the majority of beginners. It is very interesting to note here that many children associate soft with low, thus rating a soft tone

24) Vocal training in its proper sense should not be introduced at this stage of elementary musical education. The teacher can restrict himself to encouraging articulate pronunciation, suitable volume, and correct posture. Vocal exercises, if overemphasized, may even result in inhibitions or other defects on the part of the children. Far more important is that the teacher has an exemplary speaking voice and a well-trained singing voice. The teacher's example will have greater impact than any formal vocal exercise.

automatically as a low one. Naturally the teacher will never ask a child to say whether a single tone is high or low. He will always present a tone as related to a second one. Once this is mastered to a satisfying degree the teacher can proceed to tackle the tone space of an octave.

It is a generally accepted rule not to practise more than the tonal pentatonic scale,²⁵ at most the six-tone space, with children up to the eighth year. It should always be remembered that the school does not teach a selected group of particularly talented children but that it has to endeavour to make the average child reach the set teaching aim. Experience shows that children often sing out of tune, if the demands are too great. Even then the child does not actually sing a wrong tune, but rather tries to modify and simplify a too difficult melody or motif according to an inner measure determined by his specific stage of development. Adequately simple melodies are usually sung firmly and in tune by the child.

25) e.g. C D E G A.

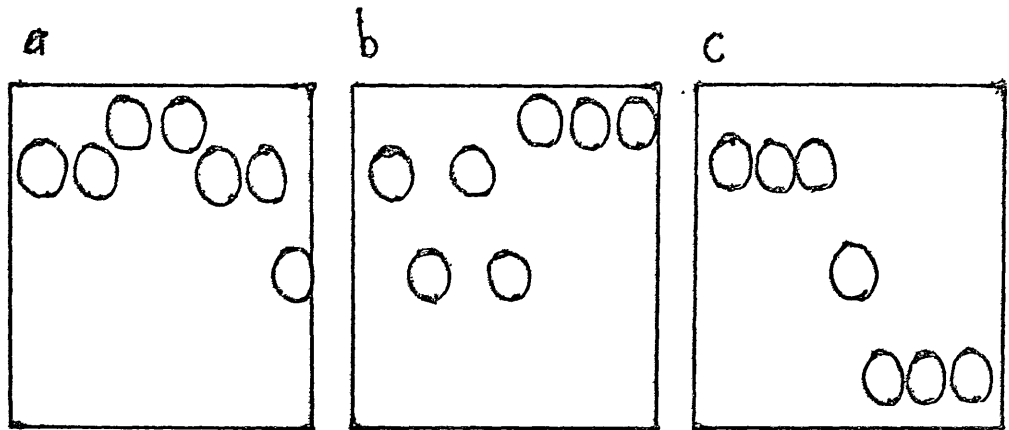
The initial motif of any tonal training should be the "call third", the drop of a minor third, often called "basic motif". It seems to follow naturally now to introduce the next higher whole tone as auxiliary tone.²⁶ These three tones furnish sufficient material to practise with for a long time. Then the tonal pentatonic scale can be approached.

However, a new tone is introduced only if the children evidently tend to leave the established tone space by themselves. The children learn in a playful manner to move within the pentatonic scale. Words, groups of words, prose texts, and nursery rhymes are given melodies employing the melodic units previously established. First the children will recognize the general direction of the melody. The teacher should support the imagined sound patterns with relative hand signs. To give a clear visual impression of the acoustic pattern such hand signs have to be exaggerated. The ascending triad e.g. can be indicated in this way:
I - hand hip-high, III - hand as high as the chin,
V - hand above the head, and I' - with upstretched arm.

26) cf. Werner Heinz, Die melodische Erfindung im frühen Kindesalter. In: Akademie der Wissenschaften, Vienna, Philologisch-Historische Klasse, Sitzungsberichte CLXXXII (1917), no. 4.

After sufficient practice the children are encouraged to find symbolic expressions for their own melodies. Words and suitable symbols are chosen from the current teaching situation, they are selected freely and playfully arranged.

Example 3



a

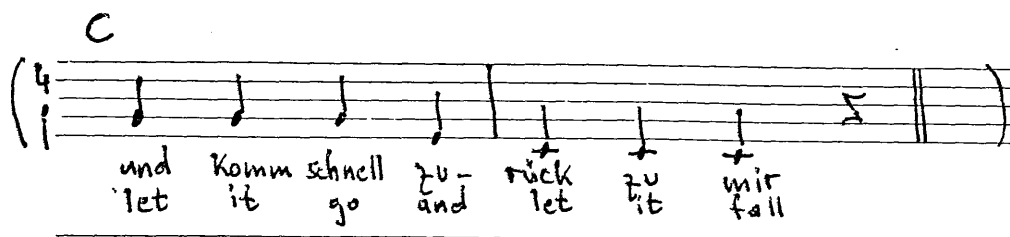
Handwritten musical notation on a five-line staff. The time signature is 4/4. The melody consists of eight quarter notes: G4, A4, B4, C5, B4, A4, G4, and a whole rest. The lyrics are written below the staff.

springe, springe kleiner Ball
bounc-ing, bounc-ing lit-tle ball

b

Handwritten musical notation on a five-line staff. The time signature is 4/4. The melody consists of eight quarter notes: G4, A4, B4, C5, B4, A4, G4, and a whole rest. The lyrics are written below the staff.

springe in die Luft recht hoch
bounc-ing up in-to the sky



At first symbols are used only, then symbols and notes at the same time, and finally the symbols are dropped. Such aids are merely means to an end and must never become an end in themselves. They are exclusively employed to assist the child's progress. This means that the child has to do without the aid as soon as he masters the presented material.

Like conscious rhythmic training, conscious tonal training can be divided into two sections: sight-singing and melodic dictation. Differences in talent will appear more distinctly here than **is** the case during the rhythmic training. To guarantee satisfying teaching results the teacher has to arrange his exercises according to methodic principles and prepare them very carefully.

With which key to start is a problem on which music pedagogues and music psychologists have not yet

found agreement. Various views supporting C major, D major, F major, and G major are more or less fiercely opposed to one another. Although this problem has been discussed again and again from vocal, musicological, and methodic-didactic points of view it is still left to the individual teacher to make his choice.

If the teacher decides for the procedure recommended in this paper, he will find it relatively easy to escape this dilemma.

In the preconscious phase during which the children are not familiar with notes, melodic exercises can be presented in any key and nursery rhymes transposed accordingly. Once the conscious phase begins - about middle of Sub-Standard B - the child's range of voice has been enlarged to such an extent that middle C can be employed without hesitation. Teaching practice shows that C major is still the most appropriate key as it does not require any accidentals.

For notation during the conscious tonal training C major is used exclusively. It goes without saying that songs that are not notated but merely sung by rote can be performed in any key.

Psychological reasons for the fact that tonal training starts with ^amotif and not with a single tone have been given above.²⁷ The following example demonstrates how the tone space from the call third to the major scale can be developed. Up to number five the sequence of motifs can be regarded as natural. From number six onwards the motifs can be exchanged according to the demands of the current teaching situation.

Example 4

The image shows 11 musical motifs on a single staff, each separated by a double bar line. The motifs are labeled as follows:

- 1. (C4, D4, E4)
- 2a (C4, D4, E4, F4, G4, A4, B4, C5)
- 2b (C4, D4, E4, F4, G4, A4, B4, C5)
- 3 (C4, D4, E4, F4, G4, A4, B4, C5)
- 4 (C4, D4, E4, F4, G4, A4, B4, C5)
- 5 (C4, D4, E4, F4, G4, A4, B4, C5)
- 6a (C4, D4, E4, F4, G4, A4, B4, C5)
- 6b (C4, D4, E4, F4, G4, A4, B4, C5)
- 7a (C4, D4, E4, F4, G4, A4, B4, C5)
- 7b (C4, D4, E4, F4, G4, A4, B4, C5)
- 8 (C4, D4, E4, F4, G4, A4, B4, C5)
- 9 (C4, D4, E4, F4, G4, A4, B4, C5)
- 10 (C4, D4, E4, F4, G4, A4, B4, C5)
- 11a (C4, D4, E4, F4, G4, A4, B4, C5)
- 11b (C4, D4, E4, F4, G4, A4, B4, C5)

27) cf. p.44.



Sight-singing attempts to educate the child's ability to change a conceived note pattern into a tonal pattern.

To start with the teacher should again resort to the simplest melodic units and gradually tackle the full scale by means of many exercises.²⁸ Each new tone is now given its absolute name.

To practise sight-singing the teacher can proceed in the following manner. A melodic motif, later perhaps extended to a full song, is written on the board. The children perceive it visually and grasp the melodic line. Before the reading of notes is sufficiently mastered, the whole class or individual children should read the notes aloud. Then the motif, if necessary with the help of hand signs, is sung to vocalises.²⁹ To prevent

28) cf. p.51.

29) Vocalises form part of the preconscious vocal training in sight-singing, improvisation, musical dictation, and the learning of songs. Their use at this stage does not lead immediately to formal vocal training which is postponed to a later stage.

The vocalises employed are mü, nü (ü as in German "müde"; very close to the Afrikaans uu as in "muur") and ma, na (a as in English "master"). It is with these nonsense syllables that the child can arrive at correct singing without having to battle with

monotony the children should be encouraged now and then to invent suitable words for the given motif. The motifs will gradually grow longer and more complex.

The following exercises demand fullest concentration. The teacher writes about four or five melodic motifs one below the other on the board. The children read them and are then asked to find out which particular motif the teacher sings to them.

Such an exercise is regarded by the children as a quiz and is extremely popular. In inventing such games the teacher should allow his imagination to play freely. He can e.g. change one tone of the notated motif and invite the children to correct his singing. He can also sing a short motif which the children are then to notate on the board. It is significant that the children always take an active part in the singing of melodic exercises.

complicated technical instructions. It is significant to note here that the vocalises are not sung melismatically, but syllabically only. Syllabic singing encourages the correct singing of the vowel which is always preceded by the sonorant consonant. In melismatic singing, on the other hand, the sound colour of the sustained vowel tends to vary according to the changing pitch.

Once in a while particularly talented or courageous children can even take over the teacher's role.

The melodic dictation should be brief and consist exclusively of familiar melodic units. It is notated without any rhythm and in semibreves which the children can write down easily and quickly. The first note is given. During a melodic dictation the teacher has to make sure that every new melodic unit begins with the tone on which the preceding motif ends. Each melodic unit is sung repeatedly until all the children are able to grasp it. Experience has shown that the children find it easier to absorb melodic units from the human voice than from any instrument.

As a rule melodic units incorporated in a melodic dictation should be simpler than those used for sight-singing. The reason for this is that the melodic dictation is a task to be mastered by each individual child, whereas sight-singing can be practised by the whole class.

c) Improvisation

Improvisation is the activation of a child's creative musical abilities. The teacher should, however, not assume that he himself can improvise this part of the lesson. He has to plan and know exactly what teaching results he expects from these exercises in order to prevent aimless trifling.

Especially during the preconscious phase improvisation will be given a great deal of attention. It encourages and furthers the child's natural activity and spontaneity.

Improvisation consists of three kinds of exercises: invention exercises, completion exercises, and modification exercises. These should be dealt with not in separate stages, but more or less in rotation. There is no increase in difficulty, the exercises supplement and enrich each other. They are selected and used as the opportunity arises.

In invention exercises a chosen text is given a rhythm and melody. To start with one uses short sayings, then slightly longer verses, and eventually nursery rhymes.

The teacher should prefer texts that the children do not already associate with a particular melody; e.g. "An apple a day, keeps the doctor away" or "Cuckoo, cuckoo tell me true All the years I shall live through".

Whereas invention exercises are practised mainly in the preconscious phase, completion exercises and in particular modification exercises are incorporated mainly in the conscious phase.

In rhythmic completion exercises the teacher begins a rhythm which is then completed by the children. These rhythmic question-and-answer exercises develop at the same time the child's sense of form.

Example 5

Question:

Answer:

The musical notation consists of four staves. The first staff is labeled 'Question:' and has a '4' above it. It contains a sequence of rhythmic notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a half note. The second staff is labeled 'Answer:' and has a '3' above it. It contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The third staff has a '6' above it and contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff has a '3' above it and contains a sequence of rhythmic notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

In melodic completion exercises the teacher begins a melody which is then completed by the children. In the beginning the teacher asks the children to complete one, then two and three notes, and finally one or two bars of a phrase. He can indicate by means of an arrow the direction he wishes the phrase to take.

Example 6

The image shows four musical staves, each representing a different level of melodic completion exercise. Each staff begins with a sequence of notes, followed by a double bar line and a question mark, indicating a missing part of the melody. The first staff has a '2' above the question mark. The second staff has two '2's above the question marks. The third staff has an arrow pointing right above the question mark. The fourth staff has an arrow pointing right above the question mark.

These exercises can also be presented in the form of a melodic question-and-answer game.

Example 7

Question:

Answer:

The musical notation for Example 7 consists of three staves. The first two staves are in 4/4 time and the third is in 3/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The third staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4.

In modification exercises the rhythm and melody of a given theme are partially changed.

Example 8

Theme:

The musical notation for Example 8 shows a single staff in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

Modifications:

The musical notation for Example 8 shows a single staff in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

The musical notation for Example 8 shows a single staff in 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.



To conclude it should be emphasized that these exercises must not become the sole teaching principle. It is impossible to achieve everything by improvisation. This would mean that good songs serving as models are neglected and that the musical taste of the children is not sufficiently developed. The teacher has also to be aware of the fact that the class is an organism consisting of children with average talent. Consequently only a few will take an active part in improvisation, whereas the majority will become passive and lose interest.

Improvisation should cover only a short part of the lesson. Properly applied it forms a link between

productive and reproductive music-making. It has to be incorporated in the lesson in such a manner that it forms an inseparable whole with the other teaching components.

d) Formal Training

It is only in the conscious phase that formal training can begin. Its main aim is to encourage a deeper understanding of music beyond a purely sensory absorption. A systematic teaching of musical form, however, cannot be part of any elementary musical education.

Simple and vivid techniques are used to introduce the child to musical form with as little theory and terminology as possible. The teacher will avoid formal terms such as motif, phrase, announcing phrase and answering phrase, or tension and relaxation. In a natural way, mainly through repetition, the child will realize that the song's structure follows an inner musical law.

First the child's formal experience is restricted to a purely visual recognition of identical, new and

similar parts of a melody. This can be best demonstrated by comparing the architecture of a song to that of a building.

Example 9



The notation of the song on the board should clearly reflect its formal structure.³⁰

Later on the children are guided to recognize identical, new and similar parts of a song purely by hearing. For this purpose the hearing and recognizing across melodic sections has to be practised. This will eventually result in the ability to relate past and present musical sections to one another, a faculty essential to the understanding of more complex musical works.

The following examples demonstrate that the teacher has to restrict himself to the various combinations of

30) See examples pp.62ff.

A, A', B and possibly C at this elementary stage of formal training. In this context the letters A, A', B and C indicate short phrases only.

The examples are Austrian songs for which suitable English words have been invented.

Example 10

A-A

Männ-chen, Männ-chen geig ein-mal, Fric-del möcht, gern tan-zen
Fid-dler, fid-dler will you play Tunes for lit-tle Fric-del

Hat ein bun-tes Röck-lein an rings-her-um mit Fran-sen
With her hap-py danc-ing feet And her col-oured Kir-tle.

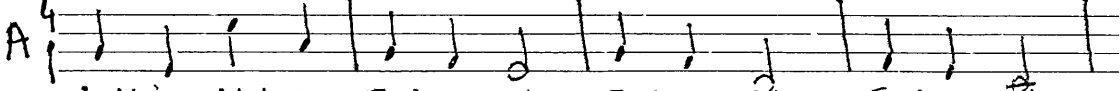
A-B

Komm, wir wol-len wan-dern, von ei-ner Stadt zur an-dern;
Let us go a wand'ring a-long the coun-try road

ri-ra-ri-ra-rutsch! Wir fah-ren in der Kutsch.
Rid-ing in a coach And I will pull the load.

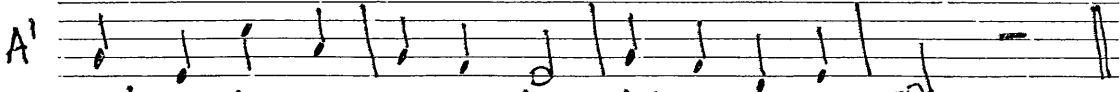
A - A'

A⁴



Laßt uns jetzt ins Frei-e gehn, Frei-e gehn, Frei-e gehn,
Lis-ten to the hap-py sound, hap-py sound, hap-py sound.


A'



und uns froh im Tan-ze drehn, froh im Tan-ze drehn!
chil-dren danc-ing in a ring, danc-ing round and round.

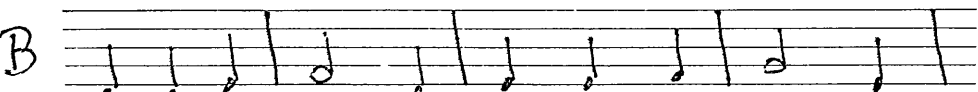
A - B - A

A³



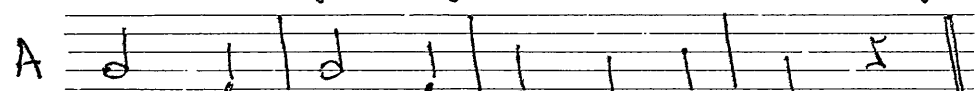
Kuk - Kuk, Kuk - Kuk, ruff's aus dem Wald
Cuck - oo, cuck - oo, wel - come thy song!

B



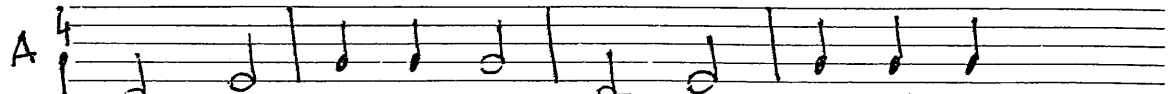
Las - set uns sing - en, tan - zen und sprin - gen
Win - ter is go - ing, soft breez - es blow - ing,

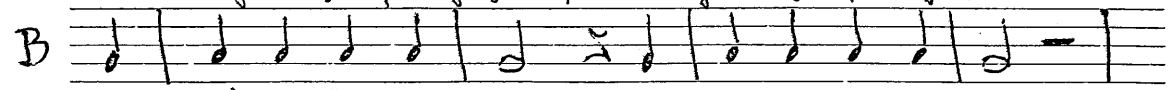
A

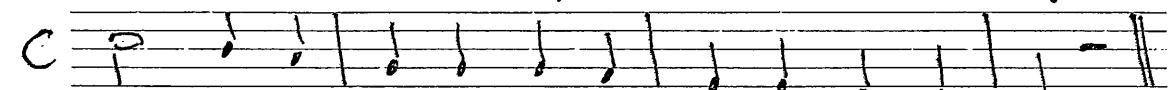


Früh - ling, Früh - ling wird es nun bald.
Spring time, spring time, soon will be here.

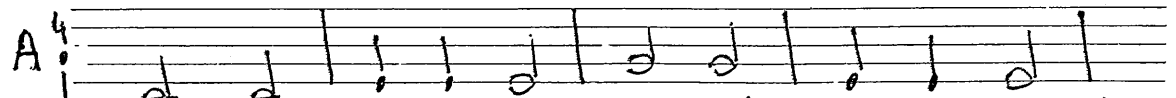
A-B-C

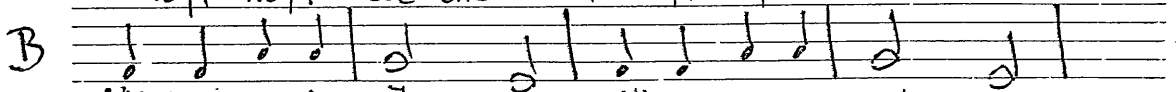
A 
Jetzt steigt Ham-pel-mann, jetzt steigt Ham-pel-mann
Here goes jump-ing-jack, here goes jump-ing-jack

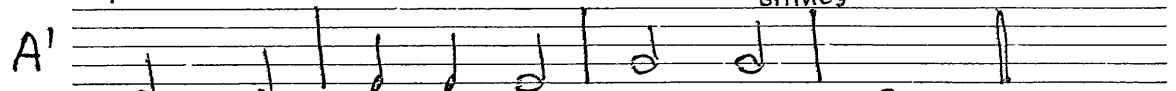
B 
aus sei-nem Bett her-aus, aus sei-nem Bett her-aus,
with his be-lov-ed dog, with his be-lov-ed dog,

C 
O, du mein Ham-pel-mann, mein Ham-pel-mann bist du!
O, my dear jump-ing-jack, my jump-ing-jack are you!

A-B-A'

A 
u, u! heult der Wind, u, u! und ge-schwind
hey, hey! see the sun, hey, hey! let us run

B 
fährt er um die Ek-ken, will uns ger-ne nek-ken,
quick a-round the cor-ner, where the sun shines warm-er

A' 
u, u! heult der Wind so ge-schwind
hey, hey! see the sun, let us run.

e) Teaching Songs

The teaching of songs aims at the rhythmically and melodically correct singing of a melody and its musical interpretation.

The song is the heart of musical education. The selection and teaching of songs is therefore of great significance. As a rule only texts and melodies of a high value should be chosen.

Singing should create joy, and in general children do take great pleasure in it. This is due mainly to the fact that children have a strong desire to express themselves and be active. However, a clear distinction should be made between the mere pleasure experienced in the activity of singing and the deep joy derived from the full understanding and mastering of a song.

It should also be remembered that things which are boring to adults can be a source of great delight to children. Monotony is practically absent from the child's world of experience. He loves near endless repetitions which are usually not interrupted by himself but often and unfortunately by an impatient teacher.

As a matter of principle the singing of songs should be part of every music lesson. This does not mean, however, that a new song has to be learnt in every lesson. It usually takes children longer than a single period to acquire a song fully. A song can only be said to be mastered if it can be performed without the teacher's aid and the support of music and text. The teacher should also spend part of the time on the repetition of songs learnt previously.

The teaching and learning of songs during the preconscious phase is usually confined to singing by rote. Besides a limited number of new songs it is mainly the songs already learnt at home and in nursery schools that are practised. It should nevertheless be the teacher's aim to offer as many songs as possible. The more songs the children have acquired by the time they enter the conscious phase, the easier it will be for them to recognize such melodies from notation.

Even at the beginning of the conscious phase the teaching and learning of songs will not be very advanced but will be almost identical with the way in which the tone space is approached. The teacher should resort to

very simple children's songs and choose them in close relation to rhythmic and tonal training. It is only towards the end of this phase, i.e. when rhythms and melodies have become relatively complex, that the manner in which songs are acquired will become more advanced.

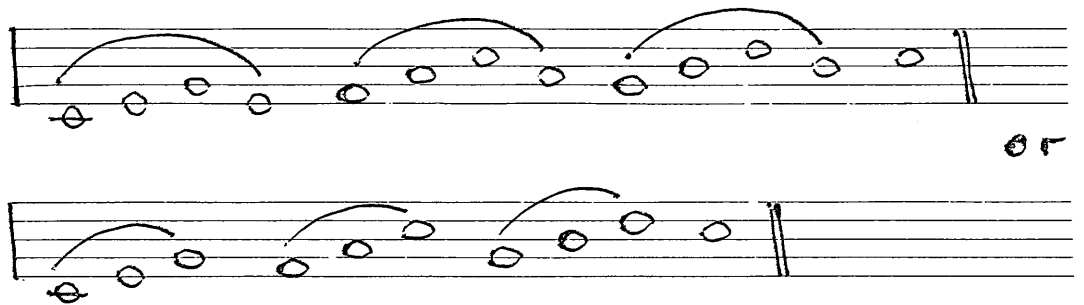
The teacher should always prefer the song notated on the board to its printed version. It is necessary for the children to have a common focal point in order to be able to follow the teacher's signs. The melody notated on the board has to be clearly arranged. Repetitions must not be abbreviated but written out to allow the children to grasp the melody as a whole. It is also helpful to emphasize the structure of the notated melody by setting it out clearly in separate lines according to its motifs. This is especially important if the children have to recognize identical, new and similar motifs.

The methods of teaching songs should not be subjected to one rigid formula. They should be determined rather by the kind of song to be taught, the class and the current teaching situation.

One possible way of teaching songs is this. The new song is written on the board without words. After the teacher has allowed the children to look at the notated melody for a while in silence he asks them to describe it as to its time, upbeat, note values, rests, known melodic units, repetition of motifs, etc. Then the rhythm is clapped by the whole class and also by individual children.

Before the melody itself is tackled the children are made to sing the scale, the triad or a melodic cadence in the key of the song.

Example 11



After the key has been established in this manner the melody on the board is sung to vocalises. It is only now that the words are added to the melody and all the stanzas of the song sung by the whole class.

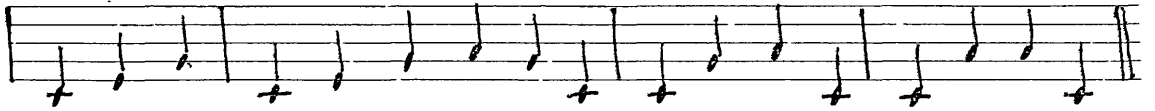
The importance of the words must not be underrated. They are discussed in detail whenever a new song is learnt, as far as the language (e.g. explanation of foreign or difficult words), the pronunciation, and the contents are concerned. The teacher should make sure that the "story" of the song is grasped by each individual child.

With this the first section of the teaching of songs is completed and further musical interpretation can follow.

If a song presents particular difficulties the children have to be prepared for them before they are confronted with the song. The scale is written on the board and the difficult interval or motif is sung to vocalises. Much empathy and also a great deal of preparation is required from the teacher to make this exercise a success. He must know exactly the various methodic steps of teaching an interval.

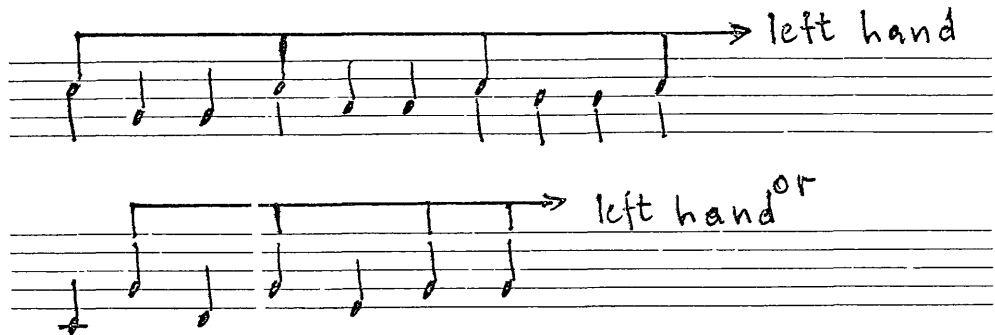
The interval of the sixth can be taught e.g. in the following manner with the help of the scale and hand signs:

Example 12



One can even use both hands as a teaching aid. The left hand e.g. is kept in one position to indicate a recurrent tone, while the right hand is used to signal the whole line.

Example 13



Intervals and motifs which have been prepared in this manner will offer little difficulty when the song is finally presented. It can now be studied, described, and sung.

For some reason or other the teacher and his class often find themselves in the dilemma of having to tackle a song the rhythm and melody of which contradict the methodic-didactic principles of the teaching programme. In such a case the teacher will have to resort to the questionable technique of making the children sing by rote. To profit as much as possible even from this "teaching method" one should perhaps lay particular emphasis on musical expression.

Once the song is mastered further musical interpretation can follow. It should, however, be remembered that one-part singing can be very beautiful and valuable in itself and often does not require any further interpretation. Songs that lend themselves readily to various kinds of presentation and also songs which are particularly popular with the children should be arranged by the teacher himself according to the standard of his class.

The following modes of presentation seem adequate:³¹

i) songs with rhythmic accompaniment,

31) cf. examples pp. 134 ff.

ii) canons, and

iii) songs with instrumental descant and percussion instruments.

A more complex presentation of songs will be restricted at this stage mainly to a rhythmic polyphony with clapping, knocking, or percussion instruments. Two-part singing should be practised in its simplest form only, i.e. easy two-part canons. The teacher should not hesitate to introduce an instrumental second part performed by a talented child or himself.

However, if these more advanced musical interpretations can be achieved only by means of rigorous drills, the teacher should restrict his programme rather to one-part singing, to keep up an enjoyable and fruitful teaching atmosphere.

The teacher's demands must constitute a natural stimulus for the child. This has been achieved if the child is prepared to meet these demands with all his abilities ... Success as well as failure depends on this to a large extent ... Everybody, and above all the child, needs the encouragement of success. 32

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- 32) Ledwinka Walter, Die Lehrplangrundsätze für Volksschulen. In: Kommentar zum österreichischen Volksschullehrplan, Österreichischer Bundesverlag Vienna, no date, pp. 61f.

C. A SUGGESTION FOR THE APPLICATION OF AUSTRIAN
DIDACTICS AND METHODS OF ELEMENTARY MUSICAL
EDUCATION IN SOUTH AFRICAN SCHOOLS -
METHODIC-DIDACTIC ARRANGEMENT

Like all methodic-didactic papers, this thesis has been written to give new directions to a system in use; in this case to apply to South African schools theories which have been practised and approved in Austria for some decades. The aim of any such thesis should be to suggest certain improvements discovered in personal experience. This paper does not try to force a rigorous system on the teacher, nor can it attempt to save him any preparatory work. It should rather be understood as a manual providing general guidance along the 16 suggested methodic-didactic steps.

The envisaged programme for the time from the second half of Sub-Standard B to the end of Standard I differs from the South African syllabus in the following respects.

Preconscious rhythmic exercises with dotted quavers, triplets and semiquavers which, according to the syllabus,

are to be experienced "through bodily movement",³³ are left out here. The reason for this is that the time gap between these preconscious exercises and their conscious practice (in Standards III to V) appears too great. Once the standard of elementary musical education as conceived in this paper is reached, the teacher will not abandon the polarity of the preconscious - conscious phases. This polarity will, however, not be used to structure the teaching programme over years, but from lesson to lesson.

The same omission applies to $\frac{6}{8}$ time which is only dealt with in Standard IV.

The time names demanded in the South African syllabus appear to be superfluous, as rhythm is learnt through the natural speech rhythm. Experience shows, moreover, that the children often perform the exercises unrhythmically or continue in double or half tempo despite their use of the time names. If at some later stage a methodic aid should appear necessary, counting is introduced instead of the symbolic time names.

33) The Primary School Course, Syllabus in Class Music, Cape Town 1966, p.3.

For the tonal training the "Vienna School" uses absolute tone names. Solfa is not employed as it is more a methodic aid during a transitory stage than an end in itself. To those learning an instrument the double nomenclature is a confusing additional burden.

As far as the use of solfa³⁴ in singing without words is concerned (sight-singing, improvisation, melodic dictation, the learning of melodies), a closer look reveals that vocalises³⁵ are far more suitable from the viewpoint of vocal training.

Instead of the tone space low te - lah the tone space of an octave is suggested here. This is possible because C major is used as the basic key³⁶ in the conscious phase and C'' can be sung easily. If the positions of doh (E flat to G) are used as demanded in the syllabus,³⁷

34) The syllables fah, soh and lah prove particularly unsuitable for the following reasons: the consonants in fah and soh are normally either sung on a running breath or overpressurized. The changing position of the tongue in lah often leads the child to lose control over his breath and the sound colour of the vowel.

35) cf. Foot-note 29, pp. 52f.

36) cf. p. 50.

37) The Primary School Course, Syllabus in Class Music, Cape Town 1966, p. 5.

on the other hand, the singing of the eighth degree may well lead to an overstraining of the child's vocal cords. Besides, C' is automatically included in the tone space by the children during preconscious singing (mainly in improvisation), whereas low te can only be achieved with more obvious guidance.

The manual "Syllabus and Suggestions for the Consideration of Teachers" suggests beginning the work within the tone space with the tones me - ray - doh.³⁸ It is, however, generally accepted today that the natural development of the child's tonal space starts with the call third.³⁹ This way has also been chosen by Philip McLachlan in his reading course in musical notation, "Fun with Notes, Book One".⁴⁰

McLachlan's "Fun with Notes" series is the first South African methodic-didactic realization of the syllabus.⁴¹ As he sticks very closely to the syllabus,

38) Syllabus and Suggestions for the Consideration of Teachers, Department of Education Cape of Good Hope, no date, p. 23.

39) cf. p. 47.

40) McLachlan Philip, Fun with Notes - A reading course in musical notation, Book 1, Nasou Beperk Cape Town, 1968.

41) As a supplement a booklet with didactic instructions has been published in Afrikaans: J. Enslin, Klassang in die Laerskool, Deel 1, Nasou Beperk Cape town.

however, the programme projected in this paper differs considerably from his series.

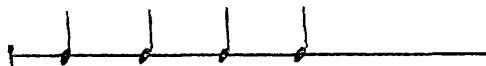
The arrangement of the programme of elementary musical education as presented in the following 16 sections begins where the preconscious phase ends. The preconscious phase extends from the beginning of Sub-Standard A to the middle of Sub-Standard B. As South African children entering Sub-Standard A are between five-and-a-half and six-and-a-half years old, i.e. half a year younger than the average child in Austria, the preconscious phase has been extended to a year and a half. Chapter B supplies general guidance for the work in this phase.

The programme now suggested for the conscious phase should be accomplished from about the middle of Sub-Standard B to the end of Standard I. The time spent on each section will depend mainly on the capacity of the class. The introduction of new exercises will be profitable only once the majority of the children have grasped the earlier material. Progress will vary from class to class; the order of the individual sections, however, must not be changed.

1. The One-Beat Note - Two-Time

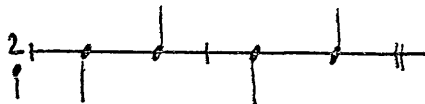
To start with, the one-beat note is introduced as the simplest note value. The children are to clap the following example:

Example 14



Then the given example is made into two-time by rhythmically stressing the first of a group of two notes. This is done first by clapping, then by clapping and stamping. Both exercises are performed by the whole class as well as by two different groups (one group stamps, the other claps; the groups should also change parts).

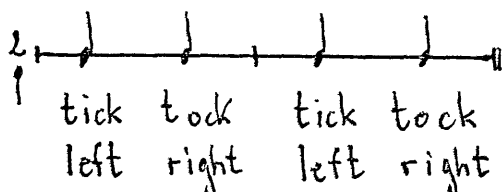
Example 15⁴²



42) ↑ = stamping; ↓ = clapping.

In the following example two-time is achieved through rhythmic speech.

Example 16



Finally two-time is presented by means of rhythmic speech and, at the same time, rhythmic movement. While the children say the words "tick-tack" they imitate the movements of a clock's pendulum. To the words "left right" they march on the spot swinging their arms in time. The words are recited in the speaking tone of the class ("Klassensprechton").⁴³ The movements should be relaxed and elastic.

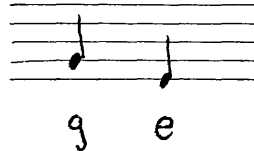
2. The Call Third - Four-Time

The children are now confronted for the first time

43) "Klassensprechton" is that pitch of the speaking voice which is the most comfortable to the majority of the class.

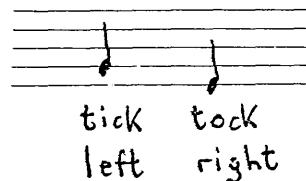
with a small melodic unit, the "Urmotiv" (basic motif).
At the same time the names of the two notes are introduced.

Example 17



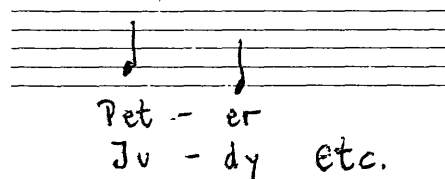
The children identify the call third as an already well-known motif. Then one makes them sing to the words.

Example 18



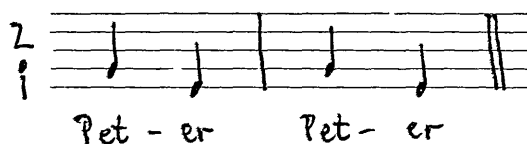
In order to further ensure their grasp of this motif the children are made to call their friends.

Example 19



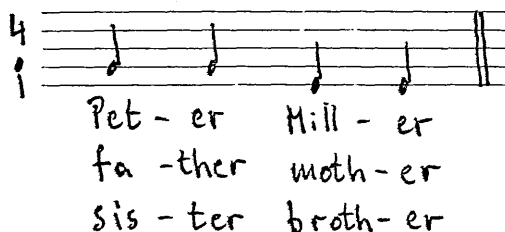
As a melodic preparation for four-time two call motifs are connected.

Example 20



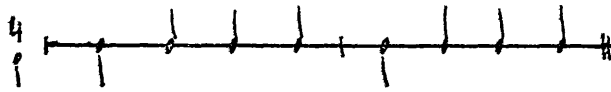
The choice of two logically connected concepts in the following example allows the melodic development of four-time. As the chosen units are linked in meaning, they are notated within one bar.

Example 21



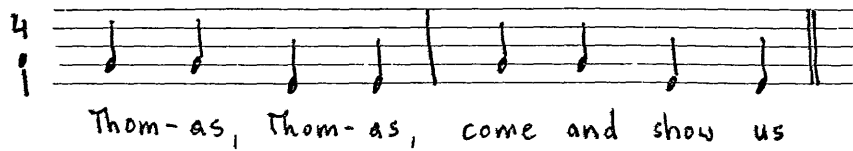
After these melodic exercises four-time is reinforced rhythmically and enlarged by one bar. The following example should now be practised by means of rhythmic movement in the way suggested above.

Example 22



This four-time phrase which has now been mastered rhythmically is applied melodically in the following example:

Example 23



The above phrase is then varied by alterations of its second half. The new melodic units are sung first to the names of notes, then to vocalises, and finally to words.

Example 24





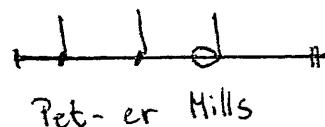
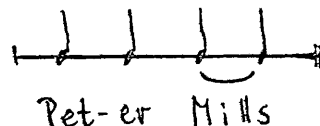
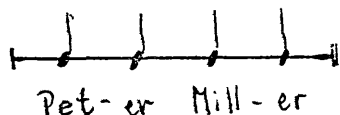
Another possible way of doing this is for the teacher to sing one of the examples and invite the children to recognize it; or, for the teacher to point to one example and ask the children to sing it. These and all following exercises are to be practised by the whole class, by groups, and also by individual children. The variants of the second half of the phrase can also be taught by letting the children themselves do them. In this case the teacher will write out the first line only and leave it to the children to vary the second half of the phrase by themselves. Eventually similar call-third motifs can also be used for a melodic dictation.

3. The Two-Beat Note

To teach the two-beat note one can change the by now well-known pattern "Peter Miller" to "Peter Mills". The changed pattern together with the original should be

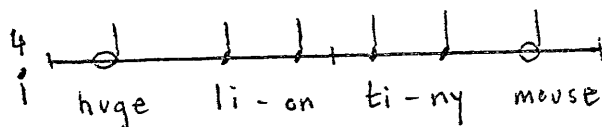
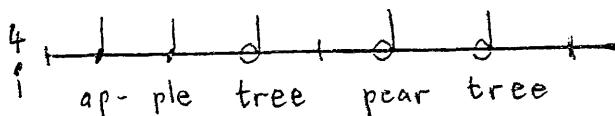
illustrated on the board.

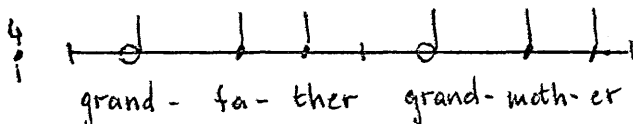
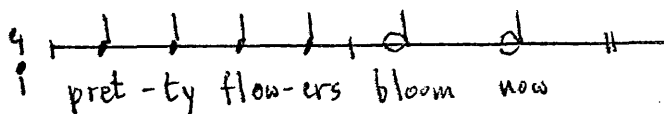
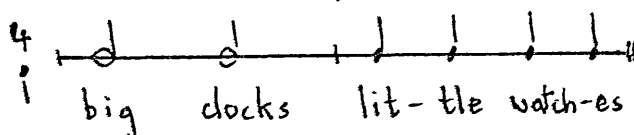
Example 25



A systematic practice of the two-beat note demands various rhythmic speech exercises. The teacher will write groups of words on the board such as "appletree - peartree" in order to make the children first speak them in the correct speech rhythm, then speak and clap to them. If this exercise is generally mastered these rhythms and others achieved in a similar way are then written out on the board with the active participation of the children.

Example 26





To introduce some variation into these exercises one can employ groups of words which have been expanded into a rhyme. At this point it is possible to bring in a simple rhythmic two-part pattern. The rhyme is first spoken in speech rhythm, then spoken and clapped, and the resulting rhythmical pattern written down in note values without pitch indication. When the children are able to master this pattern the teacher adds a suitable ostinato rhythm underneath which is to be worked out by clapping and if possible by the use of various percussion instruments. The class is now divided into two groups. The one group recites the rhyme and at the same time the other group claps or plays the ostinato rhythm.

The two groups should change parts so that each alternates between rhythmic speech and rhythmic movement.

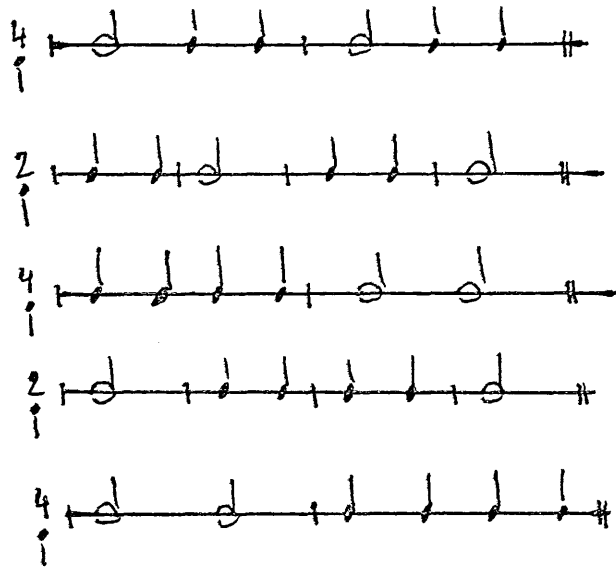
Example 27

The image shows two staves of handwritten musical notation in 4/4 time. The first staff contains the melody for the lyrics "It's a love-ly sun-day trip, let us run and jump and skip." The notes are mostly quarter notes, with some eighth notes. The second staff is a rhythmic accompaniment consisting of quarter notes and half notes. A large left-facing curly bracket groups both staves together.

The examples so far used for rhythmical patterns are now given melodies which are to be worked out by the children themselves. They are to use the call third exclusively; however, the teacher should allow the children's imagination to play freely. All melodies worked out in this manner are then notated by the common effort of children and teacher.

For a further reinforcement of two and four-time the following examples may be written on the board and practised by making the whole class clap them. The teacher can vary these exercises by presenting one example himself and asking the children to recognize it. He may also point to one particular example on the board and make the children clap its rhythm.

Example 28



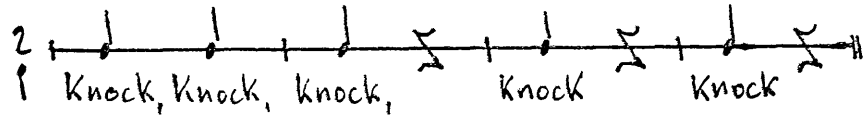
Exercises of a similar kind may also be used to good effect in rhythmic dictation.

4. The One-Beat Rest

To teach the one-beat rest it seems to be most profitable to choose a rhythmic motif from everyday life, e.g. knocking on the door and waiting for an answer. When the children are listening (rest) they should be

made to put a finger on their mouths so that the rhythmic movement is not interrupted. In the following example the clapping can be substituted by knocking:

Example 29

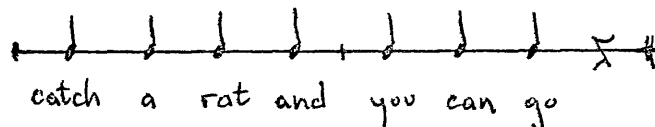
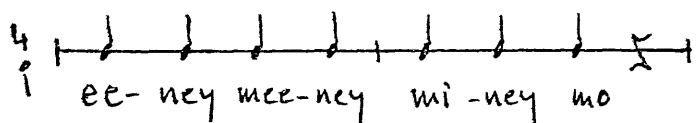
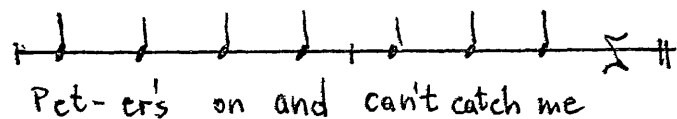
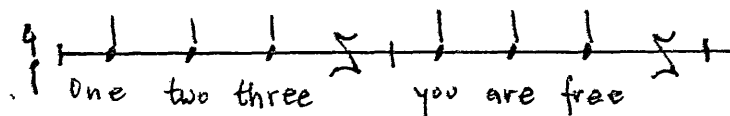


After this has been grasped the one-beat rest is practised by means of suitable groups of words and nursery rhymes.

In four-time it is possible that the children will substitute a two-beat note for the one-beat note and one-beat rest. However, this can be largely eradicated by encouraging them to put a finger on their mouths during the rest.

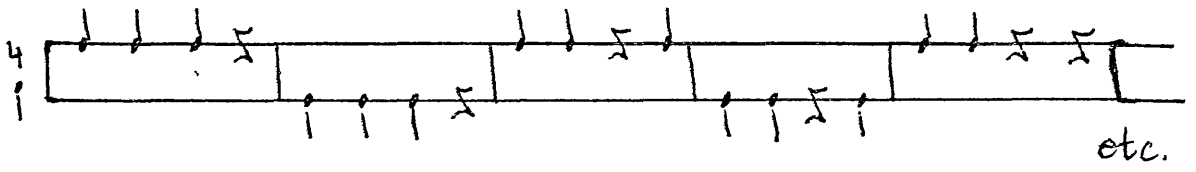
The following examples are to be mastered first in the form of rhythmic movement, then in the form of rhythmic speech. When this has been achieved both exercises should be performed simultaneously by the class as a whole as well as by separate groups.

Example 30

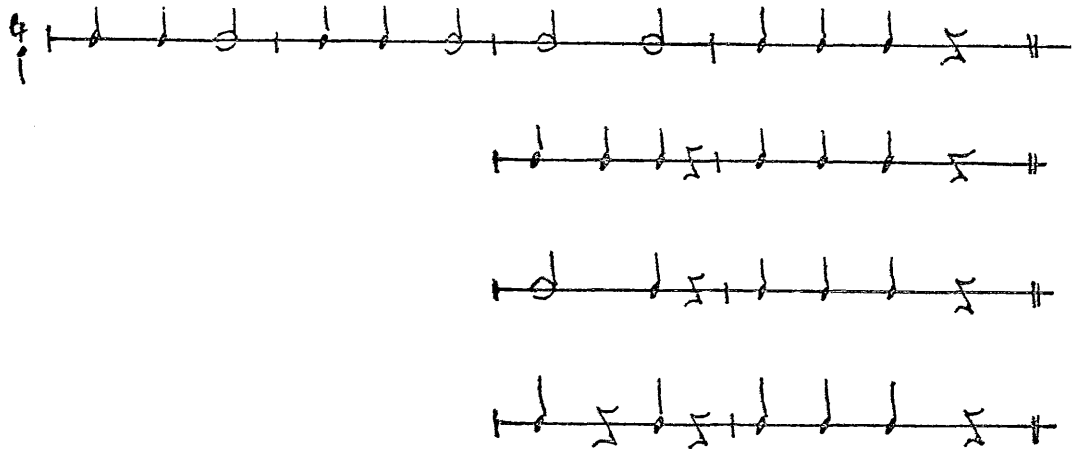


The one-beat rest presented and grasped in the manner described can then be practised further by "echo clapping" (example 31) and completion exercises (example 32). In these the teacher presents a particular rhythmic pattern which individual children continue in the same manner; i.e. they have to make use of the one-beat rest. The most successful solutions are written on the board and can then be clapped by the whole class.

Example 31



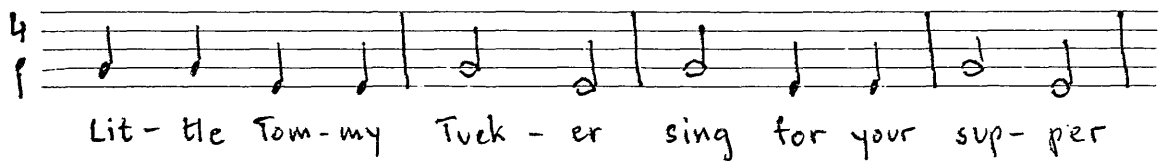
Example 32



5. The Sixth Degree

Once the call third has been reinforced with various rhythms the sixth degree is introduced as an auxiliary note by means of a well-known nursery rhyme. The teacher writes the following example on the board:

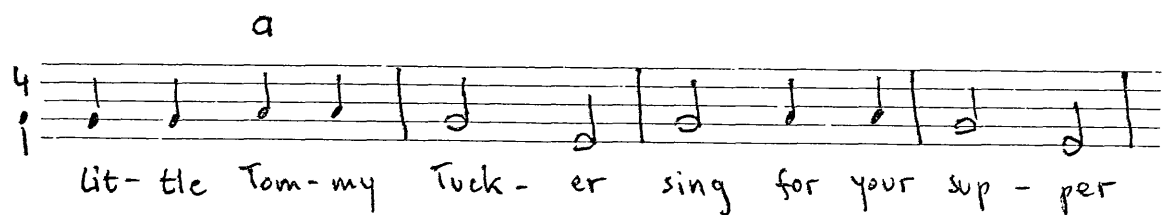
Example 33



A musical staff in 4/4 time with a treble clef. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the staff: "Lit-tle Tom-my Tuck-er sing for your sup-per".

After the children have sung this simplified version of the song from the board, they are encouraged to enrich the melody by finding the auxiliary note for themselves.

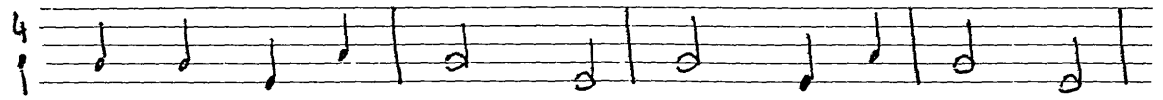
Example 34



A musical staff in 4/4 time with a treble clef. Above the staff is a small letter 'a'. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the staff: "Lit-tle Tom-my Tuck-er sing for your sup-per".

Should the children of their own accord wish to sing the song in its more difficult original form, the teacher ought to accept this.

Example 35

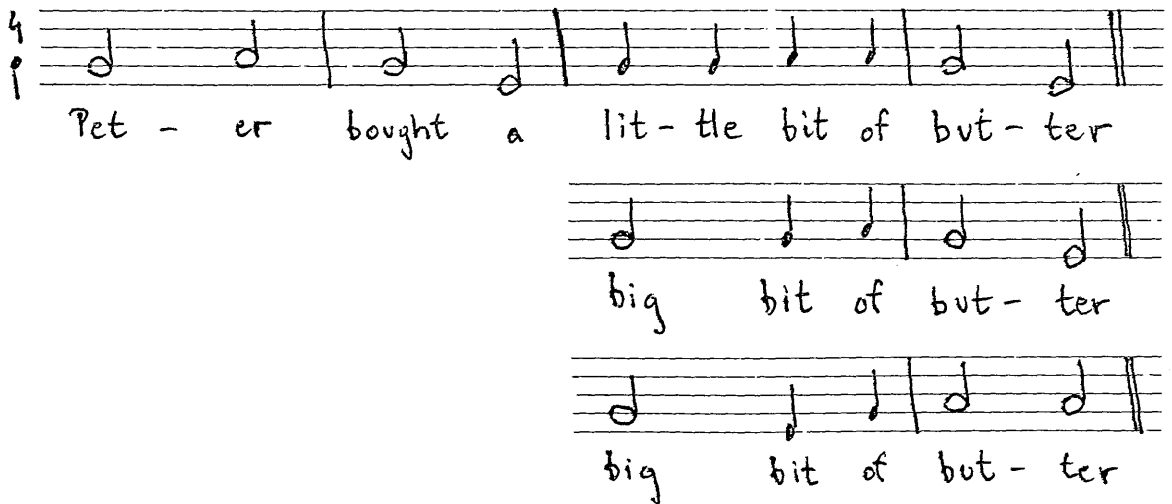


lit- tle Tom- my Tuck- er sing for your sup- per

The musical notation for Example 35 is a single staff in 4/4 time. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The lyrics are written below the staff, with hyphens under the words 'lit- tle', 'Tom- my', 'Tuck- er', and 'sup- per'.

In case such a suggestion is not put forward sight-singing or invention exercises are to be sung in order to reinforce the auxiliary note and to prepare the children for the original form of the song.

Example 36

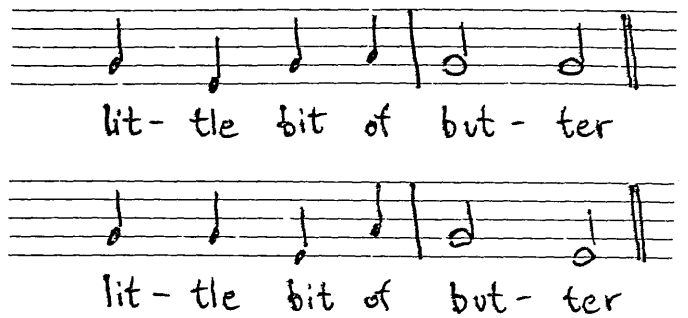


Pet - er bought a lit- tle bit of but- ter

big bit of but- ter

big bit of but- ter

The musical notation for Example 36 consists of three staves. The first staff is in 4/4 time and contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (quarter). The lyrics are written below the staff, with hyphens under the words 'lit- tle', 'bit', and 'but- ter'. The second and third staves are also in 4/4 time and contain four measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The lyrics are written below the staves, with hyphens under the words 'bit' and 'but- ter'.




These exercises are sung, as before, first to the names of notes, then to vocalises, and finally to words. With variant number four the teaching aim, i.e. the original form of the song "Little Tommy Tucker", is reached.

6. The Tonic as Jumping-off Note

The next expansion of the tonal space, the introduction of the tonic, is also best undertaken by using a melody already mastered by the class. The well-known nursery rhyme "Jack and Jill" seems very suitable for this purpose. To start with it is sung to the already known melodic units.

Example 37




Jack and Jill went up the hill to fetch a pail of wa - ter

The musical notation for Example 37 consists of a single staff in 4/4 time. The melody is written in a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are written below the staff.

The teacher then sings the song using the tonic as jumping-off note. The children themselves have to find out where the change has taken place. It is only then that the correction is made.

Example 38



Jack and Jill went up the hill to fetch a pail of wa - ter

The musical notation for Example 38 is identical to Example 37, but with a 'C' written above the staff above the note for 'to'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are written below the staff.

With this new tone other melodic units are formed, which can be used for sight-singing, melodic dictation, or completion exercises.

Example 39



The musical notation for Example 39 consists of two staves. The first staff is in 4/4 time and contains the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The second staff is in 4/4 time and contains the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Both staves end with a double bar line.



After these melodic units have been grasped through various techniques of presentation the children are encouraged to set to music further verses and nursery rhymes.

7. The Upbeat

Using the tonic as jumping-off note the upbeat is then derived melodically and rhythmically by the whole class. This is not achieved by presenting a song starting with an upbeat, but rather by exchanging two parts of a down beat song already known to the class. Through this teaching method the concept of an upbeat is easily understood and quickly grasped by the children.

Example 40

The image shows two lines of handwritten musical notation in 4/4 time. The first line is labeled 'a' above the first four measures and 'b' above the last four measures. The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The lyrics are: Jack and Jill went up the hill to fetch a pail of wa-ter. The second line is labeled 'b' above the first four measures and 'a' above the last four measures. The notes are: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The lyrics are: to fetch a pail of wa-ter Jack and Jill went up the hill.

In order to draw the children's attention to the essential quality of the upbeat, rhythmic exercises follow which show clearly the dislocation of stress. It seems most profitable here to choose down beat examples which can be changed into melodies with an upbeat by adding one more syllable or by exchanging the two parts of a sentence. Such texts are to be practised in rhythmic speech and then notated.

Example 41

2
1 | Ma-ry had a lit-tle lamb

2
1 | Ma-ri-a had a lit-tle lamb

2
1 | Jon-ny had a lit-tle dog

2
1 | Jo-han-nes had a lit-tle dog

4
1 | Hun-ty El-sie played a tune up-on the grand pi-an-o

4
1 | Up-on the grand pi-an-o hun-ty El-sie played a tune

4
1 | Pet-er Mill-er kept his dog in-side a bag of can-dy

4
1 | In-side a bag of can-dy Pet-er Mill-er kept his dog

As a further melodic exercise the given texts are set to music by means of the known melodic units. For upbeat melodies the tonic should be employed as jumping-off note.

Example 42

Ma-ry had a lit-tle lamb

A musical staff with a treble clef and a 2/4 time signature. The melody consists of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The text 'Ma-ry had a lit-tle lamb' is written below the staff, with a small upward-pointing arrow under the first 'y' in 'Ma-ry'.

Me-ri-a had a lit-tle lamb

A musical staff with a treble clef and a 2/4 time signature. The melody consists of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The text 'Me-ri-a had a lit-tle lamb' is written below the staff, with a small upward-pointing arrow under the first 'r' in 'Me-ri-a'.

Jen-ny had a lit-tle dog

A musical staff with a treble clef and a 2/4 time signature. The melody consists of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The text 'Jen-ny had a lit-tle dog' is written below the staff, with a small upward-pointing arrow under the first 'n' in 'Jen-ny'.

Ja-han-nes had a lit-tle dog

A musical staff with a treble clef and a 2/4 time signature. The melody consists of eight eighth notes: G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The text 'Ja-han-nes had a lit-tle dog' is written below the staff, with a small upward-pointing arrow under the first 'h' in 'Ja-han-nes'.

Aun-ty El-sie played a tune up-on the grand pi-an-o

A musical staff with a treble clef and a 4/4 time signature. The melody consists of sixteen eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, and E3. The text 'Aun-ty El-sie played a tune up-on the grand pi-an-o' is written below the staff, with a small upward-pointing arrow under the first 'u' in 'Aun-ty'.

Up-on the grand pi-an-o aun-ty El-sie played a tune

A musical staff with a treble clef and a 4/4 time signature. The melody consists of sixteen eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, and E3. The text 'Up-on the grand pi-an-o aun-ty El-sie played a tune' is written below the staff, with a small upward-pointing arrow under the first 'u' in 'Up-on'.

Pet-er Mill-er kept his dog in- side a bag of can- dy

In- side a bag of can- dy Pet-er Mill-er kept his dog

Side by side with these exercises the rhythmic work is continued including the use of percussion instruments, rhythmic clapping and echo clapping.

Rhythmic clapping can be executed as a pure clapping exercise (example 43) or, if the class is not too large, in conjunction with rhythmical games (example 44).

Example 43

Example 43 musical notation showing two staves of rhythmic exercises in 4/4 time.

Example 44

4
| shake your fin-gers, stamp your feet, clap your hands on eve-ry beat

4
| We point and point and clap, clap, clap, we jump and jump and tap, tap, tap

we point and point and clap, clap, clap, we turn a-round and snap, snap, snap.

Echo clapping ought to be practised by individual children as well as by groups.

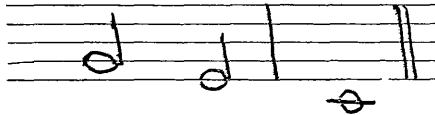
Example 45

etc.

8. The Triad

After the tonic has been grasped as jumping-off note it is now presented as the fundamental note of the triad. The various notes of the triad are already known. All the teacher has to do then is to notate the triad in its descending form, to give it its proper name, and to make the children sing it, first to the names of its notes, then to vocalises, and finally to e.g. "bim-bam-bum". It goes without saying that the teacher should encourage pure and beautiful intonation. First, the whole class sings the triad in its descending form as a melody only.

Example 46



Then the class is divided into three groups. Each group is given one note of the triad. The different notes are started one after the other and are sustained until the full triad is sounded. It is by this exercise that

concurrent singing and listening to one another is practised for the first time.

Example 47



One can also make the three groups start their notes simultaneously and sustain them.

Finally the triad is sung in the form of a canon. Each group sings the triad in such a way that the entries follow consecutively. Thus the two first exercises, the melodic triad and the listening to one another's singing, are linked.

Example 48

bim-bam-bum bim-bam-bum

bim-bam-bum bim-bam-bum

bim-bam-bum bim-bam-bum

The same exercises can be practised with vocalises in an ascending form.

After the tonic has been established as a fundamental note new melodic units can be formed and employed in sight-singing exercises and melodic dictations.

Example 49



9. Three-Time - The Three-Beat Note

Three-time is also introduced by means of rhythmic speech.

Example 50

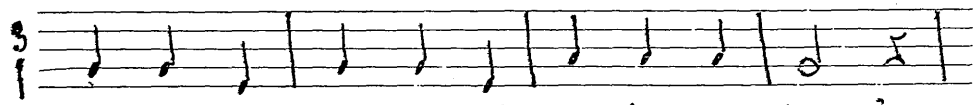
The image shows two lines of handwritten musical notation on a five-line staff. The first line is for the song 'Pussycat, pussycat where have you been'. The notes are quarter notes, with a final half note. The words are written below the staff, with 'Pus-sy-cat', 'pus-sy-cat', 'where have you', and 'been' underlined. The second line is for 'I've been to London to look at the queen'. The notes are quarter notes, with a final half note. The words are written below the staff, with 'I've been to', 'Lon-don to', 'look at the', and 'queen' underlined. A treble clef is on the left of the first line, and a double bar line is at the end of the second line.

The words written on the board are practised in the following manner. First the words are spoken in their natural speech rhythm, then spoken and clapped. The teacher makes the children underline the stressed syllables, draw bar-lines and finally notate the rhythm.

It is now up to the children themselves to find words and rhymes in three-time, the rhythms of which are also written on the board for practice.

In order to exploit three-time melodically at the same time the above example is given a melody in such a way that the teacher presents a melodic question (example 51) which demands a melodic answer by individual children. A couple of good answers are written on the board (example 52).

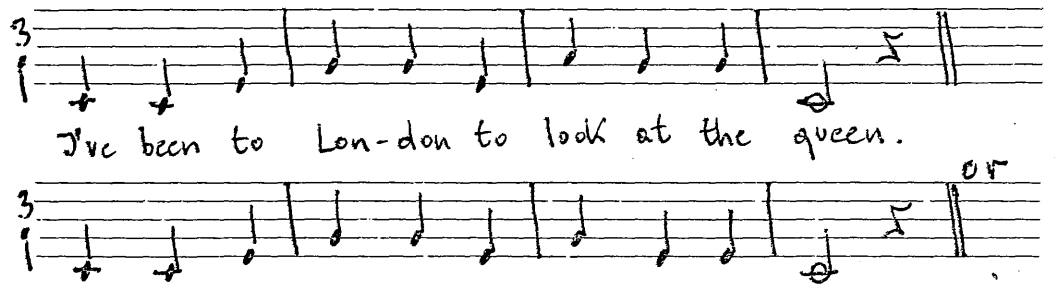
Example 51



Pus-sy-cat, pus-sy-cat where have you been?

A musical staff with a treble clef and a 3/4 time signature. The melody consists of eight measures: four eighth notes, a quarter note, and a quarter rest. The lyrics are written below the staff.

Example 52



I've been to Lon-don to look at the queen.

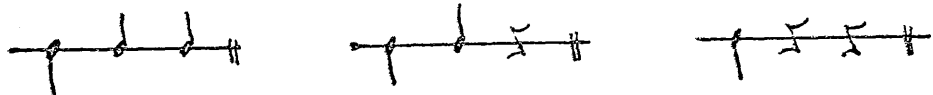
I've been to Lon-don to look at the queen.

Two musical staves, each with a treble clef and a 3/4 time signature. The melody consists of eight measures: four eighth notes, a quarter note, and a quarter rest. The lyrics are written below the staves. The second staff has a small 'or' written above the final measure.

Further texts found by the children themselves are also given melodies.

To reinforce three-time further exercises in rhythmic movement including stamping and clapping are introduced. The following motifs can be used for this purpose.

Example 53

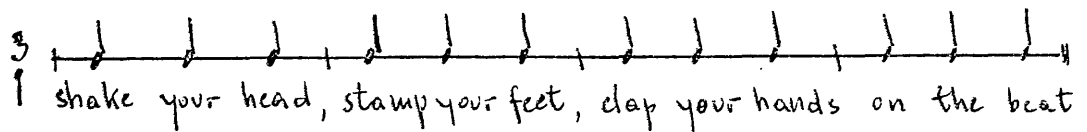


Three rhythmic motifs on a single-line staff. The first motif consists of a quarter note, an eighth note, and another eighth note. The second motif consists of a quarter note, a quarter rest, and a quarter note. The third motif consists of a quarter note, a quarter rest, and another quarter rest.

To indicate the rests the children are either to put a finger on their mouths as practised before or to make an elastic movement.

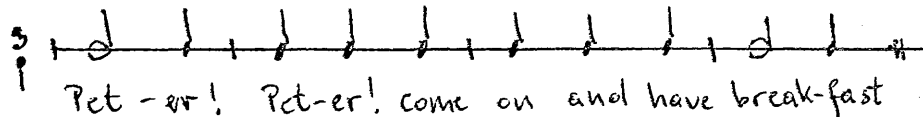
To give these exercises some variety rhythmic games can be introduced. A percussion instrument should be used in this case to guarantee a more exact performance.

Example 54



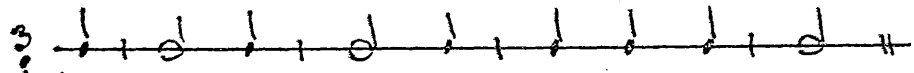
Now three-time with upbeat is practised. Again an example is chosen which is presented first as a rhythmic line starting with a downbeat.

Example 55



By exchanging certain words the same example starts now with an upbeat.

Example 56




3
1
have break-fast Pet-er! Pet-er, come on!

Detailed description: A single musical staff in 3/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are written below the staff, with 'Pet-er!' and 'Pet-er,' each spanning two notes.

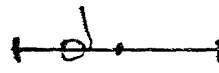
Finally the three-beat note is achieved by changing the name used and its symbol is introduced.

Example 57



3
1
have break-fast John! John, come on!

Detailed description: A single musical staff in 3/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics are written below the staff. A slur is placed over the notes for 'John!'.

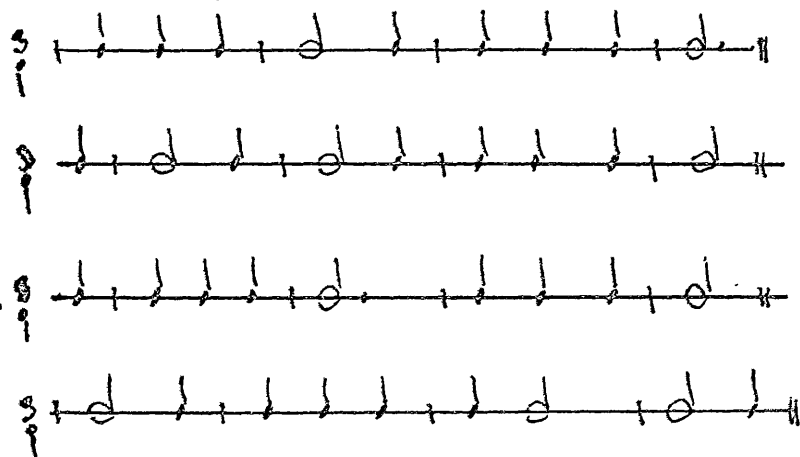


John

Detailed description: A diagram showing a single note (C5) on a staff with a horizontal line extending to the right, representing a three-beat duration.

The modification of this line provides rhythmic motifs which may be clapped as a sight-reading exercise or used for a rhythmic dictation.

Example 58

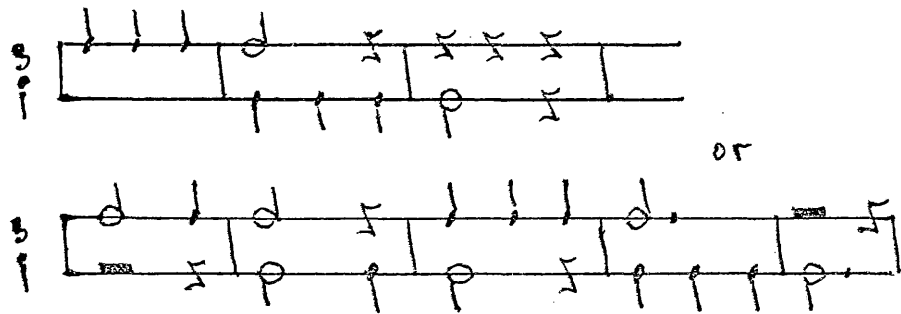


Detailed description: Four musical staves, each starting with a treble clef and a 3/4 time signature. Each staff contains a sequence of rhythmic motifs. The motifs are: 1) quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4; 2) quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4; 3) quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4; 4) quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

In a rhythmic dictation the teacher presents rhythm and regular pulse simultaneously in groups of two bars only.

Slightly more difficult than echo clapping is the rhythmic canon which is introduced here in its simplest form.

Example 59



The two one-beat rests are now replaced by the new symbol for the two-beat rest.

10. The Second Degree

The second degree is introduced as a passing note. With this the tonal pentatonic five-tone space is established.

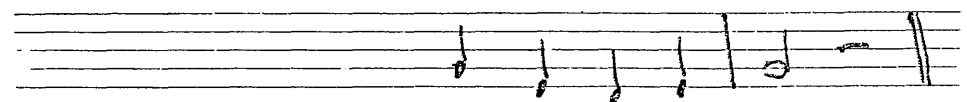
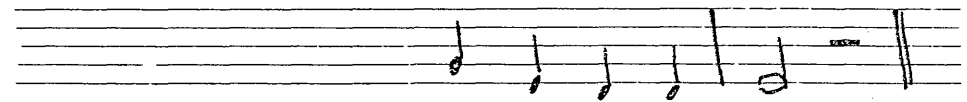
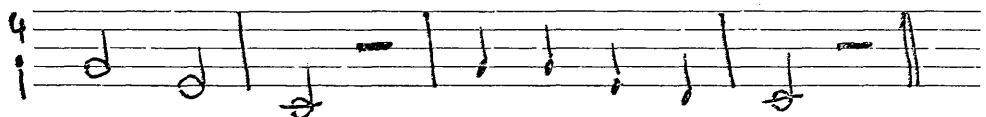
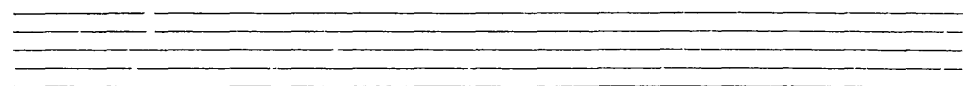
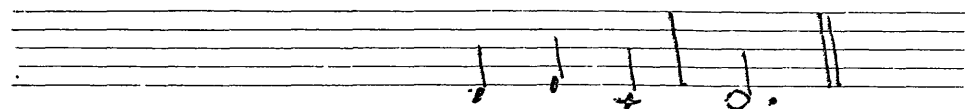
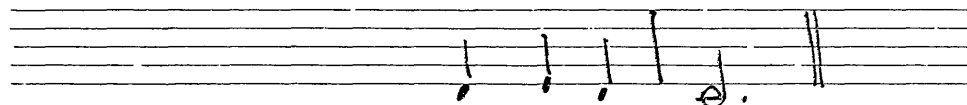
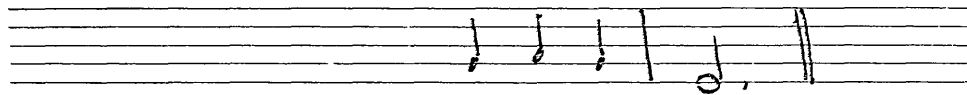
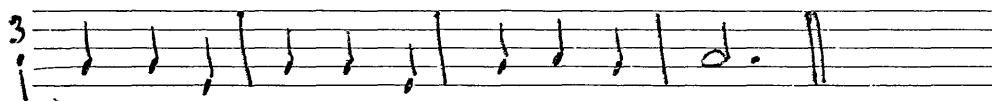
In the rhyme "Pussy-cat" which was given a melody in the previous section the last but one bar is modified in such a way that the new note D appears as a passing note.

Example 60

The image shows two staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "Pus-sy - cat, pus-sy - cat where have you been" are written below the notes. The second staff continues the melody with quarter notes: D4, C4, B3, A3, G3, F3, E3, D3. The lyrics "I've been to Lon-don to look at the queen" are written below. A lowercase 'd' is written above the second measure of the second staff, and a circled 'd' is written below the final note of the second staff, indicating the new note D.

With the newly acquired tonal material the following and similar melodic units are formed in three and four-time. These can be practised as sight-singing exercises in altered succession to the names of the notes and to vocalises. They can also be used as exercises in which the children continue a given motif to form a complete phrase.

Example 61

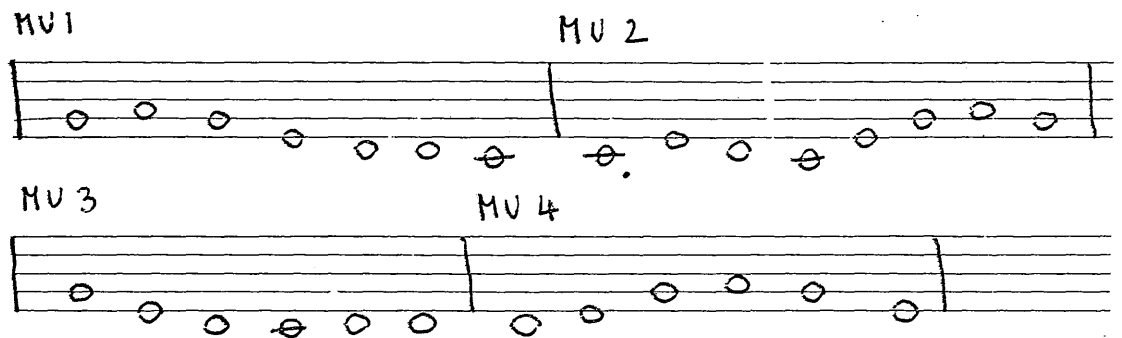




After these exercises a few pentatonic nursery rhymes are tackled.⁴⁴

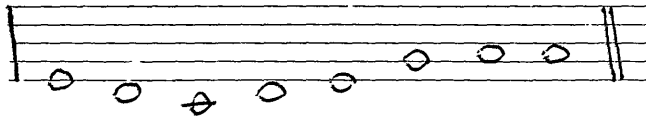
Once the pentatonic tonal material is mastered to a satisfying degree a melodic dictation could be presented in the following way:

Example 62⁴⁵



44) cf. Pentatonic Song Book, edited and arranged by Brian Brocklehurst, Schott & Co. Ltd. London.
45) MU1 = melodic unit 1 etc.

MV5

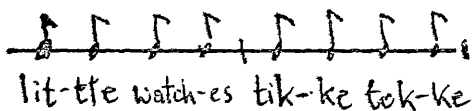
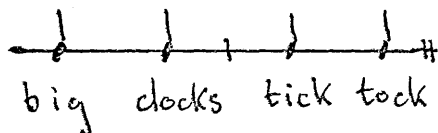


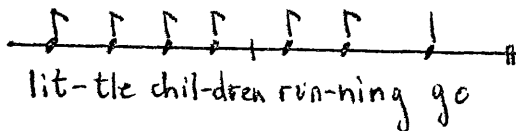
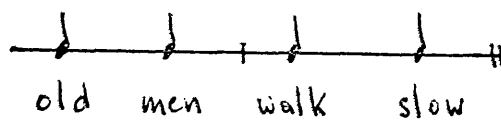
The sound and name of the first note is given. After this the teacher simply has to make sure that all the motifs begin with that note on which the preceding motif has closed.

11. The Running Note

This note value is first practised by means of speech rhythms.

Example 63

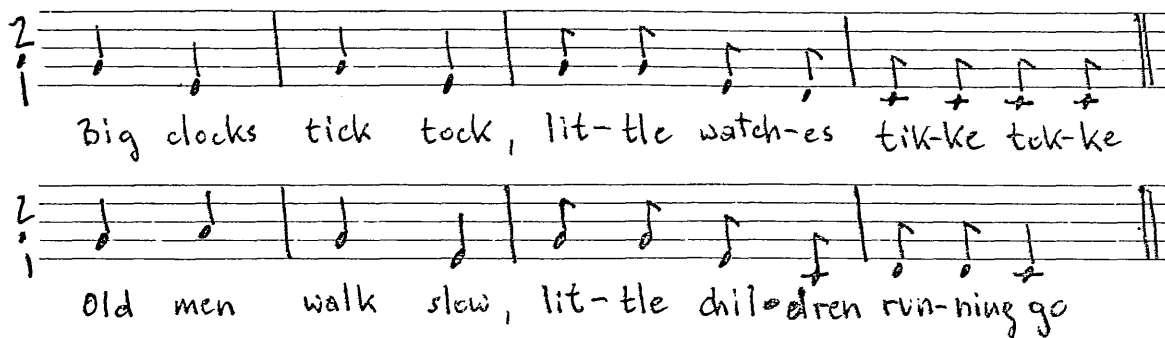




First these examples are spoken only, then spoken and clapped.

The rhythmic practice has now become more complex and lively. Suitable texts and rhymes found or invented by the children themselves are practised in speech rhythm and then given pentatonic melodies.

Example 64



To further reinforce the running note, rhythmic motifs in three and four-time - starting on downbeats as well as on upbeats - are employed as sight-reading exercises.

Example 65

Example 65 consists of four staves of musical notation. The first two staves are in 3/4 time, and the last two are in 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1 (3/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note.
- Staff 2 (3/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note.
- Staff 3 (4/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note.
- Staff 4 (4/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note.

The same or similar motifs are then used for echo clapping.

Example 66

Example 66 consists of two staves of musical notation. The first staff is in 3/4 time, and the second is in 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1 (3/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note. The staff ends with the word "etc." written below it.
- Staff 2 (4/4): A sequence of notes starting on the downbeat, including quarter notes, eighth notes, and a half note. The staff ends with the word "etc." written below it.

If the children should prove to be particularly gifted they can be confronted for the first time with the concept and term "score". One may even proceed to a rhythmic four-part score.

Example 67

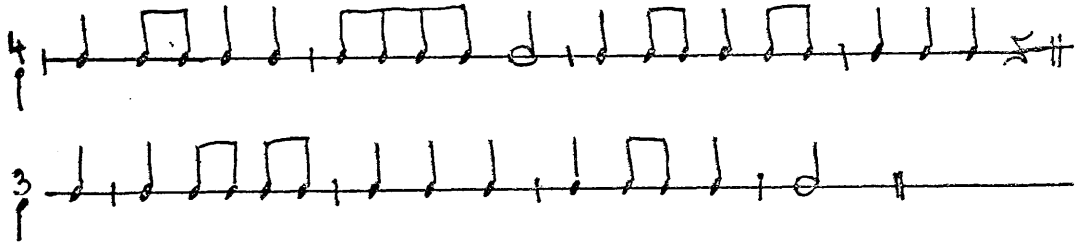
clapping	
knocking	
wood block	
triangle	

First the whole class claps the various rhythms in succession. Once the children master each rhythm separately a second, then a third and a fourth part can be performed simultaneously.

The choice of the instruments indicated in the above example is of course not binding, but depends on what is available. Clapping, knocking and stamping will usually be included in order to activate as many children as possible.

To check that each individual child has grasped the value of the running note a short rhythmic dictation is given bar by bar.

Example 68

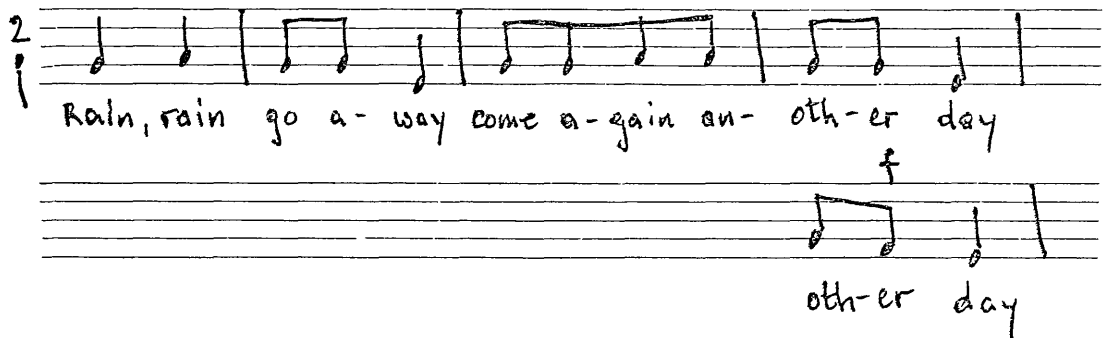


12. The Fourth Degree

The fourth degree is also introduced as a passing note. Thus the five-tone row and the six-tone row respectively are established.

The following rhyme is first sung to a simple melody employing three different notes only. In a second modified version the F appears as a passing note.

Example 69



This new note F can best be reinforced by incorporating it in sight-singing exercises.

Example 70



After this a few songs are sung that move within the five and six-tone space respectively. As far as possible examples should be chosen in both four-time and three-time.

Example 71

Five-tone space:

4
Lit-tle John will be gone out in to the world a-lone,
And his kit seems to fit, and he's proud of it!
But his moth-er has a cry when he comes to say good-bye,
I will pray eve-ry day; don't be long a-way!

Example 72

Five-tone space:

3
Come and let us dance and play and
we'll be hap-py all the day

Example 73

Six-tone space:

London Bridge is fall-ing down, fall-ing down, fall-ing down,
London Bridge is fall-ing down, my fair la-dy!

Six-tone space:

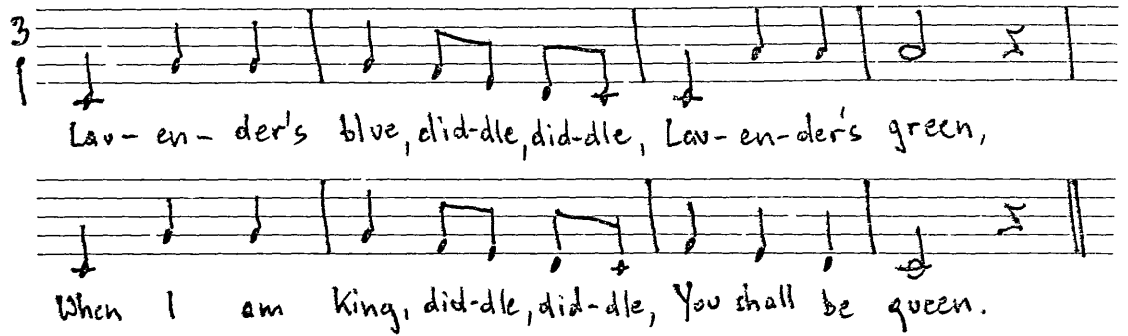
Before tackling the song "Lavender's Blue" it is profitable to sing a couple of preparatory sight-reading exercises by which the more difficult intervals of the sixth and fourth are practised.

Example 74

Two staves of musical notation in 3/4 time, featuring a treble clef and a key signature of one flat. The first staff contains a sequence of notes with a bracket over the final three notes. The second staff contains a similar sequence of notes, also with a bracket over the final three notes.

The song can now be sung at sight.

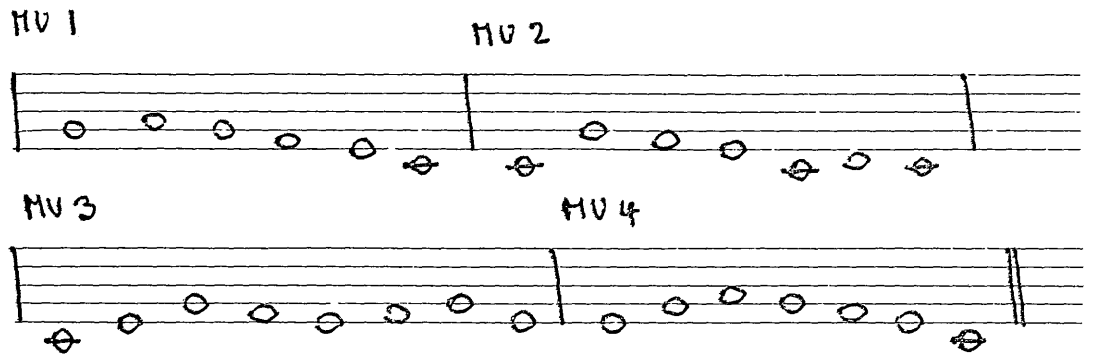
Example 75



3
Lav-en-der's blue, did-dle, did-dle, Lav-en-der's green,
When I am King, did-dle, did-dle, You shall be queen.

After a couple of songs have been presented and grasped, the following melodic units can be employed for a melodic dictation.

Example 76

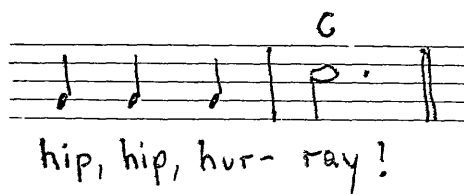


MV 1 MV 2
MV 3 MV 4

13. The Eighth Degree

The children have sung the note C'' before, though without being aware of its notation. In order to correspond to the methodic-didactic arrangement of the material, however, it is only now that the children are made to know this note consciously.

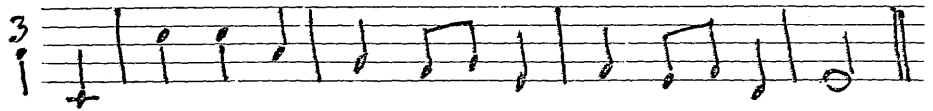
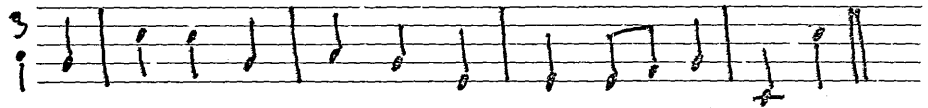
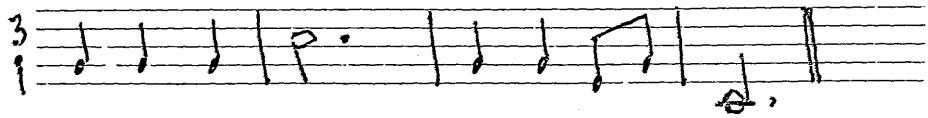
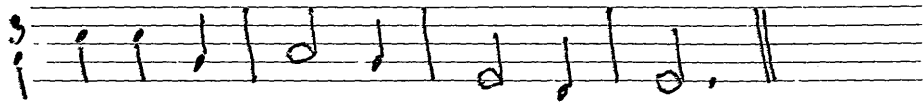
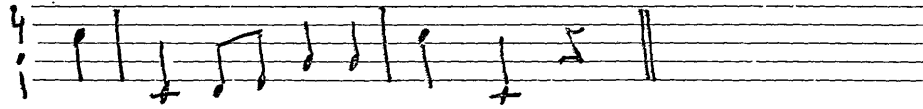
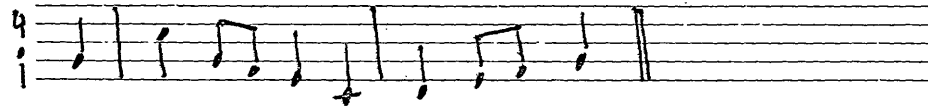
Example 77



After the C'' has been experienced in this way it is reinforced by means of melodic units. At the same time the octave jump is introduced and practised. The following exercises in four and three-time, without and with upbeat, are first clapped and then sung at sight.

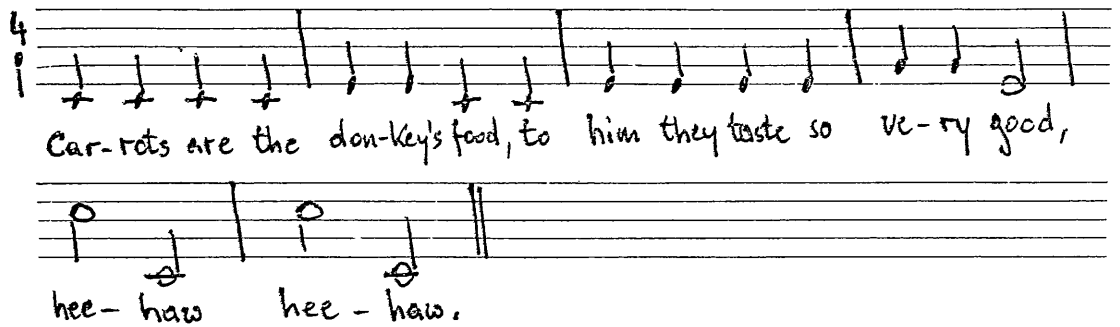
Example 78





In the following song which can be sung also as a canon the material which has just been presented and practised is exploited.

Example 79

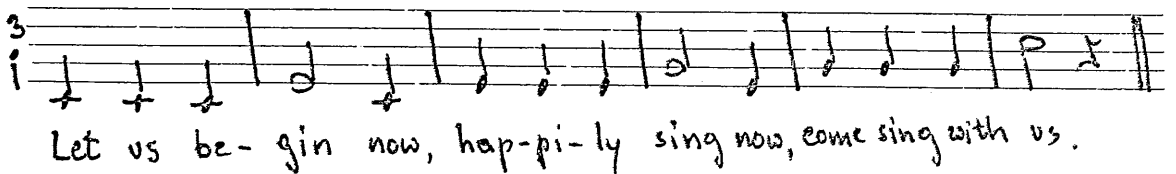


Car-rots are the don-key's food, to him they taste so ve-ry good,
hee-haw hee-haw.

The musical notation for Example 79 consists of two staves. The first staff is in 4/4 time and contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains two whole notes: C4 and G4, representing the sounds 'hee-haw'.

The following example in three-time can also be performed as a canon.

Example 80

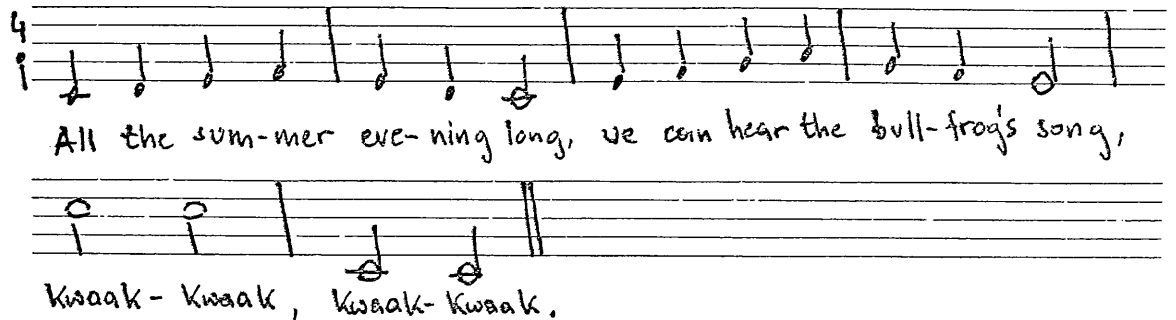


Let us be-gin now, hap-pi-ly sing now, come sing with us.

The musical notation for Example 80 consists of a single staff in 3/4 time. The melody is: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics are written below the notes.

A further example with an octave jump is this:

Example 81



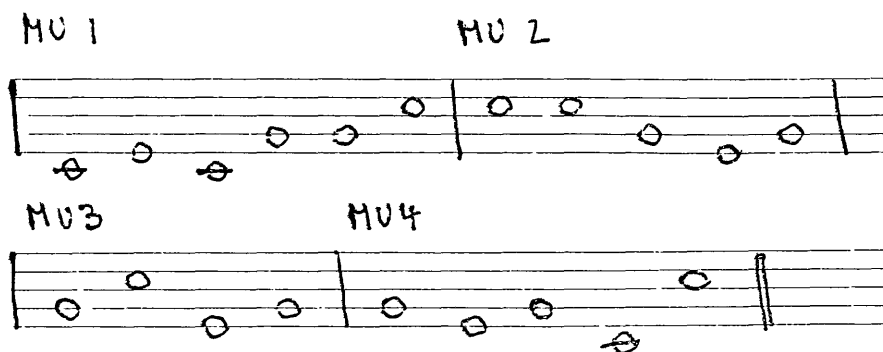
All the sum-mer eve-ning long, we can hear the bull-frog's song,
kwaak-kwaak, kwaak-kwaak.

The musical notation for Example 81 consists of two staves in 4/4 time. The first staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains four notes: C4, G4, C4, G4, representing the sounds 'kwaak-kwaak, kwaak-kwaak'.

The teacher should use considerably less complex melodic units for a melodic dictation than for sight-singing.

The following example consists exclusively of triadic notes:

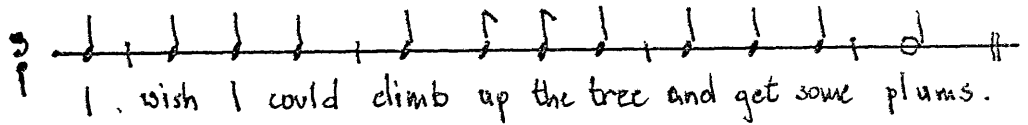
Example 82



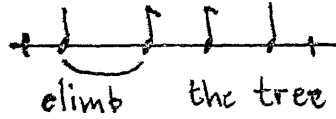
14. The Dotted One-Beat Note

The teacher can introduce the dotted note value by omitting a syllable from a given speech rhythm.

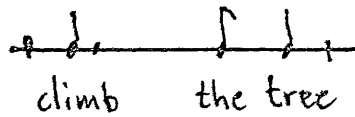
Example 83



I wish I could climb up the tree and get some plums.



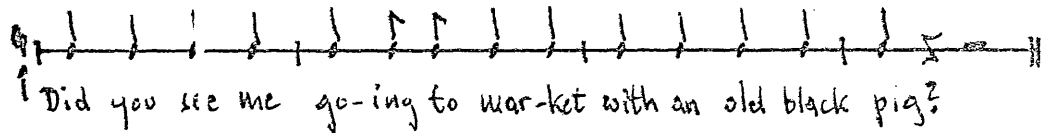
climb the tree



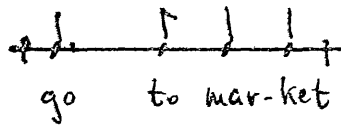
climb the tree

The children are now encouraged to find suitable texts which then are given rhythms and melodies.

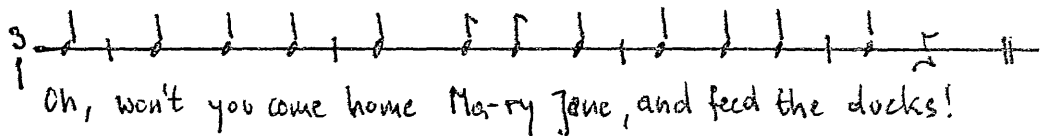
Example 84



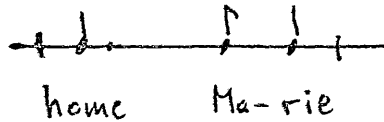
Did you see me go-ing to mar-ket with an old black pig?



go to mar-ket



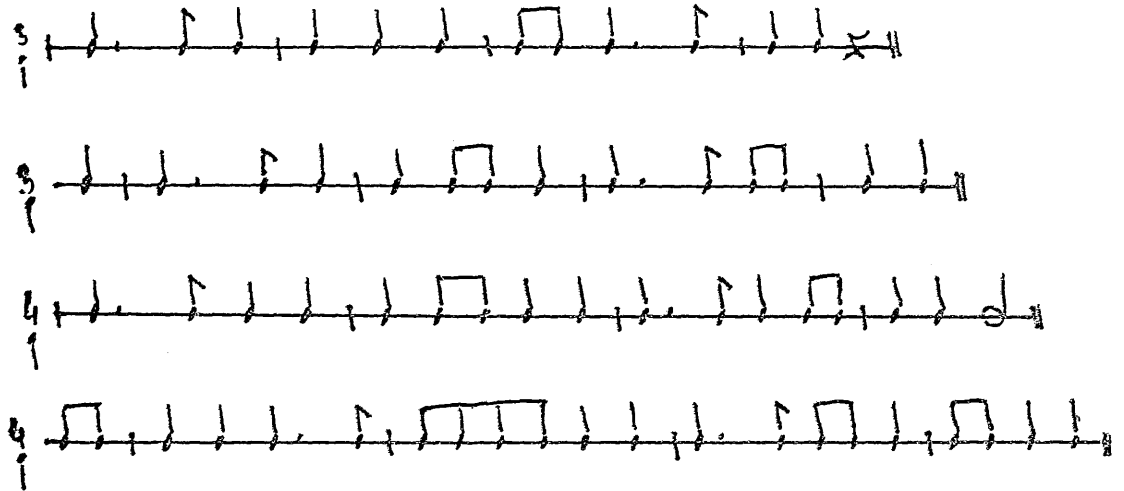
Oh, won't you come home Ma-ry Jane, and feed the ducks!



home Ma-rie

In order to consolidate the dotted rhythm the teacher provides rhythmic motifs in three and four-time, without and with upbeat as a sight-reading exercise.

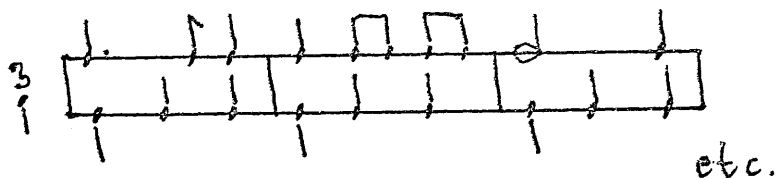
Example 85



These and similar exercises can be employed for the purpose of echo clapping as well as for a rhythmic dictation.

However, the children should also be able to improvise their own rhythms, e.g. by inventing a counter-rhythm to a given ostinato accompaniment.

Example 86

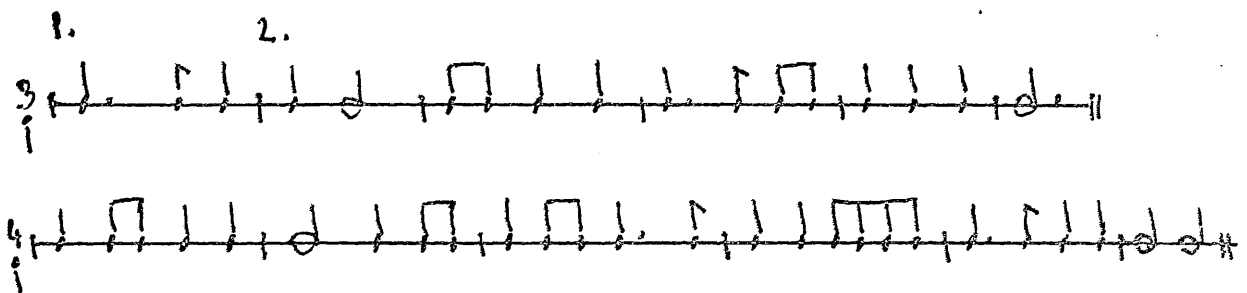


The ostinato accompaniment can be performed by two groups of children the one of which stamps (=f) the other claps (=j); the counter-rhythm can be realized by individual children using a percussion instrument.

This kind of rhythmic exercise can also be treated as an invention exercise. The ostinato accompaniment in three or four-time is written on the board and individual children improvise a suitable counter-rhythm.

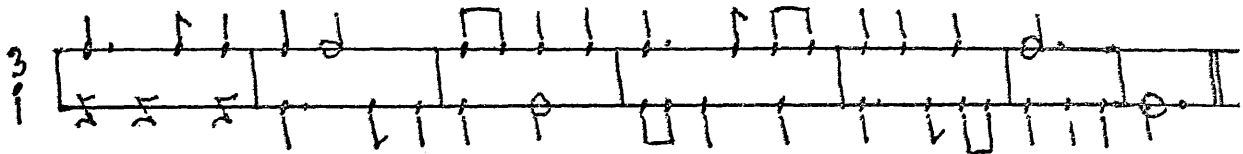
The following rhythmic canons, which should be performed in groups as well as by individual children, serve to heighten the children's concentration to a very high degree. The form in which the canons are notated on the board depends on the standard of the class. The children find it easier to perform the canon if it is notated as a one-part rhythm. However, it then only serves the purpose of a sight-reading exercise.

Example 87



It should be the teacher's aim, however, to encourage the children to become aware of both parts simultaneously and thus be able to find out any mistakes for themselves. To achieve this the canon has to be notated in two parts.

Example 88

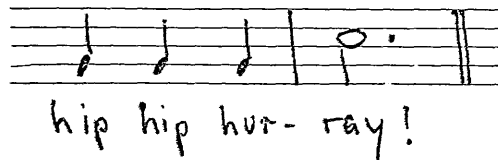


The notation of the second part is best left to the children to practise the correct distribution of notes within the bars.

15. The Leading Note

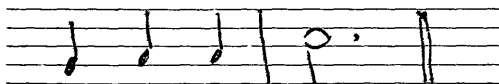
The new note is introduced by referring back to the cheer "hip, hip, hurray".

Example 89



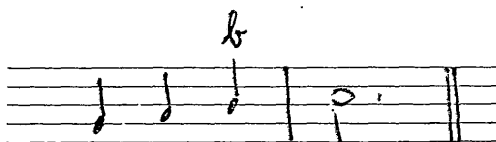
Now the motif is altered, but deliberately presented without the leading note.

Example 90



The children will then instinctively substitute the leading note for the second A.

Example 91



There is also another possibility of introducing the leading note. The teacher chooses the song "Let us begin now" and varies it in such a manner that a song is formed containing all the notes of the scale.

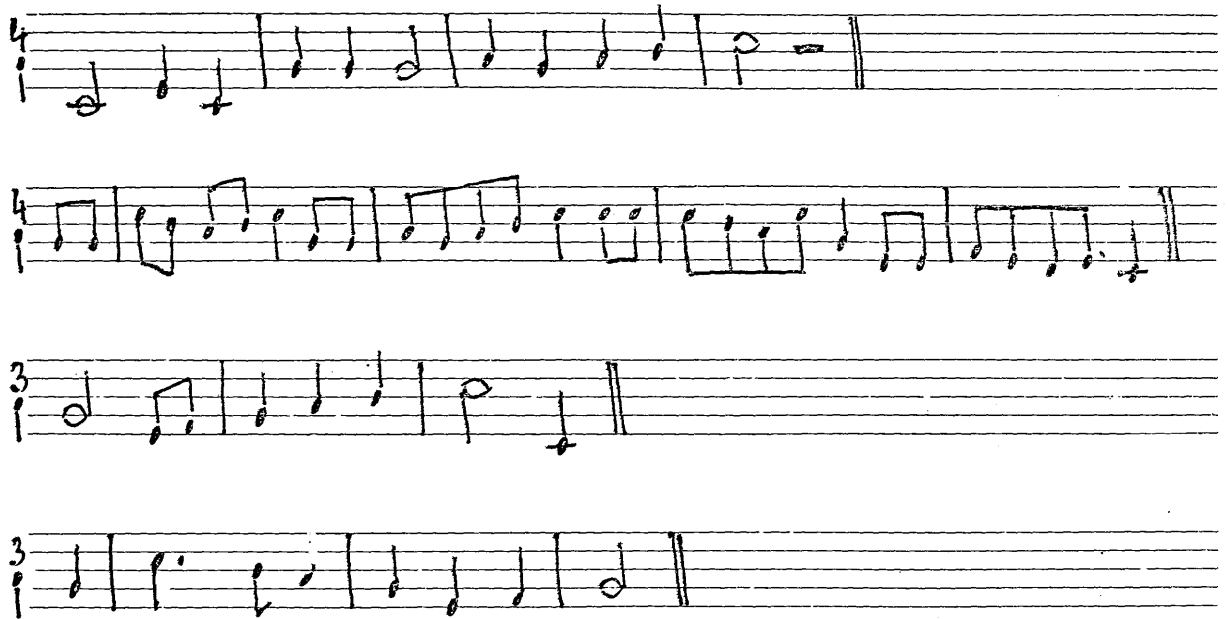
Example 92

Let us be- gin now, hap- pi- ly sing now come sing with us.

In this case the song cannot be performed as a canon.

The following melodic units in three and four-time, without and with upbeat, should now be practised as a sight-singing exercise.

Example 93



In addition to this a couple of songs can be given which should contain all the material practised up to now and do not or only very rarely go beyond the octave space. Examples of such songs and suggestions for their musical presentation are supplied in the following section.

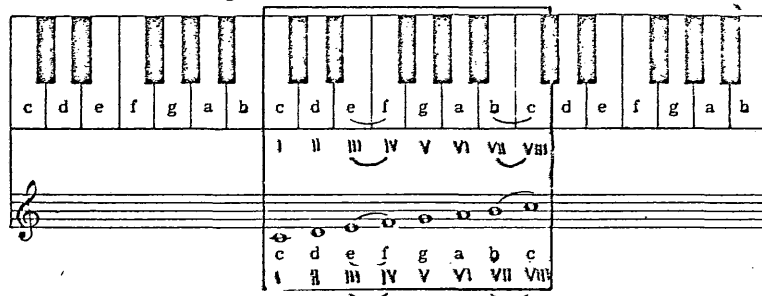
16. The Scale

The children have come to know all the notes of the scale by now. This has not been achieved by starting with the scale, nor by a successive presentation of the notes, but through the use of motifs.

It is only now that one will start to provide elementary theoretical knowledge about the structure of the scale.

The teacher will clarify the structural principle of the major scale with the help of a drawing of the keyboard. Such a drawing should hang on the wall of the class-room so that it can be easily seen by the whole class.

Example 94

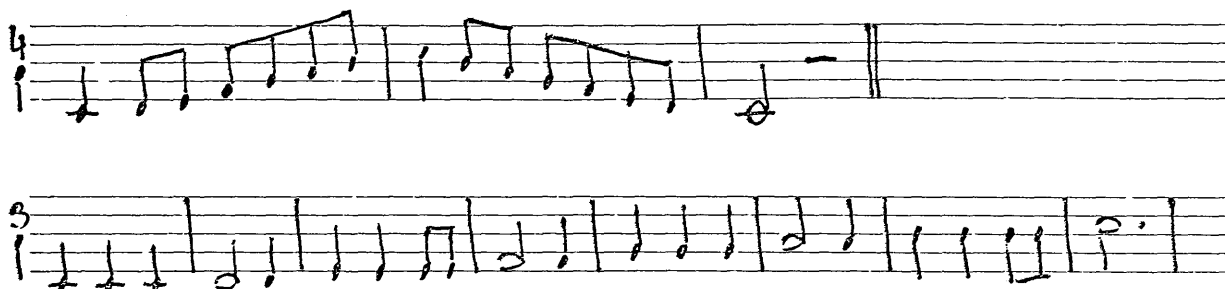


It is best to use Roman numerals to indicate the various degrees. The teacher should mention in particular that the tones of the degrees I and VIII are very similar and therefore carry the same name, that the scale can be extended upwards and downwards or repeated as a whole, that there are semitone steps between III and IV as well as between VII and VIII, and finally that the triad consists of the degrees I-III-V.

With the acquired basic knowledge and with the help of the picture of the keyboard the children are able to derive for themselves all this theoretical information. This should be written down in a short memorandum.

A couple of exercises practising the scale should follow. The scale is given various rhythms and is sung upwards and downwards to vocalises.

Example 95



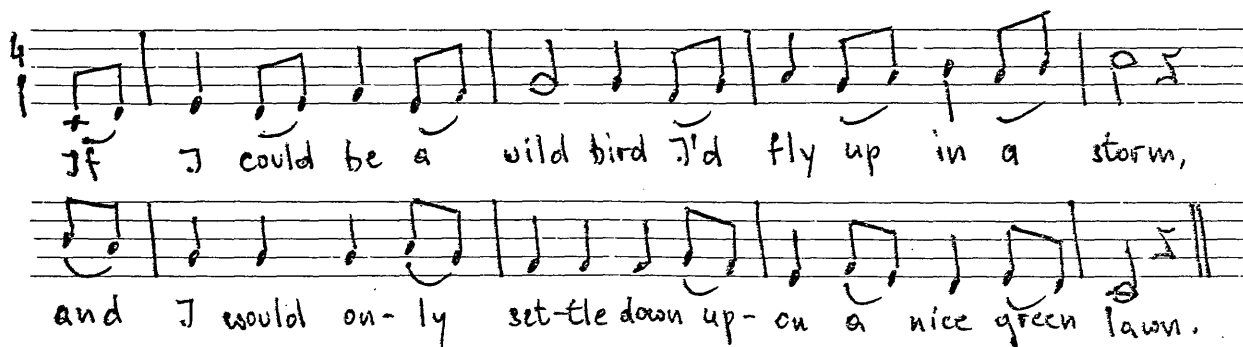
The above example can be sung downwards either with the same rhythm or the retrogressive rhythm:

Example 96



These purely rhythmic scale exercises may be followed by e.g. this "scale song":

Example 97



To conclude a few songs may follow which do not or only very rarely go beyond the octave space. It is by means of these examples that various ways of presenting

songs are indicated which are adequate to this stage of elementary musical education.⁴⁶

Example 98⁴⁷

The image shows a handwritten musical score for a three-part setting of the song 'It's raining, it's raining, the birds fly away'. The score is written on three staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The lyrics are: 'It's rain-ing, it's rain-ing, the birds fly a- way, But grass it grows green-er, and flow-ers are gay. Fa la la la la la, fa la la la lay,'. The middle staff is for the castanet, and the bottom staff is for the tambourine. Both instruments have a single line with a clef and play a rhythmic accompaniment. The music is written in a simple, accessible style suitable for elementary education.

46) cf. pp. 71f.

47) Arrangement taken from: M.F. Wilson, Music Time - 44 Songs for Young Children, Oxford University Press, 1961, pp. 3 and 52.

But grass it grows greener, and flowers are gay.

castanet

tambourine

triangle

cymbals

drum

Example 99

I The morning is here

3
wake up, wake up, there's no time for dreams,

II

The sun has arisen with golden beams.

Example 100

melodic instrument

Spring has come to make us glad, let us give her greet-ing.

wood block

triangle

Birds in hap-py cho-rus sing Such a joy-ous wel-com-ing:

Spring has come to make us glad, let us give her greeting.

The image shows a handwritten musical score for a four-part setting of the text "Spring has come to make us glad, let us give her greeting." The score is written on four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef with a key signature of one flat. The third and fourth staves are also bass clefs. The music is divided into four measures by vertical bar lines. The lyrics are written below the second staff. The first measure contains the lyrics "Spring has come to", the second "make us glad,", the third "let us give her", and the fourth "greeting." The music consists of quarter and eighth notes, with some rests. The piece ends with a double bar line in the fourth measure.

CONCLUSION

With the establishment of the scale the aim of elementary musical education is accomplished. At the same time an essential basis for the further teaching programme is guaranteed.

In Standard II the new key G major is introduced. Now the upbeat fourth, the low leading tone, and the tonic in the middle of the tonal space d' to d'' can be easily tackled. The additional melodic units thus established form an essential part of much more flexible melodic patterns, allowing the transition from the children's song to the folksong.

A sound basis has been created not only for compulsory musical education in the primary school but also for voluntary instrumental instruction which generally is not supposed to begin before Standard II. A well-prepared child allows the teacher to concentrate at an early stage on the actual instrumental practice.

However, it is usually only a few children who wish to learn an instrument. To achieve Kodály's aim of musical mass education, "Kindersingschulen" and brass

bands would have to be incorporated in the syllabus as voluntary subjects.

The Education Department of Vienna realized in the thirties that the number of periods prescribed for compulsory musical education was minimal. It is for this reason that the "Kindersingschulen der Stadt Wien" were founded. In these schools specially trained music teachers solidify the knowledge acquired during the elementary stage, supplement the regular teaching programme by means of a comprehensive repertoire of valuable songs, and - last but not least - influence the development of musical taste. In the school year 1964/65 these singing schools were attended by 6,960 children.⁴⁸

The further cultural development of South Africa can be guaranteed only if musical education has as wide a basis as possible. Only then will it be possible to form, for instance, genuinely South African orchestras. Brass bands and school orchestras are of particular significance in this context.

48) Gesamtstatistik der Musikschulen Österreichs. In: Musikerziehung, vol. 19/1, 1965/66, p. 20.

The Vienna Philharmonic Orchestra is well-known, but it is not generally known that in Austria (population ca. 7 million) there are 1,841 brass bands (including school bands) with about 51,000 members.⁴⁹ They are ensembles practising a more popular kind of music and often reach a very high standard. A very good example of what has already been achieved in South Africa in this respect is the Grey High School Brass Band in Port Elizabeth. The band performs at public concerts and even provides a few members for the wind section of the Municipal Orchestra.

An adequate number of school orchestras of the kind found in many Austrian senior schools can probably be established only after considerable time, as the learning of a string instrument requires much more time than the learning of a brass instrument.

For all these voluntary forms of ensemble playing, the basis of a sound elementary musical education is essential. Besides the acquisition of purely musical knowledge, the child's spiritual and intellectual powers

49) Musikerziehung, vol. 23/1, 1969/70, p. 38.

are developed and the creation of a harmonious personality is made possible.

May the suggestions of this paper stimulate joy in the teaching profession and help to further the cultural development of South Africa through successful musical education!

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