The effects of harmonic accompaniment on the music achievement, aptitude, and musical effectiveness of first grade children

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THE EFFECTS OF HARMONIC ACCOMPANIMENT ON THE
MUSIC ACHIEVEMENT, APTITUDE, AND MUSICAL AFFECTIVENESS
OF FIRST GRADE CHILDREN

by

Ruth Pelphrey

A Thesis
Submitted in partial fulfillment of the requirements for the
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of Rowan University of New Jersey
1998

Approved by

Professor

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ABSTRACT

Ruth J. Pelphrey

The Effects of Harmonic Accompaniment on the Music Achievement, Aptitude, and Musical Affectiveness of First Grade Children

1998

Thesis Advisor: Dr. Lili Levinowitz

Master of Arts: Subject Matter Teaching Music

Graduate Division of Rowan University of New Jersey

The purpose of this research was to determine how harmonic accompaniments affect first grade children. The specific problems of the study were to understand how harmonic accompaniments affect children in their 1) tonal development, 2) use of their voice, and 3) interest in singing. Furthermore, a fourth problem was to determine the relationships among interest in singing, use of singing voice, and tonal development.

One hundred and six first grade students in five classes were randomly selected to participate in this study. There were three treatment groups; one received song instruction with the accompaniment of piano/guitar, the second used CD recordings and the third group received song instruction a cappella.

The PMMA test was administered to all students as a pretest and posttest. The researcher audio-taped each child singing a criterion song individually which was then evaluated by two judges using the Singing Voice Development Measure. A motivation questionnaire was administered to all
students.

The data were organized into designs for differences. For problem four, a one dimensional design for relationships was used. The researcher failed to find statistically significant differences for the first three problems. For problem four, the correlation between interest and singing voice development was statistically significant.
MINI-ABSTRACT

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The problems were to understand how accompaniments affect children's tonal development, singing and interest in singing. A fourth problem was to determine the relationships among these areas.

For the first three problems, the researcher failed to find statistically significant differences. The correlation between interest and singing development was statistically significant.
ACKNOWLEDGMENTS

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Chapter One

Introduction, Purpose and Problems

Singing has been an important part of America’s heritage since the very beginning of its history when the Pilgrims and the Puritans arrived in the New World in 1620. These people brought with them the refined music of England. Music was an important part of their lives because it aided in their worship services. Because of the hardships they encountered in the New World and the need to merely survive, little time was left to maintain and develop their musical abilities. Good singing habits and musical skills therefore began to decline.

“Singing schools” developed in the 1700’s which helped to improve the quality of singing among the people. Musicians traveled from town to town and taught individuals and families the rudiments of music including vocal pedagogy. People enjoyed their participation in music making and the number of singing schools began to increase.¹ ²

In 1838, Lowell Mason persuaded the Boston School Committee to include music in the public school curriculum. After one year of teaching in the Boston schools, he obtained measurable results in the quality of the children’s

singing. Since that time, music has continued to be part of the public school’s curriculum and singing still remains as the major activity in our music classrooms across our nation.

Researchers are constantly striving to find strategies and supportive evidence to help children sing with better vocal quality and accuracy. Many research studies have investigated factors that affect the vocal accuracy of children and the development of singing achievement. Some studies seem to indicate that vocal accuracy seems to improve with maturation and with training. Singing ability may also be influenced by a child’s home environment.

Some work has been done to understand the pedagogy of singing. This work suggests that singing is a learned complex skill that engages a psychomotor process. Some researchers have found that singing on a neutral syllable rather than singing the words of a song may produce better “in tune” singing in children. Goetze and Rutkowski investigated the effect of group

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vs. individual singing in the vocal development of children in their studies. 

Jarjisian concluded that practice with both pentatonic and diatonic pitch patterns, rather than only one or the other, enhanced rote singing achievement. Singing songs that are written in a variety of different modes as well as major and minor songs has also been found to improve children’s singing performance.

In the elementary school, many music teachers use the piano, guitar, autoharp and/or CD recordings to accompany singing. Current music textbooks reveal considerable differences in opinions regarding the value of instruments in assisting children in singing. Does some form of accompaniment help students sing with more accuracy or should students learn to sing a cappella? Some researchers have reported findings that suggest that there are different ways in which children respond to harmonic structure. There have been several studies which examine the effect of accompaniment or harmonic structure on the developmental singing ability of primary age children. Some report that the piano is valuable for accuracy in singing. In 1977, Hale reported that after a year of instruction with kindergarten students, that the children sang more efficiently when they heard both a melodic and harmonic piano accompaniment.

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12 Catherine Jarjisian, “The Effect of Pentatonic and/or Diatonic Pitch Pattern Instruction on the Rote-Singing Achievement of Young Children.” Dissertation Abstracts International 42, 2015 A (University of Microfilms No. 8123481).
accompaniment. A tape recorder, a vertical keyboard, and kazoos have all been successfully used to assist the non-singer. Sterling found that children in grades one and three sang familiar melodies better when accompanied by a melodic replication than when accompanied with harmonic accompaniment. In a study using three treatment groups utilizing a cappella training, acoustic guitar accompaniment and electric guitar accompaniment, Gouzouasis found that song singing skills seem to be affected by the type of accompaniment, but not in any consistent pattern. He believes from his study that all types of accompaniments should be used.

Others feel that the piano, guitar, or auto harp accompaniment have little or no value in improving children’s singing, can encourage dependency upon these instruments and therefore be detrimental to the young singer. Moog reported the findings from his tests and observations showed that children of preschool age cannot yet experience any sort of harmony at all. Whitman found that a keyboard instrument did not help the singing achievement of fourth, fifth, and sixth grade students. Stauffer suggests in her study that singing

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skills improved with training regardless of musical context. She indicated that first and second graders who received melodic echo-training with no harmonic context scored higher than the students who had training with a harmonic accompaniment. Her findings showed that harmonic context used in music training tasks may be more beneficial to older children than younger children. It still remains to be seen whether there is sufficient evidence to convince the general music teacher to use different types of accompaniments with their children as opposed to singing a cappella. In purchasing new music textbooks, many school districts spend thousands of dollars to also purchase the CD recordings which accompany the music books. Do these CD recordings help to improve the quality of singing among the students or could they prove to be detrimental to the vocal development of children who are just beginning to learn proper vocal habits and techniques?

Another issue which has occupied music education researchers is music aptitude. An American music researcher, Edwin Gordon, has found in his studies that music aptitude is unstable from infancy until approximately age nine. He developed a tool to help measure the tonal and rhythm aptitudes of children called *The Primary Measures of Audiation (PMMA).* He believes that a child's music aptitude can be positively influenced by increasing the musical stimulation and training during this critical period of a child's life. Part of that training involves the music teacher's instruction in the school environment. Gordon states, "...the importance of quality in classroom formal musical instruction particularly through the third grade, as it interacts with continued informal environmental influences inside and outside school, cannot be

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Since children in these early years of their lives use their singing voice as the primary means of involving themselves in musical experiences and activities, it seems reasonable to assume that research should focus on ways to improve their singing and enhance their musical experiences which can in turn positively help to elevate their music aptitude scores.

Kodaly, a Hungarian musician believed that . . . “all music education must be centered on singing and that the basic instrument for developing musical culture was the voice.” It would seem beneficial to determine if the addition or removal of accompaniment could improve a child’s singing ability.

Purpose
The purpose of this research is to determine how harmonic accompaniments affect first grade children.

Problems
The specific problems of the study are to understand how harmonic accompaniments affect children in their 1) tonal development, 2) use of their singing voice, and 3) interest in singing. Furthermore, a fourth problem is to determine the relationships among interest in singing, use of singing voice, and tonal development.

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Chapter Two

Related Studies

Several studies have examined the effects of different kinds of accompaniment on the accuracy of children's singing. Six studies were identified which directly investigate the effects of context on musical skills.

The Stauffer Study⁷

The primary purpose of this study was to investigate the effects of melodic and harmonic context provided during systematic melodic echo training on the development of singing skills and aural discrimination abilities of children in the primary grades. The children participating in the study had neither previous nor supplementary music instruction through the school experience, that is, for a number of years, music had been absent from the school district's curricula. In the 1984-85 school year, music was reinstated in the elementary curriculum on a limited basis. That school year was divided into

three twelve-week periods, and one teacher was assigned to each building on a rotating basis. Thus, the children received music instruction for only one twelve week period. Two elementary schools were chosen for the study. The intact classes were heterogeneously grouped and included first, second, and third grades.

A music survey was sent home attached to a consent form to participate in the study entitled, “How I Feel About Music” Survey. Sandra Stauffer revised some of the questions from the original survey designed by James O. Froseth in 1980. The survey was an attitude and interest inventory designed to collect information about the musical background of the individual, including music in the home, experiences with music and preferences for musical activities.

A series of melodic echo training tapes were constructed which the subjects listened to and then imitated by singing. The melodic patterns that were used for the training tapes were adapted from materials that were part of “The Comprehensive Music Instructor” by James O. Froseth and materials designed by Sandra Stauffer. These tapes had a synthesized harmonic background which provided a consistent pitch reference and the consistent rhythm reference was provided by a synthesized percussion background on the tapes. Sandra Stauffer’s voice was used for the patterns. These patterns used major and minor tonalities, ascending and descending patterns, steps and skips and consisted of three, four or five notes within a four beat framework. The patterns were sung on a neutral syllable with one measure provided for the child to respond appropriately. Three patterns were used during each week of the study. Thus, twelve sequence sets were devised for the study.

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The four modes of training included the following:

1. No context.
2. Melodic context.
3. Harmonic context.
4. Both melodic and harmonic context.

The treatment effects were the addition of melodic and/or harmonic context to the basic patterns mentioned above. The treatment group, receiving melodic context, had a replication of each pattern during the student response measures. In other words, the subjects heard the pattern again while they were singing their response. The harmonic context treatment group had a synthesized harmonic background which was added to the entire sequence. The fourth group received a synthesized harmonic background which also included a replication of the pattern.

The treatments were assigned randomly to groups using a random numbers table before the beginning of the study. In order to prevent any bias toward any one group over another, the treatments were assigned a color code.

The treatment period lasted for twelve weeks. At the beginning of the week, Sandra Stauffer presented a twenty-five minute general music lesson in each of the classes. The lesson consisted of four components:

1. A rhythmic movement sequence.
2. An instrument demonstration.
4. A song activity.

The lessons were exactly the same for each grade level except for the context provided on the melodic echo sequence tapes. The classroom teachers were also given the tapes which they played twice during the week for their
children. These teachers had received training on how to use the tapes in their classroom. They did not use their own voices to sing with the children and were asked to record the times, dates, and comments from the students when they had used the tapes.

Two standardized tests were used as data. They were the *Primary Measures of Music Audiation (PMMA)* and *Wide Range Achievement Test-Revised (WRAT-R)*. Only the results from the PMMA were discussed in detail.

The PMMA was designed to measure the music aptitude of children in kindergarten through third grade. No reliability coefficients were reported for the sample.

The WRAT-R is an academic achievement instrument designed to study the development of reading, spelling, and arithmetic codes. The reading sub test was used for this study. This test measures the child’s achievement in recognizing and naming letters and recognizing printed words. Again, reliability coefficients were not reported for this sample. This test was given to determine if any academic differences existed between the groups. The results were also used to determine if there was a relationship between academic achievement and the musical instruction.

The two additional tests were designed by Sandra Lee Stauffer and were called the *Melodic Echo Test (MET)* and *Test of Singing Ability (TSA)*. These newly designed tests were piloted to determine the effectiveness and reliability of the tests. Each student involved in that pilot took a pretest prior to the first week of instruction and then the same posttest at the end of the instructional period.

The MET is an instrument developed by Sandra Stauffer which was used to measure the ability to imitate melodic patterns by singing. This test
consisted of twenty patterns which had to be imitated by the child. Each pattern was heard only once and the child was instructed to respond during a four beat period. The test contained patterns in major and minor and various patterns which included upward and downward movement, steps and skips. The children’s responses were tape recorded and judged at a later time by independent judges. Reliability was computed for the MET test. Reliabilities were calculated for both the pretest and posttest administration; the coefficients were .92, and .92, respectively.

The Test of Singing Ability (TSA) was also designed by Sandra Stauffer. Children were asked to sing the same five songs. The administrator played a I-V-I chord progression on the autoharp and intoned the starting pitch vocally for the child. The child’s singing was tape recorded and the tonic chord was played again at the end of each of the five songs. A scoring system from 1 to 5 was used. One was the lowest and reflected a poor singer and five points was given as the highest score to a good singer. Two judges listened to the tapes at a later time and judged the examples independently. Reliability coefficients were calculated for both the pretest and posttest administration and were .82, and .87, respectively.

The results from the criterion measures were as follows:

MET

No significant interactions or main effects were reported for the MET. Dr. Stauffer calculated repeated t-tests within each treatment group. Because a repetition of t-test is not robust for Type I errors, a one-way ANOVA would have yielded a more dependable and interpretable statistic. Moreover, no significant differences were found among treatments for any grade level on the MET. In a summary ANCOVA, holding constant the pretest scores, a significant
two-way interaction between harmony and grade was found. Furthermore, a significant three-way interaction was found for melody, harmony, and grade.

**PMMA**

PMMA means and standard deviations on the pretest corresponded to those reported in the manual. For all grade levels, mean gains were reported. No significant interactions nor main effects for treatment groups were found for all grades, grade one alone, grade two alone, or grade three alone. That is, the researcher failed to find a more efficient teaching tool for echoing patterns.

**TSA**

As expected, a main effect for grade level occurred. That is, the mean performance for singers in third grade differed significantly from the performances of singers in grade one. For young children, the children who heard melody and harmony contexts performed better than those children who sang with no context. For second grade children, however, it was found that only a melodic context differed from no context when singing patterns. Unfortunately, for third grade children, the tables do not indicate where the main effect for group occurred.

Because of these differences in performance on the pretest, Stauffer used an ANCOVA for analysis of the post test data. For all groups combined, no statistically significant interaction (2 or 3-way) nor main effects were found.

Sandra Stauffer took many precautions in her study to insure that the treatment groups would receive the same instruction in an un-biased environment. She taught each of the classes so the differences in teaching styles between teachers would be eliminated. To prevent teacher bias toward
any one group, the treatments were assigned a color code. In this present study, a variable could be teacher bias. The researcher, however, was aware of the inconsistencies a teacher bias could have on the outcome of the study and strove to objectively teach each class.

One of Sandra Stauffer's purposes was to investigate the effects of melodic and harmonic context during melodic echo training on the development of singing skills and in aural discrimination skills. The test results showed that gains were made for all grade levels in tonal development and in singing ability. Since the children participating in the study had received no previous musical training through the school system, the growth in scores could possibly be attributed to exposure to music. The improvement could also be linked to maturation. Without a control group where no training was received, it would be difficult to isolate the melodic sequence pattern training as the contributing factor in the growth of these scores. A combination of all of these variables could also be a reason for the improved scores in the given tests. To determine the effects of systematic echo training, regardless of harmonic accompaniment, it would require that these effects be controlled and investigated separately.

No indication that the children received any instruction regarding vocal production was expressed. In the present study, attention was given to proper breathing and vocal production techniques.

Sandra Stauffer had the children sing five songs that had been previously learned for evaluation using the Test of Singing Ability. These songs had not been taught by Sandra Stauffer as criterion songs but were songs that the children knew prior to instruction. In this present study, a criterion song was taught to each of the classes according to treatment. The researcher has found that children come to her knowing many songs but unfortunately, many of
these songs are sung with some inaccurate pitches or with variations of the songs. Because of proactive inhibition, she has discovered that it is hard to teach a familiar song again accurately. Therefore, a new song was chosen for this study that was unfamiliar to the children so the effects of the treatments could be more accurately assessed.

The Sterling Study

The purpose of Sterling’s study was to investigate the development of harmonic perception in first, third, fifth and seventh grade children, utilizing as a response the singing of familiar melodies with different types of accompaniment. All three songs were sung by individual subjects with the following accompaniments:

1. Melodic replication.
2. Traditional tonal harmony.
3. Chromatic harmony.
4. Dissonant harmony.

Pamela Sterling's investigation employed 100 subjects, 25 children each from first, third, fifth, and seventh grade from a parochial school in Hialeah, Florida. The school was chosen in an attempt to control for homogeneity of social and economic background. Students for the study were selected randomly from a number of students who could sing unaccompanied the familiar melodies used in the study. A pilot study was conducted with three students from each grade level to verify the clarity of instructions and procedures.

The Pitch Master served as the primary tool for gathering data. The Pitch Master can provide both visual and auditory feedback. However, since the Pitch Master was used in this study only as a measuring device and not as a teaching tool, the students did not receive any visual or auditory feedback from their singing. This device compared vocally produced pitches to those on a pre-recorded reference tape. A reference tape was recorded by a boy whose voice had not yet changed and the accuracy of which was verified by a panel of three judges.

The investigation was divided into two parts for each test melody. In Part I, the subjects sang three songs which were “Jingle Bells”, “Twinkle, Twinkle Little Star,” and “Old MacDonald Had a Farm.” As a child sang, a meter indicated whether or not the pitch was the same as that on the reference tape and if it was not, whether it was higher or lower. Also, the machine measured cent deviations from the reference pitch and for this study, a 50-cent deviation in pitch setting was used as the criterion for a difference. The three familiar children's melodies, “Jingle Bells,” “Twinkle, Twinkle, Little Star,” and “Old MacDonald Had a Farm” were each harmonized in three ways. They were harmonized in a traditional tonal setting with I, IV, V chords, a chromatic setting, and a dissonant setting. These three songs were used because they were all within the vocal range of the children. Sterling wanted to use familiar rather than unfamiliar songs because the study was not concerned with assessing the effects of harmonization on vocal pitch accuracy of new material.

The investigation was conducted with each subject individually and was divided into two parts for each test melody. In Part I, the child was given a minimum of two but not more than five trials to achieve a minimum score of 35 as measured by the Pitch Master for singing the melody accompanied only by
the melodic reference tape. Perfect scores for each of the test melodies had been established. Any child who could not achieve a minimum score which indicated acceptable ability to match pitches with the melodic reference tape was eliminated from the study.

Part II of the investigation required the subjects who had passed Part I to sing the melody accompanied this time by traditional tonal harmony, chromatic harmony, and dissonant harmony. The subjects were told that this time they would no longer sing with a voice, but with a piano. The subjects were given a “one-two-three-four, one-two-ready-sing” and a starting pitch for the melody that followed. The investigator assisted children who needed help with the tempo by using conducting gestures and mouthing words but offered no assistance in matching pitches. The Pitch Master was out of view of the students so they were not distracted by its presence. Students’ comments and behaviors were also recorded.

At all grade levels, subjects scored significantly higher with melodic replication and traditional tonal accompaniment conditions than with either chromatic or dissonant accompaniment conditions. Although it was found that harmonic perception improved by grade level, a statistically significant difference was found between first grade and third grade children.

Sterling concluded that childrens’ singing significantly improved with melodic replication and traditional tonal types of accompaniment rather than with chromatic and dissonant types of accompaniment. The present study incorporated only melodic replication and traditional accompaniment for this reason. The researcher/teacher only used simple I-IV-V chords with the children. The researcher of the present study has found that chromatic and dissonant harmony tends to confuse children in the primary grades and
therefore distracts them from focusing on singing the correct melody.

The utilization of the Pitch Master as a measuring instrument was an excellent choice. It is an effective device for objectively measuring vocal pitch accuracy but not a device that would be accessible to the elementary general music teacher. In the present study, therefore, two judges were used to rate the students' singing using a rating scale useful for measuring a child's use of his singing voice. The two judges received training in evaluation of children's use of their singing voice using Rutkowski's SVDM scale.

The Sterling study used only the piano as the medium for playing the different types of harmony. This present study is not concerned with the effect of different types of harmony but is focused on the effects of different types of accompaniment on the children's tonal aptitude and singing achievement. Therefore, the piano/guitar was used for only one treatment group. CD accompaniment and a capella song instruction served as the other two treatments.

Some of the causes of inaccurate singing among children are a lack of good posture, poor breath control, lack of kinesthetic awareness in the vocal mechanism, an inability to shift into the upper register and straining. Nothing was indicated in the Sterling study addressing instruction in posture, breathing or vocal production. In the present study, three minutes per lesson has been designated as a time to teach the children good vocal techniques. Since the children received instruction in these areas during every music class in the present study, inaccurate pitch may be lessened because of lack of training.

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The Petzold Study

The basic purpose of this study was to determine the differences between children at each of the first six grade levels in the ways in which they perceive and respond to the auditory presentation of sounds. Petzold drew his sample of students for this five year longitudinal study from the total public elementary school population in Madison, Wisconsin during the 1959-1960 school year. The sample of 606 children were randomly selected. Since it would be expected that the number of children who had participated in the study would decrease each year due to children being transferred to different schools, children moving out of the community, absenteeism, etc., Petzold added additional numbers of children prior to the conclusion of the 1959-1969 school year. These were again randomly selected from the total population in each of the three lower grades and given the same tests that had been administered to the original sample. This allowed the sample to stabilize at at least 100 children per group. Special education students were not included in the study.

In his research, Petzold states:

"One factor which appears to contribute significantly to the ability to sing a melodic line is an awareness and understanding of tonality. The ability to perceive and retain the tonal center that is common to most traditional music, particularly in the songs that children normally learn to sing in the elementary schools, enables the individual to more accurately reproduce the correct intervals between the individual tones of such a melodic line. . . . An harmonic accompaniment, again of a reasonably traditional kind, is generally viewed as an invaluable aid to accurate singing. Not only do the chords themselves reflect the harmonic implications of the melodic line, but they provide the tonality, thus reinforcing the singer's awareness of the tonal center of a given song. Such an accompaniment also serves to

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reinforce the singer's awareness of the pitch of individual tones within the melodic line by duplicating what is being sung."  

One of the basic measures used during the longitudinal study was the 45 Item Test of melodic perception. This test was developed for a pilot study prior to the onset of the study. The test has a high degree of stability and internal consistency at all grade levels. The combined reliability coefficients for grades one through six was .97. The 45 Item Test was developed after an analysis of more than 500 songs in major and minor tonalities. The test was tape recorded to insure that the testing procedures for each child would remain consistent. The test required that the child make a singing response to the test item. The results showed that the children made the greatest gain in musical development between grades one and two. Subjects showed little shifting of competence level but tended to retain their initial position with respect to their peers throughout the following testing years. Girls tended to perform better than the boys in the upper age groups. Test scores improved with age and children responded with greater accuracy to items presented by a soprano voice or violin than to piano or flute.

Petzold also examined three different areas of musicality in his study which were timbre, harmony, and rhythm accuracy. For the purpose of this paper, the harmony section only will be discussed.

Petzold sought to answer four questions in the harmony study of his research. These questions were as follows:

1. Does the presence of an harmonic accompaniment facilitate or inhibit the child’s perception of the melodic line?

2. Does the presence of an harmonic accompaniment lead to more

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accurate reproduction of a melodic line?

3. What effects do harmonic accompaniments of varying degrees of complexity have upon the child’s perception and reproduction of the melodic line?

4. Is it possible to identify any patterns of musical growth with respect to harmonic awareness?

After a detailed analysis of more than 300 songs, it was determined that more than ninety percent could be harmonized using the primary chords of tonic, sub-dominant, and dominant seventh. Interviews with certain of the music teachers revealed that when they provided accompaniments, they generally utilized simple, sustained block chords, or rhythmic variations of the basic chords to assist in maintaining the tempo and spirit of the song. Petzold decided to utilize three kinds of harmonic treatment within the tests. They were:

1. A single chord to be sustained throughout the entire melodic fragment.
3. A more complex treatment, with one chord for each tone of the melodic fragment, to include secondary chords, inversions, and a moving bass, alto and/or tenor line, the progression resulting in a change of tonality.

After much preliminary and exploratory work, the harmony test was constructed which contained three forms. For Form A, the child heard the stimulus presented with an harmonic accompaniment and was required to respond by singing the melodic item just heard. During this response the harmonic treatment used for the stimulus was present, but the melodic line itself was omitted. The purpose of this form of the test was to provide as much harmonic assistance to the child without actually duplicating the melodic line. Form B of the test was the same as Form A except that the harmonic treatment which was present during the stimulus was completely omitted for the response
and the child sang independently. The purpose of this form was to obtain data for evaluating the effects that differing treatments of the response might have upon the accuracy with which the child perceived a harmonized stimulus. Form C contained no harmonic treatment for either the stimulus or the response. It served as a control check on the other two forms of the test.

A total of 540 children had been randomly selected to receive one of the forms of the harmony tests. However, usable data were obtained for only 486 students due to transfers, absenteeism, etc. Furthermore, Petzold wanted to work with equal groups of boys and girls at each grade level. Therefore, ten boys and ten girls were retained at each grade level for each test form, giving a total sample of 360 cases. The extra students were eliminated at random. The study retained similar numbers of children from the different socio-economic groups, however.

The results of the harmony study may be summarized as follows:

1. When the data were considered only in terms of harmonic treatment versus no harmonic treatment, the accuracy with which the subjects responded to the melodic items was neither enhanced nor inhibited by the presence of the harmonic accompaniment.

2. Children were able to respond with greater accuracy when a simple three chord progression was used to establish and maintain the tonality than for either the single chord or multi chord treatments.

3. The multi chord treatment that accompanied the response seriously inhibited the accuracy of the children's singing.

4. Harmonic discrimination ability improved with age, with the greatest improvements in the first three grade levels.

This study is of great importance to the present study because the
The present study is also investigating the effect of accompaniment on children’s singing ability. Petzold’s study used approximately three times the amount of students that the present study used in its' research. The present study tested the children’s tonal aptitude, singing achievement, and attitudes after sixteen weeks of treatment. Petzold’s study was a longitudinal study which ran over the course of five years. He tested the students only by using a measure which required that the children sing back certain phrases. He did not test for tonal aptitude which the present study did using Gordon's PMMA test. The present study also evaluated the children’s attitudes toward singing within the three treatment groups. It is possible that a child’s interest in singing might have an effect on his ability to sing. The results of Petzold’s longitudinal study showed that children responded with more accuracy when an accompaniment using only simple I, IV and V chords was used as opposed to the multi chord or single chord treatment. The present study, whose treatment group used the piano/guitar accompaniment, also incorporated the basic tonic, sub-dominant and dominant chords. Results seem to indicate that using an accompaniment with simple basic chords is a viable method to use when teaching children how to sing. The replication of the melodic items on the test was not significantly enhanced or inhibited by the presence of accompaniment. Petzold’s study did not give any indication of how the children were taught in their music classes. Did the students receive all of their musical training using accompaniment or was some of it done in an a capella manner? The present study believes that these questions are important in evaluating the total picture of accompaniment versus non-accompaniment. Therefore, the present study contains lesson plans in the appendix which outline the specifics of how each of the treatment groups were taught during the treatment period.
The purpose of this study was to learn about the role of hot and cool media in the acquisition of music achievement and in the development of tonal aptitude of preschool children. The specific problems of the study were:

1. To determine the comparative effects of three levels of cool to hot accompaniment media on the tonal rote singing achievement of five year old preschool children who possess high and low levels of developmental music aptitude.

2. To determine the comparative effects of three levels of cool to hot accompaniment media on the developmental tonal aptitude of five year preschool children who possess high and low levels of developmental tonal aptitude.

Gouzouasis used the concepts of hot and cool media and applied them to different accompaniment or non-accompaniment media for teaching songs to children in a variety of tonalities. He used the term "cool" medium as one in which the listener's attention is focused upon specific music instruction. Without the aid of a melodic or harmonic accompaniment, Gouzouasis believed that children conceptualize songs by singing them. In his study, the treatment group which received a capella song instruction was referred to as the group which received "cool" accompaniment. The group labelled "warm" received song instruction homophonically accompanied by an acoustic guitar. Teaching songs with a combination of melodic and harmonic accompaniment was categorized as a "hot" medium of music learning because the music was defined by the accompaniment and therefore the child did not have to audiate as much himself.

Seventy-eight five year old daycare children from an urban, middle class

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population in northeast Philadelphia were the subjects of this study. They were randomly assigned to one of three instruction treatment groups which are as follows:

1. Treatment Group #1 - This group received informal song and movement instruction a cappella. Before singing a song, Gouzouasis would establish the tonality of the song by singing a tonal pattern. All songs and activities were taught in a cool non-accompaniment musical environment.

2. Treatment Group #2 - This group received informal song and movement instruction with the accompaniment of an acoustic guitar. The guitar was used in strumming root position chords. To establish the tonality of the song, Gouzouasis strummed a chord progression and sang the appropriate tonal patterns that emphasized the tonality of the song. The movement activities were also accompanied by live or recorded performances of an acoustic guitar.

3. Treatment Group #3 - This group received all of their song and movement instruction with an electric guitar accompaniment. An amplifier was used to produce a hot music medium. The chords of each song were performed in homophonic and polyphonic settings. Again, the instructor would establish the tonality of the piece by strumming a chord progression and sang the appropriate tonal patterns that emphasized the tonality of the song before the children sang.

Prior to instruction, the tonal sub test of the *Primary Measures of Music Audiation (PMMA)* was administered to all children. Gouzouasis taught the
three groups of children for fourteen weeks in two community day care centers. Each group of children met twice a week for a thirty minute music class. Each group was given instruction that included the same song, chants, rhymes, and movement activities. The songs included major, harmonic minor, mixolydian, and dorian tonalities and were in duple or triple meter. After the songs, rhymes, and chants were learned, the students performed these without the help of the teacher singing or chanting with them.

After the fourteen weeks of music instruction, the tonal section of the PMMA was again administered to all of the students. Each child was individually recorded singing a song in major, minor, mixolydian, and dorian tonalities. All of the children sang the songs a capella. Before singing the song, the tonality was established for the child by the teacher singing a tonal pattern.

Each child's singing performance was rated by two independent judges who used a five point rating scale for each of the four criterion songs. The rating scale contained the following criteria:

5. The child sings the song in tune.
4. The child sings the resting tone in tune.
3. The child has a sense of pitch center.
2. The child consistently uses a singing voice.
1. The child occasionally uses a singing voice.

Gouzouasis found no significant interaction or main effects for treatment for the major, minor, or dorian criterion songs. There was a significant treatment effect, however, for the mixolydian criterion song. The mean achievement for high tonal aptitude children who sang the mixolydian song without accompaniment was significantly higher than the mean achievement for high tonal aptitude children who sang the mixolydian song with acoustic guitar.
accompaniment. On the basis of his data, Gouzouasis concluded the following:

1. Song singing skills seem to be affected by the type of accompaniment, but not in any consistent pattern. The mixolydian criterion song performance was the exception to this statement.

2. There was more of a gain in developmental tonal aptitude for children who had low tonal aptitude as compared with those with high tonal aptitude.

3. There is evidence that cool accompaniment media facilitates the learning of songs, especially for children with low tonal aptitude.

Gouzouasis believed that until there is evidence to the contrary that one type of accompaniment medium is better than another to help children learn songs, that all types of accompaniment should be used. (i.e., non-accompaniment, accompaniment with an acoustic guitar, and accompaniment with an electric guitar).

This study by Gouzouasis ran for fourteen weeks and each class lesson was thirty minutes in length. Furthermore, the classes met twice per week. The present study ran for sixteen weeks and lessons were forty minutes long but were held only once per week. The PMMA test designed to measure a child’s tonal aptitude was administered as a pretest and post test measure for evaluation in both studies. Both studies were evaluating a child’s singing by using a five point scale. The present study, however, used Rutkowski’s SVDM as opposed to the scale designed by Peter Gouzouasis.

This study done by Gouzouasis seems to indicate that cool accompaniment media helps to facilitate the learning of songs, especially for those children with low tonal aptitude. If this is indeed true, the researcher believes that more time should be given to children singing in an a capella
environment. Therefore, the present study also used one treatment group which received their song instruction without any type of accompaniment. Children today hear and experience so much music through television and radio with accompaniment that music class may be one of the few places a child can experience a capella singing.

**The Hale Study**

The purpose of this study was to objectively compare two different types of accompaniment on students’ sense of tonality as exemplified through their singing. The specific problem was to determine if students learn to sing songs in major and minor tonality, as an initial step in tonal conceptual development, more efficiently when only harmonic accompaniment is used as compared to the use of melodic accompaniment (played in octaves at the piano), followed by melodic and harmonic accompaniment together, and finally harmonic accompaniment alone. An ancillary problem was to determine whether amount of instructional time influenced the efficacy of a particular accompaniment method.

Hale used 247 kindergarten students from a western New York primary school as the subjects for her study. The students were randomly assigned, as individuals, and not by classes, into eight separate groups for music instruction. Each of the eight groups was randomly designated to receive one of two experimental accompaniment conditions. These conditions were as follows:

Experimental Condition I - Harmonic accompaniment only, provided by a piano or auto harp.

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Experimental Condition II - Melodic reinforcement only, played in octaves on the piano while the song is being learned.

Melodic and harmonic accompaniment on the piano.

Gradual de-emphasized melodic accompaniment on the piano.

Finally, only harmonic accompaniment with auto harp or piano.

Each of the eight groups was randomly designated to receive music instruction either once or twice a week for twenty five minutes each time. After one year of receiving music instruction, the subjects were rated on their performance of two criterion songs, one in major tonality and the other in minor tonality. Both songs were in duple meter. The same accompaniment procedures that were used in the regular classroom instruction were used for the performance.

Each child’s performance was rated by two judges. The judges used a five point scale. The details of the scale were not mentioned in her study. Each subject performed each of the two songs twice, a week apart to understand the reliability of the performances. Each judge recorded his evaluation of the students’ performances on separate sheets of paper so he would not be influenced by the previous week’s ratings nor by the ratings of the other judge; both tapes were different and randomly ordered, and each student was identified by number only.

Based on the judge’s ratings, the investigator concluded that kindergarten children learn to sing songs in major and minor tonality, as an initial step to tonal development, more efficiently with a structured combination of melodic and harmonic accompaniment, as provided with a piano, than with
harmonic accompaniment alone. The amount of instructional time affected the performance accuracy of the minor criterion song. Hale believed that this may have been due to the subjects’ extensive exposure to the major tonality through their past musical experiences.

Hale believed that the results of this study are significant enough to "challenge the assumption that piano accompaniment retards the development of a child’s singing ability."

In the introduction of the study, Hale wrote about the controversy among music educators concerning whether accompaniment techniques are necessary for the development of a child’s singing voice. She reviewed a number of current texts and discovered that many contain a divergence of opinion with regard to the value of these instruments in general music instruction. However, in her study, she did not compare the value of accompaniment versus non-accompaniment. Her two treatment groups both used the piano as an accompanying instrument. She actually compared the effects of using a piano accompaniment in two different ways with the children. The present study sought to examine the effects of non-accompaniment and harmonic accompaniment, but also sought to make a distinction between two completely different types of accompaniment, that is piano/guitar and the use of CD’s.

Maria Hale believed that a structured combination of accompaniment techniques might facilitate in a positive way the development of a child’s sense of tonality. She evaluated the students by only using a singing achievement test at the end of her study. Edwin Gordon’s research tends to suggest that the development of a sense of tonality is related to tonal aptitude. A child’s tonal aptitude is demonstrated by the ability of a child to audiate what he is singing.
This level of tonal development was not measured in Hale’s study. She used a five point rating scale to measure the child’s singing achievement. The present study compared the children’s tonal development by the administration of the PMMA test at the beginning of the study and also at the end of the treatment period. These scores were then compared with each other. Singing achievement was also evaluated at the conclusion of the treatment period.

Hale reported statistics which support the assumption that instruction twice a week is better than having instruction only once a week, regardless of accompaniment method. In the summary tables for main effects, the mean differences were not significant in conjunction with the major criterion song but they were significant in conjunction with the minor criterion song. Hale interpreted that the significant main effect of the instruction time and the use of the melodic reinforcement/harmonic accompaniment treatment on the minor criterion song was due to the fact that children participating in the study had previously received more exposure to music in major keys than they had in minor tonalities. Many music theorists believe that it is essential for children to be exposed to music and performance of songs in a variety of tonalities. Hale did not include in her study any information on how she spent the twenty-five minute periods. It is unclear whether she just sang with the children for the full time or whether she exposed the children to times of listening, movement, etc. It was unclear how much time she spent letting the children listen to and experience minor tonalities, as well. In the present study, the exact lesson plan format was given in the appendix for reference.

Hale did not mention how long she spent teaching the criterion songs that she used for evaluation at the end of the study. She did not indicate whether the songs were new to the students or whether the songs were ones
that the children had previously learned. This factor could make a difference in the outcome of the study. For the present study, the criterion song was unfamiliar to students. That is, everyone started at the same point in learning the song. The criterion song was only taught for four weeks prior to evaluation.

The Atterbury Study 18

The purpose of this study was to investigate and report on the influence of piano harmonic accompaniment on the singing ability of kindergarten students during a year of music instruction. The following two groups were involved in this study: one group which received all of their singing instruction with piano accompaniment, and the other group which received their singing instruction without piano accompaniment. The study sought to answer three questions which are as follows:

1. Is there a difference in singing ability between the children in the two groups after a year of instruction?

2. Is there a difference in singing ability between the children in the two groups who have high, moderate, or low musical aptitude as measured by the Primary Measures of Music Audiation after a year of instruction?

3. Is there a difference in the composite scores of the Primary Measures of Audiation between the experimental and control groups?

The groups of kindergarten children were taken from the Kindergarten Center in Gorham, Maine during the 1990-1991 school year. Children were randomly assigned to either the experimental group (no piano accompaniment) or the control group (piano accompaniment). There were seven experimental groups which contained a total of 96 children and eight control groups which

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included 109 children. Each of the groups was given the same amount of morning or afternoon instruction.

All the children were taught the same song which contained four phrases, AABA, and had a range from D to A above middle C. All children were taught the song by rote during the first three weeks and then each child individually sang the song into a cassette recorder. The same song was sung again by each child during the first week of June. Gordon’s *Primary Measures of Music Audiation* was administered to the classes during the last weeks of May.

The same lesson plans were used for both groups with the exception of the piano accompaniment during all singing. All classes were taught by the same teacher who included approximately 10-12 minutes of activities to promote singing voice development. The teacher used echoes, singing games and speech to song contrasts found in the current textbooks. The rest of the class time was spent using percussion instruments, movement and song stories.

The taped singing of the song was evaluated using the following scale:

1. Presinger - does not sing but chants the words of the song.

2. Uncertain singer - sustains tones, uses both a speaking and a singing voice, uses a limited range of notes of about a third.

3. Partial singer - sings some phrases correctly but not the entire song.

4. Singer - sings entire song correctly in one key.

This scale was adapted from the five point scale designed by Joanne Rutkowski (1986).

The taped singing of the song was independently evaluated by the two researchers on two different occasions. The judging was done without
knowledge of the placement of the child. Both researchers had twelve or more years experience in elementary general music teaching.

The *PMMA* was given in the spring because attempts to give the test in the fall showed that many children were unable to respond correctly in the manner indicated by the test.

The test results were as follows:

1. No significant differences existed in singing ability between one group of kindergartners who had piano harmonic accompaniment and the group with no accompaniment during the one year of instruction.

2. Posttest song scores of high aptitude children were significantly higher than either average-aptitude or low-aptitude children.

3. No significant difference existed in the composite scores of the *PMMA* between the two groups.

The investigators shared their feelings regarding the test results in this article. They commented on the fact that the narrow range of the rating scale may have been responsible for the lack of differences observed in the statistics. They suggested that the scale could have been expanded to be more specific. Given Gordon's beliefs that music aptitude develops gradually from infancy to age 9, it may be that extensive exposure to music instruction is necessary for young children to significantly improve their singing ability.

This study is of great interest to the present study because Betty Atterbury and Lynn Silcox used two groups; experimental or an a capella group and the treatment group which received piano accompaniment. The present study
used these two groups as well but also added a third group to incorporate the accompaniment of CD's which are growing in popularity. The present study used Joanne Rutkowski's five point scale for measuring singing achievement. This scale was able to distinguish more differences than the one used in the Atterbury/Silcox study.

Betty Atterbury recommended that more research be done regarding the effect of accompaniment on young children. The present study was seeking to fulfill her recommendations. Since singing occupies such a major portion of time in a general music class, it is essential that research investigates the value of using various types of accompaniments with children.
Chapter Three

Design and Analysis

Sample

One hundred and six first grade students in five classes participated in this study. These students were from Birches Elementary School in the Washington Township School District in southern New Jersey. The student population was primarily white and middle to upper middle class.

Procedures

Five intact first grade classes were randomly selected to participate in this study. With the exception of seventeen students who either just moved into the school district or came from private kindergarten programs, all of the students in this study attended the same kindergarten complex where they received the same music instruction with the same music teacher. Their music classes during their kindergarten year were held once per week for thirty minutes. The music teacher used the Silver Burdett & Ginn kindergarten music series as a curriculum. When she performed songs with her students, she
either sang a capella with them or used CD recordings. No guitar or piano was ever used for accompaniment.

Students in this study received music instruction once a week for a forty minute period. Each of the treatment groups were randomly assigned to experimental instruction treatments. The study ran for sixteen weeks.

All of the groups received exactly the same lesson plans (Appendix A) which included times of tonal and rhythmic pattern training, listening, singing, movement instruction, and activities to reinforce musical concepts. The procedures which were followed consistently with each treatment group were as follows:

10 minutes - Tonal and Rhythmic Pattern Training - The students received tonal training two times per month and received rhythmic training two times per month. This occurred on an alternating weekly basis. The patterns that were used were taken from *Jump Right In: The Music Curriculum* published by G.I.A. Publications, Inc. They are presented in Appendix B. The classroom that was used for music instruction was arranged with four tables. Children were seated at these tables alphabetically in groups of five or six. The researcher began the pattern training by having the entire class echo six to ten patterns. This allowed time for the children to understand what was expected of them in a non threatening environment. Each table was then asked to echo back as a group. Each table repeated back three to five examples. Individuals were then asked to respond to

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the researcher. Children whose raw score in the PMMA test was 20 or below received the easy pattern to repeat. If a child received a raw score of 21 to 79, the medium pattern of difficulty was asked of him. Any child who scored 80 or above received the difficult pattern. Each child’s progress was recorded in the researcher’s grade book. If a child was able to sing back the pattern correctly, that child received the next pattern of difficulty within that same unit, section and criterion number during the next music class. If a student was incorrect in his response, he received the same pattern during the next class period. When eighty percent of the class was able to achieve what was originally expected of them based on their PMMA scores, the researcher began the next lesson and repeated the same procedures.

3 minutes - Breathing and Relaxation Exercises (Presented in Appendix C)

The researcher did breathing exercises with the children that helped them with relaxation and breathing. These exercises included the following:

Relaxation and Posture

a. Bounce an imaginary basketball four times (beats) saying: “Bounce, bounce, bounce.”

b. Aim the ball at an imaginary hoop for two beats,
then shoot for two beats saying: aim, shoot.”

c. Repeat this procedure three times. On the last time, leave your hands up after you shoot, bring your arms down slowly, and sigh on “ah.” When your arms are down, put your shoulders up, back and down.

d. The children should now be standing upright with their shoulders relaxed and slightly drawn back and down. Their chest should be slightly lifted and their weight evenly distributed on both feet.

Breathing

a. Maintain correct posture for singing.

b. Put one hand on your chest and the other on your waist.

c. Blow out the “old” air and sip in the “new” air slowly to the count of three. Make certain you can feel your waist expanding.

d. Exhale on the “ts-s-s-s-s” to the count of five. Do not let your posture collapse. Inhale again to the count of four and this time exhale to the count of seven.  

5 minutes - Review - The researcher reviewed songs that were taught to the children during previous music lessons. Accompaniment/ No accompaniment was used

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during this time with the children which was dependent upon their treatment group. Corrections were made if parts of the song were sung incorrectly. If a part was sung incorrectly in the a capella treatment group, the researcher sang that part again for the children so they could hear the correct pitches or rhythm and respond by singing it over again. In the group with piano/guitar accompaniment, the incorrect part was played for the children on one of the instruments before the children responded by singing it again. In the CD instruction group, the recording with only the voices singing was played for the children if a certain part was sung incorrectly. The children again responded by singing back that same part. After the five minutes allotted for this activity was used up, no more time was given to make corrections.

10 minutes - Introduction of a new song - New songs were introduced and taught in the following manner according to treatment groups.

**Treatment Group I - Piano/Guitar Accompaniment**

In this treatment group, the entire song was played and sung by the researcher. The piano or guitar assisted the singers only by playing the melody notes. After the
children heard the song once, one phrase at a time was played or played and sung for the children. The children echoed that phrase back to the teacher. If the phrase was sung incorrectly, the teacher responded by either playing it only on the piano or guitar or by playing the melody notes while singing it again to the students. When the class could sing the phrase correctly, the next phrase was sung to them in the same manner. Phrases one and two were then sung together for the children to sing back. This process continued until the song was learned or the allotted time had run out. After the first week, the melody was no longer played with the students’ singing. A simple accompaniment using I, IV, V chords was used to accompany the children.

**Treatment Group II - A Capella Song Instruction**

In this treatment group, the entire song was sung for the class by the teacher. No accompaniment was ever used to help teach the song or to accompany the song after it was learned. The students listened to the teacher sing the song one phrase at a time and echoed back the same phrase. Corrections were made by having the teacher sing again the phrase that was being sung incorrectly. The students responded by singing the phrase again.

**Treatment Group III - CD Accompaniment**

In this treatment group, the entire song, including the vocalists and the accompaniment, were played for the students.
The vocal track was only used to help teach the songs. Again one phrase at a time was played to help the children learn the correct melody and rhythm. Phrases were repeated if the children were experiencing problems in singing them correctly. Since a CD recording cannot replay just a certain phrase, the entire song was started from the beginning every time a specific phrase needed to be played again for the class. After the first week of song instruction, the vocal track was taken away so the children sang only with the accompaniment on the CD.

10 minutes - Creative Movement Activities/Listening Activities/Musical Games/Art or Worksheet Activities

During this time, all treatment groups were given the identical instruction. These activities can be found in the weekly lesson plans in Appendix A. These activities were varied from week to week and involved children in moving, playing instruments, filling out work sheets reinforcing musical concepts taught in class and doing art activities that related to a new song or musical concept.

2 minutes - Clean Up Time - Time of Reflection

This time was spent cleaning up the room if materials were taken out to use for class, etc. During this time, the researcher brought closure to the lesson by emphasizing what was taught during the class period.
All groups began in September and had sixteen weeks of instruction. The tonal sub tests of the *Primary Measures of Music Audiation (PMMA)* were administered to the children in all five classes by the investigator during the second week of instruction. The tonal sub tests were administered according to the test manual instructions. During the third week of instruction, a criterion song was taught to all of the treatment groups.

At the end of the sixteen weeks of instruction, the tonal sub test was readministered to all of the children. The growth in scores from pre to post test served as the dependent measure for tonal development. One criterion song which was taught to the children four weeks earlier was also used to judge the children's performance. This song required the students to sing above the break and to sustain certain notes. The criterion song can be found in Appendix D. The criterion song was taught according to the procedures in each treatment group. The researcher utilized her student teacher to teach the first grade classes while she took five children out of class at a time for testing. A small utility room was set up with a keyboard and a Sony tape recorder. Each child was recorded individually singing the criterion song while the other four children waited outside the door. The tonality was established for the children by the teacher playing a tonal pattern that emphasized the characteristic tones of the song’s tonality and the first note of the song was given to the child before he sang. The child performed the song a cappella. The children were called alphabetically according to the researcher’s grade book and were identified on the tape only by a number. The judges had no knowledge of which children belonged to which treatment group.

The children’s singing achievement was rated by two independent judges who had experience in choral music and had no knowledge of the
students being tape recorded. They used a continuous rating scale developed by Joanne Rutkowski. The combined rating from the two judges also served as a dependent measure.

1. “Pre-singer” - does not sing but chants the song text.
2. “Speaking range singer” - sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A2 to C3).
3. “Uncertain singer” - wavers between speaking and singing voice, uses a limited range when in singing voice (usually up to F3).
4. “Initial range singer” - exhibits use of initial singing range (usually D3 to A3).
5. “Singer” - exhibits use of extended range (sings beyond the register lift (Bb3 and above).

To measure the students' interest in singing, the students completed a questionnaire that contained various questions regarding their interest in singing and music in general. The questionnaire was designed by Nancy Bushra and was used in her study with first grade children. The survey can be found in Appendix E. The total score from the attitude survey served as the final dependent measure.

Analysis

The data were organized into three one dimensional designs for differences; the three dependent measures were growth in development, use of singing voice, and attitude. The .05 level of confidence for three ANOVA was used.


For problem four, a one dimensional design for relationships was used. A pearson-product moment correlation was calculated on the data that serve as tonal development, use of singing voice, and attitude toward singing.

Interjudge reliability was calculated for the rating scale using a pearson-product moment correlation.
Chapter Four

Results and Interpretations

Interjudge reliability between the two expert judges who used the SVDM was .833.

Tonal Aptitude. Means, standard deviations, and ANOVA summary data are presented in Table I. The researcher failed to find a difference among the treatment groups. The observed mean for piano/guitar accompaniment was 5.150 as compared to the means for CD accompaniment (3.049) and a cappella singing (3.512).

TABLE I

Means, Standard Deviations and ANOVA Summary Table for Growth in Children's Tonal Aptitude

<table>
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<th>Treatment</th>
<th>N</th>
<th>M</th>
<th>SD</th>
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</thead>
<tbody>
<tr>
<td>Piano/Guitar</td>
<td>20</td>
<td>5.150</td>
<td>4.945</td>
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<tr>
<td>A cappella</td>
<td>41</td>
<td>3.512</td>
<td>4.879</td>
</tr>
<tr>
<td>CD</td>
<td>41</td>
<td>3.049</td>
<td>4.353</td>
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ANALYSIS OF VARIANCE

<table>
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<th>DF</th>
<th>MS</th>
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<tbody>
<tr>
<td>Treatment</td>
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<td>2</td>
<td>30.299</td>
<td>1.379 n.s.</td>
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<tr>
<td>Error</td>
<td>2174.696</td>
<td>99</td>
<td>21.967</td>
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</table>

Singing Voice Development. Means, standard deviations, and ANOVA Summary data are presented in Table II. All mean scores were at or above 8 which corresponds to the initial range singer in the SVDM.

TABLE II
Means, Standard Deviations and ANOVA Summary Table for Growth in Singing Voice Development

<table>
<thead>
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<th></th>
<th>N</th>
<th>M</th>
<th>SD</th>
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</thead>
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<tr>
<td>Piano/Guitar</td>
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<td>1.538</td>
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<tr>
<td>A cappella</td>
<td>41</td>
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<td>2.046</td>
</tr>
<tr>
<td>CD</td>
<td>41</td>
<td>8.463</td>
<td>1.859</td>
</tr>
</tbody>
</table>

Interest in Singing. Means, standard deviation, and ANOVA Summary data are presented in Table III. The researcher failed to find a difference between treatment groups. The observed means for the a cappella treatment was 105.683 as compared to the means for the piano/guitar treatment (103.950) and CD accompaniment (101.293).
TABLE III
Means, Standard Deviations, and ANOVA Summary Table
for Children’s Interest in Singing

<table>
<thead>
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<th></th>
<th>N</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano/Guitar</td>
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<td>103.950</td>
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<tr>
<td>A cappella</td>
<td>41</td>
<td>105.683</td>
<td>11.772</td>
</tr>
<tr>
<td>CD</td>
<td>41</td>
<td>101.293</td>
<td>14.519</td>
</tr>
</tbody>
</table>

**Problem Four.** The correlation matrix representing the relationships among singing voice development, interest in singing, and post test tonal aptitude is presented in Table IV. The only statistically significant correlation was between interest in singing and voice development (.269).

TABLE IV
Relationships Among Singing, Voice Development, and Interest in Singing

<table>
<thead>
<tr>
<th></th>
<th>Post 1</th>
<th>Total</th>
<th>Interest</th>
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</thead>
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<tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
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<td>1.00</td>
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<tr>
<td>Interest</td>
<td>0.029</td>
<td>0.269**</td>
<td>1.000</td>
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** < p.01

Number of Observations: 102
Interpretations

Interjudge reliability was very high, particularly for a five point rating scale. Therefore, the criterion measure was reliable.

In all three ANOVA, the researcher failed to find a difference. This could have been caused by a Type II error. As can be seen by the divergence of means among treatments, in the aptitude and interest analyses, it could be that more time was necessary to detect a statistically significant difference. That is, considering that sixteen classes only amounted to 10.6 hours of contact time. Nevertheless, all groups improved in music aptitude which shows that instruction regardless of the type of accompaniment affects music aptitude.

The observed means in singing voice development for the a cappella treatment group was slightly higher than the other two treatments. The researcher believes that first grade children enjoy listening to themselves sing and accompaniments can encourage children to listen to the accompaniment and focus less on their own participation in singing.

The only statistical significant correlation was between interest in singing and voice development. That is, perhaps children who are more interested in singing have better use of their voices; the reverse is also possible.
Chapter Five

Summary and Conclusions

Purpose and Problems of the Study

The purpose of this research is to determine how harmonic accompaniments affect first grade children. The specific problems of the study are to understand how harmonic accompaniments affect children in their 1) tonal development, 2) use of their singing voice, and 3) interest in singing. Furthermore, a fourth problem is to determine the relationships among interest in singing, use of singing voice, and tonal development.

Design and Analysis

Five intact first grade classes were randomly selected to participate in this study. Students received music instruction once a week for a forty minute period. Each of the treatment groups were randomly assigned to experimental instruction treatments. The study ran for sixteen weeks. During the second week of instruction, the Tonal subtest of the PMMA test was administered to all students.

All of the groups received exactly the same instruction which included
times of tonal and rhythmic pattern training, breathing and relaxation exercises, 
listening, singing, movement instruction, and activities to reinforce musical 
concepts.

New songs, however, were introduced and taught according to treatment 
groups. There were three treatment groups; one received song instruction with 
the accompaniment of piano/guitar, the second used CD recordings and the 
third group received song instruction a cappella.

At the end of the sixteen weeks of treatment, all students were re-
administered the Tonal subtest of the PMMA. The researcher also taped each 
child singing a criterion song which was taught four weeks earlier. Two judges 
independently evaluated the singing using the Singing Voice Development 
Measure. A motivation questionnaire was also administered to all students.

The data were organized into three one dimensional designs for 
differences; the three dependent measures were growth in development, use of 
singing voice, and attitude. A one way ANOVA was calculated for each of the 
three designs. For problem four, a one dimensional design for relationships 
was used. A pearson-product moment correlation was calculated on the data 
that serve as tonal development, use of singing voice, and attitude toward 
singing.

Results of the Study

For the first three problems, the researcher failed to find statistically 
significant differences. For problem four, the correlation between interest and 
singing voice development was statistically significant.
Conclusions and Recommendations

Based on the data acquired by this study, it can not yet be concluded how harmonic accompaniment affects first grade children in their tonal development, use of their singing voice and interest in singing. The study seems to indicate that having the children learn to sing a cappella as well as with CD accompaniments or piano/guitar accompaniments are all viable methods to use with first grade children if used properly. It should be noted that in this research, all children were given similar singing instruction regardless of the type of accompaniment that was used with their singing. Perhaps, more investigation into the exclusive use of a single accompaniment technique without singing instruction would yield different results.
Grade 1 - Lesson 1

Objectives: To introduce the children to the rules and expectations I have for them in first grade music
To review fire drill procedures
To assign students to a seat according to a seating chart
To learn the names of the students by playing a musical name game

Curriculum Guide: Pages 7-14

Procedures: 1. Have the students enter the room quietly and stand in the back of the room.
   2. As their name is called, have each child come and sit in their assigned seat.
   3. Review the music rules and teacher expectations with the children.
   4. Review fire drill procedures. Have the class practice leaving the room and filing out of the school quietly to their assigned area.
   5. Have the children sit in a circle. Roll a ball to each child and sing on a So-Mi pattern, “What is your name?” Each child will respond by echoing on the same So-Mi pitches, “My name is ______.” Help will be given to those children who are not using their singing voices.

Evaluation: Teacher observation of student participation and performance

Materials: Seating chart already made up with all the children’s names
A large ball
Grade 1 - Lesson 2 - PMMA APTITUDE TEST

Objectives: To administer a Music Aptitude Test to the students

Curriculum Guide: Pages 7-14

Procedures: 1. Before the children enter the room, place the cassette recorder so everyone will be able to hear the recording.

2. The answer sheets with the names of the children clearly printed on them will already be in place at the table according to the seating chart that has already been established prior to class.

3. Pencils will be on each table for each child

4. The test will be administered according to the directions given in the PMMA test manual on pages 33-38.

5. Papers will be collected alphabetically at the end of the test, graded and recorded by the teacher.

Evaluation: Test scores

Cassette Recording for the Tonal Section of the Test
Answer sheets for all the children
Pencils for every student
Grade 1 - Lesson 3

Objectives: To teach a criterion song to the children for evaluation
To explore a variety of tone colors made with the mouth and voice

Curriculum Guide: Pages 7-14

Procedures:
I. Pattern Training - Tonal (10 minutes)
   Pattern training will be followed according to the "Jump Right In"
   Tonal Register Book I (See appendix)

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - Review songs learned in kindergarten (5 minutes)
   Songs will include “B-i-n-g-o”, “I Like School”, and “The Eency Weency Spider.”

IV. Introduction of New Song - (10 minutes)
   1. Have the children listen to the song “You'll Sing A Song.”
   2. Explain to the children that our voices can make many different kinds of sounds. For example, our voices can sing, hum, yell, speak, whisper, whistle, etc.
   3. Teach the song to the children one phrase at a time according to the criteria for the different treatment groups.
   4. Verse 4 says “I'll play a tune.” Pass out a few woodblocks or other non pitched percussive instruments to accompany the singing. Have the students play their instruments on the beat of the music.

V. Activity: “Good King Leopold” - (10 minutes)
   1. Play the game, “Good King Leopold” with the children. One child will be designated as the “king.” This child can wear a paper crown to look like a king. The king will ask his royal subjects to use their voices properly in a song which will be taught to the class. If the child answers the king in the correct voice, the child will be allowed to enter the kingdom.

VI. Closure - (2 minutes) Have the children tell you what they experienced in music today.

Evaluation: Student participation in individual and group singing
Teacher observation

Materials: Songsheet of “You'll Sing A Song” - Silver Burdett & Ginn Teacher's Edition - Grade 1 - Page 4
CD Recording of “You’ll Sing A Song” - Silver Burdett - Grade 1 - CD1-1
Songsheet for “Good King Leopold” - “One, Two, Three Echo Me” by
Loretta Mitchell - pages 6-7
Pitch content: msl

Predominant pitch(es)/pattern(s): sm

Suggested grade level(s): preK to 2

Formation: Teacher's choice

Materials required:
- "Good King Leopold" page (master 1-4)
- crown pattern, optional (master 1-5)

Preparation:
1. If crowns are used, make copies of the crown pattern. Color them and then laminate for longer wear. Cut out the crown and cut again along the broken line. Attach the paper strip to the crown front with tape or staples.
2. Make copies or a transparency of the "Good King Leopold" page.

Procedure:
The object of this game is to obtain permission to cross King Leopold's property. Choose one child to be King Leopold, and let him or her wear a crown. The class sings measures 1 through 4. King Leopold answers by singing measures 5 through 8 as a solo. The king chooses which voice to demand of the subjects. For example, if the king sings, "You must ask again...", the class repeats the song using the voice the king has demanded. The repetitions go on at the will of the king. When the king finally says, "YES!", the class members stand and run in place. The king controls how long they run, and makes a large arm gesture to make them sit down. Once they are seated, the game begins again.

Other ideas:
1. Model the king's role several times to help your students understand exactly what you expect.
2. Rehearse whispering, talking, and singing voices before playing the game.
3. Change kings frequently. Give as many children as possible a chance to be the soloist.
4. Let each king keep his or her crown to bring home. Suggest that they teach the game to their brothers and sisters.
Good King Leopold

Class:

1. Solo:

Good King Leopold, May we cross your Kingdom? You must ask again. This time use your whispering voice. Yes!

2. Solo:
Grade 1 - Lesson 4

Objectives: To recognize and respond to a steady beat

Curriculum Guide: Pages 7-14

Procedures:

I. Pattern Training - Rhythm (10 minutes)
   Pattern training will be followed according to the “Jump Right In”
   Rhythm Register Book 1

II. Breathing and Relaxation Exercises - (3 minutes) (See appendix)

III. Review - (5 minutes) Review the song from last week’s lesson entitled, “You’ll Sing A Song.” Correct any parts that the children might have forgotten to sing correctly.

IV. Introduction of New Song - (10 minutes)
   1. Share the story of “Snow White and the Seven Dwarfs.”
   2. Have the students listen to the song, “Heigh Ho, Heigh Ho.” Have the students listen for what the dwarfs do to make their day happy. (They sing!)
   3. Teach the song to the children.
   4. After the children can sing the song without help from the teacher, demonstrate keeping a steady beat by using rhythm sticks. Invite several children to play steady beats as the class sings again.

V. Movement Activity (10 minutes)
   1. Make a list of the names of all of the dwarfs on the board. (Sleepy, Sneezy, Happy, Grumpy, Doc, Bashful, and Dopey).
   2. Have children demonstrate the movement of each dwarf. Play a follow the leader game imitating these movements.

VI. Closure - (2 minutes) Have the students reflect on what they learned in music class. Review the definition of “steady beat.”

Evaluation: Teacher observation of student participation and performance

Materials Needed: Songsheet for “Heigh Ho, Heigh Ho” from Silver Burdett & Ginn - Grade 1 - Page 5
CD recording of “Heigh Ho” - Silver Burdett - Grade 1 - CD1-2
Rhythm sticks
Grade 1 - Lesson 5

Objectives: To sing a melody in time with a steady beat  
   To feel the beat while moving to a song  
   To develop the child’s singing voice

Curriculum Guide: Pages 7-14

Procedures:  
   I. Pattern Training - Tonal - (10 minutes)  
      Pattern training will be followed according to the “Jump Right In” Tonal Register Book I

   II. Breathing Exercises (3 minutes) (See appendix)

   III. Review the song learned in last week’s lesson, “Heigh-Ho, Heigh-Ho.” - (5 minutes)  
        If time, also sing through “You’ll Sing a Song.”

   IV. Introduction of New Song - (10 minutes)  
        1. Using the Silver Burdett & Ginn Chart Book for Grade 1, have the children describe what they see in the pictures. (People waving, shaking hands). Many people greet people in different ways all over the world.  
        2. Have the children tell you about ways that they greet their friends. (High-5, smiling, etc.)  
        3. Teach the song, “How Do You Do?” to the students. Have them listen for the greeting in the song.  
        4. When they have learned the song, have the children pat a steady beat while singing the song.

   V. Activity - “Apple Tree” - 10 minutes  
        1. Have the students sit in a large circle in the rear of the music room.  
        2. Teach the “Apple Tree” song to the students. Have the children tap to the beat of the song as they sing it together. When they are able to tap to the beat consistently, have the children pass an apple to the beat of the song while singing together. As they sing together, whoever has the apple on the word “out.” goes into the middle of the circle. That child becomes part of the apple pie. When four of five children are in the circle, start the game over again.

   VI. Closure - (2 minutes) Have the children tell you what they learned today in music class.

Evaluation: Student participation in singing and in the activities
Individual and group singing
Teacher Observation of the children moving to the beat of the music

Materials: Songsheet for “How Do You Do” - Silver Burdett & Ginn Teacher's Edition - Grade 1 - Page 6
CD for “How Do You Do?” - CD 1-3
Songsheet for “Apple Tree”
Real apple to pass around the circle
Apple Tree

Apple tree, apple tree, Will your apple fall on me?

I won’t cry and I won’t shout, If your apple knocks me out.
Grade 1 - Lesson 6

Objectives: To feel the beat while moving to a song
         To feel the beat in accompanying a song
         To develop the child’s singing voice

Curriculum Guide: Pages 7-14

Procedures: 1. Pattern Training - Rhythm (10 minutes)
            Pattern training will be followed according to the “Jump Right
            In” Rhythm Register Book I.

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - Review the song, “How Do You Do?” with the children.
      If they are confident in singing the song, teach the singing game
      that accompanies this song. As all sing the song, one child walks
      about the room in time with the steady beat. On the words, “How
      do you do,” the child stops and shakes hands with the one nearest
      him or her, and then walks back to place. The child greeted
      becomes the next one to walk for the next verse.

IV. Introduction of New Song (10 minutes)
    1. Have the children listen to the song “Johnny Works With
       One Hammer.”
    2. Invite the children to sing along this time.
    3. Have the children pretend that their hands, feet and head
       are hammers. As they sing the song, lead them in the
       following movement patterns:
       Verse 1 - Pat on leg
       Verse 2 - Pat both legs
       Verse 3 - Pat both legs and tap one foot
       Verse 4 - Pat both legs and tap both feet
       Verse 5 - Pat both legs, tap both feet, and nod head.

V. Activity - Listening Lesson - (10 minutes)
    1. Ask the children how they react when it is time for bed?
    2. Turn to charts 6 and 7 in the Silver Burdett & Ginn Music
       Series, Grade 1. Discuss what is happening in the
       pictures. These pictures make up a story that could
       go along with a piece of music called “Jimbo’s
       Lullaby.”
    3. Have the children look at the pictures as they listen to
       the music. Have them pretend to rock Jimbo’s cradle
       in time to the music when the Mother Elephant
       begins to sing her lullaby.
4. Ask the following questions to the class:
   a. Did your rocking motion stay the same all the throught the music? (No, it got faster during his dream.)
   b. What happened to the music at the end? (It got slower).

VI. Closure - (2 minutes) Have the children explain how beats can change. Why do they think it is important for some beats to change?

Evaluation: Student participation in the activities
Individual and group singing

Materials: Songsheet of “Johnny Works With One Hammer” - Silver Burdett & Ginn
Teacher’s Edition - Grade I - Page 8
CD for “Johnny Works With One Hammer” - Silver Burdett - Grade 1 - CD 1-4
CD for “Jimbo’s Lullaby” - Grade 1 - CD 1-9,10
Grade 1 - Lesson 7

Objectives:  To develop the child's singing voice, as measured by singing in tune
            To have the children sing several “old” songs correctly
            To have the children clap quarter and eighth notes correctly

Curriculum Guide:  Pages 7-14

Procedures:
I. Pattern training - Tonal - (10 minutes) - Patterns will be taken from
   the “Jump Right In” Music Series Tonal Register Book 1.

II. Breathing Exercises - (3 minutes)

III. Review songs learned in previous lessons - (15 minutes)
   Some of these songs include:
   “You'll Sing A Song.”
   “Heigh-Ho, Heigh-Ho”
   “How Do You Do?”
   “Johnny Works With One Hammer”
   “Join Into The Game”, etc.

IV. Activity - (10 minutes)
   1. Have all children patsch the beat as you say the rhyme
      “Engine, Engine.”
   2. Next, have the children clap “the way the words go” as
      you patsch the beat.
   3. Divide the class in half. Have one group patsch the
      steady beat while the other group claps “the way the
      words go.” Then switch the parts and repeat the
      activity.
   4. Display Reading Music Chart 2 from the Silver Burdett
      & Ginn Grade 1 Series. Show children one engine
      MusiCling and point out the railroad tracks on the
      chart.
   5. Say to the class:
      a. Each track on the chart shows one beat. Can you
         patsch each beat and say the rhyme “Engine, 
         Engine” with me?
   6. Point to each beat as the children say the rhyme and
      patsch the beats. Say to the children:
      a. This time, clap “the way the words go” as we say
         the rhyme again.
   7. Point to each of the beats as the children clap the rhythm
      of the words. Ask the children:
      a. Did each track have the same number of sounds?
         Did each beat have the same number of
sounds? (No. Some beats had two sounds.)

8. Construct the patterns of two sounds/one sound per railroad track beat for one motive at a time. Place two small engines on the railroad track when two sounds occur on the beat, and place one large engine on the railroad track when one sound occurs on the beat.

9. Have the children recite the rhyme again as you point to the pictures.

10. Introduce what a quarter note looks like. Place four quarter notes on the board or chart and have the children clap them correctly. Introduce eighth notes and explain to the students how there are two sounds to one beat so the sounds have to go faster.

11. Write some patterns on the board using quarter and eighth notes and have the children clap them correctly.

V. Closure - (2 minutes) Have the class reflect on what they learned during music class today.

Evaluation: Student participation in activities
Teacher Observation

Materials: Sheet with the rhyme “Engine, Engine, Number Nine.” - Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Page 210
Silver Burdett Music Chart Book - Grade 1 - with MusiClings for “Engine, Engine.”
Grade 1 - Lesson 8

Objectives: To play a repeated rhythm pattern  
To show downward melodic direction by moving to music

Curriculum Guide: Pages 7-14

Procedures:

I. Pattern Training - Rhythm (10 minutes)  
   Pattern training will be followed according to the “Jump Right In” Rhythm Register Book 1

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - (5 minutes) Review the song, “Johnny Works With One Hammer.” Review other favorite songs of the children.

IV. Introduction of New Song (10 minutes)  
   1. Ask the children what kind of face they would put on a pumpkin. Share ideas.
   2. Have the children pat a steady beat as they listen to “My Pumpkin.” What kind of face does this child want on his or her pumpkin? (One that smiles)
   3. Teach the song to the children one phrase at a time.
   4. As the children sing the song, have them clap the rhythm every time they hear the words “my pumpkin.” Help the children discover that the rhythm patterns are all the same - Long, short, short.
   5. Have a child play a percussion instrument on those words every time they occur in the song.
   6. If time, have the children draw the melody in the air each time they sing the words, “my pumpkin.” Do the tones move upward or downward?
   7. Challenge the children to move to show the direction of the notes such as moving from a standing position to a lower position, etc.

V. Activity (10 minutes) Have the class position themselves in a large circle in the rear of the music room. Have the class learn the song, “The Pumpkin in the Patch” to the tune of “The Farmer in the Dell.” Choose one child to be the pumpkin in the middle of the circle. That child will then choose other children to be the other characters as the song is sung.

VI. Closure - (2 minutes) Have the children explain to you what they learned in music class today.
Evaluation: Student Participation in all the activities

Materials: Songsheet for “My Pumpkin” - Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Page 187
   CD for “My Pumpkin” - CD 4-18
   Songsheet for “The Pumpkin in the Patch” - Music and You (MacMillan Series) - Grade 2 - Page 45
The Pumpkin in the Patch

F

1. The pumpkin in the patch, the pumpkin in the patch,

F

Hey ho on Halloween, the pumpkin in the patch.

F Dm F C7 F

2. The pumpkin calls a witch...

5. The ghost scares us all...

3. The witch calls a bat...

6. We all scare the ghost...

4. The bat calls a ghost...

- Play a Halloween game
- Sing the song together. Play this game the same way that you play "The Farmer in the Dell."
- Choose a pumpkin to be "it."
Objectives: To respond to the meaning of song lyrics through a dramatization  
(Review soft-loud, fast-slow, etc.)  
To define phrases of a song

Curriculum Guide: Pages 7-14

Procedures:

I. Pattern Training - Tonal (10 minutes)
   Pattern training will be followed according to the “Jump Right In” Tonal Register Book I. (See appendix)

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - (5 minutes) Review songs learned in the previous lessons. Stop to make corrections if necessary.

IV. Introduction of New Song (10 minutes)
   1. Ask the children to listen for the story in the song, “Five Fat Turkeys.” Play the CD or sing the song for the class.
   2. Ask the children questions about the song such as:
      a. Who is the story about? (Five fat turkeys, a cook)
      b. Why did the turkeys hide? (They didn’t want to become Thanksgiving dinner.)
   3. Teach the children the song.
   4. As the children sing the song, have them show the phrases of the song by making arcs in the air.

V. Activity - (10 minutes) - Dramatization of the Song
   Have the class think of ways to act out the song. Choose six children, one to be the cook, the others to be the turkeys, and have them perform a dramatization. As the class sings the song to accompany the dramatization, have them experiment with singing the song in different ways, for example:
      Softly - in case the cook is still looking for the turkeys
      Loudly - as if the turkeys are bragging about not being caught by the cook
      Slowly - as if the turkeys are tired because they didn’t sleep very well in a tree
   Encourage those in the dramatization to make their movements match the character of the singing.

VI. Closure - (2 minutes) Have the students explain to you what a phrase is in music. Have them explain why some music is fast while other music is slow, or why some is loud as opposed to soft.
Evaluation:  Student participation in the activities
Teacher Observation

Materials: Songsheet for “Five Fat Turkeys” - Silver Burdett & Ginn Teacher’s Edition -
Grade 1 - Page 188
CD for “Five Fat Turkeys” - Grade 1 - CD 4-19
Grade 1 - Lesson 10

Objectives: To develop the child’s singing voice
To sing and move to a song, making movements that take a long time and a short time
To sing a song appropriate for Thanksgiving Day

Curriculum Guide: Pages 7-14

Procedures:  
I. Pattern Training - Rhythm (10 minutes) Pattern training will be followed according to the rhythm patterns found in the "Jump Right In" music curriculum - Rhythm Register Book I

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - (5 minutes) Have the children sing the song, “Five Fat Turkeys.” Correct any notes that are incorrect. If time, review other songs learned in previous lessons.

IV. Introduction of New Song - (10 minutes)
1. Have the children listen to the song, “Shoo, Turkey.” Discuss what it means to shoo a turkey. (Shoo means to chase a turkey from one place to another, to get them back in the coop, possibly.)
2. Have the children sing just the phrase “Yes, ma’am” as you sing the song again for the children.
3. Practice shooing turkeys - both arms swinging forward and backward with palms facing front, first to the right, then to the left, and then jumping forward with knees bent.
4. Have the students sing on their “Yes, ma’am” response and shoo turkeys at the same time.
5. Encourage children to take turns singing the question part of the song as a solo or with you as a duet.

V. Activity - Movement Activity - (10 minutes)
Play the “Shoo Turkey, Shoo” Game.
Formation: single line, facing a leader
Verse: Leader sings questions, line sings answers
Refrain: Children in line make quarter turn to the right, then sing the refrain, moving around the room with the “shoo, turkey” movements.

Teach a Thanksgiving chant to the students. Pat the steady beat as the children say:
“Oh, my Goodness! The turkey ran away!
What shall we eat on Thanksgiving Day?”
We’ll eat ___ (corn)
(Corn, corn, corn, corn.)
Go around the circle and have children fill in the blanks to share with the class what they are going to eat for Thanksgiving dinner.

VI. Closure - (2 minutes) Have the children reflect on their learning for today.

Evaluation: Individual and Group Singing
Student Participation
Teacher Observation

Materials: Songsheet for “Shoo, Turkey.” Song can be found in the MacMillan “Share the Music” Music Series - Teacher’s Edition- Grade 1 - Pages T244-T245
CD 5-1
Copy of the Thanksgiving Chant
Thanksgiving Chant

Oh, My Goodness!
The turkey ran away!
What shall we eat on
Thanksgiving Day?
We'll eat ______.
Grade 1 - Lesson 11

Objectives: To perceive phrases that are the same
To respond with hand motions the downward direction of a melody pattern

Curriculum Guide: Pages 7-14

Procedures: I. Pattern Training - Tonal - (10 minutes)
Pattern training will be followed according to the “Jump Right In”
Tonal Register Book I.

II. Breathing Exercises - (3 minutes)

III. Review - (5 minutes) Review “Johnny Works With One Hammer” and other songs from previous lessons

IV. Introduction of New Song - (10 minutes)
1. Explain to the children that this song is a game of follow the leader. Have the children listen for the different ways you might follow the leader as they listen to the song, “Join Into The Game.”
2. Help the children notice that the melody of the song has four phrases. (Same, same, different, same). As they listen again, have them make a rainbow in the air for the phrases that are the same). Help them discover that the melody notes at the end of the phrases all go in a downward direction. Show the children how notes are written on the staff that have a downward movement. How would the notes look if they have an upward movement. Play or sing examples of upward or downward movement and have the children show with their hands which way the notes would look on the staff. Since a magnetic white board with staves is available for the teacher’s use, have the children take turns placing the magnetic notes on the board to show the direction of the notes.
3. Teach the song to the students.
4. Have the children do the actions appropriate for each verse.
5. At time, invite children to help make up additional verses for the song, such as:
   Let everyone wave like me, Let everyone blink like me, etc.

V. Activity - (10 minutes)
1. To reinforce the lesson, have the students complete Test 1 in the Silver Burdett & Ginn Teacher’s Edition for Grade 1 - Page 50.
2. Distribute copies of the worksheet and explain the directions to the
children. Have the children work individually to complete their sheet.

VI. Closure - (2 minutes) - Collect all papers and pencils from each table. Take a moment to reflect on what the children learned from today’s lesson.

Evaluation: Student participation in singing and in the movement activities
Worksheets that will be graded by the teacher

Materials: Songsheet of “Join Into The Game” from the Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Page 18
CD for “Join Into The Game” - CD 1-13
Worksheets on melodic direction
Grade 1 - Lesson 12

Objectives: To imitate long sounds in a song by playing instruments
To illustrate the mood and meaning of lyrics through movement
To sing songs appropriate for Chanukah

Curriculum Guide: Pages 7-14

Procedures: I. Pattern Training - Rhythm (10 minutes) Pattern training will be taken from the “Jump Right In“ Rhythm Register Book I.

II. Breathing Exercises (5 minutes)

III. Review - (5 minutes) Review some of the children’s favorite songs learned during lessons from previous weeks.

IV. Introduction of New Song - (10 minutes)
1. Share information about the celebration of Chanukah. Chanukah is a remembrance of the rededication of the Temple of Jerusalem. It lasts for eight days. An important part of the celebration is the lighting of the menorah. This is a candelabra with holders for eight candles plus the shamash, a larger candle from which the others are lighted. On the first night of Chanukah, the candle on the far right is lighted from the shamash. On the second night, that candle and the one beside it are lighted. One more candle is lighted each night, until on the last night, all eight are burning brightly. Candles are lighted at Chanukah as a reminder of a miracle that occurred in the temple. When the holy lamp was lit, there was only enough oil to make the flame last for one day. But the oil was not used up after one day; it continued to keep the lamp burning for eight days!

2. Play or sing the song, “On This Night.” Ask the children to listen to whether the song has a loud, lively sound, or a soft, gentle sound? (Soft, gentle sound)

3. Teach the song to the children one phrase at a time. Sing one phrase and have the children sing it back. Show the direction of the melody with your hand as you sing.

4. When the children feel comfortable with the song, have them hold up the number of fingers suggested in each verse as new candles are lighted.

5. Have the children lightly tap the beat while singing. Have them listen for words that last longer than one tap. (night, light,
6. Choose one child to play the finger cymbals on each of the long words each time they occur.

V. Movement Activity / Instrument Playing - (15 minutes)
Have the children pantomine the lighting of the menorah as you sing the song, “On This Night.” Eight children stand or crouch down side by side to represent the candles in a menorah. As the children sing “On This Night,” another child will “light” the appropriate number of candles for each verse - the candle on the far right for verse 1, the candle on the the far right and the one next to it for verse 2, and so forth - by gently tapping the children) representing the candle(s). If crouching down, the child tapped might rise to a standing position to show that the candle has been lighted. If standing, the child might raise arms overhead and make heels and fingertips of both hands touch to represent the flame of the lighted candle.

If time, the song, “Hanukkah is Here” from the MacMillan Grade 1 Series can also be taught to the children. This is a song that can be accompanied using a D-A bourdon on the xylophone. After the song is taught to the children, take turns having children accompany the singing by playing the xylophones. Have the children practice playing the xylophone first by tapping the beat on their legs alternating hands before choosing children who will play the instruments.

VI. Closure - (2 minutes) Have the children reflect on what they learned.

Evaluation: Individual singing and group singing
Student participation in activities, including instrument playing

Materials: Songsheet for “On This Night” - Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Page 191
CD - “On This Night” - Silver Burdett - Grade 1 - CD 4-22
Songsheet of “Hanukkah is Here” - MacMillan Series - Grade 1 - Page 203
CD of “Hanukkah is Here” - MacMillan Series - Grade 1 - CD 6-7
Xylophones with only the D and A bars
Key: D minor  Starting Pitch: D  Scale Tones: la, ti, do re mi

Hanukah Is Here

Words and music by Suzanne Clayton

Dm A7 Dm

1. Light the candles, light the candles,
2. Spin the dreydl, spin the dreydl,
3. Dance the ho-ra, dance the ho-ra,

Dm A7 Dm

Light the candles, Ha-nu-kah is here.
Spin the dreydl, Ha-nu-kah is here.
Dance the ho-ra, Ha-nu-kah is here.
Grade 1 - Lesson 13

Objectives: To hear the contrast of verse and refrain
To add instruments to show the strong beat of a measure
To introduce a quarter rest to the children and to have them be able
to clap patterns correctly with quarter notes, eighth notes and
quarter rests
To sing songs appropriate for the holiday season
To teach a criterion song which will be used for evaluation

Curriculum Guide: Pages 7-14

Procedures: I. Pattern Training - Tonal (10 minutes) All patterns are taken from the “Jump Right In” music curriculum and will follow Tonal Register Book I.

II. Breathing Exercises - (3 minutes)

III. Review - (5 minutes) Review the Hanukkah songs that the children learned in last week's lesson. Take time to correct or reinforce any parts that are weak.

IV. Introduction of New Song - (10 minutes) - Criterion Song
   1. Have the children listen to the song, “Little Bird on My Window.”
   2. Explain to the children the meaning of the song. What are meadows? Why does the child want to go flying with the bird? What does the child think he will see if he flies with the bird?
   3. Play or sing one phrase at a time for the students. Have them echo back each phrase as they hear it played or sung. Take the time to correct any wrong notes that are sung by the children.
   4. Do any of the phrases sound the same? (Phrases 1 and 3 are identical.)
   5. Have the children sing through the entire song.

V. Activity - (15 minutes)
   1. Play the recording or sing the song “Song of the Shepherds.” Have the children listen for the nonsense words in the refrain. What nonsense words did you hear? (Haidom, (haidom, tidlidom) Do the words seem to express happiness or sadness? (Happiness)
   2. Why are the shepherds happy? Have the children tell you the Christmas story. Explain to them what certain words mean in the song that may be unfamiliar to them such as the words manger and fiddles.
3. As the children listen to the song again, lead them to keep a clap-rest pattern on a tambourine each time the refrain is sung. Encourage the children to sing and play with an energy that matches the spirit of the song.

4. Teach the bourdon part on the xylophone. Write the part on the board so the children can see the rhythm they are playing. (Quarter note - Rest). Have the children clap the rhythm correctly. Have several accompany the song while the class sings. Encourage individual and duet singing while the instruments accompany them.

VI. Closure - (2 minutes) Have the children explain to you what they learned in music class today.

Evaluation: Student participation
Teacher observation

Materials: Recording of “Little Bird on my Window” - MacMillan Music Series - “Music and You” - Grade 1 - CD 6-29
Songsheet for “Little Bird on my Window” - Page 224 MacMillan Series - Grade 1
Recording of “Song of the Shepherds” - Silver Burdett & Ginn Music Series - Grade 1 - CD 4-26
Songsheet for “Song of the Shepherds” - Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Page 195
Xylophones - Bass and alto
Classroom percussion instruments
Little Bird on My Window

Piano Accompaniment on page PA 118

German Folk Tune

1. Lit-tle bird on my win-dow,
2. There are beau-ti-ful flow-ers
3. So come back to my win-dow,

Will you sing me a song?
I can see from my door,
Let your song nev-er end.

When you fly o-ver mead-ows,
But if I could go fly-ing,
I will tell you a se-cret.

Will you take me a-long?
I would see man-y more.
You're a ver-y good friend.
Objectives: To add sound effects to a song
To hear and to show the downward direction of a melody
To perform a melody pattern

I. Pattern Training - (10 Minutes) - Rhythm - The patterns are being taken from the “Jump Right In” Music Curriculum - Rhythm Register - Book I

II. Breathing Exercises - (3 minutes)

III. Review - (5 minutes) Review the criterion song that was taught to the children last week according to treatment groups.

IV. Introduction of a New Song - (10 minutes)
1. Point out that we can always tells that a holiday is near because stores, houses, and even the main streets of a community are decorated in special ways. We know that Christmas is coming when we see Santa Claus and his helpers. Where do we see them?
2. Play the recording or sing the song, “Here Comes Santa Claus” and ask the children where Santa Claus is in this song. (Coming down Santa Claus Lane.)
3. As the recording plays again or as you sing it for the class again, what kind of bells do you think the reindeer are wearing? (Sleigh bells)
4. Choose a child to play sleigh bells as an accompaniment while the class sings as much as of the song as they can remember.
5. Have the children listen for the direction of the melody on “Santa Claus comes tonight.” Show the downward direction of the melody with hand movements each time the phrase occurs in the song.
6. Choose one child to play the melody pattern on the bells or xylophone as the class sings “Here Comes Santa Claus.”
7. Have the class show the direction of the melody on that last phrase by moving their hands in the direction of the melody.

V. Time for Favorites - (10 minutes) Since this is the last class before our holiday vacation, the children will have the opportunity to sing some of their favorite holiday songs such as “Santa Claus is Coming to Town”, “Frosty the Snowman”, “Jingle Bells”, etc.

VI. Closure - (2 minutes) Have the children tell you what they are doing for the holiday vacation.
Evaluation: Student participation in singing and in instrument playing
Student observation

Materials: Recording of “Here Comes Santa Claus” - Silver Burdett & Ginn -
Grade 1 - CD 4-28
Songsheet for “Here Comes Santa Claus” - Silver Burdett & Ginn -
Grade 1 - Teacher’s Edition - Page 197
Resonator bells or xylophones
Sleigh Bells
Grade 1 - Lesson 15

Objectives: To recognize repeated tones from notation
To show repeated tones in performing a song

Curriculum Guide: Pages 7-14

Procedures:
I. Pattern Training - Tonal (10 minutes)
   Pattern training will be followed according to the “Jump Right In”
   Tonal Register Book 1

II. Breathing Exercises - (3 minutes) (See appendix)

III. Review - (5 minutes)
   Review the song, “Join Into The Game” with the class. If the
   students can sing it correctly, have them make up additional
   verses to sing. If notes are sung incorrectly, stop and
   correct those parts of the song.

IV. Introduction of New Song - (10 minutes)
   1. Sing or play the recording of “John The Rabbit.” Have the
      children listen to the story about a rabbit who gets into
      trouble.
      a. Who is telling the story? (The farmer)
      b. What does the rabbit do? (He eats veggies
         from the farmer’s garden)
      c. How does the farmer feel? (Sad; He is afraid
         that the rabbit will eat up his whole garden.)
   2. Have the children follow along on the Silver Burdett Charts
      46 and 47 as they listen to the song again. Invite them to
      sing the part after each phrase, “Oh, yes.”
      a. What do you notice about the noes on each
         “Oh, yes?” (They are both in the same place
         on the staff; they have the same sound.)
   3. Teach the entire song to the children. When they have learned
      it, divide the class into two groups. One group will sing the
      phrases while the other group will respond with the “Oh,
      yes.”
   4. If time, individuals could take turns playing the “Oh, yes” part
      on a low E bell or encourage solo singing on this part also.

V. Activity - (10 minutes) - Creating a Song
   Divide the children into four groups who will each occupy a
   corner of the music room. Each corner will be set up with a set of bells
   either placed horizontally on a table or mounted vertically on a flannel
   board. Make available paper and crayons or small flannel shapes such
as circles, squares, rectangles, triangles, etc. Have the children create their own piece of music and then have them play it on the bells for the class. Creating and playing scores of their own will help to prepare them for note reading.

VI. Closure - (2 minutes) Have the children tell you what they thought about making up their own music. Did you like it? Did you have fun? Do you think it is fun to be a composer?

Evaluation: Student participation and performance

Materials: Songsheet for “John the Rabbit” - Silver Burdett & Ginn Teacher’s Edition - Grade 1 - Pages 90-91
CD of “John the Rabbit” - Silver Burdett - Grade 1 - CD 2-25
Four areas of the classroom set up with bells, xylophones, paper, crayons, flannel shapes if needed, etc.
Grade 1 - Lesson 16

Objectives: To discriminate between upward and downward direction in a song
To discriminate between upward and downward by playing instruments

Curriculum Guide: Pages 7-14

Procedures:
I. Pattern Training - Rhythm - (10 minutes)
   Pattern training will be followed according to the tonal patterns found in
   in “Jump Right In” Music Curriculum - Rhythm Register Book I

II. Breathing Exercises - (3 minutes)

III. Review - (5 minutes) Review the song “John The Rabbit.” Have them
   explain what a repeated note is in a song.

IV. Introduction of New Song - (10 minutes)
   1. Have the students listen to the song “Ebenezer Sneezer.”
   2. Have the children listen to what funny things Ebenezer does?
      (Walks on his elbows, dresses in paper when it rains, whistles
      “Yankee Doodle” when he snores.)
   3. Turn to Charts 50 and 51 and help the children follow the words of the
      song as it is played or sung for them. Invite them to sing along
      when they think they know the song.
   4. After the children have sung the song together, ask them the
      following question -
      a. Does the melody begin low and move upward, or does
         it begin high and move downward? (It starts off low
         and moves upward.)
   5. Challenge the students to show the upward and downward melody of
      “Ebenezer Sneezer” through movement - using only one arm,
      using their whole body, etc.
   6. Have children accompany the last phrase of the song by playing a
      descending scale on the bells or xylophones.

V. Activity - (10 minutes)
   Have children create their own image of Ebenezer Sneezer using paper
   and crayons. They could also create some interesting looking
   Ebenezers if they had various materials to use in their creations
   such as cloth scraps, cotton, aluminum foil, etc. These pieces of
   art will be used for a bulletin board on upward and downward movement.

VI. Closure - (2 minutes)
   The children will need to clean up their tables and put all their materials
back into the proper places. If times, have them sing through the song
song one last time.

Evaluation: Student participation in singing and moving

Materials: Songsheet for “Ebenezer Sneezer” - Silver Burdett & Ginn Teacher’s
Edition - Grade 1 - Pages 94-95
CD of “Ebenezer Sneezer” - Silver Burdett - Grade 1 - CD 2-27
Art supplies for the children’s art work of Ebenezer - Could include
paper, crayons, cloth scraps, aluminum foil, cotton, glue, etc.
APPENDIX B
SPECIFIC INSTRUCTIONS FOR TEACHING TONAL UNITS 1 THROUGH 42

TONAL UNIT 1

AURAL/ORAL TONIC AND DOMINANT/MAJOR AND MINOR

Section A
The teacher sings the tonal sequence in D major using BUM.
The teacher and students sing class patterns and individual patterns in D major using BUM.
The students are marked in the teaching mode and in the evaluation mode.

Criterion 1
The teacher sings the complete individual pattern.
The student sings only the first pitch of the individual pattern.
Before asking young students to respond to class and individual patterns, it may be helpful to demonstrate the nature of the response by singing a complete pattern and then only the first pitch of that pattern. The teacher may direct young students to put their hands over their mouths or say “sh” after singing the first pitch. It is unrealistic to expect all students all of the time to sing only the first pitch when responding to class patterns. Because it encourages imitation and not audiation, the singing of a complete individual pattern for this criterion, however, is never acceptable.

Criterion 2
The teacher sings the complete individual pattern.
The student sings the resting tone of the tonality.
Before asking students to respond to class and individual patterns, the teacher sings the resting tone of the tonality for them, asks them to sing it, and then asks them to audiate it. The teacher demonstrates and explains to students the meaning of the word “audiation” in music by comparing it to the word “thinking” in language. The term “resting tone” is best not used until students are introduced to the verbal association level of learning in Unit 2.

Criterion 3
The teacher sings the complete individual pattern.
The student sings the complete individual pattern.
The teacher explains to students that now they will be responding by singing the complete pattern.

Section B
The teacher sings the tonal sequence in D minor using BUM.
The teacher and students sing class patterns and individual patterns in D minor using BUM.
The students are marked in the teaching mode and in the evaluation mode.

Criterion 1
Follow the same procedure outlined for Section A, Criterion 1.

Criterion 2
Follow the same procedure outlined for Section A, Criterion 2.

Criterion 3
Follow the same procedure outlined for Section A, Criterion 3.
TONAL UNIT 2

VERBAL ASSOCIATION TONIC AND DOMINANT/MAJOR AND MINOR

Section A

The teacher sings the tonal sequence in F major for Criterion 1 and in D minor for Criterion 2 using tonal syllables.

The teacher sings class patterns and individual patterns in F major for Criterion 1 and in D minor for Criterion 2 using tonal syllables.

The students do not sing class patterns or individual patterns. They respond only by answering questions about class patterns and individual patterns.

The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2

The teacher sings the complete individual pattern.

The student only names the tonality and/or the function of the individual pattern. For example, "tonic," "major," or "tonic major." The purpose of Section A is 1) to allow students ample time to become familiar with tonal syllable names before they are asked to sing them in Sections B and C and 2) to teach students to say the names of different tonalities and different functions.

The teacher explains for Criterion 1 that the tonality is major because the tonal sequence ended on DO and for Criterion 2 that the tonality is minor because the tonal sequence ended on LA. Then the teacher sings some class patterns and explains for Criterion 1 that any two or three pitch arrangement of DO MI SO in major is tonic function, and that any two, three, or four pitch arrangement of SO TI RE FA in major is dominant function. For Criterion 2, the teacher explains that any two or three pitch arrangement of LA DO MI in minor is tonic function, and that any two, three, or four pitch arrangement of MI SI TI RE in minor is dominant function. **Tonal syllables must always be sung, never spoken.**

The same individual pattern should not be performed successively for different students, because a student may simply repeat the answer given by the student who responded before him/her. When it is not possible to perform individual patterns of different difficulty levels because all students are initially responding to the easy pattern, a class pattern (or dialogue pattern) should be performed between each performance of the easy pattern. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

Even though the student does not respond by singing, the teacher, using standard gestures, indicates to the student when to breathe and when to speak (not to sing in this case) the answer in both the teaching mode and evaluation mode. In that way, the teacher and student will answer the question in the teaching mode at the same time, and the student will answer the question with confidence in the evaluation mode.

To move through a criterion with greater rapidity, an individual pattern need not always be sung to a student. Different students may be asked different questions about the same individual pattern sung to only one student. Examples of different questions are "Was John right or wrong, and why?" "What would the syllables be if the function were dominant rather than tonic?" and "What were you audiating to determine that the tonality is major?"

Section B

The teacher sings the tonal sequence in D major using tonal syllables.

The teacher and students sing class patterns and individual patterns in D major using tonal syllables.

The students are marked in the teaching mode and in the evaluation mode.

Criterion 1

The teacher sings the complete individual pattern.

The student sings only the first pitch of the individual pattern.

Before asking young students to respond to class and individual patterns, it may be helpful to demonstrate the nature of the response by singing a complete pattern and then only the first pitch of that pattern. The teacher
may direct young students to put their hands over their mouths or say "sh" after singing the first pitch. It is unrealistic to expect all students all of the time to sing only the first pitch when responding to class patterns. Because it encourages imitation and not audiation, the singing of a complete individual pattern for this criterion, however, is never acceptable.

Criterion 2
- The teacher sings the complete individual pattern.
- The student sings the resting tone of the tonality.

Before asking students to respond to class and individual patterns, the teacher sings the resting tone of the tonality for them, asks them to sing it, and then asks them to audiate it. The term “resting tone” is used. The teacher demonstrates and explains to students the meaning of the word “audiation” in music by comparing it to the word “thinking” in language.

Criterion 3
- The teacher sings the complete individual pattern.
- The student sings the complete individual pattern.
- The teacher explains to students that now they will be responding by singing the complete pattern.

Section C
- The teacher sings the tonal sequence in D minor using tonal syllables.
- The teacher and students sing class patterns and individual patterns in D minor using tonal syllables.
- The students are marked in the teaching mode and in the evaluation mode.

Criterion 1
Follow the same procedure outlined for Section A, Criterion 1.

Criterion 2
Follow the same procedure outlined for Section A, Criterion 2.

Criterion 3
Follow the same procedure outlined for Section A, Criterion 3.

TONAL UNIT 3

CREATIVITY/IMPROVISATION-Verbal TONIC AND DOMINANT/MAJOR AND MINOR

Section A
- The teacher sings the tonal sequence in F major for Criterion 1 and in D minor for Criterion 2 using tonal syllables.
- The teacher sings class patterns and individual patterns in F major for Criterion 1 and in D minor for Criterion 2 using tonal syllables.
- The students create and sing individual patterns in F major for Criterion 1 and in D minor for Criterion 2 using tonal syllables.
- The students are marked only in the evaluation mode.

Criteria 1 and 2
- The teacher sings the individual pattern notated in the criterion.
- The student creates and sings an individual pattern in response to the teacher's individual pattern.
- The teacher asks the students to respond to class patterns before they respond to individual patterns. It should be explained to the students that they are not to sing the same pattern that the teacher has sung. Rather, they are to "make up" and sing a pattern. No restrictions should be placed on the creative response that the
student offers. Any response which in the judgment of the teacher is musical should be accepted. The dissonant sound that typically results from the students’ different responses sung in ensemble to the class pattern sung by the teacher should be expected by the students as well as the teacher, and neither encouraged or discouraged.

When responding to the teacher’s individual pattern by creating and singing a different individual pattern, the student follows the same guidelines that the teacher gave for responding to class patterns. If a student changes the keyality or tonality, the teacher questions the student to be sure that the change was intentional, based on audiation. If a student experiences difficulty in singing an appropriate creative response, the teacher may initially guide him/her by suggesting that he/she use 1) only some of the same pitches in the pattern that the teacher has sung or 2) all of the same pitches in the pattern that the teacher has sung, but re-order those pitches to form a creative response.

Even though the student is marked only in the evaluation mode, the teacher, using standard gestures, still indicates to the student when to breathe and when to sing.

In terms of music learning theory, moving from a discrimination level of learning (for example, the verbal association level in Unit 2) directly to an inference level of learning (for example, the creativity/improvisation level in Unit 3) is bridging movement (temporarily skipping a level of learning). When bridging movement occurs, students should be expected to perform at the inference level of learning with less proficiency than when the inference level of learning is approached by stepwise movement. Thus the teacher takes bridging movement into consideration when evaluating a student’s achievement on the Seating/Evaluation Chart.

Section B

The teacher sings the tonal sequence in D major for Criterion 1 and in B minor for Criterion 2 using tonal syllables.

The teacher sings class patterns and individual patterns in D major for Criterion 1 and in B minor for Criterion 2 using tonal syllables.

The students improvise and sing individual patterns in D major for Criterion 1 and in B minor for Criterion 2 using tonal syllables.

The students are marked only in the evaluation mode.

Criteria 1 and 2

The teacher sings the individual pattern notated in the criterion.

The student improvises and sings an individual pattern in response to the teacher’s individual pattern.

The teacher asks the students to respond to class patterns before they respond to individual patterns. It should be explained to the students that they are not to sing the same pattern that the teacher has sung. Rather, they are to “make up” and sing a pattern. Restrictions, however, are placed on the improvisation response that the student offers. The student’s response must be in the keyality and the tonality of the teacher’s pattern. Also, only a tonic and/or dominant pattern, which must be different from the one that the teacher has sung, may be used.

When responding to the teacher’s individual pattern by improvising and singing a different individual pattern, the student follows the same guidelines that the teacher gave for responding to class patterns. If a student changes the keyality or tonality, the teacher questions the student to be sure that the change was intentional, based on audiation. If a student experiences difficulty in singing an appropriate improvisation response, the teacher may initially guide him/her by reviewing the sounds and syllables of tonic and dominant patterns.

Even though the student is marked only in the evaluation mode, the teacher, using standard gestures, still indicates to the student when to breathe and when to sing.

In terms of music learning theory, moving from a discrimination level of learning (for example, the verbal association level in Unit 2) directly to an inference level of learning (for example, the creativity/improvisation level in Unit 3) is bridging movement (temporarily skipping a level of learning). When bridging movement occurs, students should be expected to perform at the inference level of learning with less proficiency than when the inference level of learning is approached by stepwise movement. Thus the teacher takes bridging movement into consideration when evaluating a student’s achievement on the Seating/Evaluation Chart.
TONAL UNIT 4

AURAL/ORAL TONIC AND DOMINANT/MAJOR AND MINOR

Section A
The teacher sings the tonal sequence in Bb major using BUM.
The teacher and students sing class patterns and individual patterns in Bb major using BUM.
The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2
The teacher sings the complete individual pattern.
The student sings the complete individual pattern.
The purpose of Section A is to increase the students' audiation vocabulary of tonic and dominant patterns in major tonality. Because they have engaged in the aural/oral level of learning before, the students will need only few verbal directions about how to respond. Clear consistent gestures should suffice.

Section B
The teacher sings the tonal sequence in D minor using BUM.
The teacher and students sing class patterns and individual patterns in D minor using BUM.
The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2
The teacher sings the complete individual pattern.
The student sings the complete individual pattern.
The purpose of Section B is to increase the students' audiation vocabulary of tonic and dominant patterns in minor tonality. Because they have engaged in the aural/oral level of learning before, the students will need only few verbal directions about how to respond. Clear consistent gestures should suffice.

TONAL UNIT 5

VERBAL ASSOCIATION TONIC AND DOMINANT/MAJOR AND MINOR

Section A
The teacher sings the tonal sequence in G major for Criterion 1 and in G minor for Criterion 2 using tonal syllables.
The teacher sings class patterns and individual patterns in G major for Criterion 1 and in G minor for Criterion 2 using tonal syllables.
The students do not sing class patterns or individual patterns. They respond only by answering questions about class patterns and individual patterns.
The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2
The teacher sings the complete individual pattern.
The student only names the tonality and/or the function of the individual pattern. For example, "tonic," "major," or "tonic major." The purpose of Section A is 1) to allow students ample time to become familiar with tonal syllable names before they are asked to sing them in Sections B and C and 2) to teach students to say the names of different tonalities and different functions.
The teacher explains for Criterion 1 that the tonality is major because the tonal sequence ended on DO and for Criterion 2 that the tonality is minor because the tonal sequence ended on LA. Then the teacher sings some class patterns and explains for Criterion 1 that any two or three pitch arrangement of DO MI SO in major is tonic function, and that any two, three, or four pitch arrangement of SO TI RE FA in major is dominant.
function. For Criterion 2, the teacher explains that any two or three pitch arrangement of LA DO MI in minor is tonic function, and that any two, three, or four pitch arrangement of MI SI TI RE in minor is dominant function. **Tonal syllables must always be sung, never spoken.**

The same individual pattern should not be performed successively for different students, because a student may simply repeat the answer given by the student who responded before him/her. When it is not possible to perform individual patterns of different difficulty levels because all students are initially responding to the easy pattern, a class pattern (or dialogue pattern) should be performed between each performance of the easy pattern. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

Even though the student does not respond by singing, the teacher, using standard gestures, indicates to the student when to breathe and when to speak (not to sing in this case) the answer in both the teaching mode and evaluation mode. In that way, the teacher and student will answer the question in the teaching mode at the same time, and the student will answer the question with confidence in the evaluation mode.

To move through a criterion with greater rapidity, an individual pattern need not always be sung to a student. Different students may be asked different questions about the same individual pattern sung to only one student. Examples of different questions are “Was John right or wrong, and why?” “What would the syllables be if the function were dominant rather than tonic?” and “What were you audiating to determine that the tonality is major?”

**Section B**

The teacher sings the tonal sequence in Bb major using tonal syllables.

The teacher and students sing class patterns and individual patterns in Bb major using tonal syllables.

The students are marked in the teaching mode and in the evaluation mode.

**Criteria 1 and 2**

The teacher sings the complete individual pattern.

The student sings only the first pitch of the individual pattern.

The purpose of Section B is to increase the students’ audiation vocabulary of tonic and dominant patterns in major tonality. Because they have engaged in the aural/oral level of learning before, the students will need only few verbal directions about how to respond. Clear consistent gestures should suffice.

**Section C**

The teacher sings the tonal sequence in D minor using tonal syllables.

The teacher and students sing class patterns and individual patterns in D minor using tonal syllables.

The students are marked in the teaching mode and in the evaluation mode.

**Criteria 1 and 2**

Follow the same procedure outlined for Section B, Criteria 1 and 2.

**TONAL UNIT 6**

**PARTIAL SYNTHESIS**

**TONIC AND DOMINANT/MAJOR AND MINOR**

**Section A**

The teacher does not sing the tonal sequence.

The teacher and students do not sing class patterns.

The teacher sings the series of individual patterns using BUM.

A diagonal line separates two series of individual patterns in each criterion. The number 1 is above the notation of the first series of patterns and the number 2 is above the notation of the second series of patterns. The individual patterns within each series are separated by vertical lines.

The teacher sings the first series of individual patterns in D major and the second series of individual...
patterns in D minor for Criterion 1 and the first series of individual patterns in D minor and the second series of individual patterns in D major for Criterion 2 using BUM. Students do not sing the series of individual patterns. Because there are no difficulty levels of individual patterns, all students answer questions about the same series of individual patterns.

The students are marked only in the evaluation mode.

Criteria I and 2

The teacher holds up one finger and sings the first series of individual patterns in the criterion. After a short pause the teacher holds up two fingers and sings the second series of individual patterns in the criterion. The teacher separates the three individual patterns in each series from one another by short pauses and breaths.

The student only names the tonality in which each series of patterns is sung. For example, “the first series was in major,” “the second series was in minor,” or “the first series was in major and the second was in minor.” The student may sing the name of the tonality on the resting tone or verbalize it. Tonal syllables are not used. The student is not expected to name the function of the individual patterns as he/she does in verbal association units.

Although students are not marked in the teaching mode, the teacher nevertheless teaches the students how to go about answering the questions and the actual answers to the questions. Not to teach the answers to the questions by rote is to mistakenly bridge the students to the generalization level of inference learning. Students are directed to audiate tonal syllables, particularly those associated with tonic function or at least the resting tone, as the teacher is singing BUM.

The teacher takes time to establish the appropriate tonality and keyality for himself/herself before singing each series of patterns. That might be best accomplished by audiating the appropriate tonal sequence immediately before singing each series of patterns.

Because there are no difficulty levels for the individual patterns, a student, without thinking, may repeat the answer given by the student just before him/her. To diminish that possibility, the teacher may change the order of the two series of patterns in a criterion as different students are asked to respond. The order of the individual patterns within a series may also be changed. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

To move through a criterion with greater rapidity, the two series of patterns need not always be sung to a student. Different students may be asked different questions about the same two series of patterns sung only to one student. Examples of different questions are “Was Mary right or wrong, and why?” and “What were you audiating to make you decide that the first series was in minor tonality?”

Because of the brevity of the series of patterns, the possibility exists that a student may give a correct answer that is not the one the teacher anticipated. For example, the first series of patterns in Criterion 1 could be audiated as being in mixolydian tonality and the second series of patterns in Criterion 1 could be audiated as being in dorian tonality. Students must be given credit for a correct but unexpected answer.
SPECIFIC INSTRUCTIONS FOR TEACHING RHYTHM UNITS 1 THROUGH 42

RHYTHM UNIT 1

AURAL/ORAL

MACRO/MICROBEATS/USUAL DUPLE AND TRIPLE

Section A

The teacher chants the rhythm sequence in usual duple using BAH.

The teacher and students chant class patterns and individual patterns in usual duple using BAH.

The students are marked in the teaching mode and in the evaluation mode.

Criterion 1

The teacher chants the individual pattern.

The student chants the individual pattern.

Before asking students to respond to class and individual patterns, it might be helpful to demonstrate to students, without naming the types of beats, how to move, emphasizing the weight of the body, in usual duple meter to macrobeats using their feet and legs as they are moving to microbeats using their arms and hands. Unless students are flexible and have the coordination to maintain a consistent tempo as they move to macrobeats and microbeats, they should not be asked to chant rhythm patterns.

Students should be able to move to macrobeats and microbeats in order to perform rhythm patterns accurately. After they are able to move in usual duple meter with a consistent tempo to macrobeats and microbeats, they next should chant class patterns and the individual patterns in the criterion as they are moving to macrobeats and microbeats. Then they should be asked to chant class patterns and the individual patterns in the criterion and to audiate, not move to, the underlying macrobeats and microbeats.

Whether they are chanting rhythm patterns or not, you should not expect all students to be moving to macrobeats and microbeats throughout the entire ten minutes of Learning Sequence Activities. It should be expected that as a result of fatigue, different students at different times will move awhile, stop awhile, move awhile, and so on.

If young students do not have the readiness to move appropriately to macrobeats and microbeats, it is recommended that Jump Right In: The Early Childhood Music Curriculum be used to develop that readiness. The Classroom Activities component of Jump Right In: The Music Curriculum, of course, includes many activities to assist students in acquiring rhythm readiness. Also, many of the activities found in Jump Right In: The Early Childhood Music Curriculum are easily adaptable for use with older students.

Section B

The teacher chants the rhythm sequence in usual triple using BAH.

The teacher and students chant class patterns and individual patterns in usual triple using BAH.

The students are marked in the teaching mode and in the evaluation mode.

Criterion 1

Follow the same procedure for Section A, Criterion 1.
RHYTHM UNIT 2

VERBAL ASSOCIATION  MACRO/MICROBEATS/USUAL DUPLE AND TRIPLE

Section A

The teacher chants the rhythm sequence in usual duple for Criterion 1 and in usual triple for Criterion 2 using rhythm syllables.

The teacher chants class patterns and individual patterns in usual duple for Criterion 1 and in usual triple for Criterion 2 using rhythm syllables.

The students do not chant class patterns or individual patterns. They respond only by answering questions about class patterns and individual patterns.

The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2

The teacher chants the individual pattern.

The student only names the meter and/or the function of the individual pattern. For example, "macro/microbeat" "duple," or "duple macro/microbeat." The purpose of Section A is 1) to allow students ample time to become familiar with rhythm syllable names before they are asked to chant them in Sections B and C and 2) to teach students to say the names of different meters and different functions.

For Criterion 1, the teacher explains that the meter is usual duple because the rhythm sequence included DU DE. Next the teacher explains that macrobeats are chanted DU and that microbeats are chanted DE. The students should differentiate between and also name macrobeats and microbeats by moving to, not chanting, macrobeats and microbeats. Students best accomplish that by using their arms, hands, feet, and legs as the teacher chants class patterns or dialogue patterns using rhythm syllables.

Then the teacher continues to chant class or dialogue patterns using rhythm syllables and explains the following: 1) If all of the DU's that are being audiated by the students are chanted by the teacher, 2) if all, some, or none of the DE's that are being audiated by the students are chanted by the teacher, and 3) if no TA's are chanted by the teacher, that represents a macro/microbeat function in usual duple meter. Rhythm syllables must always be chanted, never spoken.

For Criterion 2, the teacher explains that the meter is usual triple because the rhythm sequence included DU DA DI. Next the teacher explains that macrobeats are chanted DU and that microbeats are chanted DA DI. The students should differentiate between and also name macrobeats and microbeats by moving to, not chanting, macrobeats and microbeats. Students best accomplish that by using their arms, hands, feet, and legs as the teacher chants class patterns or dialogue patterns using rhythm syllables.

Then the teacher continues to chant class or dialogue patterns using rhythm syllables and explains the following: 1) If all of the DU's that are being audiated by the students are chanted by the teacher, 2) if all or none, (not some) of the DA's and DI's for each macrobeat grouping that are being audiated by the students are chanted by the teacher, and 3) if no TA's are chanted by the teacher, that represents a macro/microbeat function in usual triple meter. Rhythm syllables must always be chanted, never spoken.

The same individual pattern should not be performed successively for different students, because a student may simply repeat the answer given by the student who responded before him/her. When it is not possible to perform individual patterns of different difficulty levels because all students are initially responding to the easy pattern, a class pattern (or dialogue pattern) should be performed between each performance of the easy pattern. Also, because all individual patterns in the criterion represent macro/microbeat functions, the teacher should be sure to chant some class patterns that do not represent macro/microbeat functions. For example, if the teacher chants a division/elongation class pattern for Criterion 1 or 2, the students might simply say "no" (meaning that does not represent a macro/microbeat function) as the response. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

Even though the student does not respond by chanting, the teacher, using standard gestures, indicates to the student when to breathe and when to speak (not to chant in this case) the answer in both the teaching mode and evaluation mode. In that way, the teacher and student will answer the question in the teaching mode at the same
time, and the student will answer the question with confidence in the evaluation mode.

To move through a criterion with greater rapidity, an individual pattern need not always be chanted to a student. Different students may be asked different questions about the same individual pattern chanted to only one student. Examples of questions are “Was John right or wrong, and why?” and “What were you audiating to determine that the meter is duple?”.

Section B
The teacher chants the rhythm sequence in usual duple using rhythm syllables.
The teacher and students chant class patterns and individual patterns in usual duple using rhythm syllables.
The students are marked in the teaching mode and in the evaluation mode.

Criterion I
The teacher chants the individual pattern.
The student chants the individual pattern.
Students should be able to move to macrobeats and microbeats in order to perform rhythm patterns accurately. After they are able to move in usual duple meter with a consistent tempo to macrobeats and microbeats, they next should chant class patterns and the individual patterns in the criterion as they are moving to macrobeats and microbeats. Then they should be asked to chant class patterns and the individual patterns in the criterion and to audiate, not move to, the underlying macrobeats and microbeats.

Whether they are chanting rhythm patterns or not, you should not expect all students to be moving to macrobeats and microbeats throughout the entire ten minutes of Learning Sequence Activities. It should be expected that as a result of fatigue, different students at different times will move awhile, stop awhile, move awhile, and so on.

If young students do not have the readiness to move appropriately to macrobeats and microbeats, it is recommended that Jump Right In: The Early Childhood Music Curriculum be used to develop that readiness. The Classroom Activities component of Jump Right In: The Music Curriculum, of course, includes many activities to assist students in acquiring rhythm readiness. Also, many of the activities found in Jump Right In: The Early Childhood Music Curriculum are easily adaptable for use with older students.

Section C
The teacher chants the rhythm sequence in usual triple using rhythm syllables.
The teacher and students chant class patterns and individual patterns in usual triple using rhythm syllables.
The students are marked in the teaching mode and in the evaluation mode.

Criterion I
Follow the same procedure outlined for Section B, Criterion 1.

RHYTHM UNIT 3

AURAL/ORAL
MACRO/MICROBEATS AND DIVISIONS/ELONGATIONS/USUAL DUPLE AND TRIPLE

Section A
The teacher chants the rhythm sequence in usual duple using BAH.
The teacher and students chant class patterns and individual patterns in usual duple using BAH.
The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2
The teacher chants the individual pattern.
The student chants the individual pattern.
All students should be reminded that they are to be audiating underlying macrobeats and microbeats in
usual duple meter as they and other students are chanting individual patterns as well as class patterns. The
students should be moving their bodies in unique flexible ways, not in prescribed ways as they did in Units 1
and 2, as they are audiating. To be sure that a student is audiating properly, the teacher might periodically ask
him/her to precisely move to macrobeats and microbeats.

Section B
The teacher chants the rhythm sequence in usual triple using BAH.
The teacher and students chant class patterns and individual patterns in usual triple using BAH.
The students are marked in the teaching mode and in the evaluation mode.

Criteria I and 2
Follow the same procedure for Section A, Criteria I and 2.

RHYTHM UNIT 4

VERBAL ASSOCIATION MACRO/MICROBEATS AND DIVISIONS/
ELONGATIONS/USUAL DUPLE AND TRIPLE

Section A
The teacher chants the rhythm sequence in usual duple for Criterion I and in usual triple for Criterion 2
using rhythm syllables.
The teacher chants class patterns and individual patterns in usual duple for Criterion I and in usual triple for
Criterion 2 using rhythm syllables.
The students do not chant class patterns or individual patterns. They respond only by answering questions
about class patterns and individual patterns.
The students are marked in the teaching mode and in the evaluation mode.

Criteria I and 2
The teacher chants the individual pattern.
The student only names the meter and/or the function of the individual pattern. For example,
"division/elongation" "duple," or "duple division/elongation." The purpose of Section A is 1) to allow students
ample time to become familiar with rhythm syllable names before they are asked to chant them in Sections B
and C and 2) to teach students to say the names of different functions.

For Criterion 1, the teacher explains that the meter is usual duple because the rhythm sequence included DU
DE. The students are reminded of what macrobeats and microbeats are and what a macro/microbeat pattern is
in usual duple meter. Then, as the students are audiating macrobeats and microbeats, the teacher chants class or
dialogue patterns using rhythm syllables and explains the following: 1) If one or more of the DU's that are
being audiated by the students are not chanted by the teacher and/or 2) if one or more TA's are chanted by the
teacher, that represents a division/elongation function in usual duple meter. When both a macro/microbeat
pattern and a division/elongation pattern are included in an individual pattern, that represents a
division/elongation function. Rhythm syllables must always be chanted, never spoken.

For Criterion 2, the teacher explains that the meter is usual triple because the rhythm sequence included DU
DA DI. The students are reminded of what macrobeats and microbeats are and what a macro/microbeat pattern
is in usual triple meter. Then, as the students are audiating macrobeats and microbeats, the teacher chants class or
dialogue patterns using rhythm syllables and explains the following: 1) If one or more of the DU's, DA's,
and DI's that are being audiated by the students are not chanted by the teacher and/or 2) if one or more TA's
are chanted by the teacher, that represents a division/elongation function in usual triple meter. When both a
macro/microbeat pattern and a division/elongation pattern are included in an individual pattern, that represents
a division/elongation function. Rhythm syllables must always be chanted, never spoken.

The same individual pattern should not be performed successively for different students, because a student
may simply repeat the answer given by the student who responded before him/her. When it is not possible to
perform individual patterns of different difficulty levels because all students are initially responding to the easy pattern. A class pattern (or dialogue pattern) should be performed between each performance of the easy pattern. Also, because all individual patterns in the criterion represent division/elongation functions, the teacher should be sure to chant some class patterns that do not represent division/elongation functions. When the teacher chants only a macro/microbeat class pattern for Criterion 1 or 2, the students say “macro/microbeat” as the response. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

Even though the student does not respond by chanting, the teacher, using standard gestures, indicates to the student when to breathe and when to speak (not to chant in this case) the answer in both the teaching mode and evaluation mode. In that way, the teacher and student will answer the question in the teaching mode at the same time, and the student will answer the question with confidence in the evaluation mode.

To move through a criterion with greater rapidity, an individual pattern need not always be chanted to a student. Different students may be asked different questions about the same individual pattern chanted to only one student. Examples of questions are “Was John right or wrong, and why?” and “What were you audiating to determine that the meter is triple?”

Section B

The teacher chants the rhythm sequence in usual duple using rhythm syllables.

The teacher and students chant class patterns and individual patterns in usual duple using rhythm syllables.

The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2

The teacher chants the individual pattern.

The student chants the individual pattern.

All students should be reminded that they are to be audiating underlying macrobeats and microbeats in usual duple meter as they and other students are chanting individual patterns as well as class patterns. The students should be moving their bodies in unique flexible ways, not in prescribed ways as they did in Units 1 and 2, as they are audiating. To be sure that a student is audiating properly, the teacher might periodically ask him/her to precisely move to macrobeats and microbeats.

Section C

The teacher chants the rhythm sequence in usual triple using rhythm syllables.

The teacher and students chant class patterns and individual patterns in usual triple using rhythm syllables.

The students are marked in the teaching mode and in the evaluation mode.

Criteria 1 and 2

Follow the same procedure for Section B, Criteria 1 and 2.

RHYTHM UNIT 5

GENERALIZATION-Verbal

MACRO/MICROBEATS AND DIVISIONS/ELONGATIONS/USUAL DUPLE AND TRIPLE

Section A

The teacher chants the rhythm sequence in usual duple using BAH.

The teacher chants class patterns and individual patterns in usual duple using BAH.

In Criterion 1, the students answer questions about class and individual patterns. In Criteria 2 and 3, the students chant the individual patterns in usual duple using rhythm syllables.

The students are marked only in the evaluation mode.
Criterion 1

The teacher chants the individual pattern.

The student only names the meter and the function of the individual pattern. For example, "division/elongation usual duple." The student does not chant the names of the meter or the function, or the rhythm syllables that he/she should be audiating.

Because generalization-verbal is an inference level of learning, the teacher does not teach the student the correct response either by explanation or example. The teacher may at most only guide a student in giving correct responses in the evaluation mode. That is, a student generalizes what he/she has learned using familiar individual patterns in former units to unfamiliar individual patterns in this unit. To teach by rote at this level of inference learning is automatically to move a student back to the verbal association or partial synthesis level of discrimination learning. Such a procedure is unnecessary, perhaps harmful, and wasteful of time. Students are able to learn a great deal by being attentive to the responses of their peers.

The same individual pattern should not be performed successively for different students, because a student may simply repeat the answer given by the student who responded before him/her. When it is not possible to perform individual patterns of different difficulty levels because all students are initially responding to the easy pattern, a class pattern (or dialogue pattern) should be performed between each performance of the easy pattern. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

Even though the student does not respond by chanting, the teacher, using standard gestures, indicates to the student when to breathe and when to speak (not to chant in this case) the answer in the evaluation mode.

To move through a criterion with greater rapidity, the individual pattern need not always be chanted to a student. Different students may be asked different questions about the same individual pattern chanted to only one student. Examples of different questions are "Was Bill right or wrong, and why?" "Were the functions the same or different for the second pattern in the two sets of patterns that I chanted to Mary and John?" and "What were you audiating to determine that the meter is duple?"

In terms of music learning theory, moving from a discrimination level of learning (for example, the verbal association level in Unit 4) directly to an inference level of learning (for example, the generalization-verbal level in Unit 5) is bridging movement (temporarily skipping a level of learning). When bridging movement occurs, students should be expected to perform at the inference level of learning with less proficiency than when the inference level of learning is approached by stepwise movement. Thus the teacher takes bridging movement into consideration when evaluating a student’s achievement on the Seating/Evaluation Chart.

Criteria 2 and 3

The teacher chants the individual pattern (using BAH).

The student (using rhythm syllables) chants the individual pattern.

Because generalization-verbal is an inference level of learning, the teacher does not assist the student by chanting with him/her. The teacher may at most only guide a student in chanting in the evaluation mode. That is, a student generalizes what he/she has learned using familiar individual patterns in former units to unfamiliar individual patterns in this unit. To teach by rote at this level of inference learning is automatically to move a student back to the verbal association level of discrimination learning. Such a procedure is unnecessary, perhaps harmful, and wasteful of time. Students are able to learn a great deal by being attentive to the responses of their peers.

In terms of music learning theory, moving from a discrimination level of learning (for example, the verbal association level in Unit 4) directly to an inference level of learning (for example, the generalization-verbal level in Unit 5) is bridging movement (temporarily skipping a level of learning). When bridging movement occurs, students should be expected to perform at the inference level of learning with less proficiency than when the inference level of learning is approached by stepwise movement. Thus the teacher takes bridging movement into consideration when evaluating a student’s achievement on the Seating/Evaluation Chart.

Section B

The teacher chants the rhythm sequence in usual triple using BAH.

The teacher chants class patterns and individual patterns in usual triple using BAH.
In Criterion 1, the students answer questions about class and individual patterns. In Criteria 2 and 3, the students chant the individual patterns in usual triple using rhythm syllables.

The students are marked only in the evaluation mode.

**Criterion 1**
Follow the same procedure outlined for Section A, Criterion 1.

**Criteria 2 and 3**
Follow the same procedure outlined for Section A, Criteria 2 and 3.

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**RHYTHM UNIT 6**

**PARTIAL SYNTHESIS**

**MACRO/MICROBEATS AND DIVISIONS/ELONGATIONS/USUAL DUPLE AND TRIPLE**

**Section A**

The teacher does not chant the rhythm sequence.

The teacher and students do not chant class patterns.

The teacher chants the series of individual patterns using BAH.

A diagonal line separates two series of individual patterns in each criterion. The number 1 is above the notation of the first series of patterns and the number 2 is above the notation of the second series of patterns. The individual patterns within each series are separated by vertical lines.

The teacher chants the first series of individual patterns in usual duple and the second series of individual patterns in usual triple for Criterion 1 and the first series of individual patterns in usual triple and the second series of individual patterns in usual duple for Criterion 2 using BAH. Students do not chant the series of individual patterns. Because there are no difficulty levels of individual patterns, all students answer questions about the same series of individual patterns.

The students are marked only in the evaluation mode.

**Criteria 1 and 2**

The teacher holds up one finger and chants the first series of individual patterns in the criterion. After a short pause the teacher holds up two fingers and chants the second series of individual patterns in the criterion.

The student only names the meter in which each series of patterns is chanted. For example, "the first series was in duple," "the second series was in triple," or "the first series was in duple and the second was in triple.

Rhythm syllables are not used. The student is not expected to name the function of an individual pattern as he/she does in verbal association units.

Although students are not marked in the teaching mode, the teacher nevertheless teaches the students how to go about answering the questions and the actual answers to the questions. Not to teach the answers to the questions by rote is to mistakenly bridge the students to the generalization level of inference learning. Students are directed to audiate rhythm syllables, particularly those associated with macrobeats and microbeats, as the teacher is chanting BAH.

The teacher takes time to establish the appropriate tempo and meter for himself/herself before chanting each series of patterns. That might be best accomplished by audiating the appropriate rhythm sequence immediately before chanting each series of patterns.

Because there are no difficulty levels for the individual patterns, a student, without thinking, may repeat the answer given by the student just before him/her. To diminish that possibility, the teacher may change the order of the two series of patterns in a criterion as different students are asked to respond. If the teacher is in doubt about whether a student guessed the correct response, he/she may ask the student how he/she decided on his/her answer. Nevertheless, the repetition of answers will reinforce rote learning.

To move through a criterion with greater rapidity, the two series of patterns need not always be chanted to a student. Different students may be asked different questions about the same two series of patterns chanted only to one student. Examples of different questions are "Was Mary right or wrong, and why?" and "What were you audiating to make you decide that the first series was in duple meter?"
APPENDIX C
Relaxation and Posture

A. Bounce an imaginary basketball four times (beats) saying: “Bounce, bounce, bounce.”

B. Aim the ball at an imaginary hoop for two beats, then shoot for two beats saying: aim, shoot .”

C. Repeat this procedure three times. On the last time, leave your hands up after you shoot, bring your arms down slowly, and sigh on “ah.” When your arms are down, put your shoulders up, back and down.

E. The children should now be standing upright with their shoulders relaxed and slightly drawn back and down. Their chest should be slightly lifted and their weight evenly distributed on both feet.

Breathing

A. Maintain correct posture for singing.

B. Put one hand on your chest and the other on your waist.

C. Blow out the “old” air and sip in the “new” air slowly to the count of three. Make certain you can feel your waist expanding.

D. Exhale on the “ts-s-s-s-s” to the count of five. Do not let your posture collapse. Inhale again to the count of four and this time exhale to the count of seven.

These exercises were taken from a workshop entitled “Developing Vocal and Choral Skills in the Elementary Chorus” by Joan Gregoryk. The workshop was given in Cape May Courthouse on January 31, 1997.
Little Bird on My Window

Piano Accompaniment on page PA 118

German Folk Tune

Key: F  Starting Pitch: A  Scale Tones: ti, do, re, mi, fa, so, la

1. Little bird on my window,
2. There are beautiful flowers
3. So come back to my window,

Will you sing me a song?
I can see from my door,
Let your song never end.

When you fly over meadows,
But if I could go flying,
I will tell you a secret.

Will you take me a long?
I would see many more.
You're a very good friend.
Specific Directions
for
Administering the
Motivation Questionnaire

(Hand out answer sheets).

Please write your name at the top of the page.

Now, find the example at the top of the page. Put your finger on the example when you find it. (Check to make sure all students have their fingers on the example). (Draw the example on the board and point to what you are referring to for the example). You will see two smiley faces next to each other; you will see one smiley face and one sad face next to each other; you will also see two sad faces next to each other. I will ask you some questions. I want you to circle the two smiley faces if your answer is yes (point to the two smiley faces you have drawn on the board), the two sad faces if your answer is no (point to the two sad faces you have drawn on the board), or the one smiley face and the one sad face if your answer is sometimes (point to the one smiley face and the one sad face you have drawn on the board). Now, I will ask you a question.

Example: Do you like chocolate?
If you like chocolate, I want you to circle the two smiley faces. This means you answered the question "yes." If you don't like chocolate, I want you to circle the two sad faces. This means you answered the question "no." If you like chocolate sometimes, then I want you to circle the one smiley face and sad face next to each other in the middle. This means you answered the question "sometimes." If I were to answer this question, I would circle the two smiley faces because I like chocolate (circle the two smiley faces on the board). If my friend were to answer this question, he would circle the two sad faces (erase circle on two smiley faces and circle two sad faces) because he does
not like chocolate. One of you might circle the one smiley face and one sad face (erase other circle and circle one smiley face and one sad face) if you like chocolate sometimes.

Now we are ready to begin. Find number one on your paper. Put your finger on number one when you have found it. (Check to make sure that all students have their fingers on number one). I will read you the question. (Read Question #1). Circle the two smiley faces if your answer is "yes," the one smiley face and one sad face in the middle if your answer is "sometimes," or the two sad faces if your answer is "no." (Read Question #1 again).

(Proceed in the same manner, making sure that children are putting their fingers on the appropriate number. Read every question twice.)

(After question #7,) Now, I want you to go to the top of the page and put your finger on #8. (Make sure that all students have their finger on #8 at the top of the page before going on.)

(After question #14,) Now, I want you to turn the page and put your finger on #15. (Make sure that all students have their finger on #15 before going on.)

(After question #22,) Now, I want you to go to the top of the page and put your finger on #23. (Make sure that all students have their fingers on #23 at the top of the page before going on.)

(After question #30,) Now, I want you to turn the page and put your finger on #31. (Make sure that all students have their finger on #31 before going on.)

(After question #38,) Now, I want you to go to the top of the page and put your finger on #39. (Make sure that all students have their fingers on #39 at the top of the page before going on.)

Thank you very much.

(Collect answer sheets.)
MOTIVATION QUESTIONNAIRE

1. Do you like to hear your music teacher sing for you?
2. Do you wish you had music class everyday?
3. Do you like to sing?
4. Do you sing songs from music class when you play at home?
5. Do you sing better than your classmates?
6. Do you like it when your friends teach you new songs?
7. Does someone in your family like to listen to you sing?
8. Is it hard for you to learn new songs?
9. Do you learn new songs quickly?
10. Is it boring when your music teacher sings for you?
11. Is listening to music fun?
12. Is music class easy?
13. In music class, do you like to sing songs with the piano?
14. Do you teach new songs from music class to anyone in your family?
15. Do you sing worse than your classmates?
16. Do you like the songs you sing in music class?
17. Does it take you along time to learn new songs?
18. Is singing boring?
19. Do you like to listen to music?
20. Do you like to sing with your friends?
21. Do you like to sing by yourself?
22. Do you like to listen to music?
23. Do you like music class?
24. Does someone in your family sing to you?
<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>25. Are you a good singer?</td>
<td></td>
</tr>
<tr>
<td>26. Do you practice your songs at home?</td>
<td></td>
</tr>
<tr>
<td>27. Is it boring to sing in music class?</td>
<td></td>
</tr>
<tr>
<td>28. Do you sing while you play?</td>
<td></td>
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<tr>
<td>29. Is listening to music on the radio boring?</td>
<td></td>
</tr>
<tr>
<td>30. Do you like to sing when you are by yourself?</td>
<td></td>
</tr>
<tr>
<td>31. Do you like to sing with TV commercials?</td>
<td></td>
</tr>
<tr>
<td>32. Do you sing with the radio?</td>
<td></td>
</tr>
<tr>
<td>33. Do you like to sing in music class?</td>
<td></td>
</tr>
<tr>
<td>34. Do you sing songs from music class when you play at recess?</td>
<td></td>
</tr>
<tr>
<td>35. Do you like to learn new songs?</td>
<td></td>
</tr>
<tr>
<td>36. Is music class boring?</td>
<td></td>
</tr>
<tr>
<td>37. Does someone in your family get upset when you sing?</td>
<td></td>
</tr>
<tr>
<td>38. Is music class hard?</td>
<td></td>
</tr>
<tr>
<td>39. Is singing fun?</td>
<td></td>
</tr>
<tr>
<td>40. Are you a poor singer?</td>
<td></td>
</tr>
<tr>
<td>41. Is music class fun?</td>
<td></td>
</tr>
<tr>
<td>42. Do you sing at home?</td>
<td></td>
</tr>
</tbody>
</table>
Name: __________________________

Example:

- Yes
- Sometimes
- No

1. Yes
   - Sometimes
   - No

2. Yes
   - Sometimes
   - No

3. Yes
   - Sometimes
   - No

4. Yes
   - Sometimes
   - No

5. Yes
   - Sometimes
   - No

6. Yes
   - Sometimes
   - No

7. Yes
   - Sometimes
   - No

8. Yes
   - Sometimes
   - No

9. Yes
   - Sometimes
   - No

10. Yes
    - Sometimes
    - No

11. Yes
    - Sometimes
    - No

12. Yes
    - Sometimes
    - No

13. Yes
    - Sometimes
    - No

14. Yes
    - Sometimes
    - No
15.  

| yes | sometimes | no |

16.  

| yes | sometimes | no |

17.  

| yes | sometimes | no |

18.  

| yes | sometimes | no |

19.  

| yes | sometimes | no |

20.  

| yes | sometimes | no |

21.  

| yes | sometimes | no |

22.  

| yes | sometimes | no |

23.  

| yes | sometimes | no |

24.  

| yes | sometimes | no |

25.  

| yes | sometimes | no |

26.  

| yes | sometimes | no |

27.  

| yes | sometimes | no |

28.  

| yes | sometimes | no |

29.  

| yes | sometimes | no |

30.  

| yes | sometimes | no |
Bibliography


