

**CREATIVE MUSIC FOR CHILDREN: A
PLAN OF TRAINING BASED ON THE
NATURAL EVOLUTION
OF MUSIC; INCLUDING THE MAKING
AND PLAYING OF INSTRUMENTS
DANCING-SINGING-POETRY**

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Creative Music for Children: A Plan of Training Based on the Natural Evolution of Music;
Including the Making and Playing of Instruments Dancing-Singing-Poetry by Satis N. Coleman

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SATIS N. COLEMAN

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OF MUSIC; INCLUDING THE MAKING
AND PLAYING OF INSTRUMENTS
DANCING-SINGING-POETRY**



To

ALL THE BOYS AND GIRLS
WHO HAVE WORKED AND
PLAYED WITH ME



ms. 1.16
ms. 1.16
11-11-53
7:30
A. L. L.

156 WOODLAND STREET,
WORCESTER, MASS.,
April 1, 1922.

G. P. Putnam's Sons,
2 West 45th St.,
New York, N. Y.

Dear Sirs:

I thank you for the opportunity to look over the proof of Mrs. Coleman's *Creative Music for Children*. I spent several hours on it, and it is a book I should like to study particularly. I would like to see the author's pupils at work although the photographs you sent, which I think ought to be included in the book,¹ give one an excellent idea of how the system actually works out in practice.

I have been a life-long advocate of the view that the development and therefore the training of the child should recapitulate that of the race, and I know no better embodiment of this idea than that which Mrs. Coleman appears to have found in music. The combination of manual training in the actual manufacture of primitive instruments, with

¹ These photographs are included in the book.

their use, and the development of rhythm, dancing, which is a kind of musical gesticulation, and the use of the voice, give the scheme the needed breadth and solidity of basis on which more special and technical training could be more securely developed, and also must greatly increase appreciation of music for the average child.

Mrs. Coleman has certainly shown what I deem a quite unprecedented insight into the musical nature and capacities of children but no less ingenuity in the modes of developing these capacities. Her book should be read not only by all music teachers but by parents, and I hail it as marking something of an epoch in musical pedagogy.

Sincerely yours,

G. Stanley Hall.

PREFACE

THIS book has been prepared especially for those mothers and teachers who have written to me for help in their work with young children. It is not for those who have geniuses to train—for genius makes demands and finds ways peculiarly its own—but for those who wish to give all children more vital, more fundamental, and more joyous experiences in their early musical training; for any who may be interested in the musical training of children, and for all those who wish to see music make a more effectual contribution to character building, home life, and society.

My first appeal to teachers in behalf of the child appeared in the *Musical Observer* for September, 1917. Two years later a monograph on "Primitive Music for Primitive People—a new view of music for children," gave a general statement of the principles underlying the work which forms the subject matter of this book. In June, 1920, two articles, one in *Musical America*, and one in

Good Housekeeping, were written by visitors to my studio, and these articles resulted in so many letters from mothers and teachers in all parts of the United States who were perplexed by problems similar to mine, that a book seemed the inevitable answer to them.

After my studio experiments had proved to me and to others that musical training in its broad sense, including the making and playing of instruments, was practicable, educative, and joy-giving in small groups of children, my next wish was to try out the plan with large classes to ascertain the practicability of bringing these stimulating activities into the lives of public school children. So in the autumn of 1919 I began an experiment in the Lincoln School of Teachers College, applying my studio experiment to large classes, and the results, so far, have been gratifying. A full report of this newer experiment will be given later for the benefit of those teachers who may be interested in the idea as applied to school conditions. The scope of this book, however, is confined to its application in the studio and in the home.

To Miss Emily Barnes I am indebted for the specific name of my work. After observing the