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Box 11, Folder 52 - Teaching of Music -" Movements and the Study of Melody" (E.M.S.)

Edwin Mortimer Standing

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Our aim is to speak about music and children. It is therefore convenient to start with this question ; have children some direct contact with music ? In other words has the child a kind of activity towards music ?

Music was not revealed to mankind by a supernatural being. Man has built it up by his own intelligence just as he has built up grammar, literature, mathematics, etc. Man has been able to do so because he is capable of this special activity which aims at the construction of music and which can catch music in the environment.

The musical language corresponds to our feelings, joins with the movement of our body helping them towards perfection ; it goes together with poetry ; it is built up according to the sense of symmetry which has such a large part in many artistic beauties ; it is closely related to mathematics ; it does all that through the beauty of sound which is pure and fascinating.

The musical language although it has not the high intellectual value of words can move our feelings perhaps more than words on some occasions. Its notes are tied together because they belong to the same scale. There are long notes and short notes, but if we add up these values of notes it happens that we find a result which never changes. Between a strong accent (the accent of the base) and the next one the results of our addition is always the same (cardboards: slow step - accent bar $\frac{12}{8}$). The number of these strong accents is an even

number and these strong accents fall symmetrically (cardboards : slow step . cadair . old song). The whole plan of a melody is often as this (on cardboard a symmetrical pattern). The laws of harmony penetrate the harmony so thoroughly that till less than two centuries ago, to study music was the same was to study harmony. It is most interesting to read what Reicha wrote in the preface of his "treatise of melody considered outside its relation with harmony". In 1813 less than two centuries ago, he said ; "During many centuries a large number of treatises have been published but not one on melody". He says also "The musical period does exist and it is the foundation of all that is called true melody. This period has remained as a mystery till to-day ... it has been confused with the numbers of the melody which are only elements". We quote from him also this : "Melody has as well as harmony its rests and halts which are generally called cadence and which everybody can hear in fact it would otherwise be impossible to recognise in the melody its different phrases and periods, nevertheless they are still unknown in our schools." Is it not astonishing that a fact which everybody can hear was still unknown to those who studied music ? It is interesting to see how a melody or tune or air was considered as the fruit of inventive power, the product of an inspiration and therefore has been considered as if it could not belong to the realm of science. But if the inventive process does escape in some way from a scientific analysis, the melody itself can be analysed and studied. A melody is so like a speech. It has a full stop, comma,

semicolon and even conjunction and conjunctive pronouns. Yes, there are at the end of a part of the melody some notes which work as conjunctive pronouns do. (See : Musical Composition - by Charles Villiers Stanford).

Cecil Gray, in his history of music, says that we ought to know the history of music during the middle ages better. At that time a great distinction was made between him who invented the subject or tune, (he was called Phonascus), and him who worked on a material already existing, (he was called Symphonete). Cecil Gray, in his history of music, says ; "To-day we rate the phonascus very much higher than the symphonete but in the 15 and 16 century it was the opposite. To-day we tolerate weak craftsmanship and poverty of technical resource in a composer possessing a high personal aptitude of mind."

To-day music is taught to children and to older pupils and the light given by the Montessori Method shows that in music also there are various branches of knowledge which must go together. We have seen that algebra, arithmetic and geometry are in some way woven together and cannot be separated. The same happens in music, as I will show very briefly.

The study of the melody : its analysis can be studied by children through interesting exercises which can be compared with those little games of algebra done with the bead bars. The value of notes associated with movements (one movement each note) is one of the most interesting studies. It gives a

large variety of movements which accompany a simple time note by note ; so that the child becomes able to invent his own way how to follow with movement a simple tune and even to invent a story which he expresses through movement. The value of notes can be taken into close observation in a special melody. If we write the value on a separate line we can see how often the same values are repeated. To observe separately the sound of a melody and its value of notes is a great help to understand the melody better. The special character of any melody will become evident if we analyse the difficulties according to the general principle of the Montessori Method. Here is one example which even through the eye alone we grasp the great difference between these two tunes (Rossini - Puccini).

The value of notes gives an opportunity for addition of fractions. Each bar, in one piece of music, must sum up to the same result, say $\frac{3}{4}$, $\frac{6}{8}$ One bar can have many notes, another bar only one note.

It is an interesting game with those cards to try to see in how many ways a bar, say $\frac{2}{4}$ or $\frac{3}{8}$ can be composed. The sound is another subject of study. We have a single sound in each bell. Children pair equal sounds and also build up the scale as a gradation of sounds. With these tone bars they can compose every scale and transpose simple tunes. And this study is applied to the melody ; children observe the scale to which the songs they sing, etc. belong.

We have been told in arithmetic and grammar that we must not limit the child's activity to too simple exercises. The same may be said about music. In music this danger is still greater because even if the children are kept doing over and over again something which is too easy, there is some beauty. Whatever movements children do with the music the effect is pretty, and therefore it gives satisfaction, it is a kind of seduction and a barrier and goes against the need of development of the children.

Let us consider now this fact. In so many ordinary schools teachers get the most charming results with small children moving with the music. The teacher says what the children have to do and then the music comes to accompany the teacher's idea. The teacher is therefore the centre.

We will now consider these facts under another point of view. We would consider the child as the centre. What does the child get directly from the music? Is there direct contact between children and music?

I have carefully noted 26 points, each of them has a fundamental importance in the theory of music. Children feel and understand all these points :

1. A lullaby ... and any baby in the cradle goes to sleep with lulling.
2. Dance
3. Military march
4. The first beat of the bar
5. The last close or full close

6. The same on a drum.
7. To recognise tune from the very first notes.
8. To recognise tune from the chord.
9. To repeat by heart a rhythm on a drum.
10. To sing the 'cantabile' la la la la
11. To accompany it with steps.
12. To associate a movement going up with the going up of the sound.
13. To sing by heart the scale C Major.
14. To understand when a complete tune is finished.
15. To understand it is the same even if it starts on different notes.
16. To hear that a note in a tune or in a scale is wrong.
17. To hear the beauty of different bars.
18. The legato and staccato.
19. In an orchestra to listen to one or another instrument.
20. In an orchestra to understand a kind of dialogue between two instruments.
21. In an orchestra to hear the same talk over and over again.
22. To associate the sound and the singing with each written note.
23. To sing each note of the scale the same length.
24. To recognise a simple tune seeing it written.
25. To use imagination to apply a meaning to such or such a piece of music.
26. The beauty of

We can now understand how it is that it is so easy to get pretty results with children. All that children have already got by their own spontaneous and almost unconscious activity, is what makes it possible to teach them. Otherwise who could teach them ?

Let us see now an experience with the Montessori Method in a class of more than 40 babies all under 6 years of age. They were walking and walking and walking with the music. It was the repetition of exercises well known in this Method. Children repeat the gradation of colour or the addition with cubes and squares made of beads, etc. But these children could not go on walking with the music if there was not somebody giving the music. (I should like to say incidentally that in order to play in this special circumstance, one must possess well what one is playing, one must know it well and put into it expression, life, because small children do not understand music which is expressionless, just as they do not understand a poem recited without expression).

These children went on walking and walking and we went on playing and playing. It was a curious situation because there was no aim in view. No one knew what all this would lead to ; therefore it was necessary to have the same simplicity of mind and interest for material results as small children have. This would have appeared to any ordinary teacher as waste of time, and also as a tiresome way of dealing with children. But see now what happened.

During the first two or three days the same piece of music was played and the children followed it with the steps (show card)

Now and then I made a very quiet attempt to play another piece of music without break or pause, joining it to the first.

The children went on walking exactly as if they had not heard the new piece of music. Then I went back quickly to the first and it was curious to notice that some children smiled as if they were thinking ... 'Now you play better ... Now we can understand' ... It seemed that while they had not noticed the new piece of music, they recognised the old one. The second story and the third, several children changed the steps according to the second piece of music.

We must say that the first one was a slow calm step, whilst the second was a light quicker step. Had it been a running step, the children who ran would have upset the children who did not hear the new tune. It was only a quicker step so these children who understood it did not upset the others. Such a small difference was however fully expressed. Not only were the steps quicker, but the little bodies of these children, and even their faces, took on an expression entirely different from that associated with the first melody. In less than a week all the children could follow both tunes. This was a kind of revelation. That repetition which might have been called dull, useless, had given a great help to the development of the child.

Listen to what happened. We were playing each one of these two melodies several times joining carefully the end of it to the beginning, so that there were no breaks at all. Well, some children when the end was approaching, looked at the teacher wanting to guess if she was going to stop or to

start again. Therefore they recognised the full close ; yet the half way close is most similar to it. Yes ; they recognised the full close. Let us repeat what Reicha had said only one century and a half ago, "Melody as well as harmony has its rests or cadence, which are felt by everybody but they are still unknown in our schools. Because even a small child can hear them, they were not taken into consideration by the schools." One cannot help sending a kind thought to these minstrels who in the middle age, went through towns and villages giving music generously to everybody.

To return to these forty children, let us explain that nothing has been said to them. Nothing ; besides this there was the fact that the teacher being alone, could not talk as she can when adults are together in class. So nothing had been told them, not even that they had to walk.

In the afternoon while they were generally making drawings and colouring them, when the interest for this work was beginning to fade out, we went to the next room and started to play. Quickly, some children came at once, others came later on and others came only to sit on the benches fixed round the wall and looked and listened. Such spontaneous choice was a great and wise help. If a child wanted to say something to another, he would say it softly as a grown person would do. Even this respect for music had not been taught to the children ; they had been directed practically so as to require this respectful

behaviour without any explanation given through word. This respect was a great help.

It happened soon that the running tune was understood very easily and the children ran. They discovered also the first beat of the bar (show cardboard) and this discovery was a great joy.

Now we had those conditions in which it is easy "to teach". But this teaching is by no means 'teaching music'. It is teaching movements and it does help so much because children could not listen to music for such a long time unless they moved with it, just as they would not look so long at colours if they could not pair or grade them. It is necessary to teach how to perfect movements as walking, running, etc. and this is not done while the music is heard. It is done as something apart from music. When the movement has been understood then it is perfected through repetition with music. We could teach the 'Lancers' - a long and complicated dance in five parts, danced by four couples placed as in a square. Each movement was explained practically then the music was played. In a few weeks it was enough to start the first notes of the first parts and three 'squares' were immediately in place, that is 24 children. They followed the music most exactly and gracefully with their steps, courtseys, bowing, going backwards and forwards, etc. And this means that ...

the beats of the bar,

the first beat of the bar,

the cadence, halfway cadence and even threequarter cadence, were well heard by them.

As it is easy to see, the difference between our way and the common way it is a fact that it was made possible to create a direct contact between the children and the music. We did not know at all what was going on or happening ; we had not a fixed aim to arrive at ; we were as a part of the material. When fully understood this is the most fascinating role because we come to be more than a spectator of the development of children. We are as one who is behind the wings and although he is hidden he sees secrets which spectators cannot see.

The wonderful psychology of children can be seen more closely ; and the possibility for observation is greater if we observe music in relation with the important musical facts heard by the small children ; not because we have taught them but because children have such a marvellous power in themselves. Whilst walking and walking and walking, these children were doing something ; in fact these were children, concentrated, attentive, and pleased as the small child who works with the cylinders ; they were doing something.

It is well to repeat the words Dr. Montessori said a few days ago : "The fact of teaching and learning almost disappears. There remains one activity whose centre is in the child." These seem to me golden words, nay, spiritual words ; because they are pure testimonials to the inner life of the child which is our treasure and without it no

teacher could ever teach.

We have now the honour of hearing Mlle. Fastré, who has kindly accepted to demonstrate one of the points mentioned above.

1... A little child goes to sleep on hearing a lullaby. Why ?

Let us hear this why. Mlle. Fastré plays.

Now as a contrast we will hear a piece of music which nobody will find conducive to sleep. Mlle. Fastré plays.

Here is an anecdote about lullabies. We were playing songs and the children gathered round the piano and were singing. I had the youngest on my lap, a little girl of three, who was fully awake and tried also to sing. But when the lullaby was played, she fell asleep. Rising quietly with the little one in my arms I put her on a little chair in the classroom, the arm and the little head rested on a table. The forty babies each took something to work with ; and when the little one awoke, everybody was busy at work. But no one had forgotten her ; she raised her head and looked around ; and they smiled at her. Now how did a small child understand that a lullaby makes one sleep ?

2... Mlle. Fastré plays a well known dance.

Everyone knows it and can hear the parts of the melody, and to each part corresponds a special movement in the dance. Peasants can dance beautiful folk dances and yet they know nothing of the theory of music. Children do the same when they are dancing or singing a song ; they follow the direction

given by full cadences, halfway cadences and threequarter cadences.

4... The Ending. Mlle. Fastré plays an unfinished tune. The Everybody can hear it is not finished, yet the ways how to end a tune are many and the study of musical themes is rather difficult.

5... Scales. The beauty of them. Mlle. Fastré plays four scales.

6... The beauty of a bar. Mlle. Fastré plays the same scale with different bars to show how a bar has its own beauty.

7... Orchestra ... how each instrument has its role. Mlle. Fastré plays Bach.

II Movements and the study of Melody

Before speaking about movements with music, we may ask why to walk with music is such a common fact. Tired soldiers feel a great relief when the fanfare, or military band, starts to play a good march ; it seems as if the music could stimulate nerves and muscles.

This cardboard shows one of the melodies which is in the Montessori book. These dots mark the accents of this melody. I know they are called, the beats of the bar, but let us call them the accents of the melody, because they are felt as such by small children, by soldiers, by peasants, by any person who dances and walks and knows nothing about theory or music. These accents come at regular intervals. Also the steps of a person who is walking are regular, each step has the same length and takes the same amount of time. That will explain how steps and these accents go easily together.

Let us now consider a sequence of beats (or a single note repeated). This does not appear to be a stimulant to walk. It is monotonous, it says nothing, it has no end, no pattern. Here there is a stronger accent which comes every two, or every three beats and it makes the whole sequence of beats more interesting, there (ex: d e f) the pattern is rather complicated, but it is more interesting just because it is more complicated. We can see that there are steps without beats ; and the beats without steps. Therefore the relation between steps and beats is not mechanical. It is

a selection finely made.

Looking again at the melody we see the same fact. There are many notes without steps and there are steps without a note. Such a fine delicate arrangement is made almost unconsciously.

To know those accents as the beats of the bar is not to know them as they really are and as small children know them. If we will enter into the child's psychology we must not think about theory, but only about direct contact with the music. It is the melody itself which possesses those regular waves.

If instead we think about bars and beats we may lose the real musical value of it, as it happens when people say that the double time is easier than the triple time. The only difficulty if there is one, is the direct contact with the melody ; but where such a contact is allowed melody itself knows how to express its accents.

I still remember a girl coming to us from another school and knowing the theory of the bar, while she could not hear these accents of the bar. It took a long time before she noticed that children much younger than she could follow the music with movements while she was always wrong. Then she asked with astonishment "But how can it be ?" indeed through all the premature mathematics of the bar she had lost contact with Melody. It is just as when boys and girls in the ordinary schools have lost any power of seeing geometrical shapes and find it so hard to learn theorems of geometry. The psycho-geometry you are now studying shows that theorems

are not only understood but discovered by small children.

Here is another point ; Why with some music do we feel that we are compelled to move, and with another kind of music we would never think of moving ? It is the power of these regular accents ! They are so clearly heard and they agree so fully with the accents of the melody that it is the melody itself which works as a stimulus to movements. We could compare this fact with the stressed syllable of a word (LECTURE). If we alter the accent we lose the word.

Listen now to these words.

"There is none to dispute my right, I am monarch of all I survey, I am lord of the fowl and the brute all round to the sea. Each of these words you have heard has its stressed syllable but those stresses did not arouse our interest. In prose only a mistake as monarch instead of monarch would call our attention to the stressed syllable. Listen now to the same words you have just heard.

"I am monarch of all I survey
 My right there is none to dispute
 From the centre all round to the sea
 I am lord of the fowl and the brute."

There some of the stressed syllables are very strong. These syllables have two accents, the accent of the word and the accent of the verse. Something of this kind happens in that music which provokes a motor reaction. We cannot go further into this study.

If children are allowed to listen to music in an active way, moving with it, this spontaneous movements as we said a few days ago are most disciplined. Indeed spontaneous

activity, as we have seen in many examples in the Montessori Method is a great disciplined activity, free from disorder. These children who walk so long and patiently and discovered the bar and the cadences had started by a funny disordered jumping about the room and then they had stopped. When asked why they did stop they answered "Because it is not nice". Then they started to walk and went on patiently and never stopped and they discovered this fact of music of which theory is proud.

This point I should like to insist upon : If we give music to children and we give it in the proper way, children help themselves finding a direction in those facts which theory has taken as its foundation. The same thing has happened in other branches of study. Children have been given quantities corresponding to numbers and they have entered the culture now to be found in ordinary schools amongst pupils 14 years old. When music is given to children they go along the path of culture. Not only do they discover the accent of the bar, the cadences, they go to a detailed analysis of the melody and I have no doubt that counter-point and harmony will find their place in the child's activity, I even have had practical proof of that so that my belief has a practical foundation, but we have no time now to speak about this.

The spontaneous activity of children is so highly gifted that it goes towards the higher conquests and discards useless exercises. It goes with calm and peace and joy, through the

serious efforts of a real study. But I cannot say much ; nay, I can say very much indeed because I can say that Dr. Montessori herself will direct the development of psycho-music. Now I would say this ; music does not exist without expression. A cold expressionless music could never have existed. To move with music means to move with expression. But is it not true that we always move with expression ? Nobody walks in a street as one does in a drill lesson ! We walk because we want to go from one place to another and we go with pleasure, or annoyance. There is in life a kind of music, I mean, of expression. One walks joyfully and feels as if he was flying. Another is depressed and goes on with very heavy steps. It is the "Andantino Leggero" and the "Lento e Grave". It is the music of life. Life has its "andantino con brio" and "adagio". It has the "Wedding March" and the "Funeral March". It has the "Staccato" which may be "con brio" and may be "furioso" and it has "adagio lento" with a pause on a very special note.

It is this music of life that children bring into their movements with music. Therefore when we play for children we must know what we play. First we must read well one piece of music and play it carefully with the proper accent, and the legato, staccato, crescendo, calando, etc. When we have got all this, we must play it over and over again, for ourselves till we play it so easily that we do not need to think about it. Then it is when the meaning of that piece of music comes out clear and alive, and we know it not as something out of

a piece of paper, but as a living voice and we can play it to the children. All this does not mean to be an artist because we play very easy pieces of music ; but we must care for little and small perfections which everybody can acquire through love and goodwill. In fact we choose easy pieces of music, but however easy they are they are pieces of music and must be played as music. We cannot do so unless we ourselves enter into the meaning however simple it may be and however simplified its notation. Let us speak now about movements.

As soon as the children hear the stronger accents of melody a large variety of movements is possible, and it would be a pity that children should only clap hands or beat a tambourine. (By the way, these percussions ought never to be too noisy ; tambourines ought not to have metal discs). A little girl threw up joyfully her little arms ; some boys jumped. One little boy bent his knees in a most elastic way. These stronger accents come at a rather long distance of time and therefore elaborate movements (as curtsy for little girls and bowing) can be done on the stronger accent of the melody. Raising the arms, stretching the arms to turn on one's side, and so on a very large quantity of movements can be found. We must correct wrong positions without, however, depressing the self-expression of the child. Correction and any other help can be given while the music is not played. When the child has understood he will practice with the music and in so doing will perfect the movement under the influence

of the music.

Indeed we cannot teach expression, and small children have a high power of expression ; while repeating the movements with the music they reach a really good and personal expression. They walk and walk repeating at each strong accent a movement ; they are concentrated in the music, nobody speaks to them, nobody does interfere, just as nobody interferes when a child works by himself with or without a piece of the apparatus. So children reach a very deep contact with the melody and the movements become a personal expression. Even the simple raising of the arms, or a jump takes the personal expression belonging to that single child. These differences are very small, yet they have in some way the value of art and of personality.

Those balls tied with elastic to the hand cannot run away and can be used by small children. The child throws down the ball at each strong accent, and catches it again to be ready to throw it down on the next strong accent. Another game is this ; a small child seated on the floor with stretched legs sends a ball rolling to another child equally seated on the floor. A ball rolling is also quite an easy matter. But

the best game with a ball is the pendulum, it is described in the Montessori in the Montessori book. Two children sit on stools (not chairs) facing each other. A big ball but not heavy (as those inflated with air) is hanging from the ceiling on a string. We play a swinging tune. (The distance between the two stools and also the length of the

string must be arranged according to the melody. On each strong accent a child sends the ball to the other child. Small children 5 years old or so have naturally the most graceful movements. The ball reaches the level of the chest ; the child throws himself back to receive the ball, and then bends forward in throwing it away.

All this may give an idea of the large quantity of movements to be done with the accents of a melody, when the music is the guiding voice, and the teacher does not speak about things belonging to the next stage of developments. To speak prematurely to children spoils the present moment of development. Often those children who are less influenced by the adult understand music better. Music does work as any piece of the apparatus ; the child takes out of it no more, no less than what it is necessary to his present stage of development.

Imagination will suggest also many movements. Little girls pretend that dolly wants to sleep, and gently rock her with the music of a swinging tune, they may like also to iron dolly's clothes. The beautiful movement of spreading seeds on the fields can go with a strong calm melody and there are children's songs accompanied with the movements of the peasants in the fields. Little boys who like energetic movements pretend they are ironmongers beating hard over hot iron ; or they pretend to go up hill with heavy steps and the shoulders bent under a heavy sack. Children will find many movements and will fit them to the melody whose expression is most suitable. The angel passing silently, sweetly, and the butterfly flying about ...

There is almost no limit to imagination ... and we must have ready a large quantity of tunes.

Children began to walk on the line for exercises in equilibrium as you have seen in one of the lectures in this course. They love to walk on the line even when they are studying the value of notes as will see later on, and the line should be always in the hall even for older children. But this does not mean that they walk only on the line.

Once I saw this in a class; children were walking scattered all over the room avoiding most carefully to follow each other. If it did happen that a child found himself behind another he turned slightly enough to avoid the other child. Another way how to walk is to walk side by side or in a line. Small children get so interested in keeping the line perfectly straight, and even in moving all the same foot. If a red ribbon (or any colour) is held by the two children at both ends of the line, and not pulled, but left to make a gracious curved line, these babies are delighted while walking onward and then backward, to see that pretty ribbon always with them. Children 5 or 6 years old in a line can make a circle. The two children at both ends move first and as they are all hand in hand, as soon as these two are pulling, the next two most move, and so on till the first two children join facing the child who was in the middle point of the line and did not move at all.

There again as soon as the children have understood the idea, they find other examples. Indeed the Montessori

Method asks the directress to direct children. This means, I think, that when we show something new we do not throw upon the children a duty; we give a light, we open the gate that children can enter a new field of activity.

We have seen how children in the very early stage hear the two cadences, which we call conjunction and full stop. Here now is an example I remember of movements in relation to cadences. It was a calm, sweet tune, a Swedish one I think. Children walked from the beginning to the conjunction. Then they put a knee on the floor exactly behind the other foot and kept perfectly still till the full stop when the same tune went on starting again from the beginning and they walked on as before. Indeed to play a melody in continuation has proved to be a most practical way how to hear the two cadences.

Once I saw this. ^{ran} Children ~~were~~ scattered all over the ~~fixer~~ room; then a strong beating of chords was heard and they ran away hiding themselves behind the furniture and behind a curtain and remained perfectly still. The room remained empty. Another chord was heard and they reappeared and ran as before. This was most pretty and could be improved if children could run from the beginning ^{to} of the conjunction and then disappear and reappear when the melody starts again.

All the movements we have mentioned are guided by 4 points which are of fundamental importance in theory.

The regular accents. The beats of the bar.

The stronger regular accents. The first beat of the bar

The conjunction

the halfway cadence

The full stop

the full close

All this gives an idea of the great variety of movements by which children get a close contact with music following the path of culture.

A last example. We choose a melody whose plan is exactly symmetrical as often are folk songs, marches and dances. No less than 8 children are side by side. They listen still to the whole tune, then the tune starts again. On the first beat of the first bar they move, but the two children at both ends of the line do not move. At the next strong accents the two children now at both ends of the line remain still (see cardboard) and so on. At the conjunction those children who have always walked turn, coming back they join at each strong accent the children who had remained still and at the end they are all in a line as before.

You will be pleased to hear that even at this early stage some children composed a story to be told through movements, a pantomime.

This I remember. Some children ran scattered about the room with tambourins; they then fell sat and fell asleep. Others came from a hidden place, took the tambourins, and ran about the room, then they disappeared. The other awakened and were most upset at not finding their tambourines. The ^{was} end/^{was} that all these children hand in hand ran in a circle.

Let us say a few words about these bells. They give each a single note. Anyone, rich and poor, have the chance

of seeing a plain colour; blue or grey sky, green grass, the pink colour of a curtain, etc. But a single note is hardly ever to be heard. The large bell of a tower would give its long, clear note; but also bells are now played by means of a key-board and notes follow each other without waiting that one note has died into silence.

These bells, when struck with a swinging hammer on the edge of the bell give a soft nice sound. This technique must be taught to children and children like it.

You already know that children pair and grade their bells. Grading means to build the scale. Children also associate the name of each note to its sound. They place a little disc on the foot of a brown bell, then they play this bell and the white one which has the same name written on its foot; and so the child can control the error.

Let us speak about the training of the voice in relation to these bells. In a kind of silence lesson the bells are struck softly and children 3, 4 or 5 years old sing softly O O O on each note of the diatonic scale. Children love to do so ; the curtains may be drawn so that the room may not be so full of light and the children quietly sing with very soft voices O O O.

But the training of voice is done also individually. The child when pairing the bells says O O ; O O. It is not necessary to ask him to do so, it is much better that we do so. The child gets this idea and sooner or later does the same.

To sing is to adapt the pitch of voice. It is a most delicate movement which must be acquired through a kind of instinct. It is like the training of the voice before speaking. No child would learn how to speak if he had to practice only together with other children.

To be able to listen to a single note as long as one likes and to be able to unite now and then the voice to the sound, to have the freedom to do so individually as any other exercise is done - this is a very great chance of getting the best of our voice. As it is so hard to learn a foreign language when we are grown up so it is hard to learn to adapt the voice to pitch of sound.

Children like to listen to the bells. The youngest child, 3 years old or less than 3 years takes one bell (it does not matter to him which one) and goes to sit and strike the bell near his ear and listens. The most perfect calande given by the natural dying away of sound is an artistic beauty.

As a conclusion of all this comes that the child does associate the sound and the pitch of voice and the name of the note. It is what happens with the alphabet, is it not ?

With these green boards the children learn the position of the notes on the staff. This new fact is associated with the other already mentioned, sound, name, voice. And what does then happen ? Children read music. To read words does not mean to say the name of each letter. We do not read the word music, saying m.u.s.i.c. We say the sound of each letter.

So it is that reading music is to say the sound or sing.

Some children were composing the scale on the green board. "Read it!" I said. The little girl started to sing, "do, re, mi." "Can't you read?" She started a-fresh trying to do her best, and again softly sang the scale. "But can't you say, do, re, me...?" "Oh," said she with astonishment, "but it is ugly!"

Now a last consideration. When we read the poem which is well known or a song we hear inside us the sound going on according to the melody of the song. We do not sing, yet we hear through memory of the song. Exactly the same happens if we look at written music which we have heard many, many times. The writing of music is much easier to be understood than the writing of words, because it is descriptive. A note too high on the staff has a higher sound. The shapes of notes (as we will see next time) measure the length of the note.

Let us conclude with this ; the songs children are used to singing and the melody (without an accompaniment) but which they have long been working ought to be written on special cardboard and left in the class where children can take them and look at them.