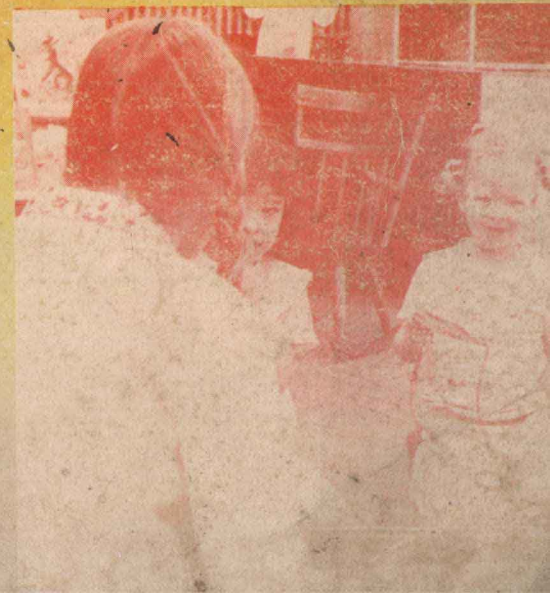
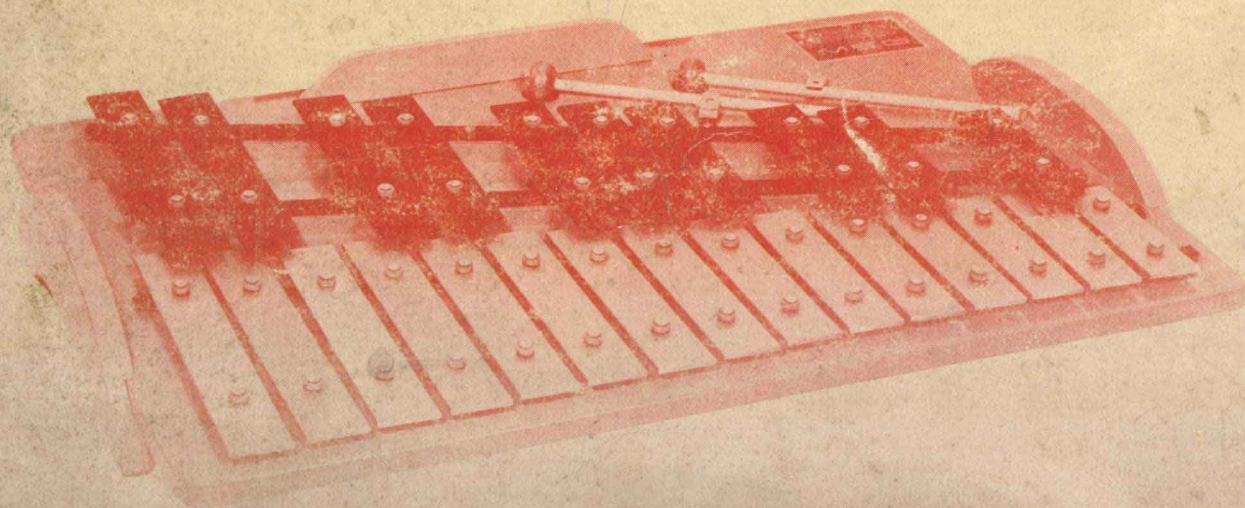




# Experiences in Music for Young Children

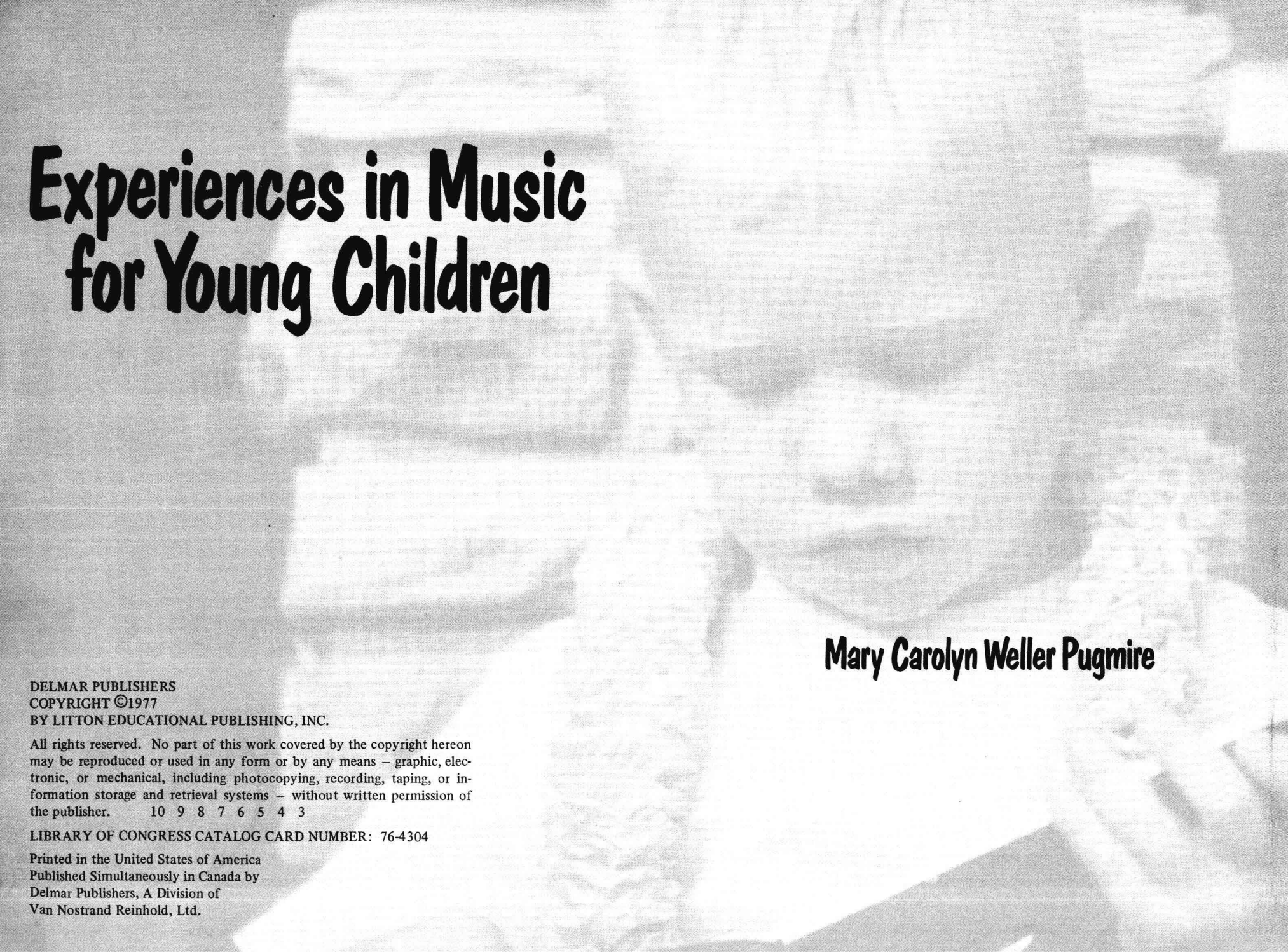
M. C. Weller Pugmire



# **Experiences in Music for Young Children**

*To my parents — Lynn and Laretta Weller  
And my children — David, Paul, Carrie, and  
Merrill Pugmire*





# Experiences in Music for Young Children

**Mary Carolyn Weller Pugmire**

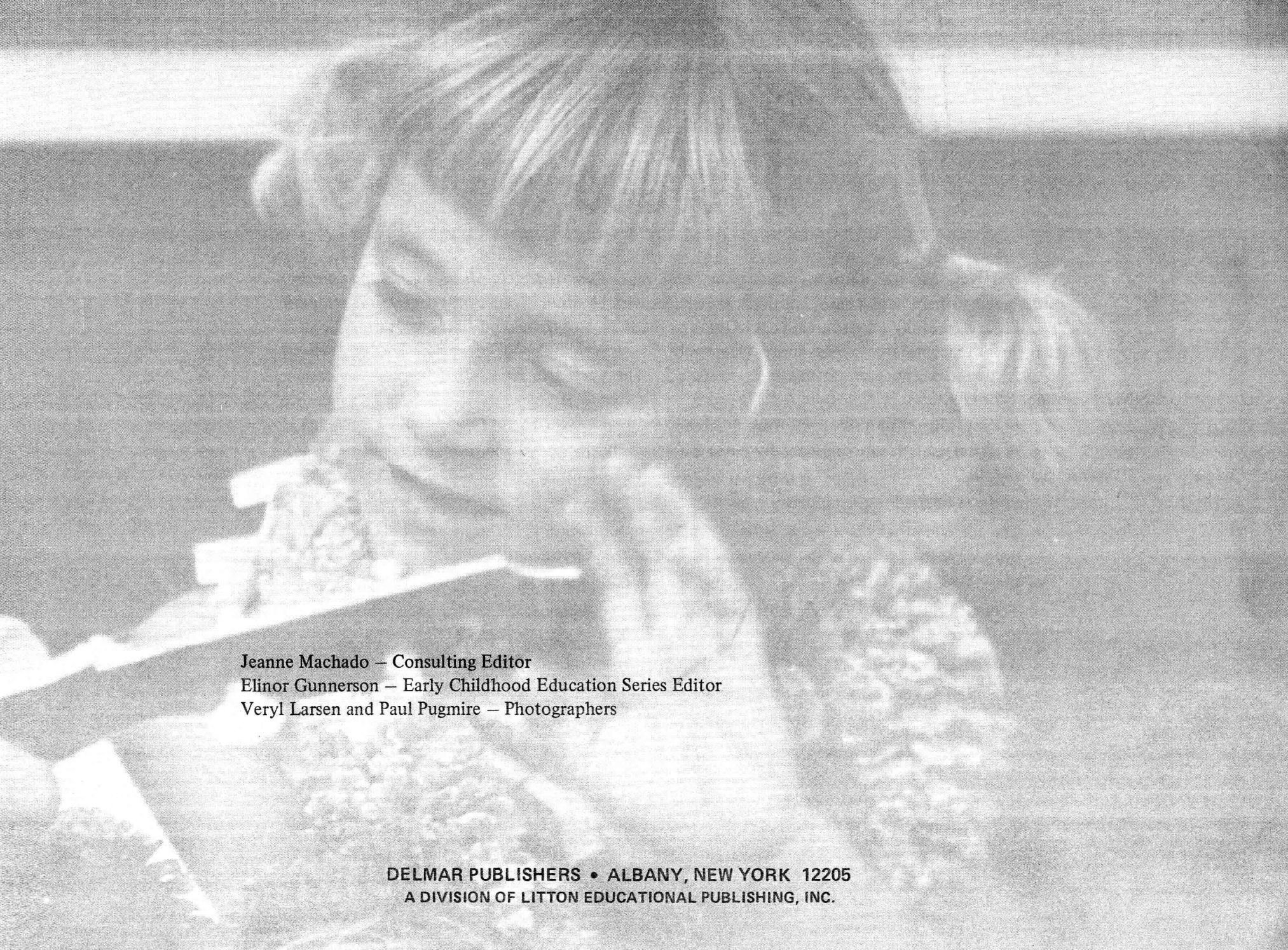
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Jeanne Machado — Consulting Editor  
Elinor Gunnerson — Early Childhood Education Series Editor  
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# Preface

Everyone can use music to teach young children! *Experiences in Music for Young Children* is designed to help adults enjoy musical experiences with children — especially very young children. The music is carefully chosen to appeal to infants, toddlers, and three- and four-year-olds. The skills that help teachers use music more effectively in early childhood education are emphasized.

A two-part approach to music is presented. The parts can be studied together or used independently.

In Part I, the author discusses ways music can be used to teach young children:

- Practical activities are suggested for using music in both structured and spontaneous situations.
- Music — original as well as traditional songs that children love — is printed in a size and form that can be used in the classroom.
- The “how and why” of music in early childhood education is based on methods that have been successfully used in the classroom — most of them by the author.
- Ideas for instructional aids and a system for filing them are given.

The purpose of Part II is to teach or reinforce the basic skills needed by the adult who desires to help children enjoy music:

- A practical approach is taken to the fundamentals of music: melody, rhythm, and harmony.
- Examples are used from music presented earlier in Part I.
- Concepts are keyed to a cassette recording which uses music from Part I.
- The music is simple — using only three chords (I, IV, and V), five key signatures, and four time signatures.
- Emphasis is placed on practice as a means of developing music skills, such as chording.
- The Autoharp is discussed as an instrument adaptable to use with nearly all the music in the text.

Clearly stated objectives introduce each unit. Suggested Activities outline laboratory experiences to guide the students in gaining needed skills and to encourage them to be creative. Review materials follow each unit and can be used by the students to evaluate their own progress since the answers are included.

Mary Carolyn Weller Pugmire is a teacher in early childhood education at Ricks College in Rexburg, Idaho, where she is also supervisor of the Child Development Laboratories. Mrs. Pugmire has taught the primary grades and was a demonstration teacher at Idaho State University in kindergarten and Project Head Start. She studied open concept education in Great Britain and has served on the Governor's Committee for Developmental Disabilities in Idaho. She is a member of the National Association for the Education of Young Children.

The author teaches music classes at the B.Y.U. – Ricks Center for Continuing Education where the text was field tested. She has presented numerous workshops on music. However, her chief interest in this area is to help teachers who feel they cannot use music in teaching young children. She truly believes there should be Joy in music – even in music education. This text is intended to “capture” that joy.

Other texts in the Delmar Early Childhood Education Series include

- Creative Activities for Young Children – Mayesky, Neuman, and Wlodkowski
- Teaching Young Children – Martin
- Early Childhood Experiences in Language Arts – Machado
- Administration of Schools for Young Children – Click
- Early Childhood: Development and Education – Mack



A black and white photograph of a xylophone. The instrument's wooden bars and metal frame are visible, with a mallet resting on one of the higher bars in the upper right corner. The text "PART I TEACHING WITH MUSIC" is superimposed in the center of the image.

# **PART I TEACHING WITH MUSIC**

# Contents

## *PART I TEACHING WITH MUSIC*

### **Section 1 Goals and Function of Music for the Young Child**

Unit 1	Influences of Music . . . . .	1
Unit 2	Objectives of the Music Program . . . . .	10
Unit 3	Uses of Music in Early Childhood Programs . . . . .	20

### **Section 2 Individual Differences**

Unit 4	Developmental Influence of Music . . . . .	30
Unit 5	Preferences of Children and Teachers . . . . .	41

### **Section 3 Planning and Conducting Music Experiences**

Unit 6	The Structured Music Period . . . . .	51
Unit 7	Spontaneous Music Experiences . . . . .	60

### **Section 4 Music Areas and Activities**

Unit 8	The “Music Corner” and Related Areas . . . . .	71
Unit 9	Singing . . . . .	84
Unit 10	Listening . . . . .	93
Unit 11	Movement . . . . .	101
Unit 12	Musical Dramatizations . . . . .	108
Unit 13	Singing Games . . . . .	117
Unit 14	Creativity . . . . .	131

### **Section 5 Media and Materials**

Unit 15	Musical Instruments . . . . .	145
Unit 16	Commercial Media . . . . .	155
Unit 17	Materials Made by Teacher and Children . . . . .	160



### **Section 6 Music Appreciation**

Unit 18	Performances . . . . .	171
Unit 19	Musical Field Trips . . . . .	177
Unit 20	A Practical Approach to Music Appreciation . . . . .	187

## ***PART II FUNDAMENTALS OF MUSIC***

### **Section 7 Understanding the Mechanics of Music**

Unit 21	Melody . . . . .	199
Unit 22	Rhythm . . . . .	210
Unit 23	Harmony . . . . .	221

### **Section 8 Teacher Skills**

Unit 24	Chording . . . . .	229
Unit 25	Gaining a Musical Vocabulary . . . . .	239
	Appendix A . . . . .	245
	Appendix B . . . . .	246
	Appendix C . . . . .	247
	Appendix D . . . . .	248
	Answers . . . . .	251
	Bibliography . . . . .	267
	Acknowledgments . . . . .	268
	Index . . . . .	270

# Section 1 Goals and Function of Music for the Young Child

## unit 1 influences of music

### OBJECTIVES

After studying this unit, the student should be able to

- Describe the effect of music in life situations.
- Sing two simple chants (or songs) of early childhood.
- Describe the challenge of teaching music and music appreciation.

Music affects lives in many ways. It strengthens a mood or changes it. Music reaches every part of the population: rich and poor, young and old, professional musicians and those who listen for pleasure.

Music can be a great influence in the early childhood education center as well as in the home. Most adults who care for young children will admit the *affective influence* of music (how music inspires emotions and changes attitudes). Music can also have an effect on the *cognitive growth* (development of factual knowledge) of the child. A teacher who knows how to help children create and use music has a great advantage.

### NATURE OF MUSIC

Man expresses himself most directly with his voice and his body. He has, through the



Fig. 1-1 An assistant teacher guides the musical activities of the children.





Fig. 1-2 *Now Is The Time* (Cassette song 21-C).



Fig. 1-3. Music is communication.



Fig. 1-4 *Cotton Needs Picking* (Cassette song 22-J).

ages, found extensions of his voice and body as he developed many instruments. He also has invented ways to record his music to preserve it for others. The sounds of music are called *tones* to show that they are different from the sounds of speech.

Music is often referred to as the universal language. Through music, man can express tension and gain a release from this tension. He can arouse feelings of love and tenderness with music as well as anger and distress. This power of music is not limited by any language; it reaches people of many different tongues.

Sound and rhythm are the main elements with which the composer works. The infinite ways that sound and rhythm are combined

arouse responses, but no two persons respond exactly alike. The same music may prompt one person to movement while another person remains motionless and enjoys the *esthetic* (beautiful, artistic) sound of the composition.

People have always created music to accompany daily living. Music helps set their pace at work. Times of celebration or sorrow are made more meaningful with the accompaniment of music. Much of the music became *traditional*; it is handed down from generation to generation. This music, called folk music, is often very appealing to young children.

The nature of music demands three roles: the composer, the listener, and the performer.

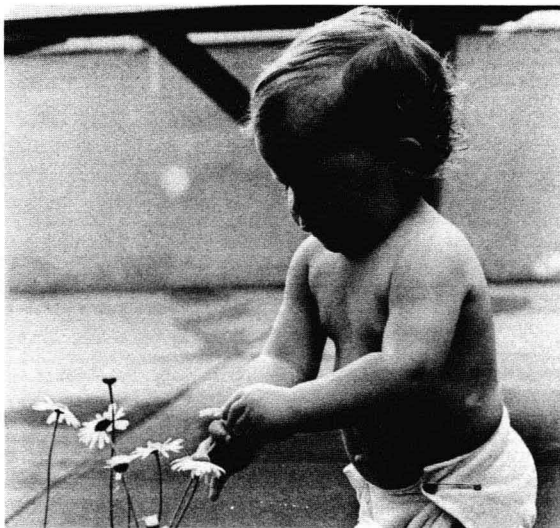


Fig. 1-5 As the child picks daisies, an adult makes the time happier for him by singing *Daisies Need Picking*.

Not all roles must be fulfilled at one time, but it is interesting to note that the young child performs all three roles.

As he participates in dramatic play, he “composes” and hums his own mood music. Sometimes he asks the teacher to write down a song that he makes up about some event in his life.

His role as a listener often needs to be encouraged. Most children have listened to lullabies and nursery tunes from the time they were born. As they become more mobile, they need help with the skill of listening; their attention span is less constant.

The role of performer is the most common one for the young child. He is capable of performing many varied musical roles to enhance his enjoyment of life. It is the responsibility of those who care for him to see that he is given the opportunity to have a wide variety of experiences.

## MUSIC IN EARLY CHILDHOOD

Everyone is familiar with the accompanying chant of childhood, figure 1-6. Perhaps this is not considered music, but from it many songs have emerged – both nonrecorded and recorded. One only has to listen carefully where children are playing to hear the influence of music.

Music has long been an *integral* (purposeful) part of early childhood education programs. Frederic Froebel, the “Father of the Kindergarten,” (1782 - 1852) wrote the *Mutter und Kose Lieder* (Songs for Mother and for Nursery)<sup>1</sup> to assist mothers and others who care for children. Froebel gave lectures in which he stressed that songs and verses taught by mothers would help their young children attain complete and healthy development. One song was translated:

<sup>1</sup>Bowen, H. Courthope, *Froebel*, New York: Charles Scribner's Sons, 1909.



Fig. 1-6 *Chant of Childhood*.



If your child's to understand  
Things that other people do,  
You must let his tiny hand  
Carry out the same things too.

This is the reason why  
Never still,  
Baby will,  
Imitate whatever's by.

In the present when parent involvement is stressed, it is worthwhile to note this emphasis given to mothers by the founder of the kindergarten.

Maria Montessori (1870 - 1952), a great teacher of young children (especially the deprived), believed in "education of the senses." Montessori was convinced that to develop the auditory sense (hearing), the young children must learn to appreciate silence. She then stressed esthetic sounds as opposed to discordant noises. She recommended the ringing of well-toned bells and the use of simple stringed instruments. Montessori believed the music educator should always perform while facing the children.

Montessori created many *musically didactic materials* (teaching tools intended to convey instruction as well as pleasure). Some of these are used today with young children.

The modern well-equipped early childhood center has many music resources: records, phonographs, cassette recorders, ear-

Mother Goose

Singing Game

*Lively* F

It - is - ket, It - as - ket, a green and yel - low bas - ket, I

C7 F

wrote a let - ter to my love And on the way I dropped it. I

dropped it, I dropped it, and on the way I dropped it. A

C7 F

lit - tle boy he picked it up and put it in his pock - et.

Fig. 1-7 *Itisket, Itasket*.

phones, printed music, and Autoharps. Unfortunately, in many centers, these materials are not used effectively. A staff member who wants the children to gain worthwhile musical experiences uses available resources. However, a person can also provide meaningful musical activities when little equipment is available.

### MODERN MUSIC

It sometimes happens that early childhood teachers overlook the music that is played in a child's own home. Whether this music matches her personal preferences or not, this type of music is familiar to the child and for that reason appeals to him. The child's musical tastes can be broadened, but it is often best to begin with the music that is part of his home environment.

In the home, the "musical repertoire" of many small children consists of TV commercials and hymns (or chants). The teacher would do well to become familiar with the most commonly used music of the groups in the community – religious and otherwise. She should initiate her program with familiar music and then use her opportunity for broadening the musical heritage of the children.

### THE CHALLENGE OF EARLY MUSIC EDUCATION

Most young children are "born musicians." Teachers must help the child keep and

develop the music within him. When the child responds to music, he must be encouraged in every way. The teacher should also help the child learn the fundamentals of music.

A practical approach may be taken to this idea. Everyone knows that the young child likes to be alone or with only one other child at times. Sometimes he likes to be alone or with one friend for musical activities, too. This knowledge may be used in a practical way by building a "House of Music," figure 1-9. Heavyweight cloth is used to make a cover for a cardtable. Cut one piece of material (Piece A) just larger than the top of the table.

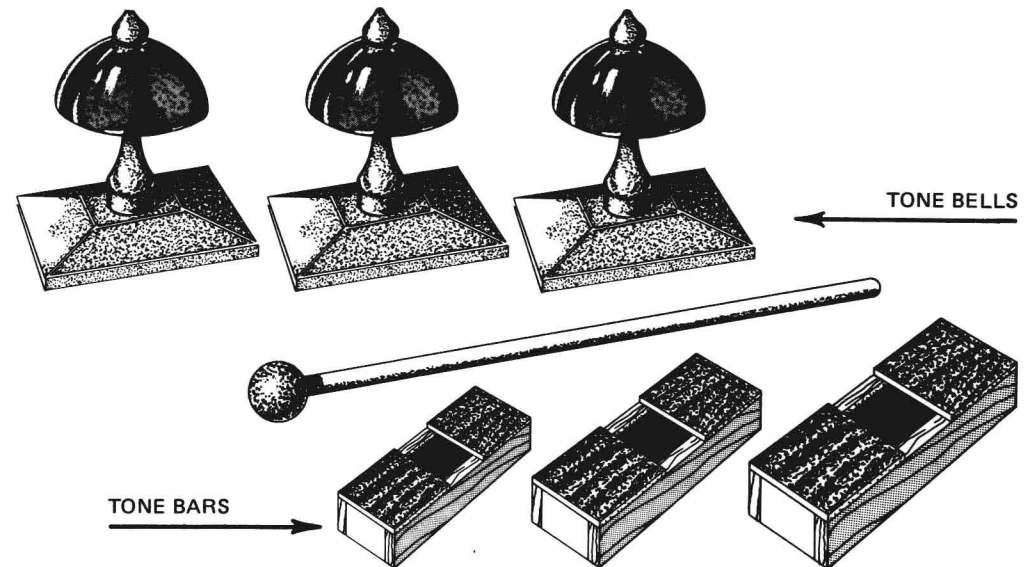
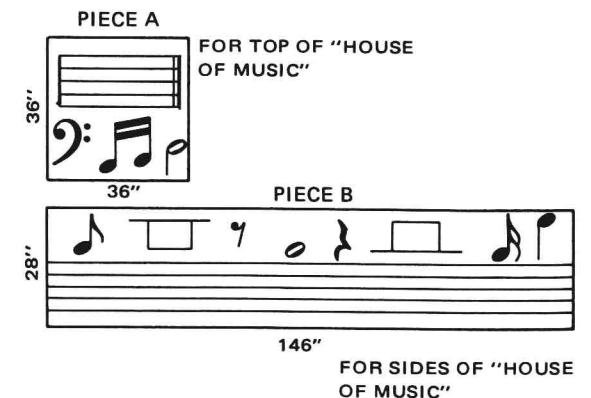


Fig. 1-8 Some Montessori-type materials are used to teach music in schools for young children.



NOTE: DIMENSIONS ARE FOR A CARD TABLE 35" SQUARE ON TOP AND 27" HIGH. ADJUST FOR OTHER TABLES.

Fig. 1-9 Diagram of pieces for the "House of Music."



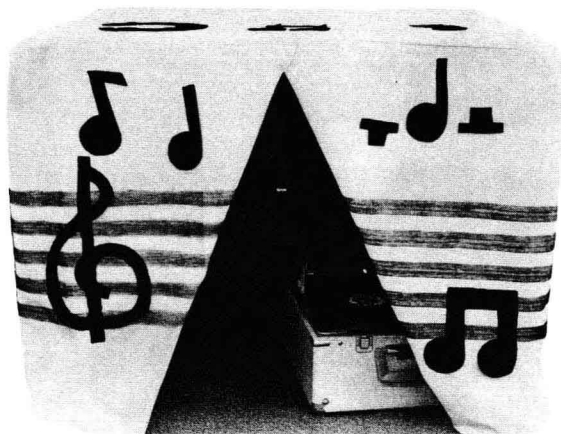


Fig. 1-10 The Opening in the "House of Music" is large enough for the teacher to see inside.

Cut another long strip of material (Piece B) for the sides of the music house. Make a music staff on this with a black felt tip pen. Sew Piece B to Piece A to make the cover as shown in figures 1-9 and 1-10. Overlap the ends of Piece B; then fold back the two ends of Piece B to make an opening. Windows can be cut in the shape of notes and rests. Music symbols are drawn on the music house.

Other ideas are shown in the illustration. Put a phonograph in the house. Other ideas may develop as this "House of Music" is used.

## SUMMARY

Music is often called the universal language because it has a definite influence on the lives of people everywhere. Man uses the sound and rhythm of music to express his own emotions. He does this in roles of performer, listener, and creator.

Music has always been used in various early childhood education programs. The challenge is to maintain and develop the child's natural musical responses and expand his knowledge of music. The teacher who understands this and is willing to try to meet this challenge is a valuable asset to any program.

## SUGGESTED ACTIVITIES

- Make a list of every place you hear music during the next twenty-four hours. Note the musical experiences where children were present.
- Name the song that was most beloved by you as a child. Recall why this song had special meaning for you.
- As you do a routine task, sing *Cotton Needs Picking*. Adjust the words to fit your own situation. (Example: *Dishes Need Washing*.)
- Make the "Music House" yourself or with class members as a class group project. If possible, place it in the early childhood center where you observe.

**REVIEW**

- A. Indicate the best choice for each of the following.
1. The influence of music in an early childhood education program is evident in
    - a. The child's cognitive development.
    - b. The child's affective behavior.
    - c. The assistant's ability to work with young children.
    - d. All of the above.
  2. Man expresses himself most directly with
    - a. Percussion and wind instruments.
    - b. His voice and body.
    - c. Ability to record the music he has created.
    - d. Stringed instruments.
  3. The principal elements with which the composer of music creates are
    - a. Recordings and musicians.
    - b. Written music and instruments.
    - c. Sound and rhythm.
    - d. Inspiration and diligent effort.
  4. The nature of music demands three roles:
    - a. Composer, listener, performer.
    - b. Technician, writer, tone expert.
    - c. Perfect pitch, good voice, ability to read music.
    - d. Theorist, song writer, harmonist.
  5. TV commercials
    - a. Have no musical influence on young children.
    - b. Are poor examples of music for young children to hear.
    - c. Make up the main "musical repertoire" of many small children.
    - d. None of the above.

## Section 1 Goals and Function of Music for the Young Child

6. “Didactic music materials” refers to
  - a. Musical instruments that have a sad sound.
  - b. Printed music used in Montessori’s schools.
  - c. Tools for teaching music that are intended to convey instruction as well as pleasure.
  - d. Special materials developed for Froebel’s kindergartens.
7. The challenge of music education for those who guide young children is
  - a. To prepare the child to play instruments.
  - b. To teach the child to compose his own music.
  - c. To help the child enjoy the singing games of childhood.
  - d. To maintain and develop the child’s natural responses to music.

B. Match each item in column II with the correct item in column I.

- | I                              | II   |
|--------------------------------|--|
| 1. Frederick Froebel           | a. Stressed “education of the senses”                      |
| 2. Cognitive development       | b. Changes of feelings or attitudes                        |
| 3. Affective influence         | c. Chant of childhood                                      |
| 4. <i>Itisket, Itasket</i>     | d. Handed down from generation to generation               |
| 5. Maria Montessori            | e. Folk song which seemed to help the work get done faster |
| 6. <i>Cotton Needs Picking</i> | f. “Father” of the Kindergarten                            |
| 7. Folk music                  | g. Attainment of factual knowledge                         |
| 8. Tone                        | h. Equipment such as phonographs and tape recorders        |
| 9. Hardware                    | i. Vocal or musical sound                                  |