Fall 2018

Documenting fifth-grade band students' experiences in a Kodály-centered beginning band curriculum

Elisabeth Henderson Dhillon
James Madison University

Documenting Fifth-Grade Band Students' Experiences in a Kodály-Centered Beginning Band Curriculum

Elisabeth Henderson Dhillon

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Music

School of Music

December 2018

Committee Chair: Dr. Jo-Anne van der Vat-Chromy

Committee Members / Readers:

Dr. William Dabback

Dr. Lucy Hoyt

DEDICATION

I dedicate this document to

my family, friends, and colleagues for their support,

particularly my husband, Varinder Singh Dhillon,

and to our sons, Nicholas Singh and Alexander Singh Dhillon.

ACKNOWLEDGMENTS

I would like to thank following individuals who have helped and encouraged me on my professional journey.

To my husband Varinder Singh Dhillon, who has cheered me through finishing my thesis and who is my better half. You always encourage me to be my best and daily help me find renewed inspiration throughout the process of writing a master's project. You are my rock!

To my Henderson and Dhillon family members, thank you for being a phone call away to help whenever it was needed and for all of your love. I am blessed to have a wonderful and supportive family that I can lean on.

To Dr. Susan Harvey, who inspired me during my Kodály Levels at JMU (2008-2011) to pursue an alternative approach to teaching beginning band students through a rote-to-note, or sound-to-symbol approach. Your teaching inspired this document.

To my advisor and mentor Dr. Jo-Anne van der Vat-Chromy, thank you for sharing with me your unpublished assessment research, "Climbing Success Mountain," that you developed during your tenure at The American School of The Hague, in The Netherlands. It served a critical function in my data collection. Your passion for all aspects of music education and the effort and hard work training music educators to become all they can be is inspiring to all.

To the JMU School of Music faculty, especially Drs. Dabback, Ritcher, and Hoyt: Since beginning my summer music master's degree in 2011, I have deepened my understanding of music education and appreciation for research and higher-level thinking from your many lessons and teachings. The time spent in this program has fostered my skills on every level and will impact my future growth for years to come. Thank you.

To my percussion assistant, Mr. Brady Genz: Thank you so much for your support of my thesis research in the band program. I am grateful for the energy, commitment, and enthusiasm you brought to small-group percussion instruction, and for the inspiration you instilled in your students that created a life-long love of music.

To our fantastic babysitter Jennifer Reinhard: Thank you so much for taking care of our son so I could finish writing my thesis! Thank you for being such a loyal friend to me and for genuinely caring about my happiness and health during this process.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABSTRACT

Based on the work of Hungarian composer and educator Zoltán Kodály, the Kodály method, a sound-to-symbol approach to music-making and literacy stemming from an aural and auditory entry point, forms an integral aspect of many elementary level general music curricula in the United States. In this process-oriented, experiential approach, students hear and explore music kinesthetically, aurally and through folk and art song before visual concepts in the form of notes in formal notation are introduced.

In contrast, traditional beginning band methodologies tend not to incorporate a sound-to-symbol approach, teaching the intricacies of a complex new instrument in conjunction with the primary steps of music reading/literacy. A large body of research supports vocalization in instrumental classrooms and the benefits of singing while learning an instrument, yet, to date, only a handful of researchers have developed a band method incorporating a sound-to-symbol approach; still fewer have developed band methods based on the Kodály method.

The purpose of this study was to document twenty-eight fifth-grade students' yearlong experience in a beginning band class taught in a Kodály-centered sound-to-symbol approach. The beginning band method, *Jump Right In: The Instrumental Series*, as well as additional supplementary Kodály materials, were used in the study. Classroom methodology consisted of Kodály-based aural musical presentations, patterning, and improvisation leading to literacy. Students were formally assessed four times throughout the academic year, and a randomly selected group of students was chosen to participate in

an Exit Interview. The interviews were analyzed for emergent themes and code word frequency.

The data collected provided insight into the impact of the study and supported the need and importance for continued research in the area of sound-to-symbol or rote-to-note approaches in instrumental education. Exit Interview results indicated that students recognized and valued both the transfer of musical content and skills from their Kodály experiences in elementary general music to the band classroom, as well as the sound-to-symbol approach to learning their band instrument. Further recommendations for research in a Kodály-centered band curriculum were given.

CHAPTER I: INTRODUCTION AND PURPOSE

> *Children are taught to read printed words using "sound before sight," the sounds of their language are well known before the symbol is introduced. With practice, the skill of reading new text is developed into an automatic response. Therefore, humans must depend on experiential and relational mental foundations for processing visual stimuli in the form of printed music in order to process new information quickly.*[1]
>
> *The fundamental purpose of learning to play an instrument is surely to enable the child to perform music, yet the focal point of many beginner's lessons is frequently not music, nor even the instrument, but the printed notes of the tutor book. No reasonable person expects a child to read and write in his mother tongue before learning to speak, yet many teachers assume that the child should learn to read music as he learns to play the instrument.*[2]

Learning to speak, read and write is a natural and organic process. First, a baby listens to the lilt and rhythm of his mother's voice and the sounds of his language in utero. When the baby is born, he listens to the language spoken around him, and then he babbles, speaks simple words, chunks pieces of words together, speaks in full sentences, and finally is able to read and write, first simply and then with more maturity. This is a process of many years that occurs in an experiential immersion setting of both family and schooling.[3]

---

[1] Potts, Sermie Diana, "Choral Sight-Singing Instruction: An Aural-Based Ensemble Method for Developing Individual Sight-Reading Skills Compared to a Non Aural-Based Sight-Singing Method" (Ph.D. diss., University of Oklahoma, 2009), 2-3.

[2] Grande, Leon Edward, "A Comparison of the 'Rote-to-Note' Approach and the Traditional Music Reading Approach in Teaching Beginning Instrumental Music" (Ph.D. Dissertation, University of Lowell, ProQuest Dissertations Publishing, 1989).

[3] Medford, Caroline D., "Teaching Musicality from the Beginning of a Child's Instruction: The GBYSO Intensive Community Program and How It Incorporates the Philosophies of Kodály, Orff, and Suzuki" (Ph.D. Dissertation, Boston University, ProQuest Dissertations Publishing, 2003).

The process of learning an instrument is parallel to the process of learning how to speak, read, and write.[4] Infants listen to the world around them for many months before babbling and then speaking. Musically, children interact with the musical environment that surrounds them, which establishes a neurological basis for lifetime participation in music. Young children listen, then sing and interact with traditional, known songs from parents, other family members, his/her community, as well as media. When opportunities to participate in instrumental music are presented, students learn both aurally and visually, connecting simple and then more complex patterns, echoing familiar and unfamiliar patterns, thus learning music by rote from a teacher model. When formal music instruction begins through a variety of methods, students learn to acquisition music through simple known songs and the theoretical basis of music reading, and continue with familiar and unfamiliar songs, thus learning to read, write and even improvise. Complicating the literacy development are the technical and specific demands of instrumental acquisition itself.

Children are not expected to read their native language immediately in printed form but are able to interact with it years before reading.[5] Learning how to play an instrument can be as natural and organic as learning how to speak and read, but oftentimes, it is not. Grande stated, "No reasonable person expects a child to read and write in his mother tongue before learning to speak, yet many teachers assume that the child should learn to read music as he learns to play the instrument"[6]. In the "Rationale

---

[4] Blaine, Robert J. Jr., "Adaption of the Suzuki-Kendall Method to the Teaching of a Heterogeneous Brass-Wind Instrumental Class of Trumpets and Trombones" (Ph.D. Dissertation, The Catholic University of America, Washington, D.C., ProQuest Dissertations Publishing, 1976).

[5] Grande, "A Comparison," 4.

[6] Ibid.

Section" of *Jump Right In: The Instrumental Series*, the authors contended, "Although music is not a language, the process by which we learn music is similar to the process by which we learn language. In language we have four vocabularies: listening, speaking, reading, and writing, and they are hierarchical in nature. That is, one first learns to listen, then to speak, and finally to read and write. Imagine trying to teach a child to read and write if she has never learned to listen to the language, to speak the language, and to engage in conversation."[7] Kohut agreed: "When children first use their native language, they begin by speaking it. They learn primarily by imitating their parents. Later, after a relatively extensive vocabulary of words has been acquired, they learn to read the written symbols of their native language. Children normally are not expected to learn how to speak and read all at once. And yet in many school systems we try to teach children to play an instrument and learn to read music almost simultaneously."[8]

In traditional instrumental classrooms, regardless of previous instrumental literacy instruction, band students begin music reading and the complications of learning a new instrument concurrently. In the majority of traditional beginning band classes, the student is given a book and an instrument, and is overwhelmed by the expectations of performing many tasks while simultaneously playing music from the written page. Research promotes delaying music reading in favor of rote learning and aural development. Edward Gordon affirmed, "Trying to introduce an instrument through note reading is like teaching children to read before they can speak."[9] Bero affirmed this problem, "Many

---

[7] Richard F. Grunow, Edwin E. Gordon, Christopher D. Azzara, "Rationale," in *Jump Right In: The Instrumental Series,* (GIA Publications, 2000), 14.

[8] Kohut, Daniel L, *Instrumental Music Pedagogy* (Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1973), 12.

[9] Grande, "A Comparison," 4.

times the way in which instrumental music is taught in combination with the physical skill and coordination required to produce a sound on the instrument becomes overwhelming and frustrating for the beginning band student."[10] Glenn cited Murrow (1984), "Music educators with this point of view," of rote instruction, "believe it is imperative that students learn note reading from the very beginning of instruction. Yet, they too may admit that an overemphasis on note reading can result in frustration."[11]

Need for the Study

In the research of Eskelin (1998), Kohut (1973, 1985), Regelski (1975), Schleuter (1997), Thomas (1971), Wilkinson (2000), Zimmerman (1971), et. al., and the following educators, Dalcroze (1913), Froseth (1985), Gordon (1984), Grunow, Gordon, and Azzara (1989), Kodály, and Suzuki (1984), the use of an aural, sound-to-symbol or rote-to-note approach in instrumental education was promoted. These studies concluded that students would benefit from a band method or instrumental approach that allowed learning to begin through an aural or auditory entry point. Further, they indicated that if music reading was delayed, students would be able to focus on the physical aspects of beginning instrumental performance utilizing a teacher model (vocal and instrumental), e.g., correct instrumental positions, good tone, a well-formed embouchure and varied articulation styles, rather than focusing on both the new instrumental techniques as well as musical literacy and reading simultaneously.

---

[10] Bero, Amy J, "The Development of an Instrumental Method Book for Bb Clarinet Using Aspects of the Kodály Method" (Silver Lake College, May 1990), 4-5.

[11] Glenn, Karen A., "Rote vs. Note: the Relationship of Working Memory Capacity to Performance and Continuation in Beginning String Classes" (University of Northern Colorado, May 1999).

Bennett (1994), Coveyduck (1998), Davis (1981) Dunlap (1989), Elliott (1974), Grutzmacher (1987), Lee (1996), MacKnight (1975), McGarry (1967), Schlacks (1981), Sheldon (1998), and Smith (1984) further supported the benefits of vocalization in the instrumental classroom. These researchers have indicated the positive results of incorporating singing in the instrumental classroom in addition to delayed music reading in favor of aural and auditory training. Although a number of educators and theorists have written on the benefits of structuring a beginning instrumental curriculum in this way, Burton stated, "Little research has been completed involving the use of singing techniques in instrumental settings. He recommended that research be implemented to investigate the effects of vocalization techniques on instrumental student achievement."[12]

Bernard, however, rejected Burton's conclusion that few instrumental teachers are incorporating singing activities, citing numerous studies since 1986 that do investigate the impact of vocalization on instrumental student success.[13] Kendall also asserted,

> Numerous music educators and researchers have emphasized the importance of vocalization in instrumental music classes...The rationale for singing is that it assists in the development of (1) a sense of pitch, (2) tonality, (3) intonation, (4) musical phrasing, and (5) style of articulation. Singing provides the musical experiences that lead to the development of reading skills and musically sensitive instrumental performances. Singing and listening constitute the foundation upon which aural awareness is established. The singing voice provides the elementary instrumental music teacher with perhaps the best means for developing improved aural acuity. This is true because, generally speaking, there is a direct relationship between the ability to hear musically and the ability to sing. More simply stated, one does not hear musically any better than one can sing…It follows that there is

[12] Bernard, Christian H. "The Effects of Tonal Training on the Melodic Ear Playing and Sight-reading Achievement of Beginning Wind Instrumentalists" (The University of North Carolina at Greensboro, ProQuest Dissertations Publishing, 2003), 9.

[13] Ibid.

> a definite relationship between the ability to sing in tune and the ability to play in tune.[14]

Grutzmacher stated,

> There is a need for more research into the application of a sequential learning program in which the development of aural skills is emphasized before progressing to reading skills in beginning band students…In research studies in instrumental music there is support for the use of vocalization as an aid to improving the sight-reading skills of instrumentalists. That is, by singing the same music that is to be played on the instrument, the student's skills are improved and reinforced.[15]

Although many studies support vocalization and the development of aural skills in instrumental classrooms, Bernard indicated "Research has yet to be published regarding the effects of tonal training, as applied exclusively using standard method book melodies, on the melodic ear playing and sight-reading achievement of beginning wind instrumentalists."[16]

The Kodály method is a sound-to-symbol approach to music-making and literacy, stemming from an aural and auditory entry point. In this process-oriented approach, students hear and explore music kinesthetically, aurally and through song before visual concepts in the form of formal notation are introduced. Demorest stated:

> Kodály's philosophy contains two basic tenets: sound-before-sight using quality vocal music and specific sequencing of music objectives. The Kodály philosophy encourages aural preparation before reading notation. Kodály sequencing defines

---

[14] Kendall, Michael Jay, "The Effects of Visual Interventions on the Development of Aural and Instrumental Performance Skills in Beginning Fifth-Grade Instrumental Students: A Comparison of Two Instructional Approaches*"* (The University of Michigan, ProQuest Dissertations Publishing, 1986), 42.

[15] Beery, Catherine D. Bloedel, "The Effects of Structured Sight Singing Instruction on Beginning Instrumental Students' Performance Achievement" (Michigan State University School of Music, ProQuest, UMI Dissertations Publishing, 1996).

[16] Bernard, "The Effects of Tonal Training," 13.

> specific music reading skills and presents, or 'makes conscious,' one educational element at a time while aurally preparing future objectives.[17]

Audiation is a critical element in both the Kodály method and in the band method *Jump Right In: The Instrumental Series*, which is based on Gordon's Music Learning Theory. The approach is centered on the concept of "audiation," which is defined as "the ability to hear and comprehend music for which there is no sound."[18] Grande defined audiation as "when one hears music through recall or creation, the sound not being physically present (except, of course when one is engaging in performance) and derives musical meaning."[19] Gordon, who coined the term audiation, and was one of the principal authors of the *Jump Right In* series, stated, "Audiation is to music what thinking is to language."[20] Both Kodály and Gordon educators recommend incorporating a sound before sight approach to instrumental music education.

Although research has been conducted that supports the benefits of a sound-to-symbol approach, traditional American band methods focus predominantly on music reading and literacy. Traditional American band methods have taught students how to perform music from the written page; however, one could argue that students trained in this manner may not play printed music with great musical understanding. As such, the goal of the thesis is to investigate how the Kodály method could be adapted for beginning

---

[17] Demorest, Steven M., *Building Choral Excellence, Teaching Sight Singing in the Choral Rehearsal* (Oxford University Press, 2001), 5.

[18] Haston, Warren A., "Comparison of a Visual and an Aural Approach to Beginning Wind Instrument Instruction" (Northwestern University, 2004), 1.

[19] Grande, "A Comparison."

[20] Azzara, Christopher David, "The Effect of Audiation-Based Improvisation Techniques no the Music Achievement of Elementary Instrumental Music Students" *Journal of Research in Music Education, Vol. 41, No. 4 (Winter, 1993), pp. 328-342).* Published by: Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. (Grunow & Gordon, 1989, p. 10)

band, and to chronicle the results of both academic musical learning and perceived student success in a beginning band setting.

Purpose

The main purposes of this study were as follows:

1. To provide a historical framework for the development of sound before sight approaches in music education with a specific focus on instrumental music education. This will include an overview of the work of Suzuki, Milanov, Dalcroze, Orff, Kodály, and Gordon.

2. To document the importance of using singing/vocalization in instrumental classrooms.

3. To discuss the benefits of an aural or auditory entry-point for beginning instrumental students, using a Kodály approach and a Gordon band method.

4. To review the Kodály band methodologies created by other researchers.

5. To create for the cite school fifth-grade band a Kodály-centered beginning band curriculum using the text *Jump Right In: The Instrumental Series* that transfers the learning from general music classes to a band instrument.

6. To implement a yearlong study of a Kodály-centered beginning band curriculum using the text *Jump Right In: The Instrumental Series* and to chronicle the results.

7. To transfer the auditory and beginning literacy learning that occurred in previous years' general music classes to instrument study in fifth-grade beginning band.

Hypothesis

A significant problem with traditional band approaches is that directors expect students to perform multiple new tasks simultaneously. From the first week, students struggle with the physical demands of holding the instrument, forming a proper embouchure, articulating the beginning of each note, and creating a good tone, while

simultaneously reading music from the staff.[21] However, in previous grade levels, the subjects in this study learned about music through the Kodály Method. The Kodály sequence of instruction follows the "Three P's, Prepare, Present, Practice."[22] Students spend months in the preparation phase interacting with concepts both kinesthetically as well as through songs and games. The preparation phase ends when the teacher feels that the students are ready for the visual presentation of the concept itself in music notation. Then, the concept is reinforced through various activities during the practice period. Bero expounded, "In this period the concept is often repeated in varied forms such as musical examples to be clapped or sung, dictation, and ear training. Variety and creativity is the key to success in any practice period. This type of training helps to strengthen the concept being taught."[23]

As such, the purpose of this study was to document twenty-eight fifth-grade students' yearlong experience in a beginning band class taught through a Kodály-centered sound-to-symbol approach. The goal of this study was to transfer the auditory and beginning literacy learning that occurred in previous elementary general music classes to instrument study in fifth-grade beginning band. The researcher's purpose was to create a Kodály-sequenced band curriculum that avoided these initial hurdles while implementing a sound-to-symbol or rote-to-note approach that was already familiar. In this study students developed instrumental competency as well as aural and audiation skills before music reading was introduced; transfer of a previous body of knowledge

---

[21] Kendall (1986), Smith (2006), Bero (1990), Jaquette (1995), Schleuter (1997), and Thompson (2004).

[22] As taught in Kodály Teacher Certification Programs (Levels 1 – III).

[23] Bero, "The Development," 54.

could then more naturally occur. The premise for this study was that by delaying music reading, students would develop and maintain confidence in their instrumental skills and musical expression, while not becoming overwhelmed by the complexities of physically playing an instrument and reading music at the same time.

Definition of Terms

Audiation: "Audiation is a term that Gordon first coined in 1975 to refer to comprehension and internal realization of music, or the sensation of an individual hearing, or feeling sound when it is not physically present."[24] This term and concept is used extensively in the Kodály classroom.

Creativity/Improvisation: "The creativity/improvisation level has aural/oral and symbolic levels. At the aural/oral level, teachers present familiar or unfamiliar patterns and have students respond with patterns of their own, first on neutral syllables and later with verbal association. At the symbolic level, students learn to recognize and sing patterns within written chord symbols, as well as learn to write their own responses to tonal patterns and rhythm patterns."[25]

Curwen-Glover Handsigns: "Reverend John Curwen (1816-1880) was an English Congregationalist minister, and founder of the Tonic sol-fa system of music education with the help of Sarah Ann Glover. The Tonic sol-fa system was designed to aid in sight-reading of the stave with its lines and spaces. He adapted it from a number of earlier musical systems, including the Norwich Sol-fa method of Sarah Ann Glover (1785-1867) of Norwich."[26]

Improvisation: "The composition or free performance of a musical passage, usually in a manner conforming to certain stylistic norms but unfettered by the prescriptive features of a specific musical text. Improvisation is often done within (or based on) a pre-existing harmonic framework or chord progression. Improvisation is a major part of some types of 20th-century music, such as blues, jazz, and jazz

[24] R.C. Gerhardstein, 2002, "The Historical Roots and Development of Audiation: A Process for Musical Understanding."

[25] Gordon, Learning Sequences in Music: A Contemporary Learning Theory, Chicago: GIA Publications, Inc., 2007 Edwin, pp. 141-145.

[26] Wikipedia, H.C. Colles, et al. "Curwen. Grove Music Online. Oxford Music Online. 2 Jul 2008.

fusion, in which instrumental performers improvise solos, melody lines and accompaniment parts."[27]

Readiness Skills: The training that occurred in general music classes between the grade levels kindergarten through fourth grade that provided the musical foundation that was transferrable to a beginning instrument. By the end of fourth grade, students are able to: audiate, sing in-tune and with a good tone, and sight sing, skills which were easily transferrable to the instrument, especially when the complications of musical literacy are delayed, and when the same Kodály-centered approach is used between general music and beginning band.

Rote-to-Note/Sound-to-Symbol Approach: "The goal of sound-before-sight teaching is to incorporate the elements of performance sound, symbol, and action into an instructional model that focuses on the aural aspect of performing."[28] "In order for sound before-sight to be successful students must be actively engaged in learning the sounds of their culture in meaningful sequences. Conversion from sound to symbol must include teaching the names and symbols of notes in musical contexts after their sounds are familiar. Sound-before sight teaching enables students to concentrate on the sounds they are making, but not necessarily all of the hows or whys that typically accompany instruction. Its emphasis is on allowing students to discover their own musical intuitions through the physical act of producing sound, but without any detailed verbal and theoretical explanations from the teacher, or implicit knowledge versus explicit knowledge."[29]

Sight-reading: "To perform music without previous preparation or study, or to perform music at sight."[30]

Sight Singing: "The singing of a piece of written music at sight."[31]

Solfège: "The application of the sol-fa syllables to a musical scale or to a melody, and practiced in sight-reading vocal music using the sol-fa syllables."[32]

"In music, *solfège*, French, or *solfeggio*, Italian, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach pitch and sight singing of Western music. Solfège is a form of solmization, and though the two

---

[27] "Improvisation, Music," written by the writers of "The Encyclopedia Britannica," https://www.britannica.com/art/improvisation-music.

[28] Haston, "Comparison."

[29] Ibid.

[30] Merriam-Webster Dictionary.

[31] Ibid.

[32] Ibid.

terms are sometimes used interchangeably. Syllables are assigned to the notes of the scale and enable the musician to audiate, or mentally hear, the pitches of a piece of music which he or she is seeing for the first time and then to sing them aloud. Through the Renaissance (and much later in some shape note publications) various interlocking 4, 5 and 6-note systems were employed to cover the octave. The tonic sol-fa method popularized the seven syllables commonly used in English-speaking countries: do (or doh in tonic sol-fa), re, mi, fa, so(l), la, and ti (or si, see below). There are two current schools of applying solfège: 1) fixed do, where the syllables are always tied to specific pitches (e.g., "do" is always "C-natural") and 2) movable do, where the syllables are assigned to scale degrees ("do" is always the first degree of the major scale)."[33]

Symbolic Association: "Symbolic association is the point at which students are introduced to notation, learning to associate written symbols and notation describing familiar tonal and rhythm patterns that had been introduced in the aural/oral and verbal association level of the skill learning sequence."[34]

Vocalization: "Singing or sight singing *a cappella*, without the use of an instrument to aid in singing the melody or harmony line."[35]

Delimitations

1. The study was limited to twenty-eight beginning flute, clarinet, saxophone, French horn, trumpet, baritone, and percussion students.

2. The study was a one-year project, which began the first day of band class and concluded the first week of May 2015, the week before the spring band concert.

3. Although Gordon, Grunow, and Azzara's text of *Jump Right In: The Instrumental Series* was utilized in this study, other than Gordon's fundamental teachings concerning the importance of audiation in the music literacy process, no attempt was made to include other pedagogical concepts drawn from Gordon's Music Learning Theory into this study. Concepts including auditory tonal immersion, musical aptitude, and a hierarchy of musical learning were not included in this study.

---

[33] Oxford English Dictionary, 2nd Edition, 1998.

[34] Edwin Gordon, Learning Sequences in Music: A Contemporary Learning Theory, Chicago: GIA Publications, Inc., 2007, pp. 122-130.

[35] From Wikipedia, the free Encyclopedia, "Vocalization."

CHAPTER II: REVIEW OF LITERATURE:
The History of the Sound-Before-Symbol Methodologies: 1846-1960s

> *Because music is an aural art, one must first acquire aural perception and kinesthetic reaction in order to develop music understanding in a conceptual sense.*[36]
>
> *Just as children must hear words before they speak and must speak before they read, so the beginning instrumentalist must hear, sing, and play music before reading.*[37]
>
> *For centuries there has been an overemphasis on the visual. This schizophrenia is at its highest point now. We must return. We must clear our senses so that the eye doesn't dominate so much that the ear is almost deaf.*[38]

The Origins of Sound-Before-Sight Methodologies

The origins of sound-before-sight methodologies have their roots in the folk music of many different countries. In non-Western cultures music, stories, history, songs, and folklore are transmitted from one generation to another through an oral tradition. The transmission is through "speech or song and may include folktales, ballads, chants, prose or verses," and "the musical style of each folk song depends on the particular region or culture."[39] From a historical perspective, traditional folk music was comprised of the following characteristics: 1) "It was transmitted through an oral tradition, 2) The music was often related to national culture, and 3) They commemorate historical and personal

---

[36] Boyle, David J., "The Effect of Prescribed Rhythmical Movements on the Ability to Sight-Read Music" (Ph.D. dissertation. University of Kansas, 1968), 108.

[37] Grande, "A Comparison" 1989, 4.

[38] Wikipedia, the free Encyclopedia, Ashley, Robert, Austin, Larry, Stockhausen, Karlheinz, "Conversation," Source, 1:1 (1967), 106.

[39] Wikipedia, the free Encyclopedia, International Folk Music Council definition (1954/5), given in Lloyd (1969) and Scholes (1977) Theses.

events."[40] A characteristic of folk songs is that they have been performed, by custom, over a long period of time, for several generations, and that the culture or community gives its "folk character."[41]

The first formal methodologies stemming from a folk-tradition based, sound-to-symbol approach to learning can be found as early as the eighteenth century. One of the foremost advocates of this then revolutionary approach was the Swiss educator Johann Heinrich Pestalozzi (1846-1927), (Abeles, Hoffer & Klotman, 1995).[42] Pestalozzi was heavily influenced by the Enlightenment philosophies of Jean Jacques Rousseau (1712-1778), whose tenants of education for the whole man were a source of revolutionary change for this period. Adopting Rousseau's ideas and exploring how they might be developed and implemented, the Pestalozzian Method was first implemented in his school in Yverdon, Switzerland, in 1805. Pestalozzi argued, "Instead of dealing with words, children should learn through activity and through things."[43]

The Pestalozzian Method "combined work, play and music,"[44] and placed importance on educating the whole child. Pestalozzi "opposed memorization learning and strict discipline and sought to replace it with a system based on love and an understanding of the child's world. His belief that education should be based on concrete

---

[40] Mills, Isabelle, The Heart of the Folk Song, *Canadian Journal for Traditional Music* Vol. 2, 1974, http://cjtm.icaap.org/content/2/v2art5.html.

[41] Ibid.

[42] Haston, "Comparison," 21.

[43] http://infed.org/mobi/johann-heinrich-pestalozzi-pedagogy-education-and-social-justice/

[44] Morris, Cheryl Nobles, "The Use of Pestalozzian Principles of Music Education in Selected Beginner Band Method Books (1996-1999)" (ProQuest Dissertations Publishing, Paper 2330, 2000).

experience led him to pioneer in the use of tactile objects."[45] The Method begins with: "concrete objects before introducing abstract objects, the immediate environment before dealing with what is distant and remote, easy exercises before introducing complex ones, and with always proceeding gradually, cumulatively, and slowly."[46] Pestalozzi's motto was, "learning by head, hand, and heart."[47]

A treatise titled *Gesangbildungslehre nach Pestalozzischen Grundsätzen*[48] was pedagogically founded and edited by two of Pestalozzi's assistants, Michael Traugott Pfeiffer (1771-1849) and Hans Georg Nägeli (1773-1836).[49] Nägeli, a Swiss composer and music publisher, produced first additions of keyboard pieces by well-known pianists, opened two singing societies, or *Sängervereinegen* in Zurich, Switzerland, and authored introductory treatises for students. In 1810, Nägeli "interpreted Pestalozzian principles for music education" in order to "teach the sounds before signs and to make children learn to sing before he learns the written notes or their names,"[50] officially commencing a sound-to-symbol approach in music education.

Similar to European developments, nineteenth century American pedagogues experimented with implementing Pestalozzian principles in music education. William Channing Woodbridge (1794-1845) was a geographer, author of many geography

---

[45] http:faculty.knows.edu.jbanderg/202_K/Pestalozzi

[46] http://data.bnf.fr./12206069/hans_georg_nageli/and https://babel.hathitrust.org/cgi/pt?id=osu.32425014160196; view=1up;seq=7

[47] Wikipedia, the free Encyclopedia, Johann Heinrich Pestalozzi.

[48] http://data.bnf.fr/12206069/hans_georg_nageli/ and https://babel.hathitrust.org/cgi/pt?id=osu.32435014160196;view=1up;seq=7

[49] Morris, "The Use," 2000.

[50] Haston, "Comparison," 21.

textbooks, and educational reformer. During his studies at Yale University, Woodbridge aligned himself closely with the ideals of the Enlightenment, which stressed the importance of reason and observation. While on his second trip to Europe, in hopes of reforming American education, Woodbridge observed the teaching of vocal music by Nägeli, Pfeiffer, Kübler, et al., and brought home many of their works with him.[51] When he returned, he began working with Elam Ives, Jr. (1802-1864), a New-England music teacher, to investigate if the Pestalozzian-based teaching methods could be applied to American education. The "experiment was successful."[52]

Woodbridge went to Boston to meet Lowell Mason (1792-1872), who is considered today to be America's first music educator, and encouraged him to observe Elam Ives' (1802-1864) experiments in Hartford.[53] The combined work of Ives and Woodbridge influenced Lowell Mason, which eventually led to music education being introduced into the public schools of Boston.[54] Lowell Mason wrote the *Manual of the Boston Academy of Music for the Instruction in the Elements of Vocal Music on the System of Pestalozzi*, which both implemented the Pestalozzian principles in public school music classes, as well as introduced the sound-to-symbol approach in the United States in the nineteenth century.[55]

---

[51] "Educational Labors of Lowell Mason," The American Journal of Education, p. 139-147, 4, 1857.

[52] Ellis, Howard E., "The Influence of Pestalozzianism on Instruction in Music" (ProQuest Dissertations & Theses, 1957), 142-145.

[53] Gilsig, Marcie-Ann, "Elam Ives, Jr. (1802-1864): Musician-Educator" (ProQuest Dissertations and Theses, 1985), 19-20.

[54] Pemberton, Carol Ann, "Lowell Mason: His Life and Work" (ProQuest Dissertations and Theses, 1971), 178-179, and Barnard, Henry. *The American Journal of Education.* F.C. Brownell, 1858.

[55] Haston, "Comparison," 21.

Non-U.S. Sound-Before-Symbol Methodologies of the Nineteenth Century

Dr. Shinichi Suzuki

> The aim is to make music one's lifelong companion and source of joy. Through music, Suzuki has offered a direction by which the pursuit for happiness, the nature of man, can be fulfilled. The pursuit of happiness is contingent upon life force.[56]

Shinichi Suzuki (1898-1998), born in Nagoya, Japan, spent his childhood working in his father's violin factory installing sound posts. Suzuki wanted to take private lessons and pursue a career as a violinist, but his father thought a career as a professional violinist was beneath his class. Consequentially, Suzuki taught himself how to play the violin by imitating master performers from recordings.

The Suzuki Method "emphasizes sound before signs, rote learning, imitation and modeling and mastery learning."[57] In this method students begin violin training at a very young age and learn rote songs from a teacher model, and then commit these rote songs and later classical repertoire to memory. Music reading is deferred until the student has mastered a high-level of performance.

Smith added, "Music reading is not to be introduced until students develop an aural familiarity with the music they are playing (Suzuki, 1969)."[58] Leon Grande described the benefits of deferred music reading according to Suzuki:

---

[56] Blaine, Robert J., Jr., "Adaption of the Suzuki-Kendall Method to the Teaching of a Heterogeneous Brass-Wind Instrumental Class of Trumpets and Trombones" (The Catholic University of America, Washington, D.C., ProQuest Dissertations Publishing, 1976).

[57] Glenn, Karen A., "Rote vs. Note: the Relationship of Working Memory Capacity to Performance and Continuation in Beginning String Classes" (University of Northern Colorado, ProQuest Dissertations Publishing, May 1999).

[58] Smith, Neal, "The Effect of Learning and Playing Songs by Ear on the Performance of Middle School Band Students" (Hartt School of Music, ProQuest Dissertations Publishing, 2006).

> He believes that his students derive greater enjoyment from instrumental instruction. In addition, his students develop memory skills, fine technical control, pitch and tempo sensitivity, better instrument posture, and a sense of artistry. Just as it is impossible to learn the accentuation and inflection of a foreign language solely through the written word, it is not possible to learn to interpret music artistically without first hearing an artistic performance.[59]

Suzuki's teaching style was called the mother-tongue approach. This "Japanese culture-influenced [approach is based on the notion that] musical aptitude is not inherited, but rather occurs through suitable environmental conditions."[60] Suzuki believed that if a child mimicked out-of-tune singing as a child that he would sing out of tune as an adult, whereas if his mother sang lullabies in tune the child would be able to sing in tune as an adult.[61] "Suzuki's teachings call for surrounding a child with good models of musicianship, and having that child practice what he hears over and over again until it is mastered, much in the same way that a child learns his first language or mother-tongue."[62]

Students in Suzuki training are taught in large groups, in which students echo a master-teacher model. Parental participation is integral to the success of the student. Unlike traditional beginning instrumental classrooms in the United States, students do not begin with a stand, music, or music reading. Eliminating these distractions and challenges in early music learning enables the beginning instrumental student to focus on the teacher

---

[59] Grande, "A Comparison," 2-3.

[60] South, Abby Lyons, "An Examination of Middle School Band Students' Ability to Match Pitch Following Short-Term Vocal Technique Training" (Agricultural and Mechanical College, Loyolla University, August 2013), 4-5, and Suzuki (1983).

[61] Ibid., 4-5.

[62] Ibid.

model, to copy his technique and sound and focus on the sound being produced. Later, when aural skills have been sufficiently developed, music reading is introduced.

Trendafil Milanov

Trendafil Milanov (1909-1999) was a renowned Bulgarian violin teacher and music educator. He was greatly inspired by the work of Suzuki and believed that "students could learn how to play an instrument in the same way that they learn their native language."[63] Milanov "criticized the traditional methods of teaching an instrument, which were based on the maxim, 'I see-I play-I listen."[64] He proposed a new model "I see-I listen-I play,"[65] which emphasized the connection "between the written note and the sound image of it so that students can contextualize the symbols with the sound image acquired."[66]

South included a description of the Milanov method in her thesis. She stated:

> Suzuki (Suzuki, 1983) and Trendafil Milanov (Milanov, 1979) developed instrumental music approaches that share similar core values with Kodály, Dalcroze, and Orff, including placing emphasis on ear training and singing throughout the learning process. Originating in Bulgaria, the Milanov approach to violin calls for rote singing of folk songs before performing them on instruments. Milanov believed, the simplest way for children to learn music is by singing songs with text, and adding body movement to it…Once the songs are internalized the children learn to play them on their instruments, combining solfège, theory, and singing by ear. In this sequential approach to instrumental music education, singing must come first.[67]

---

[63] Bujes, Paula Farias, "Levantamento bilbiogratico a partir de princípos de ensino propostos por Trendafil Milanov" *(1909-1999),* 2.

[64] Ibid.

[65] Ibid.

[66] Ibid.

[67] South, "An Examination," 5.

Little is written about the Milanov Violin Method. Three sources that discuss the Milanov Method include: South's 2013 thesis, "An Examination of Middle School Band Students' Ability to Match Pitch Following Short-Term Vocal Technique Training," a five-page paper entitled, "Levantamento bilbiogratico a partir de princípos de ensino propostos por Trendafil Milanov (1909-1999*)*," written by Paula Bujes at the Universidad Federal de Pernambuco in Brazil, and Bujes' (2013) Doctoral Thesis, "It's Easier if You Have a System: Analysis and Applications of the Violin Method" from the University of Louisiana.

Émile Jacques-Dalcroze

Émile Jacques-Dalcroze (1865-1950), a Swiss music educator, musician, and composer, developed the Dalcroze approach to music education, which stresses the importance of singing as the basis for any music education. The method is composed of three elements:

> Eurhythmics, which teaches concepts of rhythm, structure, and musical expression through movement; Solfège, which develops an understanding of pitch, scale, and tonality through activities emphasizing aural comprehension and vocal improvisation; and Improvisation, which develops an understanding of form and meaning through spontaneous musical creation using movement, voice and instruments.[68]

Coveyduck summarized:

> Like Kodály, Jacques Dalcroze suggests that inner hearing can be developed, and a child's sense of intonation and tonality can be best taught or enhanced through singing. Jacques Dalcroze found evidence in his studies that perfect pitch could be

[68] www.dalcrozeusa.org

> acquired if singing instruction begins early enough and before the child begins study of an instrument."[69]

One goal of the Dalcroze approach is "to use these three components to develop the inner ear, train the body as the physical 'instrument,' and allow creativity to lay the foundation of true musicianship, not just note literacy, singing, or movement."[70]

Carl Orff

Carl Heinrich Maria Orff (1895-1982) was born in Munich to a Bavarian family and is known for the Orff Shulwerk, or Orff Approach. The approach is a blend of music and musical improvisation with movement, drama, and speech. Shehan states that the Orff Approach is "based on the philosophy that music is inseparable from movement and speech," and which is "heavily influenced by the work of Dalcroze," which "incorporated speech-rhythms and chants, folk songs, movement, improvisation, and xylophones."[71] Mark & Gary added, "One of the major goals of the approach is to foster creativity in students."[72]

Orff published the book *Güntherschule* for students ranging in ages from twelve to twenty-two, and the collection was called *Musik für Kinder*, or *Music for Children.* Orff collaborated with the composer and educator Gunild Keetman in writing the

---

[69] Coveyduck, Susan, "Vocalization and Its Effect on the Intonation of a Beginning Instrumentalist" (The University of Calgary (Canada), ProQuest Dissertations Publishing June 1998,) 2.

[70] South, "An Examination," 3-4.

[71] Shehan, Patricia K. Effects of Rote versus Note Presentations on Rhythm Learning and Retention. *Journal of Research in Music Education*, Vol. 35, No. 2 (Summer 1987), pp. 117-126. Published by: Sage Publications, Inc. on behalf of MENC: the National Association for Music Education.

[72] Mark, Michael L., and Gary, Charles L., *A History of American Music Education,* Third Edition (2007: New York: Rowman & Littlefield Education), 32.

children's songbooks. Patricia Campbell explained the Orff Approach is a "child-centered way of learning music education that treats music as a basic system like language[73]…In order for the Orff Approach to effectively work, teachers must create an atmosphere that is similar to a child's world of play." Students learn about music through "doing."[74] Martina Miranda added a critical point, "Unlike the Suzuki Method, the Orff Shulwerk approach is not a method. There is no systematic stepwise procedure to be followed. There are fundamental principles, clear models and basic processes that all intuitive and creative teachers use to guide their organization of musical ideas."[75]

Zoltán Kodály

> Nobody is too great to write for the little ones, indeed, he must do his best to be great enough for them.[76]

Zoltán Kodály (1882-1967), born in Kecskemét, Hungary was a renowned composer, ethnomusicologist, pedagogue, linguist, and philosopher, and is known as the creator of the Kodály Method. Both of his parents were accomplished amateur musicians, his father, a violinist, and his mother, a singer, and pianist. He grew up in rural Hungary taking lessons in piano, violin, viola and cello, and at a young age he began to compose.

---

[73] Campbell, Patricia Shehan; Demorest, Steven M. [Contributor]; Morrison, Steven J. [Contributor]; *Musician & Teacher: An Orientation to Music Education.* Published by W. W. Norton & Company, 2007.

[74] Shamrock, Mary. *Orff-Shulwerk: An Integrated Method.* Music Educators Journal, 83 (6): 41-44. JSTOR 339024.

[75] Miranda, Martina. *Orff.* MENC Meeting, February 2009.

[76] Jaquette, "A Kodály-Based Beginning Band Method" (Silver Lake College, ProQuest Dissertations Publishing, July 1995, EP31757).

Although Kodály grew up in a musical family and showed talent in the areas of performance and composition, he was encouraged to pursue a career aside from music.[77]

Kodály attended a primary school that served a diverse group of students with "Hungarian, German, and Slovian backgrounds, and where he heard Hungarian folk songs and gypsy music from his friends."[78] Zoltán Kodály dedicated his first folksong collection, *Bicinia Hungarica I,* to "the memory of his schoolmates' folk music."[79] At age ten, he and his family moved to Nagyszombat where he continued to excel at languages, performed at his church, and where he created his first major composition at the age of seventeen.

In 1900, Zoltán Kodály entered the University in Budapest, where he enrolled in the language department to study Hungarian and German. At the University, he also took his music entrance exams and performed so well he was given a choice to begin University as a second-year student. He was "extremely competent in composing and utilizing the contrapuntal, soon incorporating Hungarian folk melody motives in his compositions."[80] Upon graduation from the university in 1904, Kodály enrolled in Eötvös College where he continued to compose music while he perfected the English, French and German languages. In 1905, Kodály fulfilled his teacher exam requirements.

Rather than beginning his teaching career, Kodály started the research expedition that culminated in his first folksong collection. During this period he gathered 150 songs

---

[77] Jaquette, "A Kodály-Based Beginning Band Method" (Silver Lake College, ProQuest Dissertations Publishing, July 1995, EP31757).

[78] Ibid., 24-25.

[79] Ibid., 15.

[80] Ibid., 14-15.

and wrote his doctoral dissertation on "The Stanzaic Structure of the Hungarian Folk Song." In 1906, he received his doctorate and traveled to Paris and Berlin. While in Paris, Kodály heard Debussy's music, which greatly influenced his own compositional style."[81] Throughout his musical career, Zoltán Kodály continued to concentrate on three areas of interest: musicology, composition and music education.[82]

Sumner stated, "As early as 1907, Kodály was vitally involved in the cause of music education due to his position as chairman of Music Theory at the Academy of Music in Budapest."[83] Bero described Kodály's frustrations, "As an educator, Kodály began to observe that more and more students were musically illiterate. Not only were students unable to read or write music, but they were also ignorant of their own musical heritage."[84] Kodály felt that all people should have music available and that everyone should have the ability to comprehend the notated music.[85]

Jaquette reported, "After overhearing school girls singing poorly with bad music, Kodály vigorously conducted a campaign to transform the Hungarian music textbooks."[86] According to Bero, Kodály "felt deeply that it must be his mission to give back to the people of Hungary their own musical heritage and to raise the level of musical literacy,

---

[81] Jaquette, "A Kodály-Based Beginning Band Method" (Silver Lake College, ProQuest Dissertations Publishing, July 1995, EP31757), 17.

[82] Ibid., 22.

[83] Sumner, Mark D., "A Case for Relative Solmization with the Kodály Context and its Application in Secondary School Music Education" (University of Southern California, ProQuest Dissertations Publishing, August 1997), 21.

[84] Bero, "The Development," 20.

[85] Ibid.

[86] Jaquette, "A Kodály-Based," 20.

not only in academy students but also in the population as a whole."[87] Sumner highlighted Kodály's "consistent interest and search for the best possible means of effecting a music revolution in Hungary. Progressively, Kodály's energies were dedicated to improving the quality of singing and to incorporating the folk song as basic source material in the Hungarian schools."[88]

During Kodály's trip to England in 1927, he observed the teaching and singing in British schools and was "greatly impressed with what he heard there."[89] Sumner stated, "Kodály demonstrated a keen interest in the adaptation of Curwen's Sol-fa," [90] developed by John Curwen (1816-1880). Initially an English Congregationalist minister, Curwen gave up the ministry in favor of reforming the Norwich Sol-fa method, developed by Sarah Ann Glover[91] (1785-1867).[92] Curwen's altered sol-fa method was named, "Tonic Sol-fa," which included seven pitches, "do, re, mi, fa, so, la[93]" and "ti."[94] Each solfège syllable is attached to a Curwen hand sign. According to Mann, "The hand signs are used because they reinforce the spatial relationship of the intervals while they are being sung therefore the children develop cognitive knowledge of notation because they are able to

---

[87] Bero, "The Development," 20.

[88] Sumner, "A Case for Relative Solmization," 22-23.

[89] Ibid.

[90] Ibid.

[91] Harris, Clement Anntrobus (1918). The War Between the Fixed and Movable Doh. *Musical Quarterly* Vol. IV, pp. 184-195.

[92] Curwen, John; Sarah Ann Glover (1885). *An Account of the Tonic Sol-fa Method of Teaching to Sing. A Modification of Miss Glover's Norwich Sol-fa Method, or Tetrachordal System.*

[93] Harris, Clement Anntrobus (1918). The War Between the Fixed and Movable Doh. *Musical Quarterly* Vol. IV, pp. 184-195.

[94] Ibid.

read music by translating it into body motion."[95] Zoltán Kodály said this of relative solmization: "Successions of syllables are easier and more reliably memorized than letters; in addition the syllables indicate at the same time the tonal function, and by memorizing the interval we develop our sense of the tonal function. It is a common experience that singing is more correct in countries and schools where solmization is practiced."[96]

According to Sumner, Kodály "studied the results of other countries and extracted what he deemed useful for the Hungarian educational system," and was "stimulated to continue his music education efforts in his own country."[97] Collectively, Kodály, Ádám Jenö (1896-1982), György Kerényl Miklós (1913-1988), Benjamin Rajeczky (1901-1989), and several others, developed a systematic method to educate children musically. These founders of the Kodály Method "based the curriculum upon Hungarian folk songs in conjunction with sol-fa teaching."[98]

Coveyduck cited Kodály, "All music learning should begin with the child's own natural instrument, the voice, and that students can begin to learn to internalize music through singing."[99] According to Kodály, Hungarian folk songs are the "musical mother-

---

[95] Bero, "The Development," 25.

[96] Ibid.

[97] Sumner, Mark D., "A Case for Relative Solmization with the Kodály Context and its Application in Secondary School Music Education" (University of Southern California, ProQuest Dissertations Publishing, August 1997), 22-23.

[98] Jaquette, "A Kodály-Based."

[99] Coveyduck, Susan, "Vocalization and Its Effect on the Intonation of a Beginning Instrumentalist" (The University of Calgary, Canada, ProQuest, UMI Dissertations Publishing, June 1998).

tongue of the nation," and are the most logical basis for "musical and cultural learnings."[100]

> A student whose music education is based on singing will develop an ability to inner hear so well that he or she can, by reading music, internalize it, or has the ability to 'reproduce the score' of a piece of music after he or she listens to it. Kodály states that even the most talented artist can never overcome the dis-advantages of a music education without singing, and therefore, it is of utmost importance that the student have a strong background in singing, regardless of the instrument that the child chooses later in life.[101]

Kodály "maintained that everyone is capable of becoming musically literate."[102] Bero elaborated, "In fact, Kodály's objectives were 'to aid in the well-balanced social and artistic development of the child, and to produce the musically literate adult – literate in the fullest sense of being able to look at a musical score and think sound, to read and write music as easily as words."[103] Bero continued, "Kodály's method of instruction aimed to foster comprehensive music education, not simply vocal education."[104]

Mann corroborated:

> The essence of music, in Kodály's view, is best taught through singing; consequently, sight-singing and ear training form the core of his curriculum, not an ancillary requirement. He believed that aural skills develop from the sight-singing process and that relative solmization leads to experiencing music as a whole, rather than as bits and pieces of intervallic exercises.[105]

---

[100] Zemke, Sister Lorna, "The Kodály Method and a Comparison of the Effects of a Kodály-Adapted Music Instruction Sequence on Auditory Musical Achievement in Fourth-Grade Students" (University of Southern California, ProQuest Dissertations Publishing, 1973), 294.

[101] Coveyduck (1998) Kodály (1947).

[102] Zemke, "The Kodály Method," 294-295.

[103] Bero, "The Development."

[104] Ibid.

[105] Mann, Rochelle Gayl, "The Use of Kodály Instruction to Develop the Sight-Reading Skills of Undergraduate Flute Students" (Arizona State University, April 1991, October 7, 2014), 3.

Kodály aimed to avoid making music lessons dull. He contrasted his approach with other more traditional approaches, "In some countries that still use the unpopular, dry, and lifeless exercises, the children grow to hate the music lesson."[106] Kodály advocated that only the best teachers teach in schools. According to Kodály, "It is much more important who the singing master at Kisvárda is than who the director of the Opera House is, because a poor director will fail . . . But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils."[107]

Mann stated,

> By 1949, Kodály had completely revolutionized the teaching of music in Hungary. He concentrated first on the earliest stages of music education, beginning with nursery schools and eventually progressing to university level training. He pioneered efforts to teach music through a child-centered, aural approach based on principles of human cognitive development. Based largely on native folk music, Kodály's sequential process of sight-singing became the foundation of Hungarian music education as it exists today.[108]

Bero noted, "His research with Bartók affected the framework of music education in Hungary."[109] Kodály is recognized today for his role in improving the quality of music education in Hungary and in other countries that adopt his method.

The Kodály Method and Philosophy

The Kodály Method is a sound-to-symbol Hungarian music learning method. Haston cited, "Kodály believed that a child must first experience a concept

---

[106] Mann, Jean Sinor, "The Ideas of Kodály in America," Music Educators Journal 72 (February 1986): 36.

[107] Ibid.

[108] Ibid.

[109] Bero, "The Development."

'unconsciously' before it is taught as a conscious concept, sound before symbol."[110] In the Kodály Method aural learning precedes music literacy. Music reading is delayed in favor of developing the aural and audiation skills and the understanding of tonality and meter deemed necessary for singing or playing musically.

The Kodály Method is sequenced according to developmental ability and age of the student. Kodály instructors follow a rhythmic, melodic and harmonic sequence of elements that are cross-referenced with songs, games, and literature. The method is adaptable to diverse cultures, languages, and repertoire. The Kodály sequence of instruction is based on a presentation or delivery system designed to solidify aural and kinesthetic experiences leading to music literacy. This delivery system - Prepare, Present, Practice (3 P's) is specifically designed to ensure that students understand musical symbols in the clearest possible manner and that cognitive thinking is based on experiential learning.

In the preparation phase, students spend months interacting with concepts aurally and kinesthetically through singing and games. The preparation phase ends when the teacher assesses that the students are ready for the presentation of the melodic or rhythmic concept itself in a visual or written musical form. When a concept is presented, it is the only unknown element in a chant or song. The presentation phase is short, and students quickly enter the practice phase of the concept. In the practice phase, students identify and read the element in repertoire, as well as compose and improvise with the element in class.

---

[110] Demorest, Steven M., *Building Choral Excellence, Teaching Sight Singing in the Choral Rehearsal* (Oxford University Press, 2001).

The Development of the Kodály Method in the United States

The Kodály Method was first introduced in America in the 1960's and was used primarily in elementary schools where American folk music was used in place of Hungarian music. The American Kodály music classrooms maintained moveable "do" and continued to use solfège and handsigns. However, the tools used, e.g., handsigns, solfège, or moveable "do," do not define the Kodály instructional approach. The Kodály Method is a developmentally structured sequence for teaching aural development, sight singing, and music reading. The methodology is based on an organic and natural developmental sequence that spans many years, and in which students continually build on previously experienced and cognized concepts. Bero elaborated:

> The material used in the method begins with childhood chants, singing games, nursery rhymes, nursery songs, and folksongs. These materials are used in the introductory levels of the method. The Kodály Method is a developmental curriculum that includes writing and reading music, ear training, movement, listening, and 'in-tune' singing. As students progress to higher levels they are introduced to two-part singing, composed songs from other countries, classical pieces (both vocal and instrumental), and contemporary music.[111]

Sister Lorna Zemke

One of the most important researchers concerning the adaption of the Kodály Methodology to music education curricula in the United States is the lifework of Sister Lorna Zemke, who is currently the director of Kodály programs and director of Graduate Music Studies at Silverlake College. She is known for her work with Kodály programs, her teaching at workshops and conferences, and for developing two Silverlake College programs "Music For Tots" and "Lovenotes: Music For the Unborn." She has been

[111] Bero, "The Development."

awarded with the International Katalin Forrai Award, and her name is listed in Early Childhood Music & Movement Association's Hall of Honor.

As a young career music educator, to improve her understanding of the Kodály Method and Philosophy, she attended Kodály training from 1965-1971, in which both Zoltán Kodály and Erzsébet Szönyi presented. In addition, she took courses at Danube Bend University in Esztergom, Hungary in July 1970 led by Erzsébet Szönyi. The courses included the use of the Kodály Method as well as classes, which featured Hungarian Kindergarten students through teacher training, and lectures from a psychological viewpoint and dealt with the influence of Zoltán Kodály and his approach, and on personality development of children.

In 1970, with 100 other participants representative of fifteen countries, Zemke attended an intensive five-week seminar about the Kodály approach in Hungary. According to Zemke, "the most informative and influential portion of the seminar was observing fifteen music classes composed of elementary school students from the Kodály singing school in Kecskemét."[112] Thereafter, Zemke conducted extensive philosophical and literature research, including methodologies used by Hungarian music educators for students in Kindergarten through eighth grade. She also administrated the prominent Kodály educators of the United States, in terms of the location and grade levels they were in charge of teaching.

In Zemke's dissertation study, "The Kodály Method and a Comparison of the Effects of a Kodály-Adapted Music Instruction Sequence on Auditory Musical Achievement in Fourth-grade Students," Zemke examined the strength of the Kodály

[112] Zemke, "The Kodály Method."

Method in American schools. In her opening remarks, she highlighted the divide that existed between music teachers of her time regarding the debate about the validity of the Kodály Method. Some thought the method "[was] the answer to all music education's problems"[113] and others "question[ed] its use and view[ed] it as an educational fad."[114] Zemke's study investigated the Kodály Method and its philosophy, the Kodály Method in Hungary, and whether or not it could be applied to a fourth-grade classroom in the United States. Her research hypothesis questioned whether the "inclusion [of the Kodály Method] in a philosophy of music education [would] enhance or hinder the auditory objectives of school music programs in the United States."[115]

In her doctoral study, Zemke created thirty-five Kodály lesson plans for fourth-grade students with no Kodály and limited music training and then performed an experiment with three fourth-grade classes from different schools. Since there were no Kodály lesson plans or approach available, the researcher gathered folk song material and adapted her own method, integrating American folk song material into a Kodály curriculum. Three fourth-grade classes were divided into three groups, the first experimental group used an adaption of the Kodály method, the second, a control group followed a more typically-oriented sequence, and the third received no special music treatment "in order to ascertain the differences, if any, in auditory development."[116] The experimental group and control groups were taught by a specialist, but the third group that did not get any special music treatment was taught by a regular classroom teacher.

---

[113] Zemke, "The Kodály Method," 1.

[114] Ibid.

[115] Ibid.

[116] Ibid., 2.

All study participants took a pre-test, a post-test five months later, which used the MAT, "Music Achievement Tests" created by Richard J. Colwell, and published by Follett Educational Corporation. According to Zemke, "MAT consists of recorded musical examples performed on the piano, cello, and violin…All the tests provide standardized and diagnostic information on the skills measured. Since each subtest measures different objectives, it is conceptually independent (though not necessarily statistically independent) of every other test in this battery. Each one may be administered separately."[117] Only tests 1 and 2 were used in the study, and reliability, according to Colwell, was .94 for test 1 and .96 for test 2.

Test 1 is subdivided into three groupings: pitch discrimination (two and three tones), interval discrimination (two and three tones), and meter discrimination (duple and triple meter). According to Colwell, "pitch discrimination" is defined as "the ability to determine which musical tones are higher and which are lower."[118] The musical skills assessed in Test 2 were increasingly more difficult. The skills were: Major/minor Mode Discrimination (chords and phrases), Feeling for the Tonal Center (cadences and phrases), and Auditory-Visual Discrimination (pitch and rhythm).[119] Zemke cited Colwell, who sustained "by the end of the fourth-grade, pupils are able to distinguish modal differences in music."[120]

Zemke reviewed the data:

---

[117] Zemke, "The Kodály Method," 276.

[118] Ibid., 268-269.

[119] Ibid., 280.

[120] Ibid., 281.

> Within the framework of the first hypothesis, it was noted that the experimental group showed four significant positive changes, two on part scores and two on total scores. The control group registered two significant gains and one significant loss; whereas the no special treatment group measured one significant loss. For the second set of hypotheses, no significant differences were found for any of the variables of Test 1 among the three groups. Hence, evidence regarding the effectiveness of the treatment was equivocal. There were, however, significant differences in some of the part scores of Test 2 for the experimental group.[121]

Zemke highlighted, "The experimental group earned the highest mean score in the posttest measure of Major-minor Mode Discrimination, for which the differences were statistically reliable, would also suggest that the treatment variable might have been effective. Furthermore, on no post-test measure was the experimental group significantly inferior to any other group in its mean level of performance. On the total score for the posttest the differences among means approach statistical significance and in those comparisons the experimental group was nearly five points ahead of the control group and approximately 6.5 points ahead of the no special treatment group; even though on the pretest score it was nearly four points behind the control group and only .4 points ahead of the no special treatment group. Again, the evidence would argue in favor of the experimental treatment as a probable factor contributing to the almost statistically significant differences observed among the means in the total scores of the posttest."[122]

Zemke concluded, "What is unique about the Kodály approach to music education is the organization of these materials and the inherent logic and development built directly into the sequence."[123] She continued, "It is possible to construct a logical and

---

[121] Zemke, "The Kodály Method," 284-285.

[122] Ibid., 295.

[123] Ibid., 100.

intelligent music sequence based on the Hungarian model providing sufficient in-depth knowledge and insight precede the design of such a plan."[124] Based on this in-depth and substantial research, as well as a lifetime of study and teaching, Zemke gave significant weight and credibility to the Kodály Method and its application in music education in the United States.

In summary, the origins of sound-before-sight methodologies have their foundations in the folk music traditions of both western and non-western cultures. Formal methodologies stemming from these folk tradition-based, sound-to-symbol approaches can be traced to the mid-eighteenth century in the work of Pestalozzi, and his assistants Pfeiffer and Nägeli. The nineteenth century saw the application of Pestalozzian principles in music education around the world through the work of American pedagogues William Channing Woodbridge and Lowell Mason, as well as non-U.S. educators, including Shinichi Suzuki, Trendafil Milanov, Émile Jacque-Dalcroze, Carle Orff, and Zoltán Kodály.

The methodologies of Suzuki, Milanov, Dalcroze, Orff, and Kodály each incorporate singing as a foundational aspect of music education and stress the importance of aural and auditory ear-training development before an instrument is introduced. Importance is placed on developing aural skills, either by imitating a teacher model, or by learning songs through singing and movement. South highlighted, "the major goal of all five is to foster musicianship, not simply teach literacy or technique."[125] Grande stated, "Carl Orff, Zoltán Kodály, and Emile Dalcroze all believed that the teaching of music

---

[124] South, "An Examination."

[125] Ibid., 101.

sensitivity was of far greater importance than the teaching of music literacy. They all emphasized the 'internalizing' of sound, and taught music through singing, body movement, and improvisation. Ear training was developed through solfège."[126]

In all of these instructional approaches, learning parallels child development; students acquire musicianship skills in a similar way that they would acquire language skills. These methodologies provide the basic framework for current sound-to-symbol and rote-to-note methods. Shehan concurred, "Each of these methods has had an influence on the direction of contemporary music education" and "each has been adapted for use in the United States."[127]

[126] Grande, "A Comparison."

[127] South, "An Examination," 5.

CHAPTER III: REVIEW OF LITERATURE: An Overview of Traditional and Non-Traditional, Sound-Before Symbol Instrumental Methodologies, 1960s - Present

American Sound-Before-Symbol Methodologies, 1960s – Present

The late 1960s and 70s was a period in which diverse bodies of scholars and teachers experimented with the integration of the sound-before-symbol methodologies in beginning instrumental and band instruction. Several organizations and authors observed the benefits of the sound-before-symbol method, including Zimmerman (1971), Thomas (1971) and Regelski (1975). Zimmerman adopted this method for use in the Manhattanville Music Curriculum Project.[128] Haston stated: "The Manhattanville Music Curriculum Program (MMCP), one of the seminal projects to emerge from the curriculum reform movement of the 1960s, was one of the first nationally recognized bodies to call for an emphasis on aural skills and playing-by-ear in instrumental instruction," and which "lists three types of skills (in order of importance) to be developed in music education settings: 1) aural skills, 2) dexterous skills, and 3) translative skills. It defines translative skills as 'those used to work with notation' and defines notation as 'a complex system of symbolism for the transcription and recall of notes [and when overemphasized] the reason for the symbolism becomes obscured.' The MMCP outlines a philosophy and curriculum for music educators that focuses on aural skills first and foremost."[129]

---

[128] Haston, "Comparison," 21-22.

[129] Ibid., 31-32.

Incorporating Singing in Beginning Instrumental Education

Numerous American researchers observed the value of incorporating singing and delayed music reading in beginning instrumental classrooms.[130] Bernard highlighted that "despite Burton's (1986) conclusion that few instrumental music teachers are incorporating singing activities into their teaching, numerous researchers have studied the use of vocalization in instrumental instruction."[131] Even if teachers are incorporating singing in their beginning instrumental curricula, most traditional band methods do not include singing as a part of the approach.[132]

Researchers have found that singing in the instrumental program has positive effects in the areas of aural skill development, audiation, playing by ear, improvisation, sight-singing, sight-reading, and intonation.[133] Vocalization in instrumental classrooms has been found to be beneficial to the development of musicianship, music reading and sight-reading, improvisation and playing by ear.[134] Kodály "consider[ed] the voice as the natural instrument to man and believes that singing is the best foundation for musicianship."[135] Schleuter advocated, "Singing the music before playing it on an

---

[130] Beery (1996), MacKnight (1975), Gruztmacher (1987), Davis (1981), Schleuter and Schleuter (1988), Gordon (1971), Leonard and House (1959), Mursell (1934), Azzara (2014), Casey (1993), Bennett, (1994), Coveyduck, 1998; Dunlap, 1989; Elliott, 1974; Grutzmacher, 1987; Lee, 1996; MacKnight, 1975; McGarry, 1967; Schlacks, 1981; Sheldon, 1998; Smith, 1984), et al.

[131] Bernard, "The Effects of Tonal Training," 6.

[132] Beery, "The Effects of Structured."

[133] Beery (1996), MacKnight (1975), Gruztmacher (1987), Davis (1981), Schleuter and Schleuter (1988), Gordon (1971), Leonard and House (1959), Mursell (1934), Azzara (2014), Casey (1993), Bennett, 1994; Coveyduck, 1998; Dunlap, 1989; Elliott, 1974; Grutzmacher, 1987; Lee, 1996; MacKnight, 1975; McGarry, 1967; Schlacks, 1981; Sheldon, 1998; and Smith, 1984.

[134] Ibid.

[135] Bero, "The Development," 47.

instrument…an instrument is an extension of the voice and tasteful musical phrasing, dynamics, articulation and expression can best be obtained through first singing the music in the desired manner."[136] Gordon stated that it is essential that students "hear, sing, and play music before reading it."[137] Grande cited Turpin (1996), "Students can achieve a greater degree of musical literacy through the juxtaposition of vocal and instrumental techniques."[138] Bero cited Schleuter (1997) who "advocate(d) singing with the beginning instrumentalist."[139] She noted, "Some sequential teaching is needed along with the aural approach.

1. Songs should be sung before being played.
2. Songs should be played by ear and then in different keys.
3. Sound should be emphasized before symbol, especially in the early stages."[140]

South stated, "One need only to look at widespread methods of beginning band instruction to realize that singing is not a consistent presence in the elementary and junior high instrumental classrooms." She cited Wolbers (2002), "When a child begins the study of a band or orchestra instrument, the use of the singing voice in class is often overlooked."[141] In South's 2013 study, she reviewed the literature of Paschall (2006), McGarry (1967), Davis (1981), Smith (1984), Elliott (1974), Dunlap (1989), Coveyduck (1998), Lee (1996), Gruztmacher (1987), McDonald (1987), and MacKnight (1975), who each supported the use of vocalization in instrumental classrooms. In her summarization

---

[136] Schleuter (1988), p. 9.

[137] Grande, "A Comparison," 4.

[138] Ibid.

[139] Bero, "The Development," 47-48.

[140] Ibid.

[141] South, "An Examination," 37.

of research reviewed, she stated, "It appears that vocalization within the instrumental classroom does not negatively impact any area of global performance achievement at any stage of development…These research findings indicate that, given appropriate instructional methods for sufficient periods of time and with developing musicians, vocalization based on Gordon's model may have a positive effect on the training of instrumentalists (Bernard, 2003), including performance of intonation."[142]

Traditional vs. Sound-to-Symbol Approaches in Beginning Instrumental Instruction

Oftentimes, in the majority of traditional instrumental classrooms, students begin with music reading and the complications of learning a new instrument simultaneously. Kendall (1986) described the challenges faced by students in the beginning instrumental classroom, "Instrumental performers must be concerned with (1) technical manipulation of valves, keys, bows, or slides; (2) posture, embouchure, and breath support; (3) tone production; (4) intonation; (5) various types of articulation; and (6) coordinating the performance of numerous tasks simultaneously."[143] Bero affirmed this problem, "Many times the way in which instrumental music is taught in combination with the physical skill and coordination required to produce a sound on the instrument becomes overwhelming and frustrating for the beginning band student."[144] Smith concurred, "Performing with a musical instrument involves the engagement of numerous mental and physical tasks that are unlike any other in which individuals participate. An instrumental

[142] South, "An Examination," 37.

[143] Kendall, "The Effects," 8-9.

[144] Bero, "The Development," 4-5.

performer must operate a complex mechanical device requiring a multitude of precise motor skills, decode a distinctive system of instructions and symbols, and simultaneously listen and respond to the musical sounds around them, both those they create and those created by others."[145] There seems to be an overemphasis on the visual at the expense of the ear in traditional instrumental classrooms.[146]

Hoffer emphasized the value of a sound-to-symbol approach in beginning instrumental instruction because "many students experience difficulty with coordinating the mechanics of instrumental performance with reading notation. Instruction based on modeling activities without visual interventions enables students to acquire aural awareness and appropriate technique, without notational distractions, through concentrated listening experiences."[147] Kendall noted, "Notation study at this time often encourages the development of notation-to muscle conditioned responses without the intervention of the ear."[148] Suzuki stated, "The development of aural and technical skills must precede music reading. Teaching by rote, through teacher demonstration and student imitation processes, is an effective method because it focuses the student's attention on the instrument so that aural and technical development is not impeded by the complexities of music reading."[149]

---

[145] Smith, "The Effect of Learning," p. 1.

[146] Robert Ashley, Larry Austin, and Karlheinz Stockhausen, "Conversation," Source, 1:1 (1967), p. 106.

[147] Charles R. Hoffer, *Teaching Music in the Secondary Schools* (Belmont, Calif.: Wadsworth Publishing Company, Inc., 1973), p. 375.

[148] Kendall, "The Effects," 15-16.

[149] Suzuki, Shinichi, *Nurtured By Love* (New York: Exposition Press, 1969).

The literature reviewed promotes delaying music reading in favor of rote learning and aural development. According to Bruner, "learning is more efficient and permanent when it follows [the] hierarchy of knowledge representation: enactive, iconic, and symbolic. Students make sounds, learn to interpret musical icons, and create music using symbols."[150] Grande cited Gordon (1980), "Trying to introduce an instrument through note reading is like teaching children to read before they can speak."[151] Grande stated that "a child must first develop aural skills…In order to understand music, one must be aware both descriptively and interpretively of its basic aural elements. To achieve this awareness, one must have developed a sense of tonality and a sense of meter...A sense of tonality provides one with the ability to hear with understanding, or to coin a word, to audiate."[152] Azzara added, "Audiation offers a more precise definition of musical imagery, that is, aural perception and kinesthetic reaction, and a definition of how persons understand and create meaning in music"[153] Gordon compared audiation to language, "Audiation is to music what thought is to speaking…[it] takes place when one comprehends music for which the sound is not present."[154]

Hyatt & Cross wrote an article for *Music Educators Journal* on the subject of developing aural and audiation skills in instrumentalists. They stressed the importance of

---

[150] Haston, "Comparison."

[151] Grande, "A Comparison," 4.

[152] Ibid., 10.

[153] Azzara, "The Effect," 174.

[154] Edwin E. Gordon*, Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: G. I. A. Publications, 1980), 4, 46, 231-249, 4 and 46.

students being able to hear the music internally before playing it. The authors suggested a three-step process.

1. "Require the student to listen to, learn, and sing back familiar tunes for his or her instrument. The student thus becomes acquainted with the idea of audiation and acquires a mental repertoire that can later be translated (transferred) into performance.
2. Begin technical instruction at an elementary level. Always teach the student to associate physical motions with a mental sense of pitch.
3. Require the student to practice basic technical exercises such as scales and arpeggios while applying the principle that audiation must guide performance."[155]

Holz and Jacobi (1966) wrote a textbook for college methods classes. Chapter 7, "Basic Principles of Class Instruction in Instrumental Music," which outlined five principles that are similar to the sound-to-symbol approach.

1. Principle I: "Learning is often most effective when experience precedes theory," (i.e., sound-to-symbol).
2. Principle II: Teachers "must organize instruction in such a way as to proceed from the known to the unknown," (i.e., take advantage of students' musical intuitions).
3. Principle III supports teaching "from the whole to the parts and back again."
4. Principle IV reminds teachers, "learning depends upon the desire to learn" (i.e., instructional methods must motivate and encourage students).
5. Principle V enforces IV, stating, "Teaching is the art of making students want to learn."[156]

Aural Training and the Beginning Instrumentalist

In sound-before-symbol approaches, audiation is used to develop aural skills. Dalcroze (1913), Orff (1963), Kohut (1973, 1985), Gordon (1984), Suzuki (1984), Kodály, Froseth (1985), Grunow, Gordon and Azzara (1989), Schleuter (1997), Eskelin (1998), and Wilkinson (2000) all either incorporated sound-before-symbol approaches in their instrumental methods, or created method books or textbooks related to the sound-

[155] Hiatt, James S., and Sam Cross, "Teaching and Using Audiation in Classroom Instruction and Applied Lessons with Advanced Students" *Music Educators Journal* 92.5 (2006): pp. 46-49.

[156] Haston, "Comparison," 47-50.

before-sight approach. Grande corroborated that Gordon, Orff, Kodály, and Dalcroze were in agreement that "a child must first develop aural skills…In order to understand music, one must be aware both descriptively and interpretively of its basic aural elements...the development of audiation skill must come long before the use not only of irrelevant pictorial and referential words, but of the definition of music symbols and structures."[157] Aural skill and audiation training are important to the development of the ear and are necessary skills to have before an instrument is introduced.[158]

Introducing an instrument without the underpinnings of aural and auditory training inhibits the beginning instrumentalist because the student is not aurally aware of the music he is performing.[159] Gordon stressed that "developing audiation skills is a necessary prerequisite for satisfactory progress" in instrumental music and that "there are two instruments students must learn in order to make music: their audiation instrument and the actual instrument."[160] Smith explained, the "audiation instrument refers to the mental model of instrumental performance actively assembled in the mind of the performer and used to compare the anticipated performance with the actual sounds that are emitted." [161] This sequence of learning can be compared to the Natural Learning Process developed by Kohut in 1985, in which the "performer develops a model of

---

[157] Grande, "A Comparison," 10.

[158] Azzara (2002), Gordon (1980), Grande (1989), and Schleuter (1997).

[159] Ibid.

[160] Smith, "The Effect," 6-7.

[161] Ibid.

appropriate instrumental sound and techniques except that it also includes the understanding of musical structures such as tonality and rhythm."[162]

Gordon proposed four basic principles to music learning:

1. "The teaching of musical sound should precede the teaching of musical notation.
2. Teachers should establish the expectation that musical notation should evoke an aural model in students, as opposed to a technical/mechanical one.
3. Including a variety of tonalities and meters in the musical materials students work with will establish a stronger sense of tonal and metric structure.
4. Instructional activities should go beyond the merely imitating or mimicking the teacher's model and should require them to interact with the music in such a way that it develops their ability to audiate."[163]

Grutzmacher (1987) and McDonald (1991) supported the benefits of Gordon's model of instruction, while Grande (1989) and Liperote (2004) have found that this approach had no statistical advantages. Smith concluded, "considering the vast body of research on rote-note instruction as a whole, however, numerous studies have demonstrated the effectiveness of rote-note instructional approaches in the early stages of learning an instrument (Bernhard, 2004; Dunlap, 1989; Glenn, 1999; Haston, 2004; Sperti, 1970)."[164]

Haston advocated the use of an aural versus a visual approach to beginning instrumental education. He stated:

> Learning to play a wind instrument is a daunting task. When students learn to read music first, it places a visual emphasis on musical performance instead of an aural emphasis (Kohut, 1973; Schleuter, 1997; McPherson, 1993; Wilkinson, 2000)…It is possible that teaching with a visual emphasis is not as efficient as

---

[162] Smith, "The Effect," 6-7.

[163] Ibid.

[164] Musco, Ann Marie, "The Effects of Learning Songs by Ear in Multiple Keys on Pitch Accuracy and Attitudes of Band Students" (The University of Oregon, ProQuest Dissertations Publishing, December 2006, 3251862).

> teaching with an aural emphasis, because it fails to capitalize on these [aural] intuitions.[165]

Mainwaring "cautioned against teaching music reading as mechanical reaction to symbols on the page, or the unfortunate tendency to teach the notation as the stimulus of an activity rather than as symbolic of sounds"[166] He recommended a "sound, symbol, and action" sequence in music learning.[167] Musco observed that students had "symbol-action skills but lacked sound-symbol and sound-action coordination."[168] Dunlap cited Kendall (1988), who compared the effectiveness of modeling versus comprehensive instruction among fifth-grade beginning band instrumentalists.[169] Kendall concluded:

> A comprehensive teaching approach may foster aural and reading skills simultaneously. Regarding instrumental music education, researchers have discovered that, particularly when related to tonal understanding, aural instruction may be effective in the development of drills related to melodic ear playing and sight-reading achievement. Despite these convincing studies, research has yet to be published regarding the application of tonal training to standard beginning instrumental method book melodies.[170]

Schleuter (1997), Thompson (2004) and Bero (1990) used the term "button pushers" to refer to students that are trained in traditional band programs who do not have an aural association with the note being produced. Froseth (1970), Gordon (2003) and Grunow (2005) encourage the development of audiation skills, "the hearing and comprehending in one's mind the sound of the music that is or may never have been

---

[165] Haston, "Comparison."

[166] Ibid., 211.

[167] Ibid., 80.

[168] Musco, "The Effects," 4.

[169] Dunlap, Michael Paul, "The Effects of Singing and Solmization Training on the Musical Achievement of Beginning Fifth-Grade Instrumental Students" (The University of Michigan, ProQuest Dissertations Publishing, 1989. 9013890), 33.

[170] Ibid.

physically present."[171] In agreement with the opinions of Gordon (2003), Grunow (2005), Schleuter (1997), and others, Priest (1989) stated, "for instrumental performance to be a musical experience with a musical result, performance must be preceded by an aural image."[172] Priest (1997) included play-by-ear activities, and he measured the effectiveness of a beginning band method that fostered students' creative and thinking skills, in contrast to traditional beginning band instruction.

Froseth is known to be "one of the leading authorities on playing-by-ear."[173] He placed a significant emphasis on ear-to-hand coordination and the importance of students hearing the music in their heads before or during an instrumental performance. Froseth, like Gordon, emphasized the importance of developing audiation skills before an instrument is introduced and transferring those audiation skills to instrumental performance so that the performer has an aural understanding of the music. Froseth referred to the connections between the ear, eye, and hand as "melodic ear-to-hand coordination," and defined it as "the essential means employed to transfer what is heard, recalled, or imagined to musical performance."[174] Haston stated, "He refers to performers without this skill as eye-bound and calls their performances 'a sophisticated form of musical typewriting.'[175] According to Froseth, "a musician's level of ear-to-hand coordination can predict their success in a variety of settings (performance audition

---

[171] Musco, "The Effects," 4.

[172] Ibid.

[173] Ibid., 22.

[174] Haston, "Comparison," 1.

[175] Ibid.

results, college music theory classes, college private lesson grades, teaching)."[176] Haston hypothesized, "It is possible that students taught with a sound-before-sight approach will develop a higher level of ear-to-hand coordination." According to Wilkinson:

> Eyes, ears, fingers, and the oral cavity must be connected in order for students to become responsive musicians. Teaching fingerings out of aural context does nothing to connect eyes and ears, or fingers and ears, only eyes and fingers. Teaching pitches one at a time fails to connect ears or eyes to fingers. The written music helps the ear to hear and the ear helps the eye to read. The fingers feel patterns the eyes see and the ears hear. Reading ability improves when students can hear and feel more patterns before they are played. The ability to anticipate the sound [with oral cavity settings] and feel the note is a tremendous advantage over 'button pushing.[177]

Haston reiterated that the goal of the sound-before-symbol approach is not to replace reading, but to delay music reading in favor of developing aural and audiation skills.[178] Haston continued, "Playing from notation, however, should never happen without the consciousness of the aural image evoked by the notation. So playing by ear can be said to be the basis of all-musical playing. Whether the music to be played is heard inwardly from memory or from notation or heard externally . . . the playing is by ear."[179]

Haston stated, "The goal of sound-before-sight teaching is to incorporate the elements of performance - sound, symbol, and action - into an instructional model that focuses on the aural aspect of performing."[180] Bartholomew explained, "that in order for sound- before-sight to be successful students must be actively engaged in learning the sounds of their culture in meaningful sequences. Conversion from sound-to-symbol must

---

[176] Haston, "Comparison," 1.

[177] Ibid.

[178] Ibid.

[179] Ibid., 20.

[180] Ibid.

include teaching the names and symbols of notes in musical contexts after their sounds are familiar. Sound-before-sight teaching enables students to concentrate on the sounds they are making, but not necessarily all of the "hows" or "whys" that typically accompany instruction. Its emphasis is on allowing students to discover their own musical intuitions through the physical act of producing sound, but without any detailed verbal and theoretical explanations from the teacher (implicit knowledge versus explicit knowledge)."[181]

Some educators fear that if students learn from a sound-to-symbol approach that it will affect their reading abilities later.[182] Haston cited McPherson & Gabrielsson (2002) "There has been no empirical evidence that sound-before-sight instruction will hamper students' abilities to learn to read."[183] Thomas, who wrote the Manhattanville Music Curriculum Project, stated: "The complexities of music reading, especially as an integral part of the initial instrumental experience, undoubtedly hamper the musical growth of the student particularly in the areas of attitudes and concept development."[184]

Kendall stated, "Although some music educators would hesitate to approve of teaching beginning students solely through modeling activities, (i.e., imitating the teacher, playing by ear, etc.), in the initial stages of instruction, many teachers (e.g., Holz and Jacobi, 1966; Suzuki, 1969; Kohut, 1973; Schleuter, 1984) maintained that these

---

[181] Haston, "Comparison," 1.

[182] Ibid.

[183] Ibid.

[184] Ibid.

activities are essential and should precede any attempts to introduce musical notation."[185] Kohut asserted:

> Students should be allowed to acquire reasonable command of their instruments through imitating the teacher and playing by ear prior to being introduced to musical notation. Once this is accomplished, the class can give the bulk of their attention to music reading when it is introduced.[186]

Playing by ear and imitating a performer model allow students to concentrate on elements of musicianship, e.g., intonation, tone quality, balance, blend, musical style, and expression.

Numerous educators, theorists, and researchers were concerned that students in traditional band classes were focused on the "visual symbols on the page" rather than the "aural-visual motor skill,"[187] and called for reform of traditional beginning instrumental methods. Gordon highlighted, "Traditional approaches to learning an instrument have focused primarily on developing the mechanical skills required to operate the instrument while simultaneously acquiring a theoretical understanding of musical notation (Gordon, 1997). Schleuter and Smith concluded, "Generally, traditional method books are organized around increasingly complex musical notation and explain rhythm in terms of mathematical relationships between note values (Schleuter, 1997)."[188] Because music reading is at the center in beginning instrumental instruction, the student learns how to rely on "his eye and not his ear."[189]

---

[185] Kendall, "The Effects."

[186] Kohut, *Instrumental Music Pedagogy,* p. 13.

[187] Smith, "The Effect," 7-8.

[188] Ibid.

[189] Ibid.

Haston stated, “Teaching with an aural/modeling emphasis is not the most common approach to beginning wind instrument instruction. The majority of instruction is with a visual emphasis. Students are taught how to read music before they play.[190] Once they have demonstrated comprehension of identifying pitches, students receive instruments and a method book. Instruction often proceeds through the method book one line at a time. New notes are introduced by where they appear on the staff, and students learn how to finger them. Once students have demonstrated an understanding of where a note is on the staff, and how to finger it, then they try to play it. Particularly early on in instruction, when only one or very few notes are known at all, new notes are learned by sight. That is, there is often no aural context, or tonal center, or major or minor keys. Students internalize what notes look like and how they are fingered, but not necessarily how they sound. In Bruner's terms, these students have reached the symbolic level, without mastering the enactive or iconic levels. It is possible that these students have only a perfunctory, superficial understanding of instrumental performance.”[191]

Haston, along with other pedagogues, was critical of the traditional band approach. Haston cited Schleuter (1997), “When students are allowed to rely on their eyes, notation only signifies which fingers to put down instead of what sound should be produced." Haston concurred, “An over-emphasis on the visual aspects of learning to play a wind instrument attempts to combine the enactive and symbolic levels, and skips over the iconic level. (Not to mention the fact that beginning instrumentalists are working to form enactive, iconic, and symbolic representations of several concepts at once, i.e.,

---

[190] Haston, “Comparison.”

[191] Ibid.

tone production, pitch reading, and rhythm reading.) It also hampers the connections between eyes, ears, and fingers, Wilkinson (2000)."[192]

Kendall stated, "Historically, this modeling approach has its roots in the Pestalozzian philosophy that advocates the 'sound before symbol' principle of learning. Pestalozzi asserted that "the first elementary means of instruction is…sound."[193] Kendall compared two approaches in his study, a modeling (aural and kinesthetic) versus a comprehensive (aural, kinesthetic, and visual). In the modeling (aural and kinesthetic) approach there were no visual interventions until the fourth month. The other group used a comprehensive (aural/kinesthetic/visual) approach with visual interventions. Both methods used *The Comprehensive Music Instructor: Listen, Move, Sing, and Play for Band*.[194] Kendall stated, "It consist[ed] of a sequence of imitation, discrimination, and association activities that included:

1. Teacher demonstration/student imitation of movement exercises
2. Teacher demonstration/student imitation of solmization syllables
3. Student association of solmization syllables to melodic and rhythmic patterns sung by the teacher on a neutral syllable
4. Melodic/ rhythmic echo sequences played on a melodic instrument (teacher demonstration/student imitation)
5. Melodic ear-to-hand coordination exercises
6. Aural/visual association of melodic and rhythmic patterns [visual interventions]
7. Student singing and playing of song materials contained in the texts, and
8. Individual student performances of self-directed music etudes."[195]

Kendall concluded:

> The introduction of music reading activities did not impede the development of aural musicianship and instrumental performance skills. In addition,

[192] Haston, "Comparison."

[193] Kendall, "The Effects," 150.

[194] Ibid.

[195] Ibid., 24-25.

> comprehensive instruction was more effective in developing skills in melodic verbal association and sightreading. Although learning tonal patterns has been shown to be an effective method of teaching music reading, only one guitar method book (Michelson, 1991) was found that includes tonal patterns. However, they are not consistently applied throughout the book, and there are no directions for their use within the lessons.[196]

Mills asserted, "Students can learn to read and perform music with artistic and technical accuracy only after they have had a period of aural and technical training that precedes the introduction of visual interventions."[197] In another study, McDonald investigated the "effectiveness of teaching sound-before-symbol over traditional notation and symbolic association. McDonald concluded that the experimental method is superior because students learned songs more easily and more quickly, the teaching process was more personal because the source of the material was the teacher and not the printed page, and the later addition of notation re-motivated some students who had lost the initial enthusiasm of learning an instrument."[198] Holz and Jacobi corroborated that:

> Teacher modeling and student imitation is one of the most important activities in beginning instrumental music education and should precede any type of music reading instruction…it is not at all important that youngsters be able to read musical notation. If children are allowed to learn melodies they know and love by ear, their first experiences will be more satisfying and interest in learning to play is more apt to remain at a high peak.[199]

Haston compared two instructional methods, one with an aural/modeling emphasis and the other with a visual emphasis, in hopes that through his research "the approach to investigating wind instrument performance and the musical experience will

---

[196] Fridley, Michael D., Ed.D, "A Comparison of the Effects of Two Learning Sequences on the Acquisition of Music Reading Skills for the Guitar: Traditional versus Kodály-based" (University of the Pacific, ProQuest Dissertations Publishing, 1993, 9326243), 20-22.

[197] Kendall, "The Effects," 15.

[198] Haston, "Comparison."

[199] Kendall, "The Effects," 15.

be reconsidered and reevaluated, if there is evidence to do so."[200] Musco examined four traditional band methods: *Standard of Excellence* (Pearson, 1993), *Essential Elements 2000* (Lautzenheiser et al., 1999), *Accent on Achievement* (O'Reilly & Williams, 2001), and *The Yamaha Advantage* (Feldstein & Clark, 2001). In reviewing these band method books, Musco added: "each new pitch on the music staff is associated with a musical letter name and a corresponding finger, slide, or mallet position. Among the four method books, there is little or no attention to aural-skills development, playing by ear, or rote-note approaches to teaching music reading."[201] Both Musco (2006) and Sanders (2004) criticized the band methods for the lack of needed repetitions of new tasks necessary for beginning band students. Sanders concluded, "None of the four method books offers three songs/exercises of the new pitch within a single tonal context before moving on to other concepts."[202]

Sperti suggested delaying music reading in favor of learning from an expert-teacher model, for "approximately sixteen weeks can result in both superior achievement of instrumental performance skills and accelerated progress in music reading skills when reading activities are eventually introduced."[203] Sperti compared the effectiveness of two methods of clarinet instruction - an adapted Suzuki method and a traditional approach. Aspects of the Suzuki method implemented were rote teaching, parent supervision

---

[200] Haston, "Comparison," 6-7.

[201] Musco, "The Effects," 2.

[202] Ibid.

[203] Sperti, J, "Adaptation of Certain Aspects of the Suzuki Method to the Teaching of Clarinet: An Experimental Investigation Testing the Comparative Effectiveness of Two Different Pedagogical Methodologies" (Doctoral Dissertation, New York University, Dissertation Abstracts International, 32(03), 1557, 1970.)

practice, and supplementary recordings (of lesson material and additional material). The traditional method was a typical beginning band approach, using a method book beginning with the first lesson *Adventures in Clarinet Playing* Book One (van Bodegraven, 1957), and no rote instruction."[204] Jaquette compared and contrasted the order of concept presentation in six traditional band methods: *Hal Leonard*, *Yamaha*, *Ed Sueta*, *Kjos*, *First Division*, *Band Plus*, *Band Today,* and *Individual Instructor*. Neither *Accent on Achievement* nor *Jump Right In: The Instrumental Series* were included. Jaquette created a chart that lists the order of concept presentation for each method.

Unlike the Kodály Method, in which teachers spend months preparing students for future musical learning, Jaquette stated, "None of the band methods studied seemed to contain any 'preparation' material, instead method books introduce musical concepts through descriptive narratives."[205] In contrast, Jaquette's Kodály band method "will include preparation songs which will be incorporated for concept presentations. Following the presentations, the students will practice each concept by utilizing song material and performing the songs on their instruments."[206] Jaquette stated:

> Some band methods do not practice new musical concepts for more than a few exercises before moving on to another concept-presentation. Several instrumental methods presented new concepts on one page but did not furnish any practice material until two or three pages later. The practice step of the Kodály Method will increase the number of repetitions students need to profoundly retain the concept before advancing to another one. These repetitions will not cover the

[204] Sperti, J, "Adaptation of Certain Aspects of the Suzuki Method to the Teaching of Clarinet: An Experimental Investigation Testing the Comparative Effectiveness of Two Different Pedagogical Methodologies" (Doctoral Dissertation, New York University, Dissertation Abstracts International, 32(03), 1557, 1970), 94.

[205] Jaquette, "A Kodály-Based," 10.

[206] Ibid.

> same musical selections but will incorporate new material utilizing only the concepts previously presented.[207]

Similar to Froseth, Haston stated, "Very few method books use an aural approach, or ascribe to what Bartholomew's (1995) definition is of what it means to make these connections using a sound-before-sight methodology:

1. The sounds must be meaningful. Sounds gain meaning from being a part of the musical culture in which students live.
2. Active musical participation is emphasized. Student must be able to sing before learning notation of sounds and their relationships.
3. Students must learn the musical relationships present in sequences of sounds.
4. Musical memory and cultural influences direct how students listen and anticipate sounds. Conversion from sound-to-symbol must include teaching the names and symbols of notes in musical contexts.

In addition to depriving young developing musicians of critical aural skills, teaching with a visual emphasis makes it more difficult for students to react to the sounds they are producing or to make independent creative decisions. They learn to play only what is on the printed page.[208] Haston cited Kohut (1973):

> The primary objective of studying any instrument should be to develop musical sensitivity. Teaching with a visual emphasis (see the note, put down the correct fingers), ultimately detracts from this goal. Students who are taught with a visual emphasis may not have musical experiences that are as aesthetically gratifying as those students who are taught with an aural/modeling emphasis using sound-before-sight methodology.[209]

Haston cited Thomas (1971) who corroborated "The emphasis of music education should be on the development of sensitive people who have the breadth of insight and skill proficiency to use music for its intrinsic meaning and value to them."[210] Thomas

---

[207] Jaquette, "A Kodály-Based," 10.

[208] Ibid.

[209] Ibid.

[210] Ibid., 9-15.

recommended that the first few weeks of instruction, approximately ten to fifteen weeks, the reading of formal notation be delayed in favor of developing aural and musicianship skills.[211]

Hicks (1980) authored a short article that called for changes to be made in instrumental music education away from a visual and towards a sound-to-symbol approach. The approach was similar to Gordon's, and is a sequenced approach that delays notational reading and the theoretical level of naming. The author recommended "not introducing the entire staff right away, but using one line and described the confusion for students for placing the note 'ON' or 'BETWEEN' lines."[212] The author provided alternative options to beginning to play on an instrument without reading from the staff and naming all musical elements immediately. Hicks "strongly suggests having students not always begin with exercises, and not allow students to perform songs almost right away. Students need to play songs, but there is an order of how those notes and rhythms are introduced."[213]

The Development of Atypical[214] Instrumental Methods

> When instrumental students have developed aural/oral, verbal association, and partial synthesis skills, and have had some experience with generalization and creativity/improvisation...they have the necessary readiness to begin to develop symbolic association skills. That is, when students are able to play rote and original music on their instruments with a sense of tonality and meter without the

---

[211] Jaquette, "A Kodály-Based," 17.

[212] Hicks, Charles E. "Sound Before Sight Strategies for Teaching Music Reading." *Music Educators Journal,* Vol. 66, No. 8, pp. 53-55+65+67. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. April, 1980.

[213] Ibid.

[214] Smith, Neal, "The Effect," 7-8.

> use of notation, they are ready to learn to read familiar and unfamiliar tonal and rhythm patterns. On an instrument, as in singing, aural skills must be developed before visual skills.[215]
>
> Music reading becomes more than merely naming notes…or pushing the right buttons. Symbol combinations then evoke images of real sounds in real musical relationships.[216]

Many sound-before-sight educators suggested changes in beginning instrumental education. Grunow, Gordon, & Azzara (2000), Kohut (1973), Jaquette (1995), Bero (1990), Schleuter (1997), Suzuki (1984), and Wilkinson (2000) et al. suggested using familiar folksong material instead of created exercises and songs found in traditional band methods. Froseth (1985a), Grunow et al. (2000), Kohut (1973), McPherson (1993), Wilkinson (2000) recommended using call and response activities and improvisation as ear-training exercises. Each of these pedagogues agreed that authentic music needs to replace created exercises in traditional band method books and that the emphasis on visual learning needs to be replaced with a focus on aural, auditory, and ear-training development.

Atypical methods have been developed in reaction to the approaches of traditional band methods, and for use in instrumental programs that use a sound-before-sight approach sequence of instruction. Smith explained that these approaches "include activities that engage student's ears through singing, modeling and playing by ear" and that "place value in the opportunity for students to develop an aural relationship with

---

[215] Glenn, Karen A., "Rote vs. Note: the Relationship of Working Memory Capacity to Performance and Continuation in Beginning String Classes" (University of Northern Colorado, ProQuest Dissertations Publishing, May 1999, 9927738), 242.

[216] Haston, "Comparison."

their instrument before the musical notation is introduced."[217] Haston cited Wilkinson (2002) who argued:

> Early in the learning process, written music only serves to focus on analytical processing skills of performing and stifles divergent thinking and creativity from the start…Maybe if we spent more time teaching our students to hear, we wouldn't have to spend so much time teaching them to play.[218]

Bero cited Whitener (1982), "Beginning band students showed an intense interest in learning about music as well as how to play an instrument. This interest should increase the prospect of teaching more than instrumental technique."[219] McPherson suggested, "that beginning pedagogy should take a balanced approach that stresses aural skills in order to develop well-rounded musicians most efficiently."[220]

Kohut wrote two books (1973, 1985) that utilized the sound-before-sight approach and that promoted an expert-teacher model for students to copy. He created the phrase "Natural Learning Process," which, according to Haston "described how children learn to speak— listening and imitating, and suggested that instrumentalists be taught in the same fashion."[221] Kohut explained:

> Time which may appear to have been lost at first is soon made up through the students' fast rate of progress. Not only are they able to devote more attention to the mechanics of music reading, but they should retain their ability to listen to their performance results. This means they not only play the right notes at the

---

[217] Glenn, Karen A., "Rote vs. Note: the Relationship of Working Memory Capacity to Performance and Continuation in Beginning String Classes" (University of Northern Colorado, ProQuest Dissertations Publishing, May 1999, 9927738), 242.

[218] Haston, "Comparison," 33-34.

[219] Bero, "The Development," 5.

[220] Haston, "Comparison," 32-33.

[221] Ibid., 22.

> right time but also play them with good tone, intonation, articulation, and musical expression.[222]

One of the best-known atypical instrumental methods known for its sound-to-symbol approach is the Suzuki Method, developed by Shinichi Suzuki (1984). The method is well known in Japan and America for its aural instrumental approach, which supports rote learning, playing by ear, and which delays music reading in favor of developing a high level of musicianship. As previously mentioned, it is based on the "mother-tongue" philosophy that children learn by imitating their mothers; likewise, instrumental education can occur in the same manner. In this method, students imitate an expert-teacher model in the same way they would listen, copy and develop skills in their native language.

Schleuter wrote a book, *A Sound Approach to Teaching Instrumentalists, 2nd ed.,* on the sound-before-sight approach. Haston described his approach of "delaying the introduction of notation only long enough to be certain the student is relying on their ears. Teacher modeling is suggested as the most effective way to teach young instrumentalists."[223] Schleuter did not publish a method book, but according to Haston, "enough material and suggestions can be gleaned to create a sound-before-sight method."[224] Wilkinson created a sound-before-sight instrumental method that can be compared to the Suzuki Talent Education. Haston stated that the only difference between the two methods is that "notation is introduced immediately after the students

---

[222] Kohut, "Instrumental Music Pedagogy," 13.

[223] Haston, "Comparison," 26.

[224] Ibid.

demonstrate a reliance on their ears."[225] Call and response, rote instruction, and the use of familiar songs were all integral to the method.

Observing a need for a sound-to-symbol approach, Grunow and Azzara crafted a band method book based on the work of Edwin Gordon, which parallels the work of Kodály in terms of the auditory learning process. The approach is based on the concept of "audiation," which is defined as "the ability to hear and comprehend music for which there is no sound."[226] South stated, "The combination of aural and oral learning as the basic foundation of discriminatory learning in music, ultimately leading to a sense of tonality and skill development in audiation." According to Gordon:

> Achievement at the aural/oral level involves a student, among other things, singing along with what he is hearing…He encourages teachers to incorporate music-learning activities into the first few minutes of every rehearsal, and to dedicate the remainder of the rehearsal to applying these activities to music performance.[227]

Shively developed a "constructivist band method"[228] which was similar to the approach taken in band instruction in Haston's thesis. Haston stated that Shively, "argued that band method books have not kept pace with research about teaching and learning. According to Shively, the first and most important step of instruction is to freely interact and explore the instrument "thereby allowing a learner to apply his or her knowledge base to the instrument. Using a model to demonstrate tone production . . . offers the learner an opportunity to construct his or her own understanding of tone production."[229]

---

[225] Haston, "Comparison," 28-29.

[226] Ibid.

[227] South, "An Examination," 6-10.

[228] Ibid., 33.

[229] Ibid.

Morris created an assessment instrument using suggestions from Pfieffer and Nägeli's Treatise, named *Gesangbildungslehre nach Pestalozzischen Grundsätzen*[230], in order to examine traditional band method books. Four traditional beginning band method books, published between 1996-1999, were investigated for their inclusion and use of Pestalozzian principals. Morris concluded, "All books incorporated the principles to varying degrees. However, the book used to validate the assessment instrument, *Standard of Excellence*, incorporated all the principles."[231]

Haston cited Kretchmer (1998) who, in his *Phenomenological Instructional Techniques Employed in Beginning Instrumental Materials,* reviewed ten beginning band method books for "their inclusion of Kodály or Kodály-like techniques of: vocalization, mnemonics, eurythmic movement, and creativity taught in a sound-to-symbol approach.[232] According to Kretchmer, "students become independent musicians through four steps of education: active listening, rote learning, reading notation, and writing music." Kretchmer defined Kodály techniques and those that include "the teaching of new concepts only after song material has been learned through rote teaching, student imitating the teacher."

Kretchmer reviewed eight Bb clarinet Book 1 editions of the following methods: *Accent on Achievement; Belwin 21st Century Band Method; Do It! Play in Band; Ed Sueta Band Method; Essential Elements; The Individualized Instructor: Sing, Drum, and Play; Instant Success; Jump Right In; Listen, Move, Sing, and Play; and Standards of*

---

[230] http://data.bnf.fr/12206069/hans_georg_nageli/ and https://babel.hathitrust.org/cgi/pt?id=osu.32435014160196;view=1up;seq=7

[231] Morris, "The Use," 1.

[232] Haston, "Comparison."

Excellence. A template was used to analyze and compare each book. Four of these were "deemed to be phenomenologically based: *Do It! Play in Band, The Individual Instructor, Jump Right In and Listen, Move, Sing, and Play.* The author examined each method using these questions:

1. "Did the author provide students with sufficient musical material to experience the use of a concept, recognize the concept in new musical examples, and allow the student to internalize the concept?
2. "Was there evidence that presentation of concepts in the manner suggested would lead students to music literacy, musical independence, and musicality?"[233]

Kretchmer concluded that the answer to both questions was "yes," for all four method books. Haston stated, "Kretchmer's study proved interesting due to the definition of Kodály-like techniques, including rote-instruction and the internalization of concepts prior to theoretical explanation. She noted that *Jump Right In: The Instrumental Series* and *Do It! Play in Band*, used playing by ear extensively, and *Do It! Play in Band* used the most Kodály-like techniques. Kretchmer also noted that "*The Individualized Instructor and Listen, Move, Sing, and Play* use teacher modeling extensively."[234]

Smith observed, "Several methods have been created that are based on Gordon's Music Learning Theory."[235] Grunow, Gordon & Azzara developed one of the first sound-before-sight method books, *Jump Right In: The Instrumental Series*, that incorporated singing, improvisation, and music learning theory. Most of the methodology is based on Gordon's Music Learning Sequence. The method stressed delaying music reading and the

---

[233] Haston, "Comparison."

[234] Ibid.

[235] Smith, "The Effect," 9-10.

importance of developing aural and audiation skills. Azzara added the improvisational elements that are based on a sound-before-sight and ear training approaches.

Smith described *Jump Right In: the Instrumental Method*:

> It uses Gordon's sequence for the development of tonal and rhythmic audiation skills by singing and playing tonal and rhythm patterns without the initial use of musical notation. Simultaneously students are taught a repertoire of songs by ear, which they sing and play on their instruments, first in response to a teacher's model and eventually by themselves. The intent of these activities is for students to simultaneously develop a conceptual understanding of music as they acquire the physical executive skills necessary to play an instrument. Musical notation is introduced only at the point when students can understand the aural context for the music they are reading. In this way students can bring meaning to musical notation without needing to first perform it on their instrument.[236]

The band methods *Do It!: Play in Band*, and *The Yamaha Advantage* incorporate ear-playing activities, but introduce music reading immediately.[237] Haston stated, "*Jump Right In: The Instrumental Series"* remains the only band method book that delays the introduction of notation and concentrates on playing by ear."[238] The author found two other studies, authored by Bero and Jaquette, that adapted the Kodály Method to beginning band instruction; additionally, four other studies, authored by Mann, Cross, Wallace, and Fridley, adapted the Kodály Method to instrumental instruction.[239]

Applying the Kodály Method to Beginning Band Instruction

---

[236] Smith, "The Effect," 9-10.

[237] Haston, "Comparison," 29-30.

[238] Ibid.

[239] Bero, "The Development," Jaquette, "A Kodály-Based." Mann, "The Use of Kodály Instruction," Hiatt, James S., and Sam Cross, "Teaching and Using Audiation in Classroom Instruction," Wallace, Gregory L. "An Adaption of Kodály-Based," Fridley, Michael D. "A Comparison of the Effects of Two Learning Sequences."

The Kodály method is a sound-to-symbol approach to music-making and literacy, stemming from an aural and auditory entry point. In this process-oriented approach, students hear and explore music kinesthetically, aurally and through song before visual concepts in the form of notes in formal notation are introduced. Demorest stated: "Kodály's philosophy contains two basic tenets: sound-before-sight using quality vocal music and specific sequencing of music objectives."[240]

Kodály "believed that a child must first experience a concept 'unconsciously' before it is taught as a conscious concept, sound before symbol."[241] In the Kodály Method, aural preparation precedes reading notation. Music reading is delayed in favor of developing the aural and audiation skills and the understanding of tonality and meter deemed necessary for singing or playing musically. In addition, the method is sequenced according to developmental ability and age of the student. Kodály instructors follow a rhythmic, melodic and harmonic sequence of elements that are cross-referenced with songs, games and literature.

Demorest stated: "Kodály sequencing defines specific music reading skills and presents, or 'makes conscious,' one educational element at a time while aurally preparing future objectives."[242] The Kodály sequence of instruction follows the 3 P's, Prepare, Present, Practice. Students spend months interacting with concepts kinesthetically and through singing and games in the preparation phase. The preparation phase ends when the teacher feels that the students are ready for the presentation of the concept. Bero stated,

---

[240] Demorest, Steven M., *Building Choral Excellence, Teaching Sight Singing in the Choral Rehearsal* (Oxford University Press, 2001), 5.

[241] Bero, "The Development."

[242] Demorest, *Building Choral Excellence,* 5.

"Rote learning is used in preparation for the teaching of the note or concept."[243] When a concept is presented it is the only unknown element in a chant or song. As a concept is being presented, other concepts are being simultaneously prepared or practiced. Bero continued, "When the new concept is presented or made 'conscious' to the student, the concept is reinforced through various activities during the practice period. In this period the concept is often repeated in varied forms such as musical examples to be clapped or sung, dictation, and ear training. Variety and creativity is the key to success in any practice period. This type of training helps to strengthen the concept being taught."[244]

Although the Kodály Method is typically known for its use in elementary school general music classrooms, its sound-to-symbol approach makes it an excellent choice as a model for instrumental training. Bero stated, "the basic musical activity of the Kodály concept is singing. Kodály considers the voice as a natural instrument to man and believes that singing is the best foundation for musicianship."[245] A Kodály-centered band curriculum or method would allow beginning instrumental students to develop aural and audiation skills while delaying music literacy. In this approach, students begin by copying an expert-teacher model without the distractions of formal notation.

Instrumental and Band Methods Incorporating the Kodály Method

Few theses and doctoral dissertations focus on adapting the Kodály Method to the instrumental setting. Noticing the lack of instrumental methods that employ the Kodály

---

[243] Bero, "The Development," 54.

[244] Demorest, *Building Choral Excellence*, 5.

[245] Bero, "The Development," 47.

Method, Wallace, Cross, Fridley, and Mann each developed applications of the Kodály Method for individual instruments. Bero[246] and Jaquette[247] adapted the Kodály Method to beginning band and created instrumental curricula aligned with the Kodály sequence, method and philosophy.

Mann conducted a thirteen-week study of undergraduate flute students in which she investigated the effects of "augmenting a traditional approach to studio flute teaching with one that incorporated a sequential vocal method of sight-singing and ear training based on the Kodály pedagogy."[248] Subjects in the eleven-week treatment period participated in one fifty-minute private lesson per week and two, one-hour flute ensemble/studio classes per week. Mann stated, "Sequential sight-singing activities based on Kodály principles were utilized in both private and class settings." Unfortunately, "Despite documented improvement in all three performance areas (instrumental sight-reading, sight-singing, and intonation accuracy), no statistically significant differences were discovered as a result of the Kodály treatment."[249] Mann reported, "The subjects who achieved the greatest gains in all areas tested were initially the poorest sight-readers, indicating that the Kodály method may prove most beneficial to less-experienced flutists who are at the early stages of sight-reading skill development."[250]

---

[246] Bero, "The Development," 47.

[247] Jaquette, "A Kodály-Based."

[248] Mann, Rochelle Gayl, "The Use of Kodály Instruction to Develop the Sight-Reading Skills of Undergraduate Flute Students" (Arizona State University, ProQuest, UMI Dissertations Publishing, April 1991).

[249] Ibid., iii.

[250] Mann, "The Use of Kodály Instruction," iii.

Gregory Wallace adapted the Kodály Method to beginning guitar instruction that had no previous Kodály training. Wallace stated:

> It is the intention of this author to propose a system specifically planned to provide students with a sequential series of lessons designed to systematically build their level of technique, their understanding of music notation, and their motivation towards the instrument.[251]

According to Wallace, "there has been writing and research on the subject of recorder, ban, and orchestra curricula that are based on the Kodály Method, but there has not been a Kodály Method adapted for guitar." [252] Wallace stated, "Kodály and his associates, however, designed no materials specifically intended for systematic instrumental instruction: Kodály was primarily concerned about music being available to all Hungarians through use of the voice as the most accessible instrument. It would seem that the task of exploring the relationship between the Kodály method and instrumental study may have been left to the current generation of researchers and music educators."[253]

In his writing, Wallace highlighted the divide that exists between traditional instrumental methods and Kodály instrumental teaching methods. Wallace noted "links between the Kodály methodology and the field of instrumental study, however, have been slow to appear."[254] He continued:

> Instrumental methodologies are often rooted in drill-based approaches that are diametrically opposed to Kodály philosophy. Kodály pedagogical training is based on a strong sequence of materials and techniques designed to provide music literacy and a deep understanding of musical materials. Instrumental training (particularly the training offered in most American school settings) is still largely

---

[251] Wallace, Gregory L., "An Adaption of Kodály -Based Philosophy and Techniques to the Study of Guitar at the Introductory Level" (Silver Lake College, May 1996), 5.

[252] Ibid.

[253] Ibid., 25.

[254] Ibid., 3.

> rooted in tradition, and, in many cases, has not absorbed advances in the field of learning theory.[255]

Wallace questioned, "Can and should the Kodály philosophy be adapted for use in instrumental training, and, if so, how is it to be accomplished?" Later, he answered Kodály training could be adapted to guitar instruction. He stressed the importance of the sequential learning provided by the Kodály Method, which is also emphasized by both Piaget and Bruner, because "students are learning material at the correct developmental level."[256]

Wallace's method was implemented through a three-part process based on the Prepare, Present, Practice model discussed earlier in this chapter. He stated, "The premise and its implementation are consistent with the Kodály philosophy that students should first experience concepts, then come to an intellectual understanding of those concepts, and finally practice the new concepts while simultaneously expanding upon them. As in the Kodály vocal sequence, it is suggested that student guitar study begin with basic rhythmic concepts, shift to basic melodic concepts, move back to rhythm for work with more advanced concepts, then return again for work on more advanced melodic concepts, and so on."[257]

Parallel to that of Wallace's research is that of Michael Fridley (1993), who investigated if the application of the tonal sequence of the Kodály Method to music reading lessons for guitar would be as effective as the traditional note sequence found in

---

[255] Wallace, "An Adaptation," 6.

[256] Ibid., 15.

[257] Ibid., 39.

standard guitar method books.[258] Fridley built his work on the research conducted by: Gordon, Kendall, MacKnight, Sergeant & Jessett, Petzold, Elliott, Gruztmacher, and Kendall for their inclusion of aural, auditory, and tonal patterning training over "note identification teaching strategies."[259] Fridley highlighted that there was only one other guitar method book, authored by Michelson, that included tonal patterns. Fridley stated that the tonal patterns "are not consistently applied throughout the book, and there are no directions for their use within the lessons."[260]

Kodály Beginning Band Methods: Bero and Jaquette

Bero developed a ten-week instrumental method book for the Bb clarinet, which was **"**based on the philosophies, principles, and tools of the Kodály Method." The purposes of the study were: 1) "to provide a brief history of Zoltán Kodály's life and the so called Kodály Method, 2) to give a brief background of the development of instrumental music programs in American public schools, 3) to research the information available on the history and development of band method books, 4) to discuss the current status of instrumental method books, primarily in their approach to musical literacy, 5) to develop a preparatory band method, for the Bb clarinet, which applies Kodály techniques to the reading, writing, and learning of instrumental music."[261]

---

[258] Fridley, Michael D., Ed.D, "A Comparison of the Effects of Two Learning Sequences on the Acquisition of Music Reading Skills for the Guitar: Traditional versus Kodály-Based" (University of the Pacific, 1993).

[259] Ibid.

[260] Ibid., 20-22.

[261] Bero, "The Development." 2.

In Bero's study, students had no previous formal instrumental training on their band instrument. Some students had taken private lessons on the piano. Students in the study had limited Kodály training, which is different from the author's research. Bero stated, "This preparatory method will serve as a transition from classroom or general music experiences to instrumental music."[262] The author's study differed in this regard in that third and fourth-grade students study the recorder and read fixed notation on the staff in the keys of G-Major, F-Major, C-Major, D-Major, and d-minor before fifth-grade beginning band. The author's recorder instruction followed a similar sequence of that of band, in that students began with an aural and auditory entry point, utilized singing and solfège, and notation was introduced when students seemed competent relying on their ears.

Bero stated, "Too often, for the beginner, an instrument is an obstacle to overcome rather than a new-found outlet for expression… Many times the way in which instrumental music is taught in combination with the physical skill and coordination required to produce a sound on the instrument becomes overwhelming and frustrating for the beginning band student."[263] She suggested that her:

> …preparatory method will present some new techniques for both the instructor and the student and will, hopefully, help to reduce misunderstandings of such basics as: embouchure formation, tone production, hand position, use of fingering charts, practice techniques, and especially music-reading. Perhaps student drop-out rate will decline and musical literacy in particular can be improved by providing this fresh approach.[264]

---

[262] Bero, "The Development." 2.

[263] Ibid., 4-5.

[264] Ibid.

Other researchers writing in this field are making similar arguments toward the need for further research and development in this area of band education.

As part of her study, Bero surveyed twenty-five current band directors. She found that:

> There is a definite need for improvement in at least 75% of the method books surveyed. The methods that were evaluated included: *Belwin Elementary*, *Ed Sueta Method*, *Rubank Elementary*, *Froseth's Individualized Instructor*, *Hal Leonard*, *Band Today*, *Best In Class*, *Yamaha*, and *First Division*.[265]

In addition, teachers were asked to:

> Rate the band method they were using, and to include supplemental materials that they included. It was found that approximately 80% of the directors found no ear-training present in any existing methods and 60% of this same group listed ear-training as a needed addition to current methods. Other weaknesses in the instrumental method books include: insufficient written work, little to no explanation or direction given, and limited song material for the utilization of new concepts introduced.[266]

Bero stated:

> Fifty percent of the directors incorporated numerical counting, ten percent syllabic ta, ti-ti counting, thirty-eight percent a combination of numerical and syllabic counting, and two percent other types (i.e., arrows, foot taps). The majority of the directors used numerical counting exclusively, however, seventy-five percent of these same directors felt that additional reinforcement of counting was needed at the elementary 1evel.[267]

Directors made suggestions for additions in the reviewed band books. The additions were as follows:

1. "More written work
2. A slow progression of note reading
3. Rhythmic material integrated into the pages with the melodic material
4. More use of intervals for ear-training and visual recognition
5. Intensive rhythmic counting

---

[265] Bero, "The Development," 6-7.

[266] Ibid.

[267] Ibid., 7.

6. Size of print and scores larger and more clearly spaced
7. High-lighting of new concepts on several consecutive pages
8. Chromatic scales delayed until second year and then developed over several weeks"[268]

According to Bero, the two most recommended books were Froseth's *Individualized Instructor* and *Ed Sueta Method*. Bero stated that it was "not the intent of the researcher to supplant these methods [traditional band methods]. Instead, the goal is to point out possibilities beyond that of the 'traditional' instrumental instruction."[269]

In an attempt to correlate band instruction with the Kodály concept of music education, Jaquette designed an elementary band method curriculum based on principles of the Kodály philosophy and pedagogy. Jaquette stated, "Integral to the Kodály Approach of music is an emphasis on sequential learnings of musical concepts and a focus on basic musicianship in performance and understanding."[270] In his study, Jaquette stressed the "extreme desire"[271] that students have to perform music immediately, but added that the music needs to be of quality or authentic music. He stated:

> Music educators need to choose instrumental methods containing quality songs that will lead to quality music. The instrumental method needs to be correctly paced as well as challenging in order to hold the attention of beginning band students. Instrumental music lessons need to involve students in interesting and varied activities in order to provide them with the most rapid and effective progress.[272]

In Jaquette's opening remarks he illustrated a lesson in a traditional band classroom. In this picture the teacher spends too much time in teacher talk and

---

[268] Bero, "The Development," 7.

[269] Ibid., 29.

[270] Jaquette, "A Kodály-Based," 479.

[271] Ibid.

[272] Ibid., 9-10.

explanations; “Students wait anxiously, desiring to play instrumental music,” but instead “listen to their band director present tedious lectures on known musical concepts.”[273] Jaquette cited Zemke (1973), "The approach to learning is aural-cerebral rather than cerebral-aural. All major musical concepts are presented in an experimental framework before students are made consciously aware of them."[274] Jaquette, therefore, promoted using literature as the basis of the lesson and not manufactured lessons from a lesson book. He stated, “Students have often described their frustrations in having to play exercises and not songs. The proposed method in this study should provide immediate gratification to students who can play music, not exercises, within the first week.”[275]

Because of the importance of incorporating the Kodály Method into instrumental music programs, Jaquette stated that the intent of his study was “that the first lessons for the beginning band students be modified and adapted to utilize the following Kodály techniques:”[276]

1. Sound exploration
2. Methods used in reading rhythm
3. Solfège, and absolute note names
4. The awareness of correct intonation
5. Improvisation
6. Active listening
7. The moveable do clef into key signature
8. Reading

Jaquette compared and contrasted the band methods: *Hal Leonard*, *Yamaha*, *Ed Sueta*, *Kjos*, *First Division*, *Band Plus*, *Band Today,* and *Individual Instructor*. Neither

[273] Jaquette, “A Kodály-Based,” 9-10.

[274] Zemke, “The Kodály Method.”

[275] Jaquette, “A Kodály-Based,” 9-10.

[276] Ibid.

Accent on Achievement nor *Jump Right In: The Instrumental Series* were included. The researcher created a chart that lists the order of concept presentation for each method. Jaquette deplored that "some band methods do not practice new musical concepts for more than a few exercises before moving on to another concept-presentation."[277] He observed, "several instrumental methods presented new concepts on one page but did not furnish any practice material until two or three pages later."[278]

Unlike the Kodály Method, in which teachers spend months preparing students for future musical learning, Jaquette stated, "None of the band methods studied by this author seemed to contain any 'preparation' material, instead method books introduce musical concepts through descriptive narratives. In contrast, Jaquette's Kodály band method included "preparation songs which will be incorporated for concept presentations. Following the presentations, the students will practice each concept by utilizing song material and performing the songs on their instruments."[279] Jaquette's method would "increase the number of repetitions students need to profoundly retain the concept before advancing to another one. These repetitions will not cover the same musical selections but will incorporate new material utilizing only the concepts previously presented."[280] Jaquette concluded, "The Kodály-Based Beginning Band Method intends to keep students involved and interested in instrumental music through

[277] Jaquette, "A Kodály-Based," 10.

[278] Ibid.

[279] Ibid.

[280] Ibid.

the use of singing, auditory examples, folk music, classical themes, rounds and multi-part activities.[281]

In conclusion, in surveying both traditional and non-traditional sound-before-symbol methodologies from the 1960s to the present, a divide continues to exist between pedagogues that adhere to a traditional approach to instrumental education, and those in favor of a comprehensive or sound-to-symbol approach. A large body of literature reviewed investigated the effects of vocalization in instrumental classrooms. Those researchers noted the benefits gleaned by incorporating singing into instrumental curricula and its positive effects in the areas of intonation, literacy, musicality, phrasing, and tone. Another body of literature reviewed included researchers who examined method books for their inclusion of aural and auditory training, playing-by-ear activities, vocalization, improvisation, conceptual sequencing, and use of song material. These researchers found them lacking in most or all of these categories, and suggest applying a sound-to-symbol approach to beginning instrumental education, as well as improving the song material.

Current pedagogues and theorists have investigated the effects of delaying musical literacy in favor of developing the ear, and singing in the instrumental classroom. Although some researchers express concern that beginning instrumental training by ear might negatively impact the student's ability to read, research and current instrumental methods books now exist that integrate a sound-to-symbol approach into band instruction. In terms of a direct application of Kodály pedagogy to instrumental instruction, several unpublished theses have been developed that incorporate a sound-to-symbol and Kodály approach to beginning instrumental education.

---

[281] Jaquette, "A Kodály-Based," 25.

CHAPTER IV: METHOD

The purpose of this study was to document twenty-eight fifth-grade students' yearlong experience in a beginning band class taught through a Kodály-centered sound-to-symbol approach. Because there is no published band methodology that exists that is solely based in the Kodály method, the researcher created a yearlong band curriculum utilizing the Kodály method in conjunction with the method book *Jump Right In: The Instrumental Series.*

Readiness Skills in Fifth-Grade Beginning Band

In my role as music specialist, during the 2014-2015 academic year, all kindergarten through fifth-grade classes met once a week for forty-five minutes. I implemented the Kodály method and its developmental hierarchy in all general, choral, and band classes and their curricula. Melodic and rhythmic concepts were prepared, practiced, and presented within a developmentally appropriate methodology per grade level. A table of the melodic and rhythmic sequences and sequences by grade level can be found in Appendix VI: "Teacher-Generated Sequences."

By the end of fourth-grade, and after two years of general music and recorder training, students were able to: audiate songs without hearing the music, sight read from a piece of music, compose or improvise using melodic and rhythmic elements in duple and triple meters, sing a major and harmonic-minor scale in tune, and read music using moveable "do." The recorder training prepared the students for fifth-grade beginning

band and was the first introduction to fixed notation. The process and sequence used in recorder teaching were parallel to that implemented in beginning band study although the process was more straightforward in that all students played the same instrument and that recorder is less complicated than a traditional band instrument. As such, when students entered fifth-grade beginning band, they were equipped with transferrable music readiness skills for starting a wind or brass instrument.

Designing the Curriculum: Merging Two Systems, Kodály and *Jump, Right In: The Instrumental Series*

The sequencing of activities in *Jump Right In: The Instrumental Series* is similar to the Kodály developmental hierarchy. There are similarities between both the Kodály and Gordon methods, e.g., the opinion that singing is the best preparation for instrumental learning.[282] However, there are some key differences between the Gordon and Kodály approaches at which point the two methods diverge, which is the reason that the researcher used elements of *Jump Right In: The Instrumental Series* while maintaining the basic tenants of the Kodály method.

One substantial difference between the two approaches is that the Kodály method uses song material as a means to teach conceptual elements as part of the literacy "presentation" phase, whereas, the *Jump Right In: The Instrumental Series* band method uses rote songs for learning, e.g., "Hot Cross Buns" in duple and triple, but uses tonal and rhythmic patterns as the building blocks for instrumental literacy.[283] Gordon, in the

---

[282] "Kodály and Gordon: Same and Different" Kodály Envoy, Volume XX, No. 1/Fall, 1993, p. 23.

[283] Ibid.

transcription of an article of an interview between Edwin Gordon and Christine Jordanoff from the sessions from the Hartford Conference, titled "Kodály and Gordon: Same and Different," Gordon states, "I find that I cannot use words to songs. Just about all the songs that I teach have no words…so folk music is not a compelling thing."[284] Jordanoff counters that a significant element in the Kodály method "is the use of folk music as a means, ultimately, to understanding art music and its connection to language.[285]

In addition, *Jump Right In: The Instrumental Method*, unlike a more traditional Kodály tonal hierarchy, begins with the pitches "do-re-mi," which the researcher implemented because the study utilized the *Jump Right In: The Instrumental Series* method. In instrumental studies connected to the Kodály method, specifically, those conducted by William Jaquette (1995) and Amy Bero (1990) utilized either a traditional Kodály sequenced approach to beginning instrumental learning, and/or a pentatonic tone set for beginning instrumental education, similar to that of intermediate literacy in the Kodály method. William Jaquette developed a two-year plan for beginning instrumentalists, utilizing a traditional Kodály pedagogical sequence. Unfortunately, however, his study has not been published into a Kodály method book available for purchase to use in a beginning band class.

The Succession of Notes Introduced

Although Kodály teachers argue the pros and cons of beginning melodic concepts between the tone sets "m-s-l" and "m-r-d," the researcher advocated beginning with the

---

[284] Kodály and Gordon, "Same and Different," 23.

[285] Ibid.

first note as “mi,” followed by “do, re,” and “ti_1” for several pedagogical reasons. The tendency of American folk music is to center around the tone set “m-r-d,” rather than the Hungarian folk music, which centered more predominantly around the tone set “m-s-l.” However, the subjects of this study were already able to read, improvise, compose, and perform on recorders in moveable “do” and fixed notation, using all of the steps of the major and minor scale. Further, stepwise motion in beginning songs for early instrumental music instruction (“mi-re-do”) tends to be simpler than interval skips and lead to more immediate success, as well as closely mimic familiar fingering patterns from fourth-grade on recorder. Finally, given the leading tone of the low “ti,” students are able to experience based harmonic function of I-V7-I very early in the school year. Some pedagogues disagree that beginning with the interval of a half-step in beginning instrumental education is challenging because of the quality of the half-step. The author agrees that the half-step would be challenging for students that did not already possess the necessary music readiness skills developed before entering fifth-grade beginning band.

Students followed a sequence of lesson plans that combined the Kodály activities in conjunction with the method book *Jump Right In, The Instrumental Series.* In the first several weeks of band class, the teacher served as the model; students produced their first sounds and learned how to articulate on their instrument through rote learning. In combination with making the first sounds on their instrument, students learned songs by rote, as well as reading duple and triple rhythms.

Methodology

A mixed methodology is defined as "the mixing of qualitative and quantitative data, methods, methodologies, and/or paradigms in a research study or set of related studies."[286] For the purposes of this study, a mixed methodology approach was used to collect data pertaining to student progress, specifically in the areas of: "effort and attitude," "technical mastery," "musicianship," and "home practice." Teacher assessments and student self-assessments were collected four times throughout the year, implementing researcher-designed performance tests, and self-assessment rubrics adapted from van der Vat-Chromy (2006), to correlate with *Jump Right In: The Instrumental Series* band method.[287]

At the end of the year, the researcher conducted four Exit Interviews[288] of approximately fifteen minutes in length, with four randomly selected fifth-grade band members. These structured interviews consisted of a series of questions pertaining to student experience within a Kodály-centered beginning band instrumental classroom. In the initial design phase, in order to gain qualitative response data, yet remain in a workable parameter for the scope of the study, the researcher decided to limit the Exit Interviews to four students. In terms of Exit Interview participation, all students were given the option to elect to participate in the interviews. As explained in the child assent and parental consent letters,[289] students who did not consent to be audio recorded did not participate in the Exit Interviews. After being given the option of participation, five

---

[286] Creswell, J. W., & Plano Clark, V. L. (2011). Designing and conducting mixed methods research. Los Angeles, CA: Sage.

[287] Please see Appendices I-IV and VII-X.

[288] Please see Appendices XI: "Curricular Study Documents: Exit Interview Script" and XVI: "Themes and Frequency of Themes from the Four Exit Interviews and Exit Interview Scripts."

[289] Ibid.

students elected to be interviewed; however, four names were randomly selected in order to meet the study parameters. Interviews were individually conducted after school, which ensured each student's confidentiality and helped each student respond candidly. Students were audio-recorded using *Voice Recorder* software; individual recordings were labeled by number only to protect confidentiality. During the Exit Interviews, students were asked seven questions pertaining to their experiences in the research study. Exit Interviews were recorded and transcribed. The interview transcriptions were then coded, themed, and analyzed; results are reported and discussed in Chapters V and VI and can be found in Appendix XVI.

Participants

Twenty-eight beginning fifth-grade band students registered for band at the end of fourth-grade for the 2014 school year were the subjects of this study. During the 2014-2015 academic year, the school housed approximately 610 kindergarten through fifth-grade students. Site approval was given by the principal and by a central office staff member of the cite school.

Students elected to participate in beginning band as a part of their fifth-grade music experience. The instruments studied were: flute, clarinet, alto saxophone, trumpet, baritone, and percussion. While all fifth-grade band students participated in the curricular work of the study itself, they were not required to participate in the study. Inclusion or non-inclusion in the study did not affect students' course grade or standing.

Two of the students, a flute player and the French horn player, took private lessons throughout the year. The remaining twenty-six students did not know how to play

their instruments before the first day of music class, and all the materials with which they were provided came solely from my program.

Additional Materials

The material from the method book *Jump Right In: The Instrumental Series* was supplemented with folk and traditional song material and arrangements of classical pieces for the beginning instrumentalist. Assessment materials, grading categories, and practice guides were developed based on a sequenced method entitled, "Climbing Success Mountain: Achieving the TOP in Instrumental Music Performance," [290] a Kodály-based band system developed by Dr. Jo-Anne van der Vat-Chromy, during her tenure at The American School of the Hague, in The Netherlands (1997-2007).

Students were given four documents at the beginning of the school, Documents #1-4: "Document #1, Grading Categories,"[291] "Document #2: Explanation of Grading Categories,"[292] Document #3, "Assessment Standards Testing"[293] and Document #4, "Band Self-Assessment Rubric."[294] Students received a practice booklet that outlined the steps of the learning sequence, and a syllabus of material to be covered. Each week,

---

[290] Please see Appendices I-IV and VII-X.

[291] Please see Appendix VII: "Curricular Study Documents: Document #1: Grading Categories for Fifth-Grade Band."

[292] Please see Appendix VIII: "Curricular Study Documents: Explanation of Grading Categories."

[293] Please see Appendix IX: "Curricular Study Documents: Document #3: Assessments Standards Testing."

[294] Please see Appendix X: "Curricular Study Documents: Document #4: Band Self-Assessment Rubric."

students completed practice cards[295] and reflection journals that described their experiences in band for that week, and answered the following questions*: "What did I learn? How did I grow as a musician? What did I do to change how I play so I sound better? What were my greatest successes? What do I still need to work on? Explain how you used 'Success Mountain' to help you practice."*

Song materials were created to supplement the method book in order to both augment the minimal song literature included in this band method, and, perhaps more importantly, to transfer known songs from elementary music classes into the instrumental curriculum, thus aligning more closely with a Kodály approach. Additional material for percussionists was borrowed from the band series *Accent on Achievement,* and drum rudiments and rolls were rehearsed using Vic Firth's practice website, "Vic Firth's Rudiment Play-Along."[296]

The following software was used in the delivery of this study. *Voice Recorder* is a cell phone recording program that was used to record Exit Interviews and student performances. *Finale 2007,* a music-writing program, enabled the researcher to create repertoire for the students. Materials for percussion students were augmented from "Vic Firth's Rudiment Play-along" videos from *YouTube*.[297] *YouTube* was also used to show

---

[295] Please see Appendix XII: "Curricular Study Documents: Practice Card, Second Page, Reflections."

[296] There are five skill levels on this website which are named: bronze, silver, gold, platinum and diamond. In each ascending level the tempo given for the rudiment performance increases. The rudiment is shown largely in the video screen as a picture, and a metronome establishes the tempo with the rhythm "ta, ta, ta-ti, ta" before the percussion student would perform the rudiment. See "Vic Firth Rudiments for Playalong" on YouTube.

[297] Ibid.

professional performances for listening activities or to serve as professional models for students to listen to and copy.

Throughout the year students completed a weekly practice card. On the front of the card, the students filled in the number of minutes practiced per day during the week. On the back of the card, the students responded to questions about what they had learned, and, how they had grown as musicians. Questions and comments written in the practice journals were either answered or discussed during class, or the teacher responded to an individual comment on the practice card. Through this means of discussion with each student, the teacher was able to understand the challenges and successes of each student. Furthermore, the teacher was able to aid in student growth and refine thinking and practice techniques.

Study Design

Four grading documents were given to each student at the beginning of the school year. Documents #1 - #4. Document #1, "Grading Categories,"[298] delineated student assessment and indicated how students would be graded throughout the year, in four categories: "effort and attitude," "technical mastery," "musicianship," and "home practice." The subsections of the category "effort and attitude" were: effort, attitude, classroom behavior, materials, materials and supplies, concerts and performances, and peer relationships. Assessment concepts included in the category of "technical mastery" were: breathing, technique, warm-ups, musical literacy, performance quizzes, tests, and self-assessments in quizzes and tests. The assessment subsections within the category of

[298] Please see Appendix VII: "Curricular Study Documents: Document #1: Grading Categories for Fifth-Grade Beginning Band."

"musicianship" were: sight singing, solfège, audiation, listening, balance and blend, expression and phrasing, and breathing technique. The category "home practice" included the assessment subsections: use of "Success Mountain," improvisation, practice cards, journal entries, transfer, self-assessments, and reflections. Document #2: "Explanation of Grading Categories," defined and described each element of the grading categories to the students.[299]

Students were formally assessed throughout the year using performance tests, and self-assessment rubrics, specifically Document #3, "Assessment Standards Testing" and Document #4, "Band Self-Assessment Rubric." In documents #3 and #4, both student and teacher rated individual performance in the grading categories of: "effort and attitude," "technical mastery," "musicianship," and "home practice." The subcategories listed below each of the four grading categories are matched to Documents #3 and #4. The subcategories listed under the grading category "Effort and Attitude" included: "effort, attitude, on-task learning, materials and supplies, concerts and performances," and "supporting peers." Listed under "Technical Mastery" were: "breathing, technique, warm-ups," and "musical literacy." The third grading category, "Musicianship," contained the following subcategories: "sight singing, audiation, listening, balance and blend, expression and phrasing," and "breathing technique." The fourth grading category, "Home Practice" included: "home practice, counting, counting and fingering, singing in solfège, sing (or saying), and fingering, playing, improvisation, practice card journal entries, transfer," and "self-assessments and reflections." A copy of the grading

[299] Please see Appendix VIII: "Curricular Study Documents: Document #2: Explanation of Grading Scale."

categories can be found in Appendix VII: “Curricular Study Documents.: Document #1: Grading Categories for Fifth-Grade Beginning Band.”

Four performance tests were administered at the end of each nine-week period. Both the student and teacher assessed the performance with Document #3 by checking: “exceeded the standard,” “meets the standard,” “approached the standard,” or “did not meet the standard.” When data was reported into a spreadsheet, “exceeded the standard,” was represented with a 4, “meets the standard,” with a 3, “approached the standard,” with a 2, or “did not meet the standard,” with a 1. The researcher then totaled the data per section, per test, and then graphed the total score out of a possible 84 points, and calculated the score percentage. The data is presented, and graphs are shown in the following order, “Test #1 Student Self-Assessment: Score Percentages,” “Test #1, Teacher Assessment: Score Percentages,” and then, “Test #1, Student Self-Assessment and Teacher Assessment: Score Percentages.” Tests #2 - #4 were presented in the same way. The presentation of data continued with “Tests #1 - #4: All Student Score Percentages,” and “Tests #1 - #4: All Teacher Score Percentages.” This data could be found in Appendix XIII, “Data Summaries from Document #3, Assessments Standards Testing.”

In Document #4, students assessed themselves by indicating their performance, ability, or growth in the stated four grading categories. There are five rankings in Document #4 within each subcategory of the four grading categories, and students circled the description that best matched their ability at that moment. Level 1 is titled, “emergent musician,” Level 2, “developing musician,” Level 3, “capable musician,” Level 4, “proficient musician,” and Level 5, “distinguished musician.” After receiving completed

rubrics from each student, the teacher circled in red the description that she felt matched the student's ability at the moment. Students never saw the teacher's assessments; thus students grew in knowledge of and ability in how to self-assess over the course of the school year without the aid from the teacher's assessments. At the end of the year, students were provided with final grades indicating their achievement in all grading categories reported on Document #3.

Teacher assessment and student self-assessment data, collected from Document #3 was presented as raw data by student number and through percentage by student number, and can be found in Appendix VIII. The student percentages were then plotted onto a bar line graphs and are contained within Chapter V. In addition, growth across all tests #1 - #4 was shown using candlestick charts, with the mean drawn into the box.

Implementation

In order to minimize researcher bias, the twenty-eight beginning band students were randomly placed in two assigned classes. Students met with the researcher in the music room during the school day for a forty-five-minute rehearsal once a week. The researcher delivered the study weekly during the rehearsal period, as well as implemented a systemized assessment plan that was designed to evaluate both the study treatments and individual development within the regular school report carding/grading program.

During the first week of band, each student received a band folder that included two documents, "Document #1, Grading Categories,"[300] and "Document #2: Explanation

[300] Please see Appendix VII: "Curricular Study Documents: Document #1: Grading Categories for Fifth-Grade Band."

of Grading Categories."[301] Students also received a practice booklet that promoted the steps of the learning sequence, and a syllabus of material to be covered by month. The teacher explained the daily routine and described what was expected in regard to home practice and how to be prepared for class.

Each week, students completed practice cards and reflection journals describing their experiences in band for the week, and answered the following questions*: "What did I learn? How did I grow as a musician? What did I do to change how I play so I sound better? What were my greatest successes? What do I still need to work on? Explain how you used the steps of 'Success Mountain' to help you practice."* Before winter break, students were expected to practice sixty minutes a week, and from January through June, eighty minutes a week. The teacher responded to journal reflections, questions, concerns, and noted successes of band members. Oftentimes several students felt equally challenged by an element and wrote about it in their journals. These concerns were addressed during class; otherwise, the teacher met with individual students to aid with particular comments.

A detailed timeline of the research study can be found in Appendix V. To aid in understanding the pedagogical thinking of the study, the author included the Kodály-inspired curriculum for the woodwind, brass, and percussion students for the months of September through December. The curriculum can be found in Appendix XV.

At the end of each nine-week period, students took a performance test, and teacher and student assessed the performance, using Document #3. Document #4 was

[301] Please see Appendix VIII: "Curricular Study Documents: Document #2: Explanation of Grading Categories."

used differently; Section 1 of Document #4 was administered at the end of the first nine-weeks, Section 2 at the end of the second nine-weeks, Section 3 at the end of the third nine weeks and Section 4 at the end of the fourth nine-weeks. After the spring concert, students charted their progress by filling out Document #4 in its entirety. Again, the student and teacher filled out each performance rubric. Each student was assigned a number to protect confidentiality, and teacher and student responses remained confidential.

As previously stated, at the end of the year, the researcher conducted four Exit Interviews[302] of approximately fifteen minutes in length, with four randomly selected fifth-grade band members, two male and two female. Exit Interviews were recorded and transcribed. The interview transcriptions were then coded, themed, and analyzed; results are reported and discussed in Chapters V and VI and can be found in Appendix XVI.

Weekly Implementation of the Study

As soon as students were familiar with the routine and expectations, the first week's lesson began with performing known duple and triple rhythms. The teacher reminded students of the two primary ways of articulating on a wind instrument, and the students practiced using the articulation "too," separated, or "doo," connected, using air only, on duple and triple rhythm exercises from the board. Students then listened to "Major Duple Melody 1," song for rote singing, read page six, and made their first sounds on mouthpieces, barrel, and neckjoint assemblies, or headjoints alone, echoing the

[302] See Appendix XVI: "Themes and Frequency of Themes from the Four Exit Interviews and Exit Interview Scripts."

teacher model. Percussionists learned about left and right hand matched grip, the stroke, beating spot, and position and sticking guidelines.

In the second lesson, students reviewed reading and articulating, using both articulation styles, duple and triple rhythms. Students reviewed, imitating the teacher model, how to form a correct embouchure, and endeavored to create a clear, well-balanced tone. The teacher made adjustments and modeled how to refine the sound on each instrument. Students practiced their audiation skills, and learned a bass line to "Major Duple Melody 1." Percussionists started working with an assistant that would pull the students into the cafeteria after warm-ups and gave them a lesson created by the teacher.

In the third week, the teacher reviewed duple and triple rhythm patterns through teacher modeling and student imitation. The teacher modeled a duple or triple rhythm, and the students copied the exact rhythm pattern and articulation style on their mouthpieces, barrel, and neckjoint assemblies, or headjoints alone. Students learned how to properly assemble the instrument, and use correct hand and body position. In this lesson, the fingering for "do" was introduced. The main focus of the lesson, however, was on breathing, good tone, and varied articulation styles. Students continued to work on rote songs for singing and learned harmony parts to rote songs.

Over the course of twelve weeks, weeks #4 - #15, all students were introduced to five more pitches "ti, re, mi, fa" and "so," and performed these pitches on varied articulation styles and in either duple or triple meter. Warm-ups included practicing tonal patterns and rote or known songs. During the lessons, students sang rote songs in duple and triple meters, learned bass lines for each rote song, and began music theory, moving

from simple to more complex chord progressions. The teacher reinforced balance and blend during music theory lessons. Students reviewed major and minor tonalities and were challenged with converting known duple melodies to triple. Students also played known three-note songs by ear, and some students challenged themselves to play other known songs with more than six notes by ear and then committed them to memory. New material for the percussionists only included: muting bars on the xylophone bells, accents, the single paradiddle, and identifying percussion notation on the staff lines.

In the twelfth week of band instruction, students were given their first performance test, on "Major Duple Melody 1." Students were formally assessed using self-assessment rubrics, specifically "Document #3, Assessment Standards Testing"[303] and "Document #4, Band Self-Assessment Rubric."[304] After the quiz, students rated their performance in self-assessment rubrics, Documents #3 and #4, in the grading categories of: "effort and attitude," "technical mastery," "musicianship" and "home practice." In Document #3, students rated their performance by checking beside each subsection of the four grading categories: "exceeded the standard, approached the standard, has not met the standard," or "is not meeting the standard. Students also completed the first section of Document #4. Both the student and teacher documents from Document #3 and #4 were stapled together. The testing and reflections took the entire period, and some students needed to come back to music class during my planning period to finish their reflections. Before winter break, students were provided with a Holiday Song Packet, which included

[303] Please see Appendix IX: "Curricular Study Documents: Document #3: Assessments Standards Testing."

[304] Please see Appendix X: "Curricular Study Documents: Document #4: Band Self-Assessment Rubric."

a selection of traditional holiday and classical repertoire to learn and perform while away from school.

After winter break, all students continued performing rhythmic and melodic patterns in known orders and began singing and performing tonal patterns in random orders. Rhythmic and tonal pattern warm-ups took place during warm-ups. Those patterns that strived to challenge the students were named “brain games.” Brain games were rhythmic or melodic in nature. There are different levels of difficulty within each brain game. Once students had practiced known rhythmic and melodic patterns as a group and felt comfortable performing each pattern successfully, the teacher would then begin having the student perform tonal and rhythmic patterns in random orders.

Continuing after winter break, students learned new repertoire and sheet music in duple and triple meters, and in major and minor scales. Songs were played in rounds, and part work in two parts continued. Students learned more advanced chord progressions. Harmonically, the year began with the tonic-dominant-tonic, or I-V-I, then the students progressed to the following chord progressions: I-V-V7-I and I-IV-V-V7-I. Students continued to improvise over basic chord progressions and create harmonic lines for known songs. The percussionists added the bass drum and triangle to the snare drum and xylophone bells. Finally, students continued to work on balance and blend, and intonation. As previously indicated, at the end of the fourth nine-week grading period, students completed both Document #3 and #4 in their entirety, and four students were randomly selected to participate in the Exit Interviews.

CHAPTER V: RESULTS

The purpose of this study was to document twenty-eight fifth-grade students' yearlong experience in a beginning band class taught through a Kodály sound-to-symbol approach. Students met with the band teacher in the music room during the school day for a forty-five-minute rehearsal once a week. Because there is no published band methodology that exists that is solely based on the Kodály method, the researcher created a yearlong band curriculum utilizing the Kodály method and the book *Jump Right In: The Instrumental Series,* developed by R. Grunow, E. Gordon, and C. Azzara, and a sequenced method entitled "Climbing Success Mountain, Achieving the TOP in Instrumental Music Performance," a system developed by Dr. Jo-Anne van de Vat-Chromy. A systemized assessment plan, designed to assess both band development and the facets of Kodály instruction, was implemented within the regular school grading period.

Tests #1 - #4: Results Total Student Self-Assessment and Teacher Assessment Percentage Scores by Subsections

The following sixteen charts indicate the student self-assessment and teacher assessment score percentages for the elements of "Effort and Attitude," "Technical Mastery," "Musicianship," and "Home Practice" by test number. The first four bar charts, 1^{st} – 4^{th} are from Test #1, the 5^{th} – 8^{th} are from Test #2, the 9^{th} – 12^{th} are from Test #3, and the 13^{th} – 16^{th} are from Test #4. In Chapter VI, the student self-assessment and teacher assessment scores by percentage total by subsection are compared and contrasted, changes and trends in data are discussed, and conclusions are made. The author elected to

include the percentage totals by subsection so that the trends in data from each subsection could be reported in Chapter VI.

Figure 1, the comparison of student and teacher assessment data for the subcategory of "Effort and Attitude," indicates student self-assessment and teacher assessment percentage scores in the first quarter, after the students completed the first performance test. Note, some student and teacher scores match. For the remaining, student and teacher scores vary by up to 20 percentage points. Student #3 is one example of a student whose self-reflection and teacher assessment percentage score vary widely. The lower score ranged between 60 – 70% and the upper score range was between 80-100%. Eight students scored within the lower score range, and 20 in the upper score range.

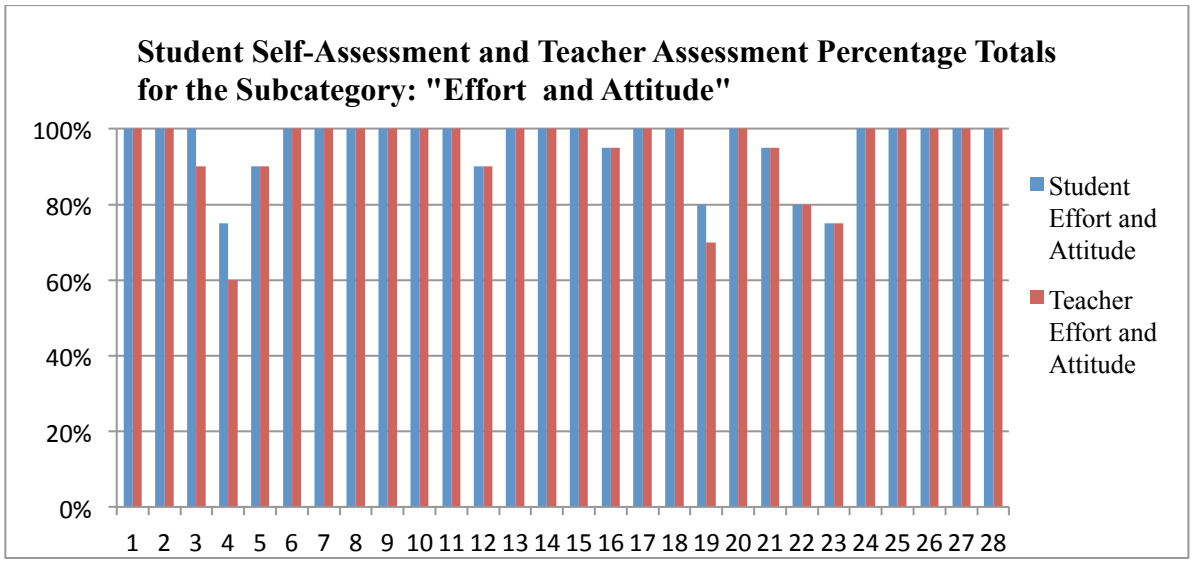

Figure 1. Test #1: Student Self-Assessment and Teacher Assessment Percentage Totals for the Subcategory of "Effort and Attitude"

Figure 2, the comparison of student and teacher assessment data for the subcategory of "Technical Mastery," indicates student self-assessment and teacher assessment percentage scores in the first quarter, after the students completed the first

performance test. Note, some student and teacher scores match, but there are not as many matching and high percentage scores as seen in the subcategory of "Effort and Attitude." The lower percentage scores ranged between 50% – 70% and the higher percentage scores ranged from 80% - 100%. Eight students fell in the upper percentage score range, and 20 in the lower percentage score range.

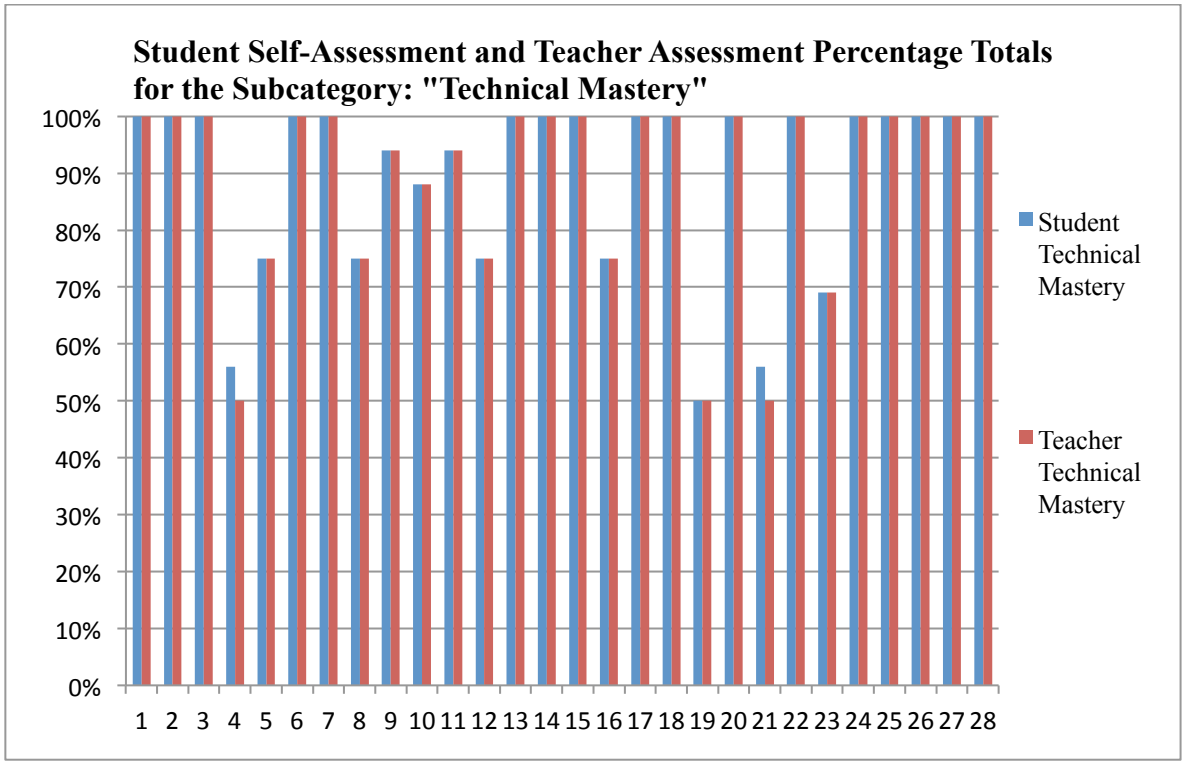

Figure 2. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Technical Mastery"

Figure 3, the comparison of student and teacher assessment data for the subcategory of "Musicianship," indicates student self-assessment and teacher assessment percentage scores in the first quarter, after the students completed the first performance test. Note how low the scores were in this subcategory after the first performance test. There were only six students that marked themselves above 75 percent. All other student and teacher scores fell below 75 percent.

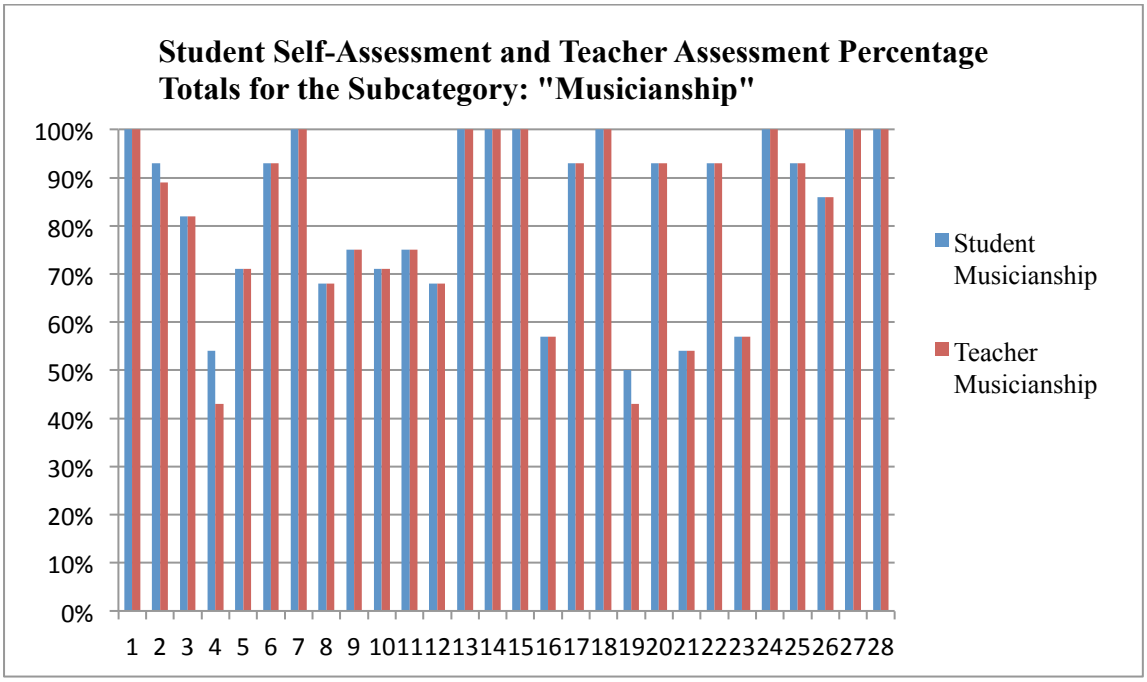

Figure 3. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Musicianship"

Figure 4, the comparison of student and teacher assessment data for the subcategory of "Home Practice," indicates student self-assessment and teacher assessment percentage scores in the first quarter, after the students completed the first performance test. Note the wide range in student and teacher scores. Only eight students had both student and teacher scores that were above 75%. The lowest scores ranged from 25% - 50%.

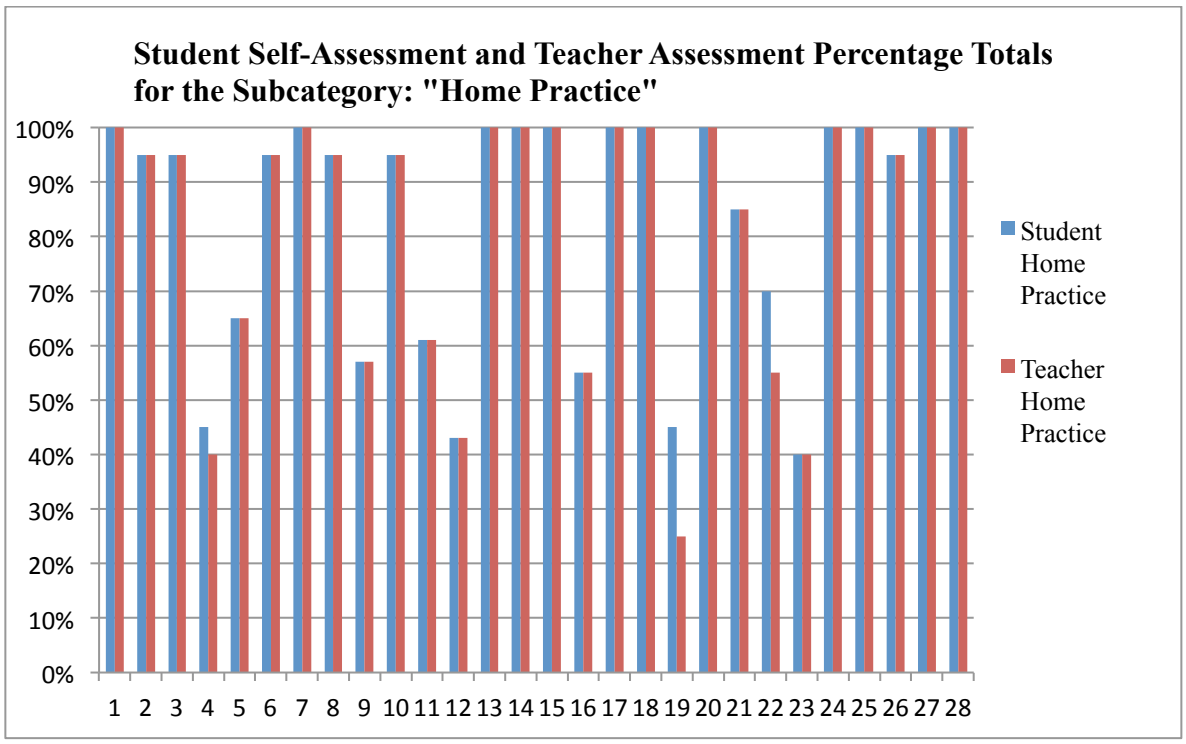

Figure 4. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Home Practice"

Test #2: Student Self-Assessment and Teacher Assessment Percentage Totals by Subcategory

Figure 5, the comparison of student and teacher assessment data for the subcategory of "Effort and Attitude," indicates student self-assessment and teacher assessment percentage scores in the second quarter, after the students completed the second performance test. Note the wide range in student and teacher scores. Note seventeen students had student and teacher scores that ranged between 90 – 100%. The remaining eleven students can be grouped into two categories, the first being the students whose student and teacher score stayed above 70%. Six students fell in this middling category. The second category, for five students, includes at least one or both of the scores that dropped below 70%.

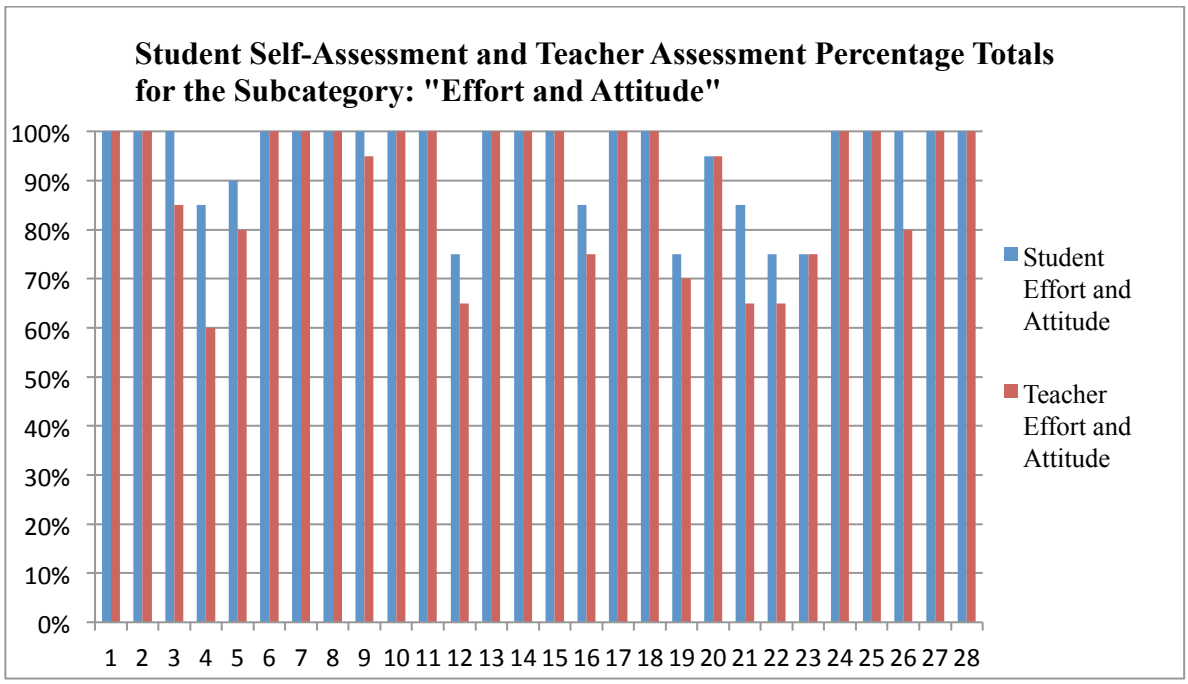

Figure 5. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Effort and Attitude"

Figure 6, the comparison of student and teacher assessment data for the subcategory of "Technical Mastery," indicates student self-assessment and teacher assessment percentage scores in the second quarter, after the students completed the second performance test. Note the wide range in student and teacher scores; eight students' student and teacher scores were between 75 - 100%, sixteen students' student and teacher scores remained between 50 – 75%, and four students' student and teacher scores fell below 50%. Notable is the number of students whose scores were below 75%.

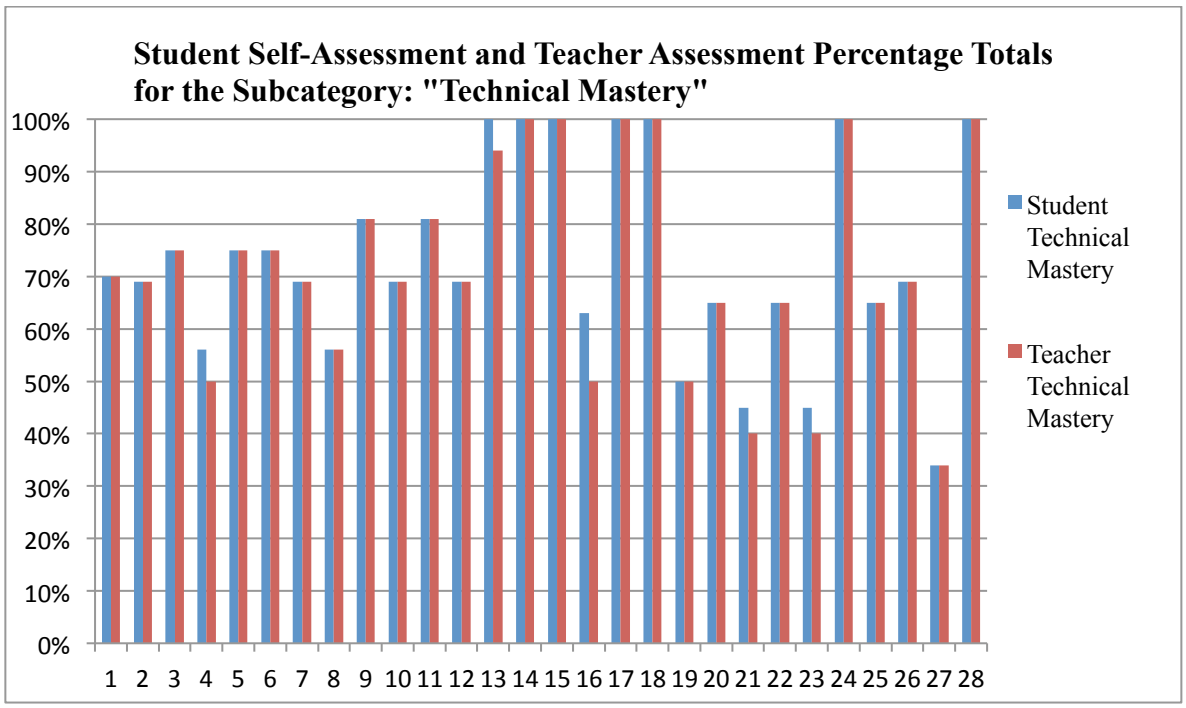

Figure 6. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Technical Mastery"

Figure 7, the comparison of student and teacher assessment data for the subcategory of "Musicianship," indicates student self-assessment and teacher assessment percentage scores in the second quarter, after the students completed the second performance test. This comparison indicates a wide range in student and teacher scores. Notable is that only three students' student and teacher scores remained above 75%. The remaining twenty-five students' student and teacher scores ranged a little over 25% - 74%.

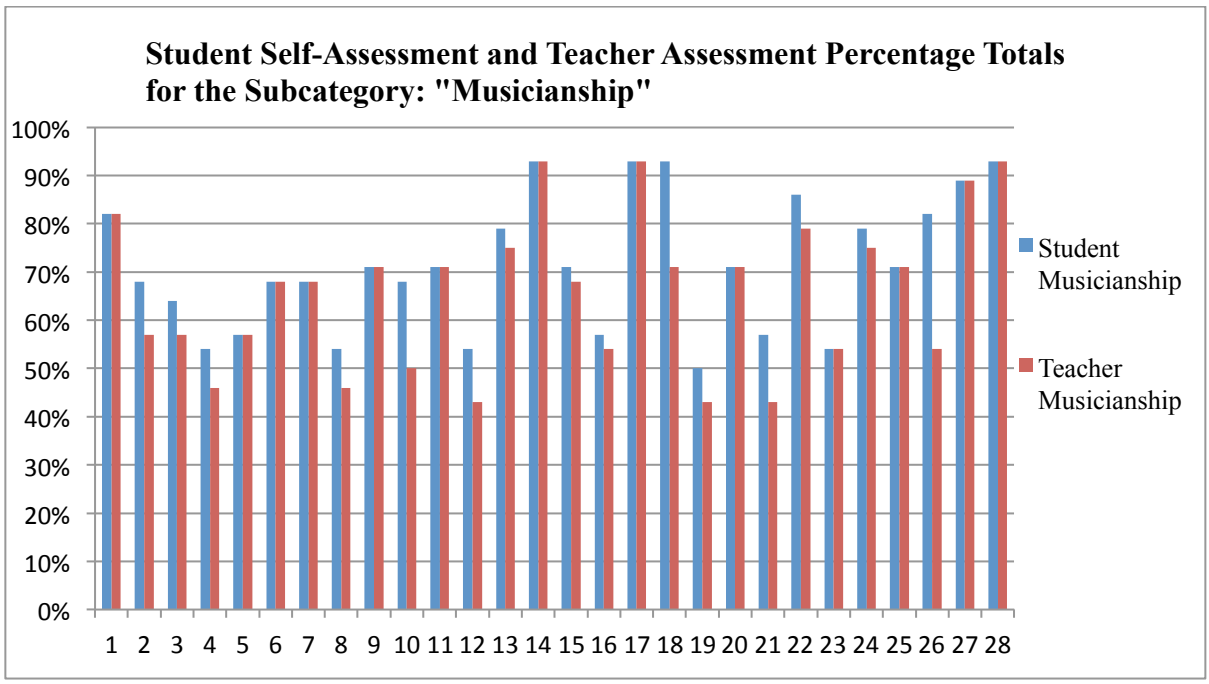

Figure 7. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Musicianship"

Figure 8, the comparison of student and teacher assessment data for the subcategory of "Home Practice," indicates student self-assessment and teacher assessment percentage scores in the second quarter, after the students completed the second performance test. Note that twelve students' student and teacher scores were above 75%, and fourteen fell below the 75% mark. Still, there are a large number of students below 75%.

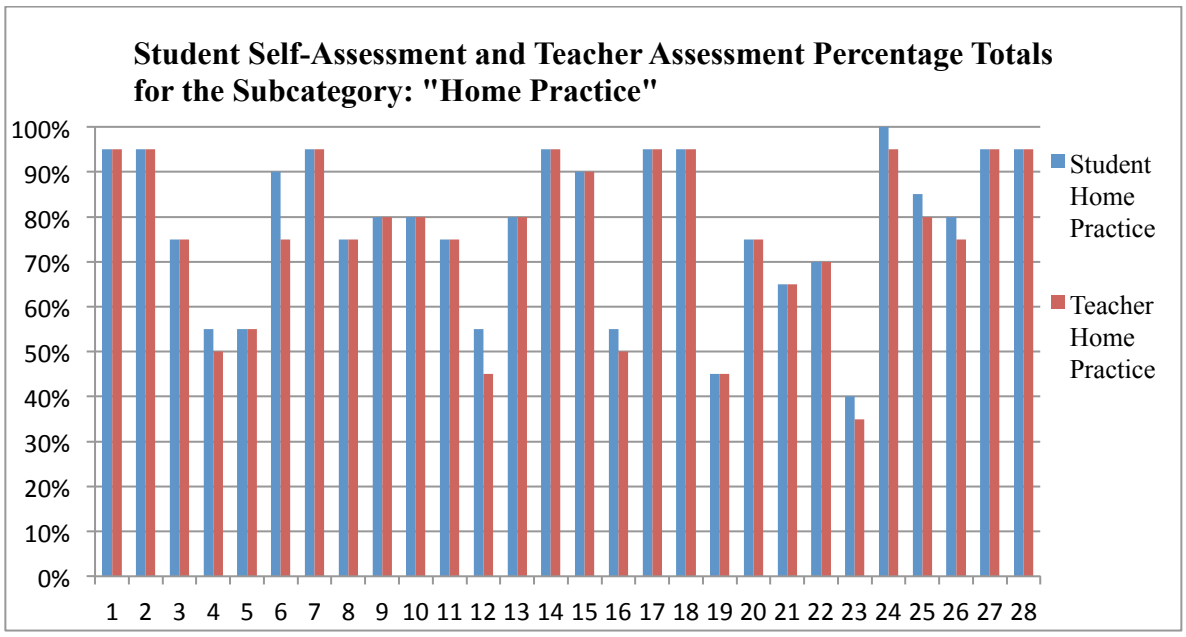

Figure 8. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Home Practice"

Test #3: Student Self-Assessment and Teacher Assessment Percentage Totals by Subcategory

Figure 9, the comparison of student and teacher assessment data for the subcategory of "Effort and Attitude," indicates student self-assessment and teacher assessment percentage scores in the third quarter, after the students completed the third performance test. Note the number of students, nineteen, who indicated student and teacher scores of 100%. Notable is at this point in the year, it is clear which students are motivated and have a high "Effort and Attitude" score, and which students, seven of them, who have lost interest, or are not putting forth much effort. With the exception of student #3, most teacher and student scores are identical, or only a few percentage points apart.

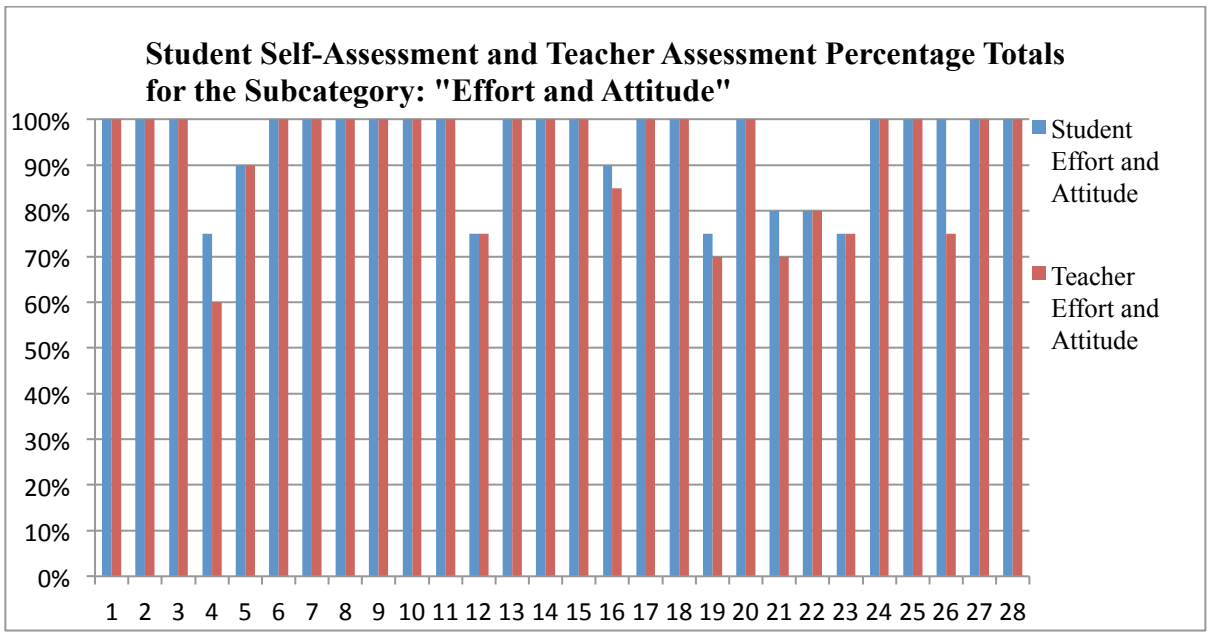

Figure 9. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Effort and Attitude"

Figure 10, the comparison of student and teacher assessment data for the subcategory of "Technical Mastery," indicates student self-assessment and teacher assessment percentage scores in the third quarter, after the students completed the third performance test. Note the number of students, eighteen, who indicated student and teacher scores between 75 and 100%. Seven students' scores ranged between 50 – 75% and the remaining two students' scores fell below 50%.

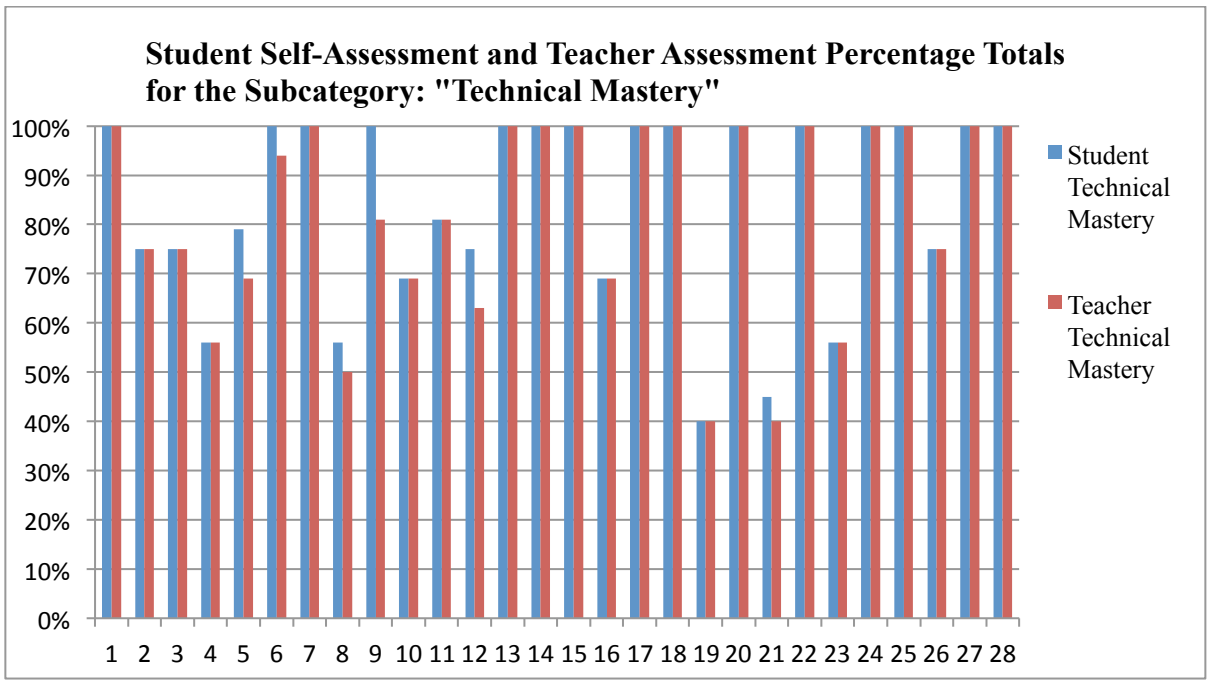

Figure 10. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Technical Mastery"

Figure 11, the comparison of student and teacher assessment data for the subcategory of "Musicianship," indicates student self-assessment and teacher assessment percentage scores in the third quarter, after the students completed the third performance test. Note, the student and teacher scores match, if not a few percentage points away from matching. Only two students had both student and teacher scores at 100%. Thirteen students had student and teacher scores that were above 75%. The lowest scores dipped into the 40% - 50% range. Nine students had both student and teacher scores between 50 and 75%.

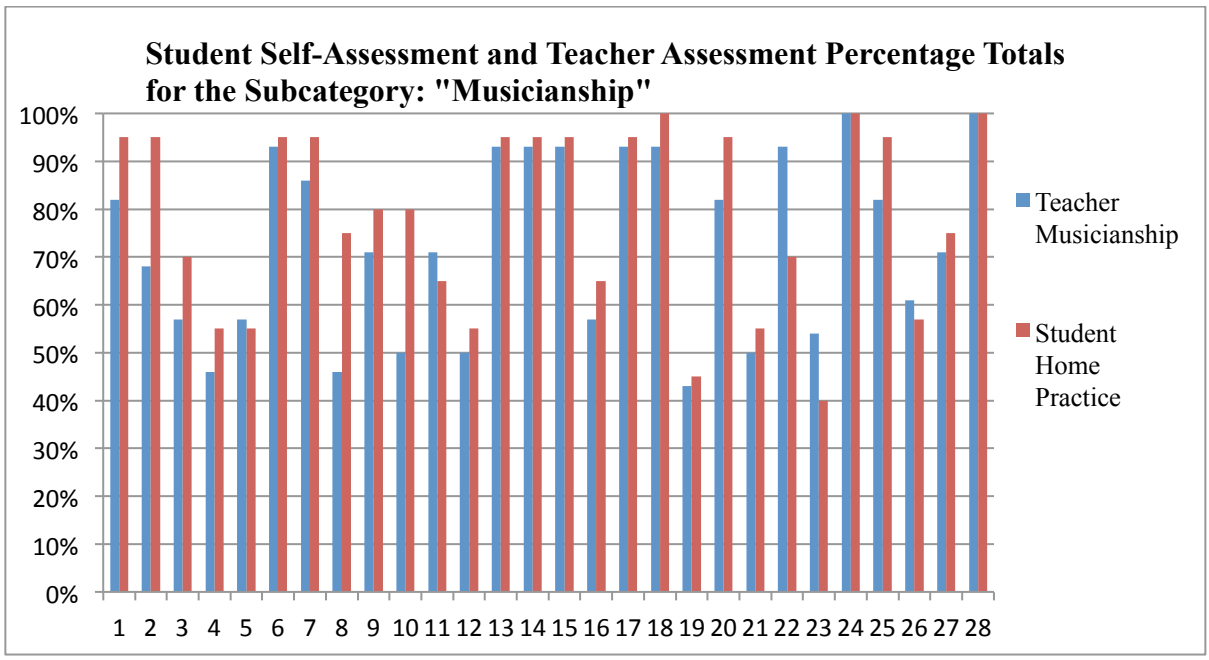

Figure 11. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Musicianship"

Figure 12, the comparison of student and teacher assessment data for the subcategory of "Home Practice," indicates student self-assessment and teacher assessment percentage scores in the third quarter, after the students completed the third performance test. Note, thirteen students' student and teacher scores were identical and between 95 – 100%. Four students' student and teacher scores were between the 75th and 80th percent. The remaining eleven students' scores fell below 74%.

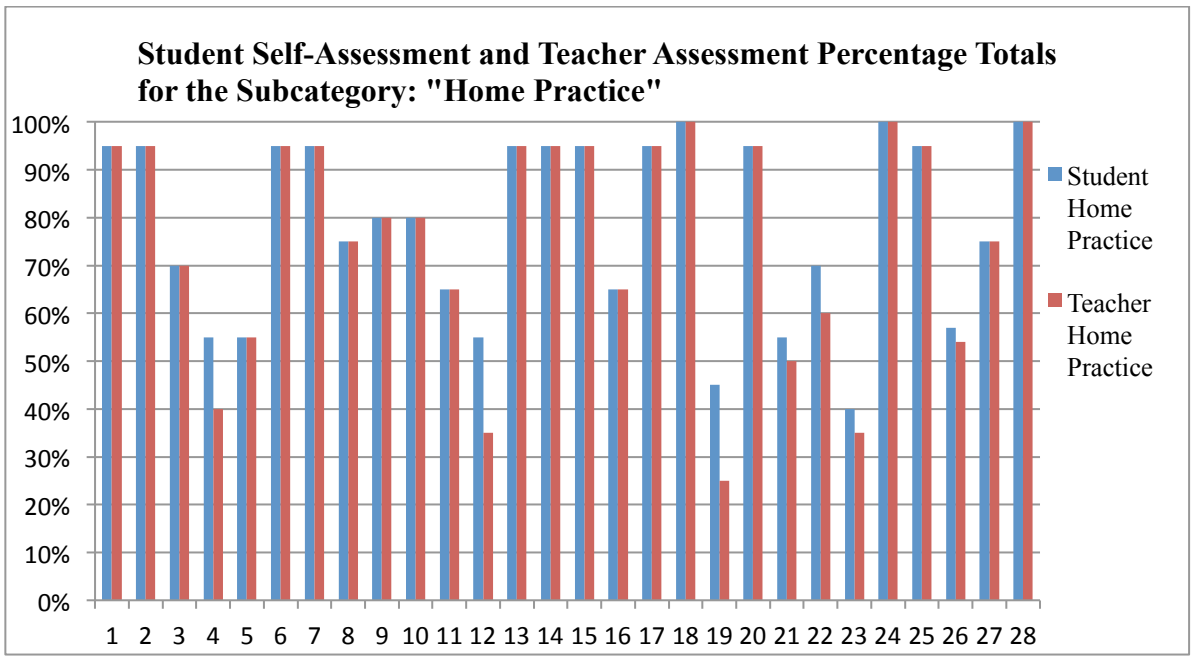

Figure 12. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Home Practice"

Test #4: Student Self-Assessment and Teacher Assessment Percentage Totals by Subcategory

Figure 13, the comparison of student and teacher assessment data for the subcategory of "Effort and Attitude," indicates student self-assessment and teacher assessment percentage scores in the fourth quarter, after the students completed the fourth performance test. Note, eighteen students' student and teacher scores were identical at 100%. Six students' scores were between 80% and 95%. The scores for student nos. 4, 19, 22, and 23, remained extremely low.

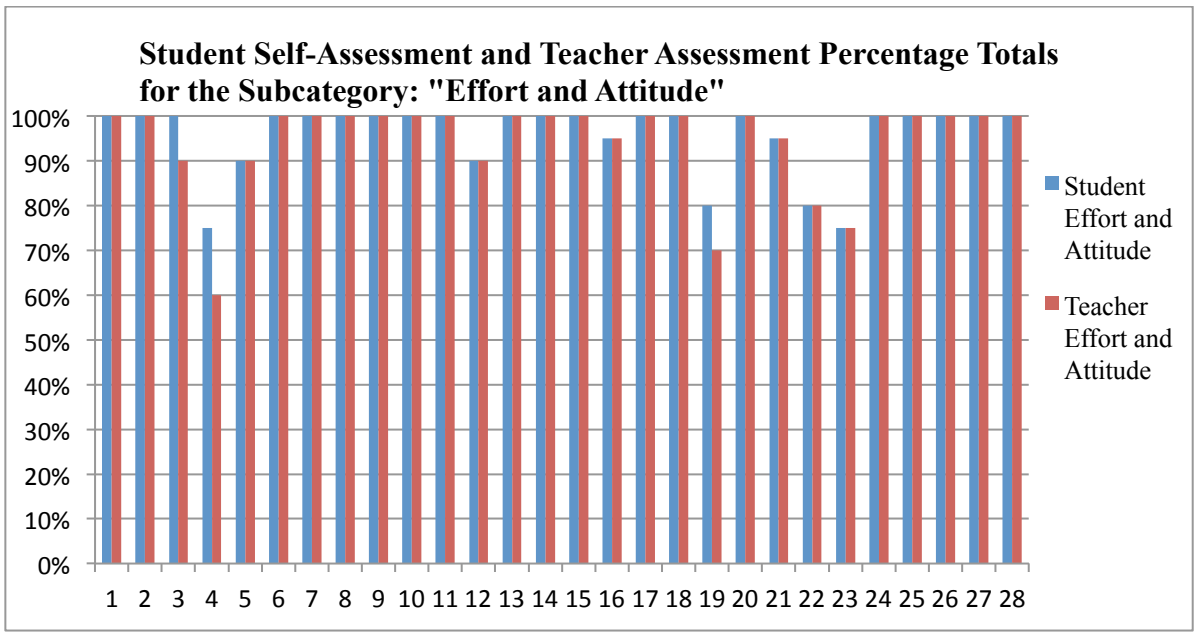

Figure 13. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Effort and Attitude"

Figure 14, the comparison of student and teacher assessment data for the subcategory of "Technical Mastery," indicates student self-assessment and teacher assessment percentage scores in the fourth quarter, after the students completed the fourth performance test. Seventeen students' student and teacher scores were identical at 100%. Seven student and teachers scores were identical and were above 75%. The remaining four scores for student nos. 4, 18, 21, and 23 were the lowest for this subcategory in the fourth quarter.

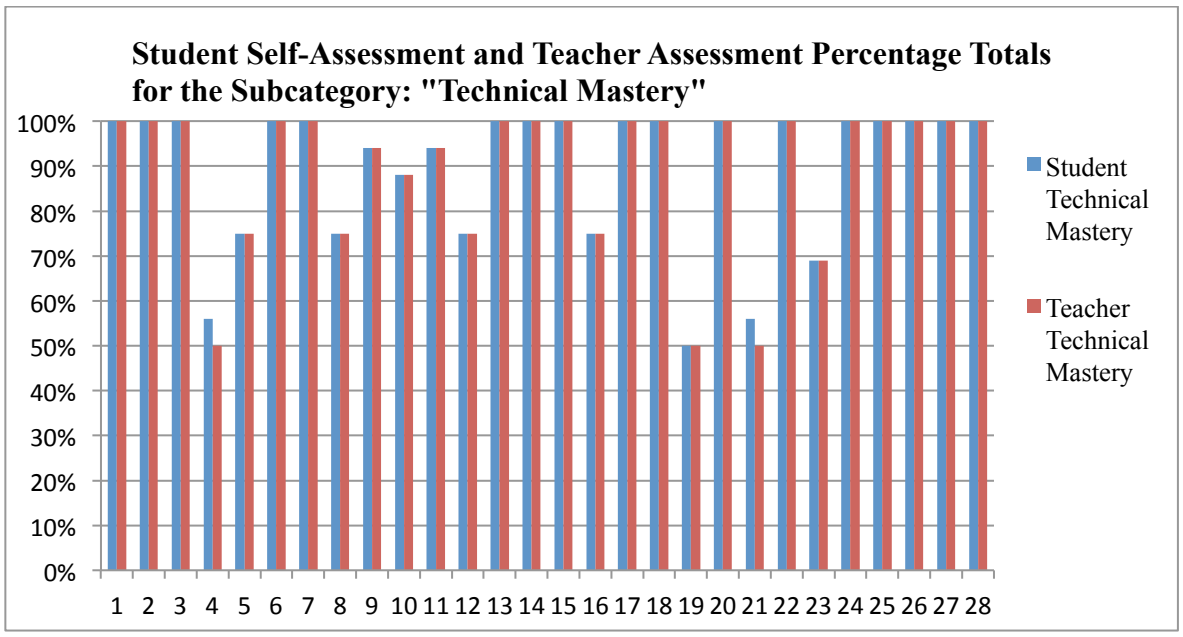

Figure 14. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Technical Mastery"

Figure 15, the comparison of student and teacher assessment data for the subcategory of "Musicianship," indicates student self-assessment and teacher assessment percentage scores in the fourth quarter, after the students completed the fourth performance test. Nine students' student and teacher scores were identical at 100%. Ten students' student and teacher scores were above 75%. Again, student nos. 4, 19, 21, and 23 remained the lowest in this category as well, with the remaining three students falling below 75%.

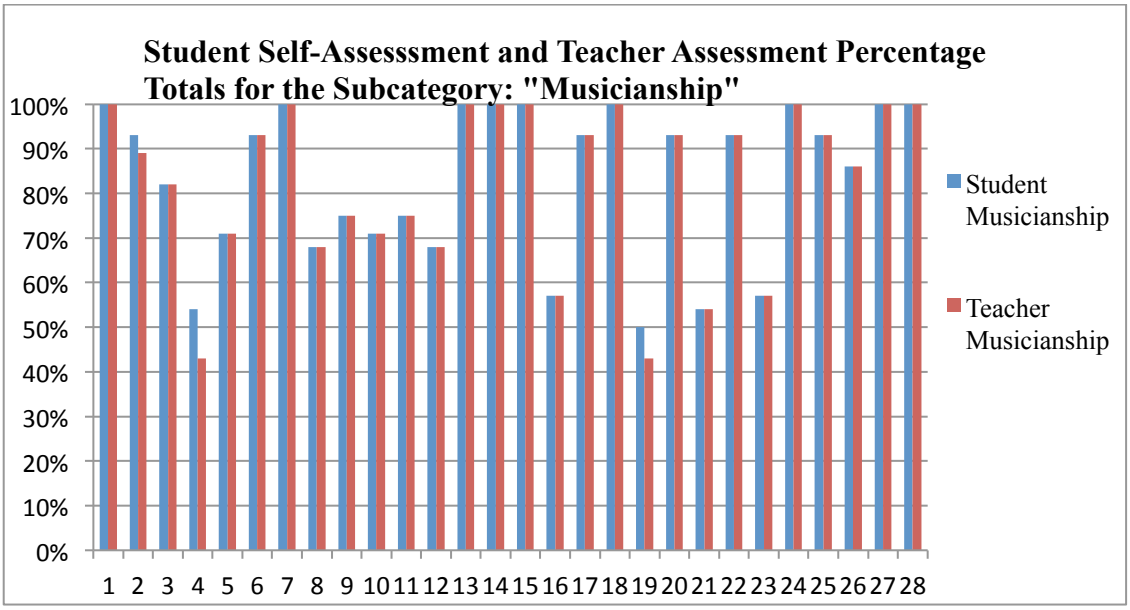

Figure 15. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Musicianship"

Figure 16, the comparison of student and teacher assessment data for the subcategory of "Home Practice," indicates student self-assessment and teacher assessment percentage scores in the fourth quarter, after the students completed the fourth performance test. Note, twelve students' student and teacher scores were identical at 100%. Six students' student and teacher scores were identical at 95%. Ten students' student and teacher scores were above 75%. The four lowest student and teacher scores were student nos. 4, 12, 19, and 23. Student nos. 4, 19, and 23 had been showing both student and teacher scores in the lowest end of all student and teacher scores, but students #18 and #21 who had indicated lower scores in other subcategories reported higher percentage scores in "Home Practice."

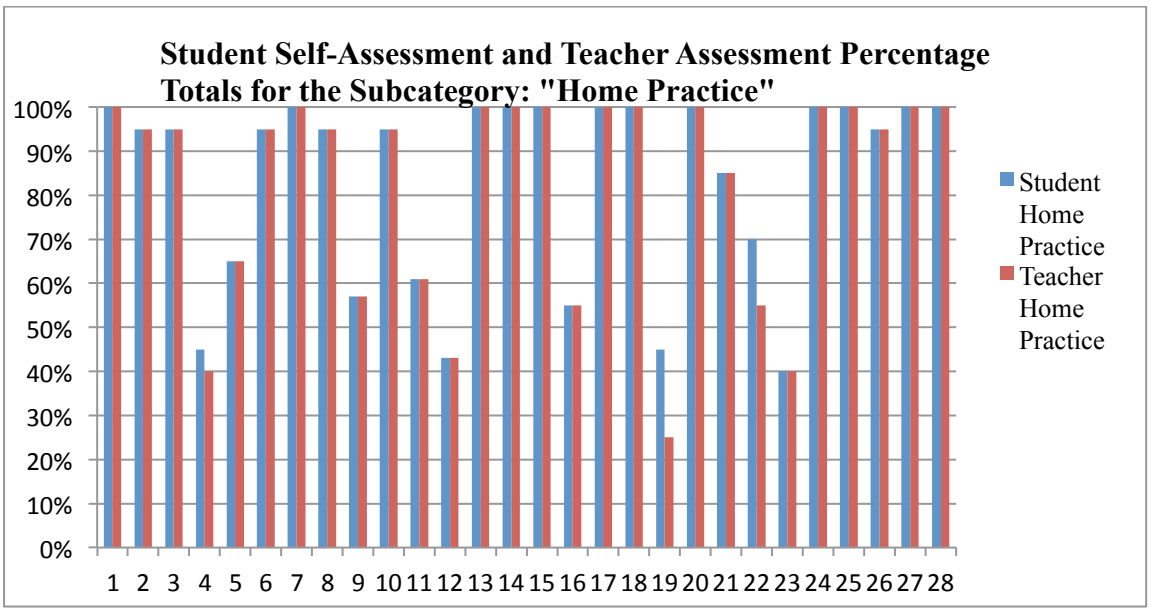

Figure 16. Student Self-Assessment and Teacher Assessment Percentage Scores for the Subcategory of "Home Practice"

Test #1 Results Total Percentage Scores Across All Subsections

The student self-assessment percentage chart for Test #1, as shown in Figure 1, reports student progress in the first quarter, after the students completed the first performance test. The percentage represents all data gathered from all sections of the rubric created for Document #3, "Assessment Standards Testing." As this was the first assessment in a new content area, learning an instrument, student scores indicate a wide range of self-perceived achievement.

The mean of all student self-assessment scores for Test #1 was 74.82%. The lowest score was 55.95% by students #5 and #23. The highest score was at 95% by student #28. Eleven students ranked themselves below, and seventeen students ranked themselves above 70%. In the lower range of scores included the student numbers: 2, 4, 5, 10, 11, 12, 13, 16, 19, 21, and 23. In the upper score range were the student numbers: 1, 3, 6, 7, 8, 9, 14, 15, 17, 18, 20, 22, 24, 25, 26, 27, and 28.

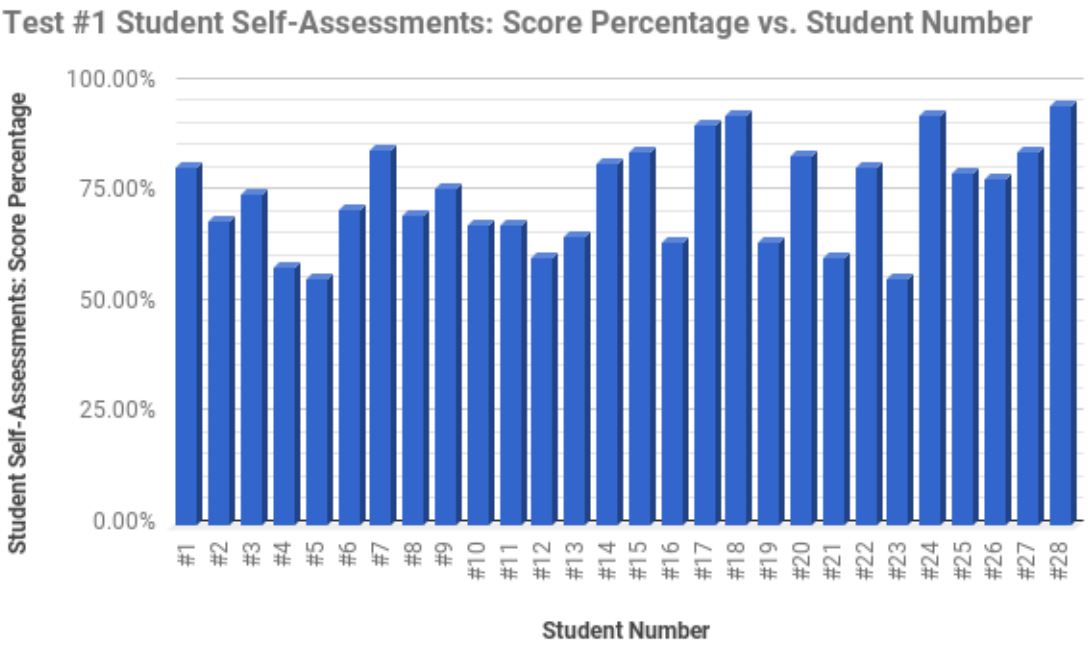

Figure 17. Test #1 Student Self-Assessments: Score Percentage by Student Number

The teacher assessment percentage chart for Test #1, as shown in Figure 18, reports the mean of all teacher assessment scores for Test #1 was 67.26%. The lowest score was 50%, by students #4 and #5, and 5.97% below the lowest score within the student self-assessment scores. The highest score was at 90.48%, about 4% lower than the top student self-assessment score, again by student #28. Sixteen students were ranked below the 70% mark, between the percentage ranges of 50% - 69.05%, and twelve students were ranked above 70%, between the percentage rates of 72.62% - 90.48%. The student numbers in the lower range were: 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 16, 19, 21, 23, and 26. The student numbers in the upper range were: 1, 9, 14, 15, 17, 18, 20, 22, 24, 25, 27, and 28.

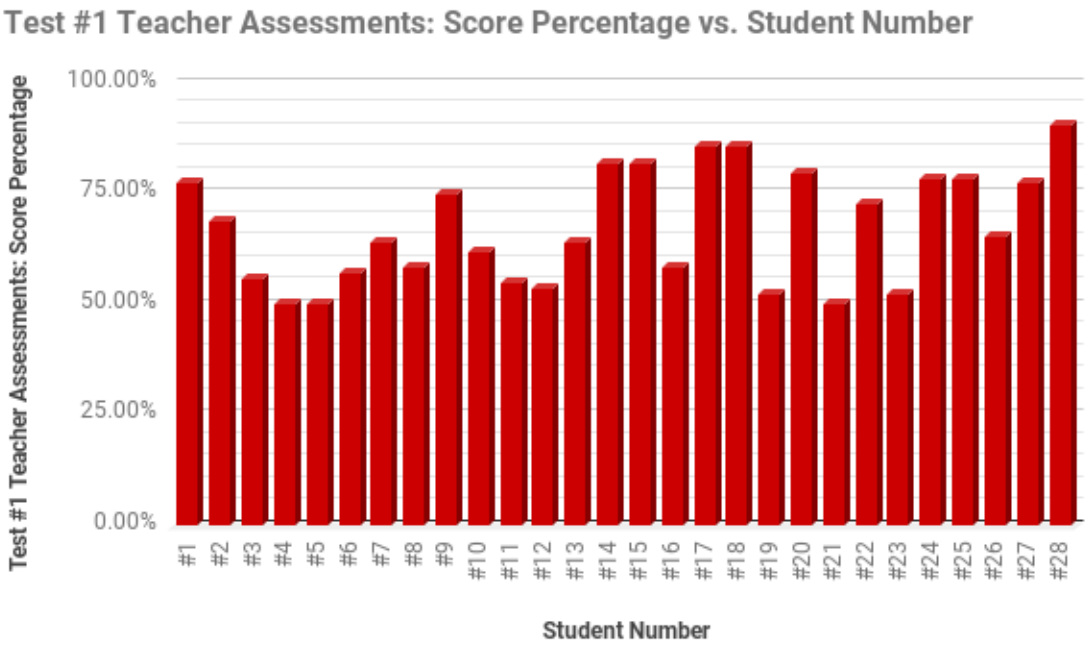

Figure 18. Test #1 Teacher Assessments: Score Percentage by Student Number

Figure 19 indicates student self-assessment and teacher assessment scores in the first quarter after the students completed the first performance test. Comparing student self-assessment and teacher assessment means in Test #1, there is a difference of 7.56% between the student self-assessment mean, 74.82%, and the teacher mean, 67.26%. Eleven students ranked themselves below, and seventeen ranked themselves above 70%. The teacher assessed sixteen students below and twelve students above 70%.

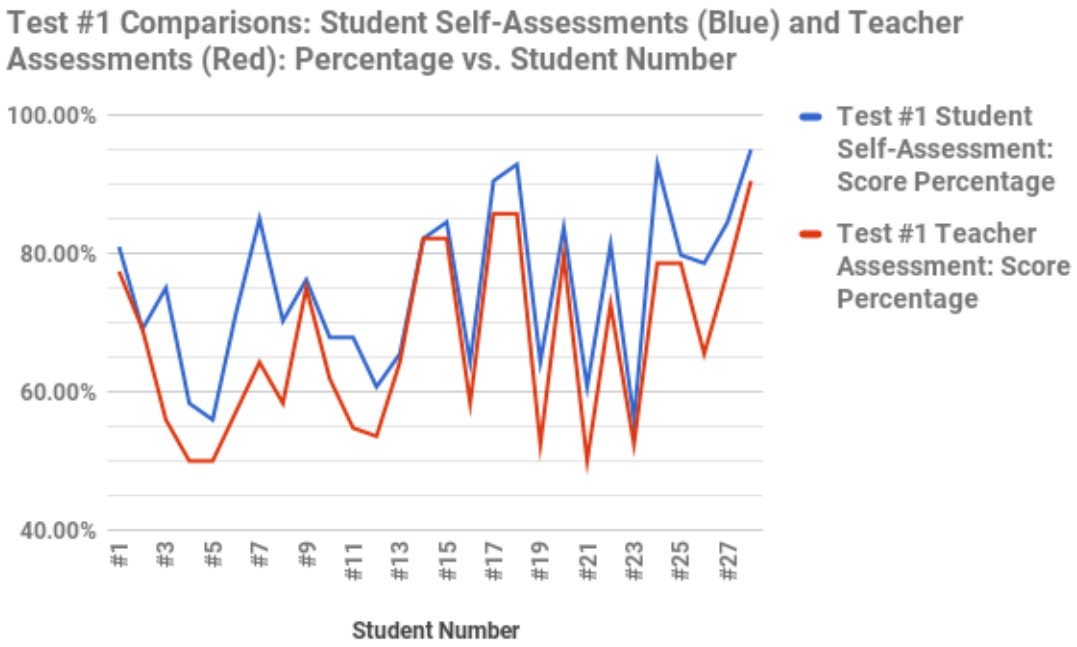

Figure 19. Test #1 Comparisons: Student Self-Assessments (Blue) and Teacher Assessments (Red): Percentage by Student Number

Test #2 Results

The student self-assessment percentage chart for Test #2, as shown in Figure 20, reports teacher assessment scores in the second quarter, after the students completed the second performance test. The lowest student self-assessment score was 54. 76%, by student #19, and the highest score, by student #24, at 97.62%. The mean of all student self-assessment score percentages was 79.53%. Eight students fell below 70%, student numbers: 4, 5, 8, 12, 16, 19, 21, and 23, and twenty fell above 70%, student numbers: 1, 2, 3, 6, 7, 9, 10, 11, 13, 14, 15, 17, 18, 20, 22 and student numbers 24-28. Notice the considerable jump in the number of students that moved from below to above 70% at the end of Test #2.

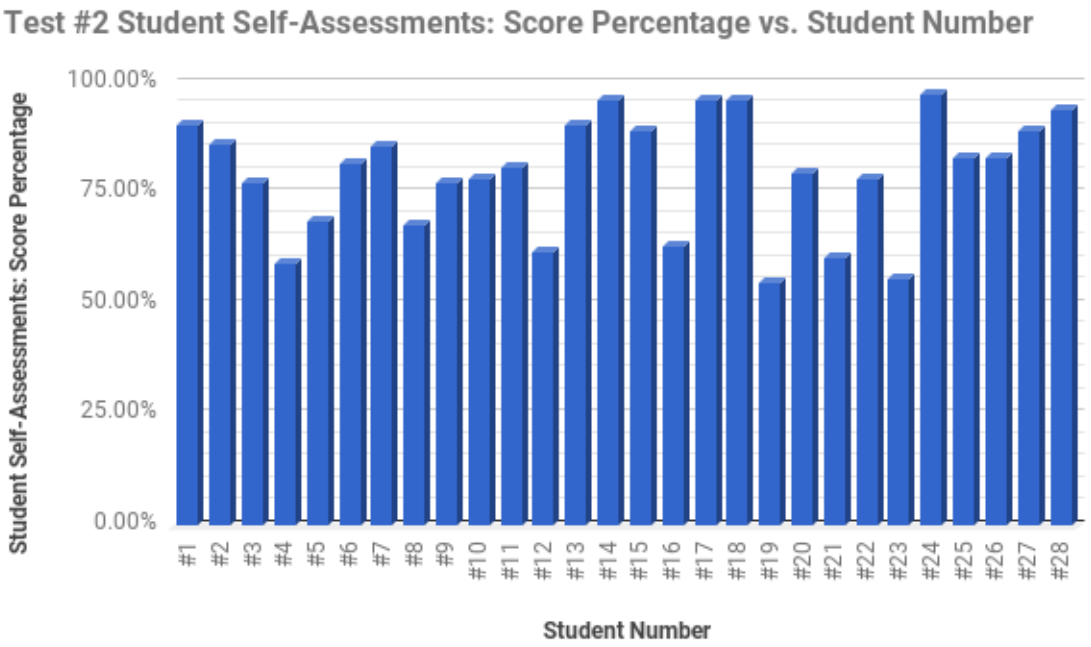

Figure 20. Test #2 Student Self-Assessments: Score Percentage by Student Number

The teacher assessment percentage chart for Test #2, as shown in Figure 21, reports teacher assessment scores in the second quarter, after the students completed the second performance test. The lowest teacher assessment score was 46.43%, again by student #19, and the highest score, by student nos. 14 and 17, at 96.43%. The mean of all the teacher assessment score percentages was 74.54%. The lower score range was between the percentage marks of 46.43% - 67.86%. Nine students fell below 70%, student numbers: 4, 5, 8, 12, 16, 19, 21, 23, and student number 26. Nineteen students fell above 70%, student numbers: 1, 2, 3, 6, 7, 9-11, 13-15, 17, 18, 20, 22, 24, 25, 27, and student no. 28. Interestingly, there is a large jump as well in the teacher data of students that moved from below to above 70%.

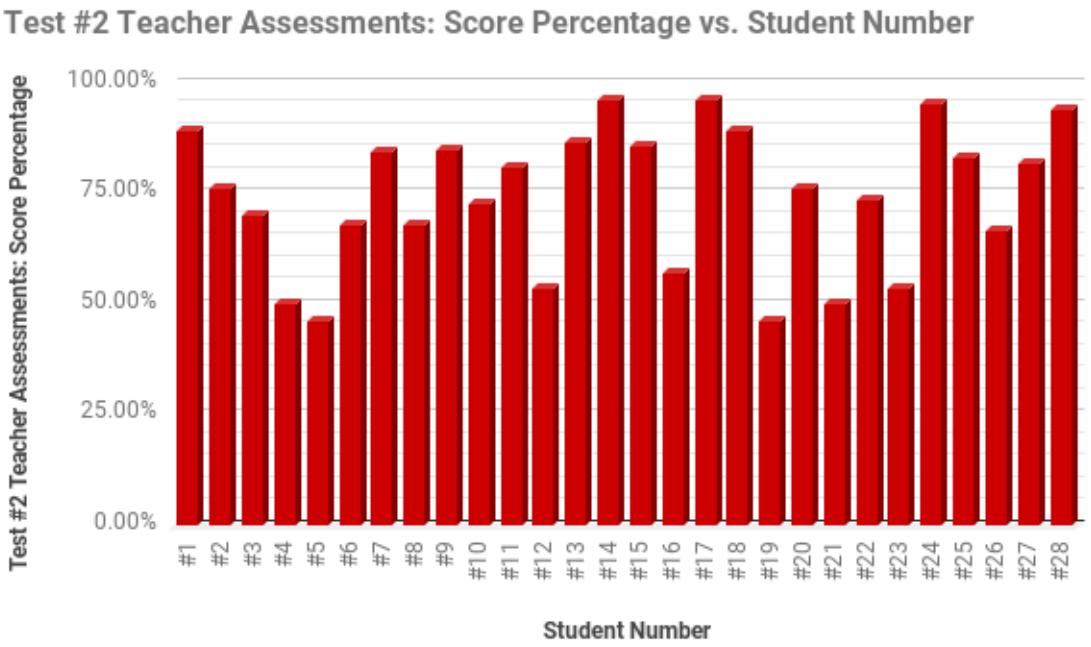

Figure 21. Test #2 Teacher Assessments: Score Percentage by Student Number

Figure 22 indicates student self-assessment and teacher assessment scores in the second quarter after the students completed the second performance test. Comparing student self-assessment and teacher assessment means in Test #2, there is a difference of 4.99% between the student self-assessment mean, 79.53%, and the teacher mean, 64.54%. Eight students ranked themselves below, and twenty ranked themselves above 70%. The teacher assessed nine students below and nineteen students above 70%. Notice the considerable jump in the students whose percentage scores were now above 70%, and also that the teacher's means and scores and student self-assessment means and scores are only a few percentage points away from each other.

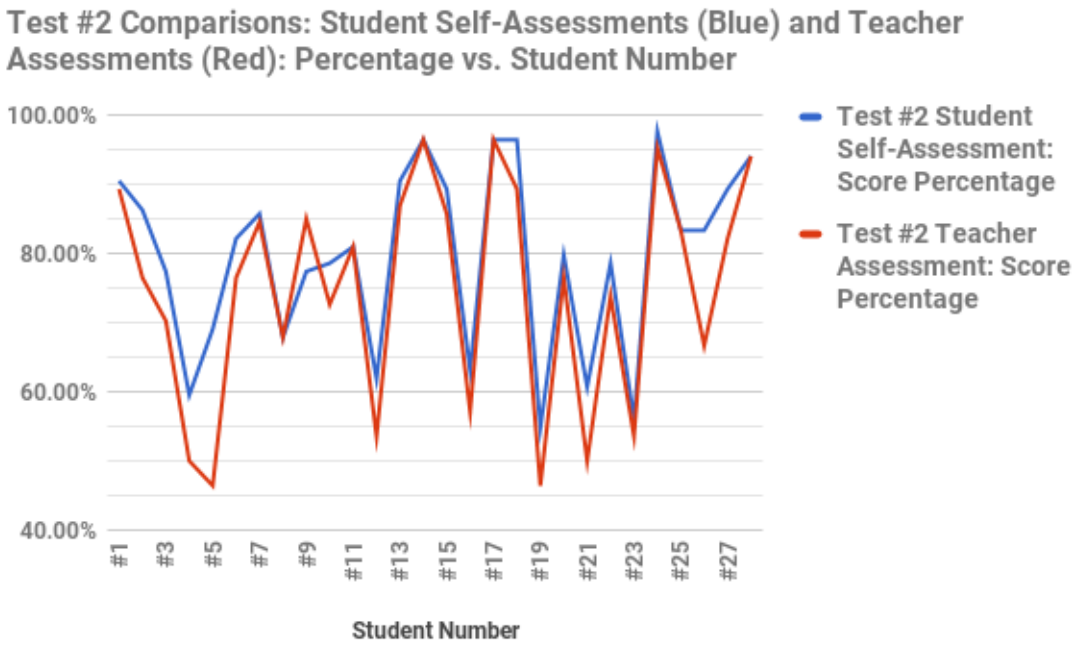

Figure 22. Test #2 Comparisons: Student Self-Assessments (Blue) and Teacher Assessments (Red): Percentage by Student Number

Test #3 Results

The student self-assessment percentage chart for Test #3, as shown in Figure 23, reports student progress in the third quarter, after the students completed the third performance test. One can observe the discrepancy between very high and very low scores. Unlike Test #1, there are few middle range performance scores. Observe that the mean for all student scores is 83%, and the lowest range of scores is between 54.76% - 67.86% and the upper range of scores is between 70.24% - 100%. This is the first test in which the highest student self-assessment score has reached 100%. The lowest score is again by student #19, at 54.76%, and the highest score of 100% is by student nos. 18, and 28. Student numbers: 4, 5, 12, 16, 19, 21, and 23 fall below 70%, and student numbers: 1-

3, 6-11, 13-15, 17, 18, 20, 22, and 24-28 fell above 70%.

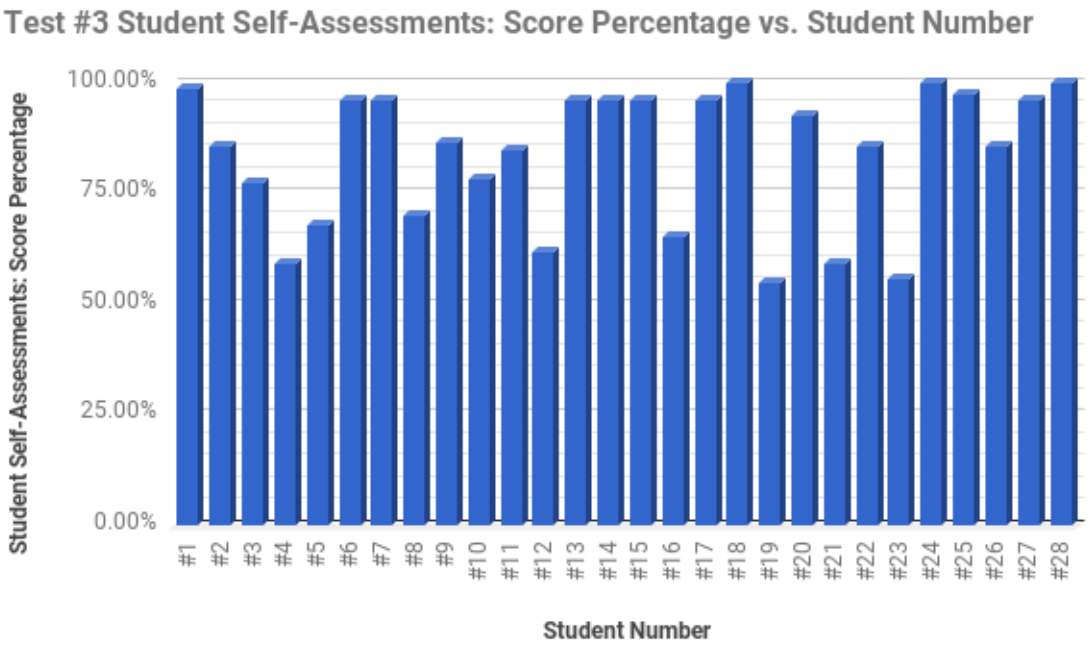

Figure 23. Test #3 Student Self-Assessments: Score Percentage by Student Number

The teacher assessment percentage chart for Test #3, as shown in Figure 24, the percentage chart for Test #3, the lowest score is 46.43%, again by student number 19, and the highest score is 100% by student numbers 24 and 28. This is the first test in which the teacher gave students the score of 100%. The mean score was 80.20%. Students whose scores were below 70% were student numbers: 4, 5, 8, 12, 16, 19, 21, and 23. The students whose scores fell above 70% were student numbers 1-3, 6, 7, 9-11, 13-15, 17, 18, 20, 22, and 24-28.

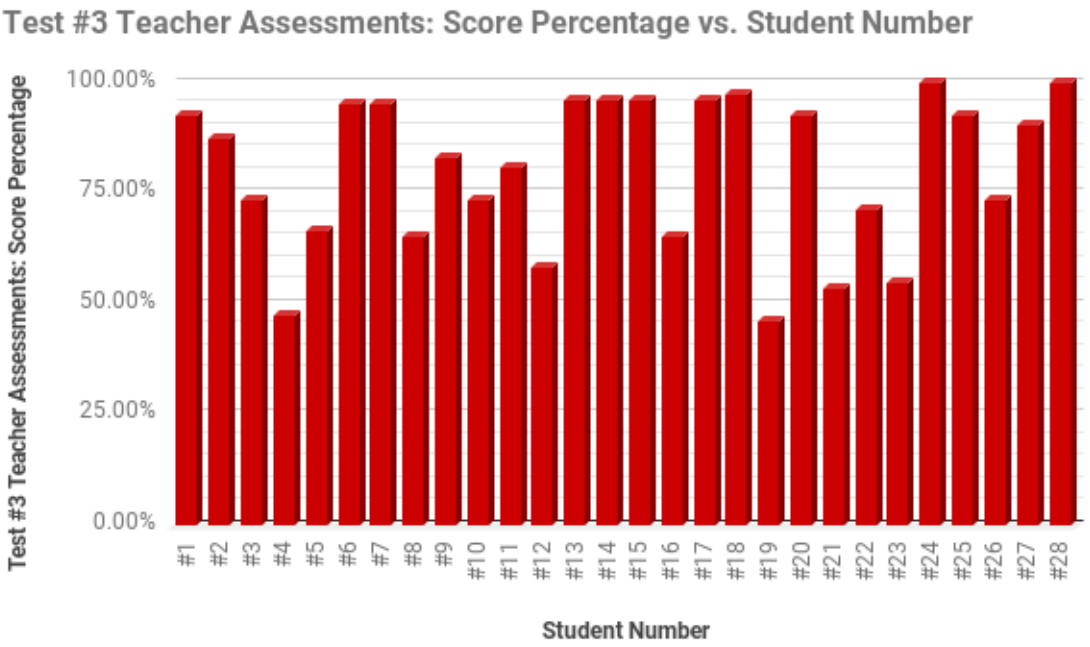

Figure 24. Test #3 Teacher Assessments: Score Percentage by Student Number

Figure 25, the comparison of student and teacher assessment data for Test #3, indicates student self-assessment and teacher assessment scores in the third quarter after the students completed the third performance test. Comparing student self-assessment and teacher assessment means in Test #3, there is a difference of 2.8% between the student self-assessment mean, 83%, and the teacher mean, 80.20%. Seven students ranked themselves below, and twenty ranked themselves above 70%. The teacher assessed eight students below and twenty students above 70%. Again, the students' self-assessments and teacher assessments are numerically very close.

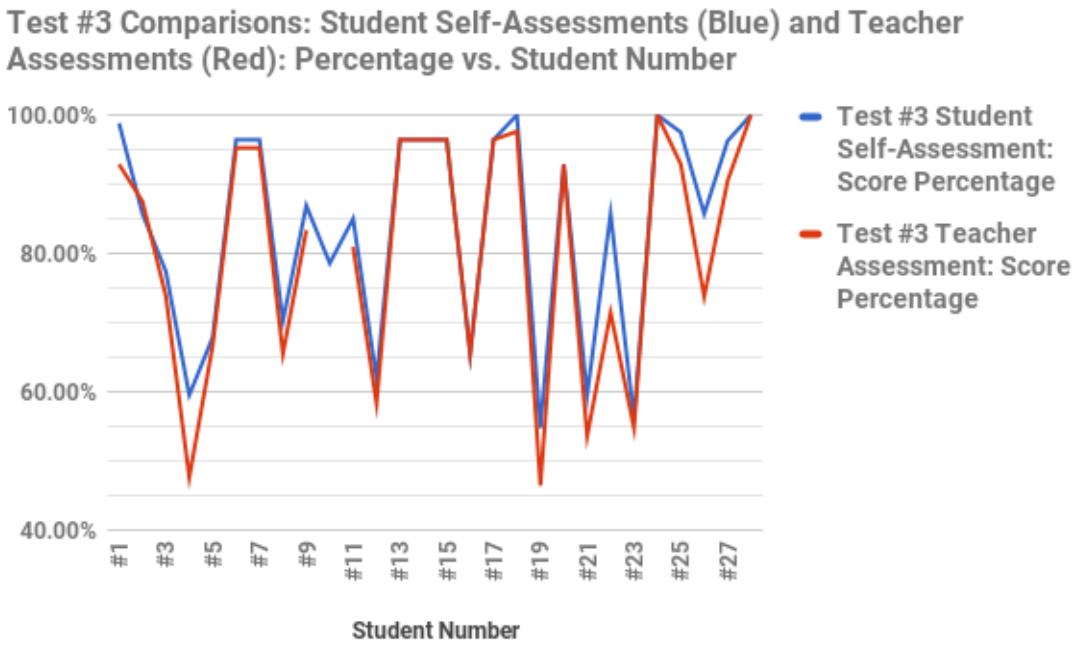

Figure 25. Test #3 Comparisons: Student Self-Assessment and Teacher Assessments: Percentage by Student Number

Test #4 Results

The student self-assessment percentage chart for Test #4, as shown in Figure 26, indicates the student percentages after the fourth performance test. Student scores peaked between 80-100%, or remained low, under 60 - 70%. The lowest student score was 53.57% by student #19, and the highest at 100% by students: 1, 13-15, 18, 24, 25, 27, and 28. The mean of all scores was 86.92%. Students who fell below the score of 70% were student numbers: 4, 19, 21, and 23, noticeably only four students below 70%. Twenty-four student scores were above 70%, student numbers: 1-3, 5-18, 20, 22, and 24-28.

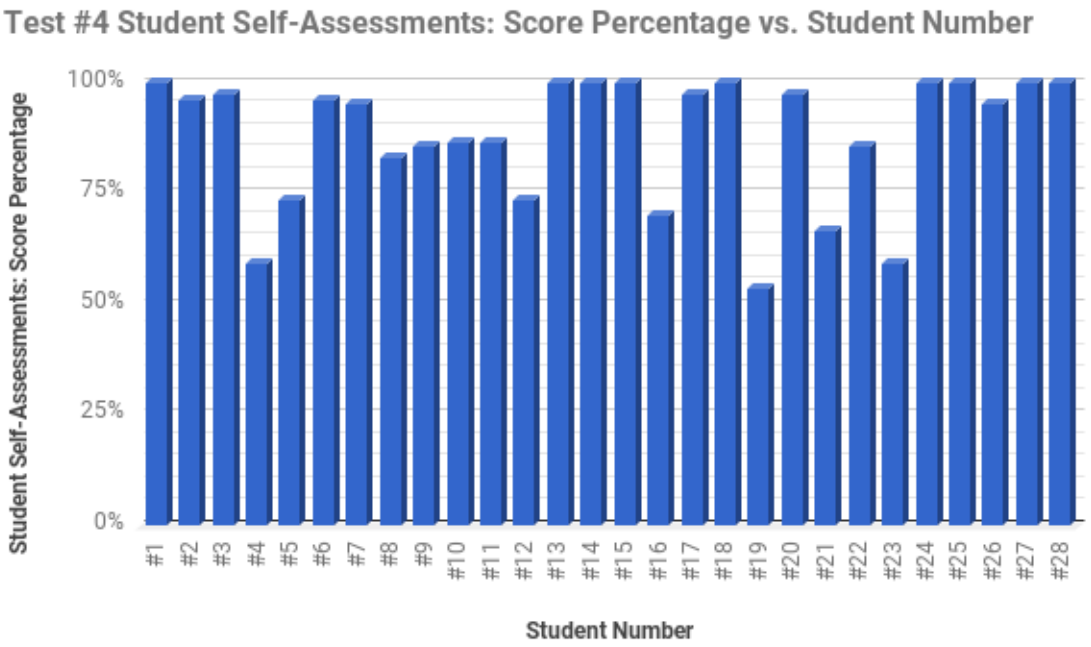

Figure 26. Test #4 Student Self-Assessments: Score Percentage by Student Number

The teacher assessment percentage chart for Test #4, Figure 27, indicates the teacher's final assessments of student performance. The lowest student score is at 47.62% by student #4. The lower range of scores, that were below 70%, was between 47.62 – 65.47% and were student numbers: 4, 19, 21, and 23. The mean of all scores was 87.15%. And the upper scores ranged from 70.24% - 100%, for student numbers: 1-3, 5-18, 20, 22, and 24-28. The highest scores were at 100% with the student numbers 1, 13-15, 18, and 24-28.

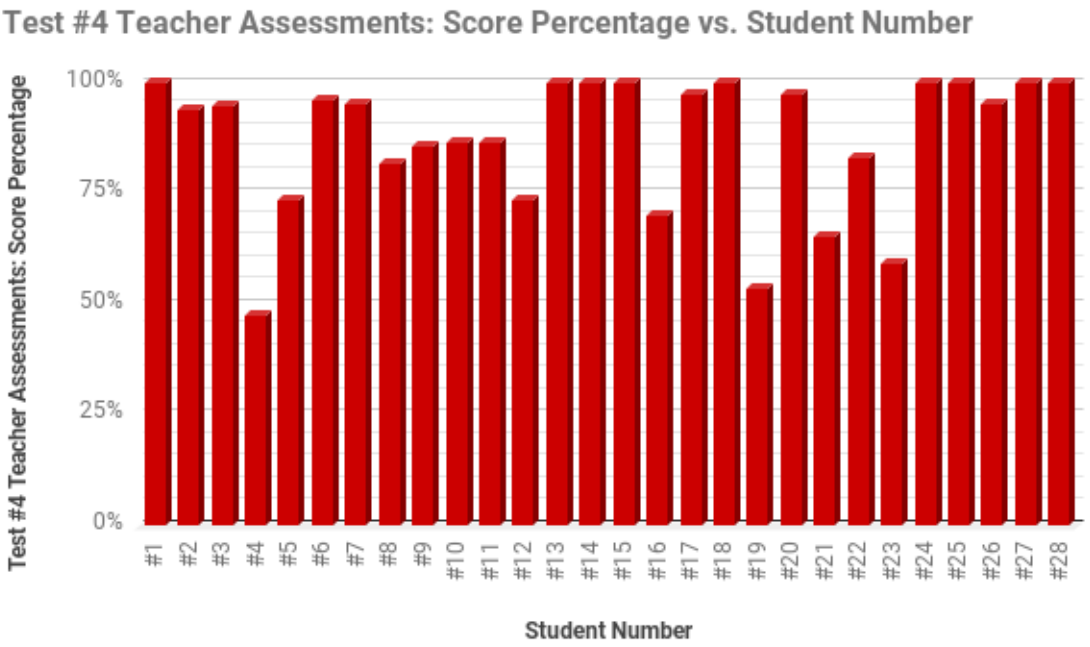

Figure 27. Test #4 Teacher Assessments: Score Percentage by Student Number

Figure 28, the comparison of student and teacher assessment data for Test #4, indicates student self-assessment and teacher assessment scores in the fourth quarter after the students completed the fourth performance test. Comparing student self-assessment and teacher assessment means in Test #4, there is a difference of .77% between the student self-assessment mean, 87.92%, and the teacher mean, 87.15%. Four students ranked themselves below, and twenty-four ranked themselves above 70%. The teacher assessed four students below and twenty-four students above the 70%. The teacher assessments and student assessments almost are identical, if not one to three percentage points away from each other.

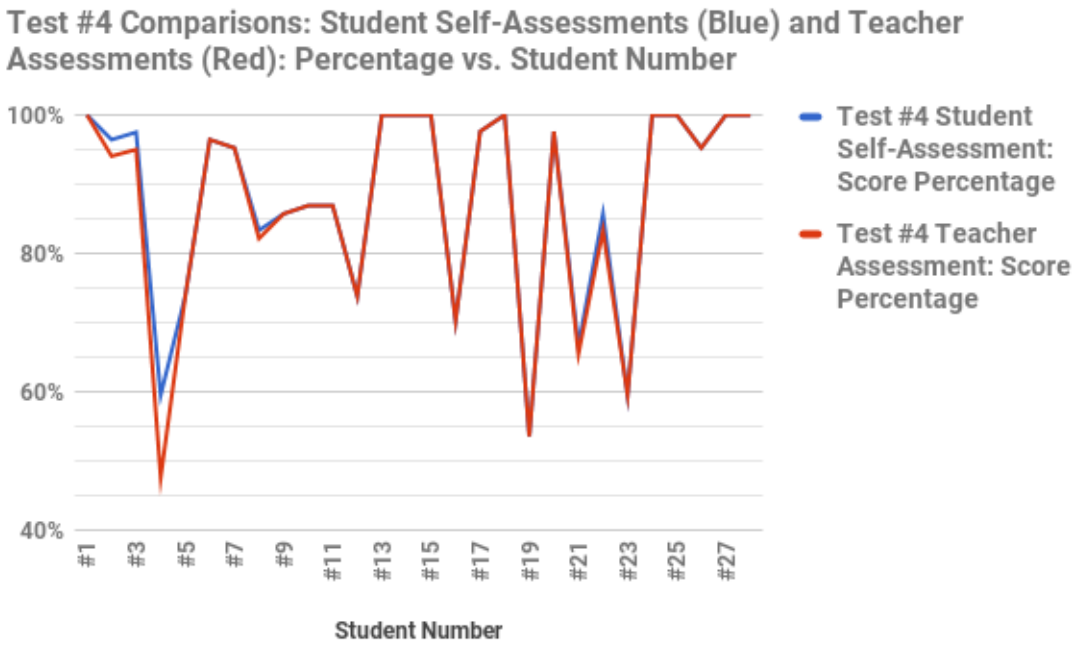

Figure 28. Test #4 Comparisons: Student Self-Assessments (Blue) and Teacher Assessments (Red): Percentage by Student Number

Data Comparisons: Tests #1 - #4

In this percentage chart, indicated in Figure 29, we can observe the perceived growth students made over the course of the year, using data gathered from Document #3, Student Self-Assessments of Tests #1 – #4. All students made measurable growth throughout the course of the year, even if the final percentage score still remained below 70% typically indicating a failing score for the year. The data in the range of students #7 - #11 shows an increased level of student awareness between Tests #3 and #4. Oftentimes, the student and teacher's responses were identical if not a point or two shy of being the same.

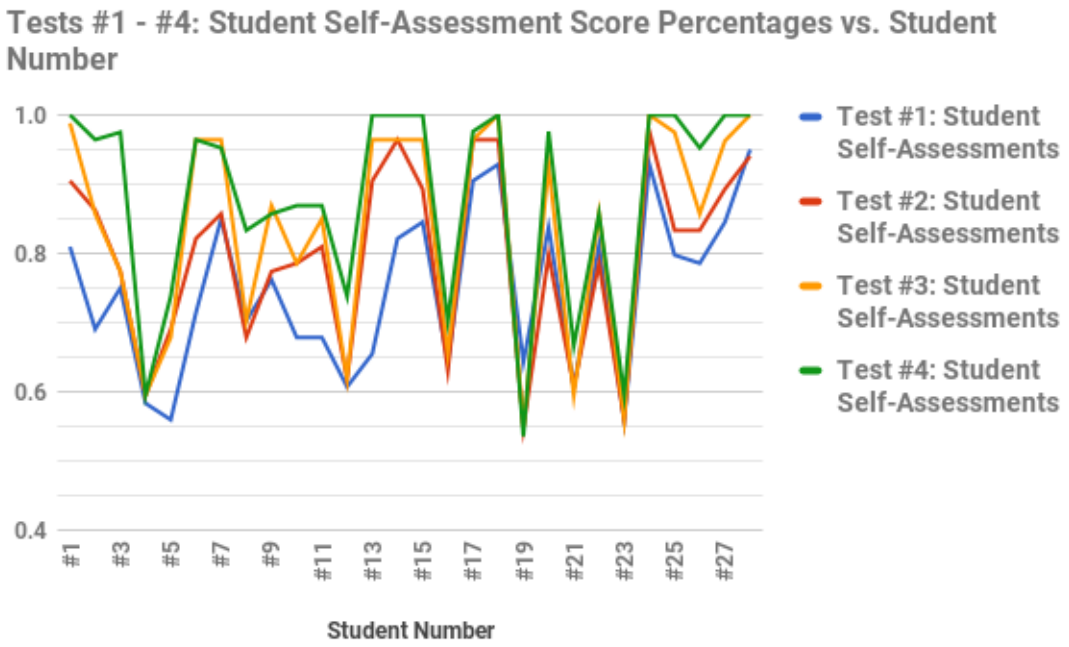

Figure 29. Tests #1 - #4: Student Self-Assessment Comparisons: Percentage by Student Number

In the percentage chart indicated in Figure 30, we can observe the teacher's assessments over time for each student for Tests #1 – #4. As reported by the differences in percentage point between student self-assessment and teacher assessment means score percentages, the scores became gradually closer together, from an initial difference of 7.56% after Test #1, to .77% after Test #4. It can be observed that, by the end of the year, the students that were assessed above and below 70% were identical in both the students' self-assessments and teacher assessments.

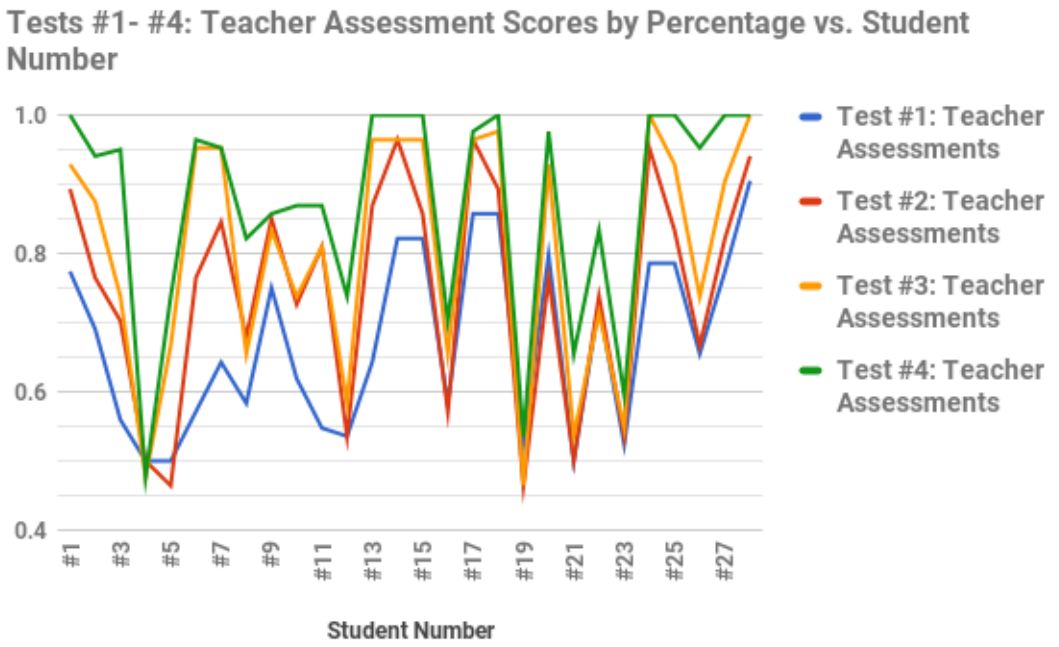

Figure 30. Tests #1 – #4: Teacher Data Comparisons: Percentage by Student Number

In the candlestick chart Figure 31, the growth across all Tests #1 – #4 is observable. One can see the range of scores in both quartiles, as well as observe the lowest, highest, and mean score for each test given. Of note is the noticeable jump in improvement in the highest scores between the first and second, and third and fourth tests.

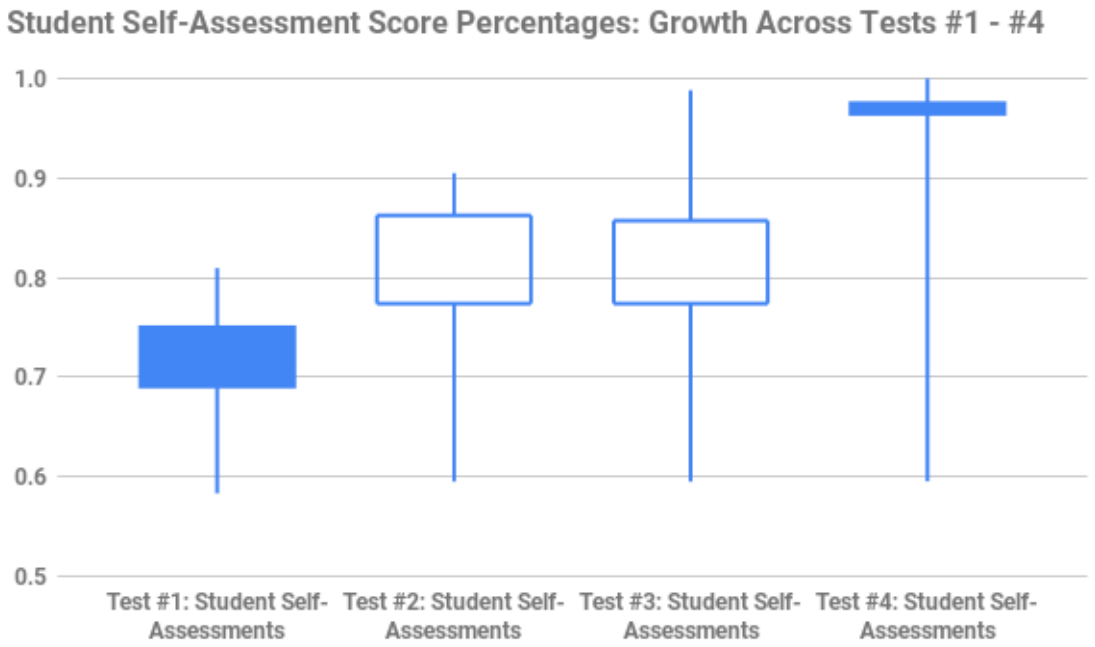

Figure 31. Student Self-Assessment Score Percentages: Growth Across Tests #1 - #4

In this candlestick chart, Figure 32, the teacher's assessments of all four Tests #1 - #4 are reported. Notable is the improvement in mean across all four tests, the first test at 67.26% and the fourth test at 87.15%. In addition, the percentage scores given to each student are identical to or very near the teacher's scores,

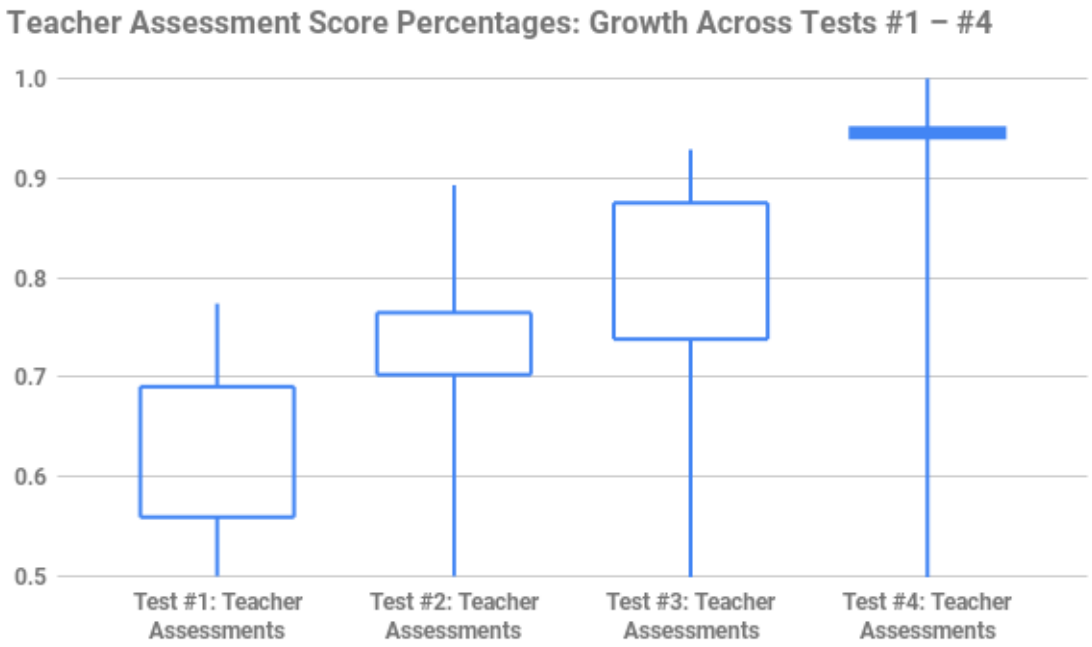

Figure 32. Teacher Assessment Score Percentages: Growth Across Tests #1 – #4

Results from Document #4: "Band Self-Assessment Rubric"

In this percentage chart, indicated in Figure 33, we can compare the student and teacher's final assessments using Document #4 in its entirety. Interestingly, the student self-assessments and teacher assessments do not line up, with the exception of student numbers 13 – 15. Some student responses are close to the teacher's assessments, and others are significantly different. In each case, the teacher's scores were lower.

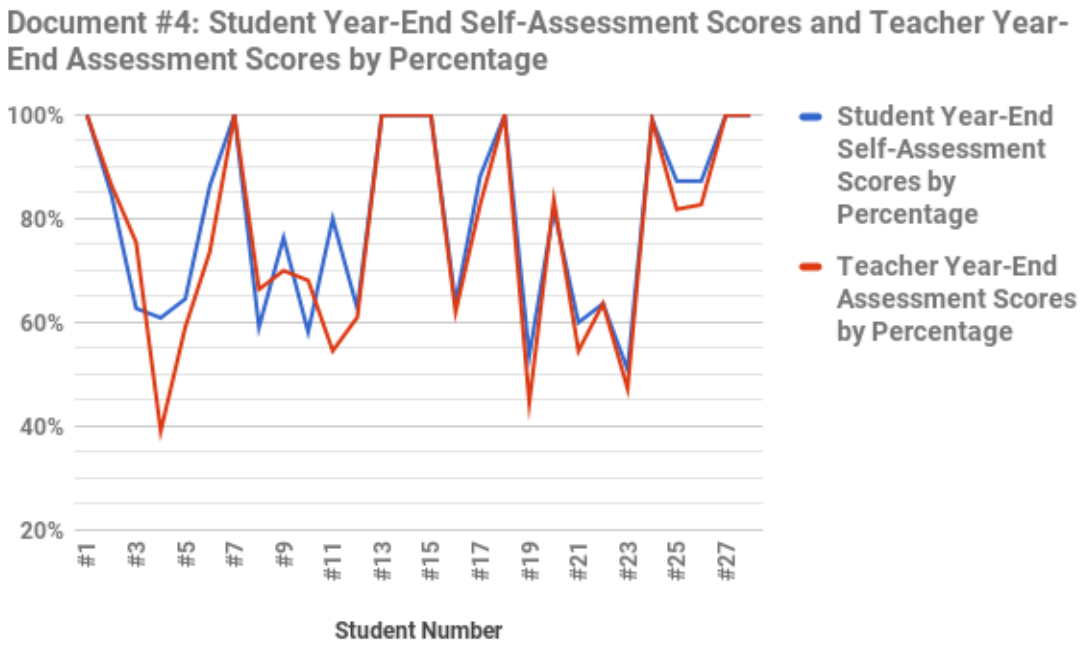

Figure 33. Document #4: Student Year-End Self-Assessment Scores and Teacher Year-End Assessment Scores by Percentage

Four Exit Interviews Results

At the end of the school year, themes from the four Exit Interviews were identified. The frequencies of their occurrence and the researcher tallied the responses from the interviews. In the chart below are the major themes gathered from the four Exit Interviews. Beside each theme are the comments made by students. Some categories are similar, e.g., utilizing the steps of "Success Mountain," which involves singing, and singing in band. One might notice that I have copied comments to be in both categories. In addition, the categories of "Amount of Minutes Practiced per Week," and utilization of singing and/or the steps of "Success Mountain" also overlap.

Below are themes from each exit interview. Notable is the frequency with which students commented on the importance of singing and the use of "Success Mountain" in rehearsal as well as home practice. Also of note is the frequency with which students

spoke about how they benefitted from a thorough Kodály, general music education, and how they each felt prepared for learning an instrument. To see the Exit Interview scripts in full, please see Appendix XVI.

Table 1. Themes from the Four Exit Interviews

Singing in Band	Yes, [singing] did help a lot. Just because you knew how it sounded sometimes when you were playing you just played how it looked and not how it sounded.
	Singing helped me perform better in music class. Through singing, I could hear everyone else's part, and how our parts went together. And, if everyone was playing with you, or singing with you, we could hear if we were all in the correct places; you could hear it and fix it.
	Singing helped me perform more musically. Without singing, I think it would be hard to hear how you wanted to perform the melody.
	I think that singing before playing helped because I kind of understand it better, and like, I know what to play before I actually play it.
	Singing before playing really helped because it made me know how I was supposed to play it and help me get to know what the song sounded like.
	[Singing, counting] helped because we got used to the beat, and where we would start, and like where to breathe and where to start and stop the music.
	Well, we were pretty much singing the notes. So, it helped us jog our memory to the start of the song. We can think of the notes and think of the fingerings and have them memorized.
	Singing was helpful because when you were confused about the music and didn't know what you were supposed to play or how it sounded, it was easy to go back and figure out what it was supposed to sound like and how to play it.
Transfer of Knowledge from General Music to Band	We did a lot of the reading that we did in band in kindergarten through fourth-grade, and so those things were easy to read in fifth-grade band.
	In kindergarten, we didn't know we were learning because it was so much fun, and we didn't know how we would use it, but now in fifth-grade, after five years of

	general music, I now see how our learning helped us in band.
	[Singing] helped transfer reading music a lot from what we had done in kindergarten through fourth-grade [to band.]
	It made it easier going [into band] because we had learned some notes in fourth-grade. I was able to focus on playing instead of focusing on what the notes were.
	Yeah, it was helpful [knowing musical information from kindergarten through fourth-grade] because we didn't have to go back and learn the note names. And, the last two years we did recorder, so that helped us get started to just know how to get through songs and figure out the notes.
	Yes [the preparation in kindergarten through fourth-grade] was helpful because we already knew the notes and how they sounded.
	Yes, [the preparation in kindergarten through fourth-grade] was helpful because it helped me progress more in band. And, I knew how to do stuff I [learned] in previous years. So, that made it less difficult.
	Singing helped because when we played it, we knew the rhythm that we were supposed to play the music and the beat. Or, we knew how fast to go when we sang the music before we played the notes. Because if you used hand signs for the notes it is easier to follow along, and in your head, you can sing along with the music.
Students Felt Prepared for Middle School Band	I feel prepared for middle school band. I have been learning music with Mrs. Dhillon since kindergarten. In kindergarten, we didn't know we were learning because learning was so much fun. As we grew, we were prepared well for fifth-grade band, and now I really feel that Mrs. Dhillon has helped us grow musically.
	Middle school band is a little tougher than elementary school, and so I have to keep into consideration how much I want to commit to, but I would like to continue.
	I believe that Mrs. Dhillon has helped me grow a lot this year. I have learned a lot of new…notes and have learned how to play them correctly, and how to play other songs correctly. And, I have progressed in playing solos. I am ready for middle school band.
	At first, I was worried that in one year we wouldn't be ready for middle school band, but I feel confident.
	Because our learning from kindergarten through fourth-grade aided our learning in fifth-grade band, we were able to make a lot of progress.

	With the background that we had been given, it made it a lot easier to use the musical knowledge we had and transfer it to the band music.
	I learned a lot doing it, and I did enjoy band. So, I think I'm going to go on and continue in band. I thought it was really fun learning all the new notes, and learn how to play the notes on a band instrument.
Home Practice	At home, I practice daily, and my mom supported me in my practice. Practice made band class easier. The more I practiced, the easier it got.
	[In home practice] I usually would play the note, and go through it a few times, and if the note sounded bad, I would play it a few times to make sure it sounded good and then put it back together with the piece as a whole…I would usually play, and then if I needed to and if I was going too fast, I would slow it down and just do my fingerings, and then try again. I usually did my warm-ups. I would [then] do "Ode to Joy" or some song like that. I did that for that [in home practice] with "Success Mountain," and then I would continue into other work.
	In the beginning, I remember struggling a lot with the note "C," and then with lots of practicing and patience, I got better.
	Sometimes at home, instead of using my book, I would look up people on YouTube and copy them. Copying them helped me get better.
	What I do best is learning new songs. It was difficult at first, but you get the hang of it, and the more that you do it, the easier it gets.
	Because I used ["Success Mountain"] when I practiced at home and my Dad was really helping me with the mountain. And, I was using the counting and stuff from what we were learning in class. It really helped me with my sound and reading music.
Reflection on the Quality of Preparation for Band	It was great already been given the tools necessary to be able to read music well before playing it on my instrument. With the background we had been given, it made it a lot easier to use the musical knowledge we had and transfer it to band music.
	We did a lot of the reading that we did in band in kindergarten through fourth-grade, and so those things were easy to read in fifth-grade band.
	I already knew rhythms and solfège from kindergarten through fourth-grade at my other school that I was able to use in band.
	Definitely, [we were ready for band] because we learned

	about notes when we did the recorder, and we learned about ta-ti and stuff…
Utilization of the Steps of "Success Mountain"	Because I used ["Success Mountain"] when I practiced at home and my Dad was really helping me with the mountain. And, I was using the counting and stuff from what we were learning in class. It really helped me with my sound and reading music.
	I usually used the steps of "Success Mountain" in the warm-ups, and then would play my songs, but then if I messed up, would slow down and just do my fingerings, count, or sing, and then I would try again.
	So basically learning the "Success Mountain" [helped] a lot. So, what I would do when I was practicing is that I would first look at the notes, then finger the notes, and then sing them in my head, and then sing them out loud, and then go for it. I would do that each time I was practicing a new piece.
	What I do best is learning new songs. It was difficult at first, but you get the hang of it, and the more that you do it, the easier it gets. And, using the steps of "Success Mountain" really helped me learn my songs.
Positives to Sound-to-Symbol Approach	It was helpful to start without reading because I was able to focus on playing instead of focusing on reading the notes. Later on, reading was easier.
	This approach helped because sometimes when you are reading you are focused on how it looked and not what it sounded like. By starting with playing without reading first, I could focus on my sound.

Table 2. Summary of Themes from the Four Exit Interviews, Sorted by Frequency

THEME	**FREQUENCY**
Singing in Band	8
Transfer of Knowledge from General Music to Band	8
Students Felt Prepared for Middle School Band	7
Home Practice	6
Reflection on the Quality of Preparation for Band	5
Utilization of the Steps of "Success Mountain"	4
Positives to Sound-to-Symbol Approach	2

CHAPTER VI: DISCUSSION
Findings, Implications, and Recommendations

> *To teach a child an instrument without first giving him preparatory training and without developing singing, reading, and dictating to the highest level, along with the playing, is to build upon sand.*[305]

In this yearlong descriptive study, data were collected from test scores, performance self-evaluations, practice card reflections, and responses obtained from the final Exit Interviews. The researcher compared the results of the data collected to that of previous, closely related studies, as well as to historical sound-to-symbol educational trends. The data gathered provided insight into the impact of the study and served as the basis for the researcher's recommendations for future research.

The data collected from the student and teacher reflections and evaluations from Documents #3 and #4 provided insight into the impact of the study and supported the need and importance for continued research in the area of sound-to-symbol or rote-to-note approaches in instrumental education. Tests #1 - #4 were documented in two ways in Chapter V, by percentage total by subcategory, and by percentage total across all four elements. The four categories were "Effort and Attitude," "Technical Mastery," "Musicianship," and "Home Practice." By reporting the student self-assessment and teacher assessment results by subcategory in Chapter V, "Results," trends in data were discussed.

Summary of Observations

[305] Kodály, Zoltán. *The Selected Writings of Zoltán Kodály*. Boosey & Hawkes Music Publishers: Chapter X, 1974.

The data collected from student self-assessments and teacher assessment by subcategory across all four tests showed steady percentage growth throughout the school year. Higher scores indicated student strength or perhaps confidence in certain subcategories. Anecdotally, based on student and teacher score percentages, the subcategories of "Effort and Attitude" and "Home Practice" appeared to be easier to earn a higher percentage score. In contrast, the lower scores from self-assessments and assessments seem to infer that there were more challenging elements within the subcategories of "Musicianship," and/or "Technical Mastery." However, as aural and instrumental skills were developed scores improved over time.

Interestingly, students who indicated perceived success in "Home Practice," did not always, in their self-assessments, have similar high scores in other subcategories. Two student numbers that follow this trend are student numbers 18 and 21. Some students' scores remained low throughout the year, i.e., student numbers 4, 19, 21, 22, and 23. Other indicated marked improvement over time.

Observing the data across four self-evaluations, all students indicated progress in most areas of musical performance. The subcategories that indicated the most growth were in the areas of: "effort and attitude, control of self/on-task learning, bringing materials and supplies, supporting each other, breathing, technique, warm-ups, musical literacy, listening, sight singing, audiation, home practice, and following the steps outlined in 'Success Mountain.'" The subcategories that showed the least vertical growth over the course of the school year were in the areas of "improvisation, balance and blend, and expression and phrasing." Anecdotally, these were found to be more challenging to

the beginning instrumentalist, regardless of approach, and as indicated later in this chapter, would have benefited from more classroom time per week.

Students were required to make self-reflections in their practice journals. Although not measured for in this study, those students who diligently reflected upon daily practice, through individual reflection of transfers from general music sessions over time, perceived themselves to make more concrete advancements. These students noted the transfers, realizations, and the growth and struggles that occurred in daily practice. Several students remarked that through their reflections they became more self-aware of their individual growth, performance ability, and sound. These students commented that they were able to direct their learning with the tools provided to them, e.g., the steps of "Success Mountain."

Although not measured for in this study, the author observed from practice journals and student feedback that motivation appeared to play a critical role in student success. Student motivation may be connected to higher student achievement in all band methods and approaches. In this sound-to-symbol approach, students indicated through practice card reflections, classroom conversations, and Exit Interviews, that they were not overwhelmed with the introduction of music reading from the onset of learning a new instrument. Anecdotally, the researcher perceived the students to be calmer when the introduction of the new band instrument did not coincide with musical literacy.

Exit Interview Discussion

At the end of the fourth nine-week period, the researcher conducted four Exit Interviews of approximately fifteen minutes in length, with four randomly selected fifth-

grade band members, two male and two female. During the Exit Interviews students were asked seven questions pertaining to their experiences in the research study. Exit Interviews were recorded and transcribed. The interview transcriptions were then coded, themed, and analyzed.

As indicated in Chapter V, students interviewed highlighted some central themes of transfer, sound-to-symbol approach, the steps of "Success Mountain," practice card reflections and time practiced, and sight singing and rhythm reading skills. All students interviewed highlighted the musical training received in general music that they were able to transfer into band. Students noted that the ability to read both duple and triple rhythms, sight sing, and audiate before playing significantly helped when beginning an instrument. One student mentioned that being able to hear a song internally before playing it on her instrument greatly helped during the first year of band.

The three most frequently stated themes from the Exit Interviews included those of transfer from general music to band, the benefits of delaying musical literacy, and the positive results of utilizing the steps of "Success Mountain."[306] Several students stated that the background given in general music and recorder training greatly aided in their performance on an instrument, and entering band with rhythm reading and sight singing skills improved literacy and musicality. Students recognized the benefits of delaying musical literacy in favor of pattern training and rote learning and stated that it gave them time to establish their sound on the instrument and work on the basic skills before complicating playing with reading. Students also hailed the steps to "Success Mountain" as being a logical and helpful pyramid of steps to follow when preparing an exercise, song, or piece of literature. Students also admitted to greater gains in instrumental

[306] Please refer to Chapter V, Table 1: "Themes from the Four Exit Interviews."

performance if practice time at home was consistent and for a longer duration. More minor themes included rhythmic and melodic patterning training and improvisation.

Students in the Exit Interviews also discussed themes of self-motivation and the amount of time that was committed to home practice. Those students who noted more minutes practice at home also expressed confidence in the skills built over the school year, and they then felt more motivated to devote even more time to home practice. Students also indicated that parent support was also a significant motivating factor in home practice. The parents that became involved in their student's home practice provided additional external motivation. Some students, however, started the year strongly but stopped practicing as much as the year progressed. Other students remained constant, and most students increased in confidence, skill, and practice time over the course of the school year.

The highest student and teacher scores that occurred in two or more test results, in the subcategory of "Home Practice" were for student numbers 1, 2, 6, 7, 14, 15, 17, 18, 20, 24, 25, and 28. These students who combined the factors of minutes of practice, the use of "Success Mountain," ability to transfer concepts from general music, indicated perceived improvement over the course of the year. Through self-reflections in Journal entries and through Exit Interviews, students noted the helpfulness of "Success Mountain" during home practice and in the learning of new material. As stated in the previous chapter, they remarked that if the steps of "Success Mountain" were applied in daily practice, it became easier to develop skills necessary to learn new songs independently and that they were able to establish higher sight singing and inner hearing/audiation skills.

Exit Interview Remarks Specifically Related and Favoring a Sound-to-Symbol Approach

Students interviewed reported the practice of delaying musical literacy in favor of learning by rote and through a sound-to-symbol or rote-to-note approach.[307] In describing the yearlong journey throughout the fifth-grade year in beginning band, students articulated how helpful it was to begin with an aural instead of visual entry point. In addition, students expressed the importance of singing in an instrumental classroom. The students interviewed described how they were able to establish a good tone, play in tune, and copy the teacher's model without introducing the musical literacy simultaneously.

Students entering band arrived with the music readiness skills of being able to: read both duple and triple rhythms, sight sing in both major and minor scales, and musical material before performing it on an instrument. Transferring that knowledge onto the instrument without the additional confusion of reading notes from the staff accelerated and deepened initial learning. Consequently, after several weeks of learning aurally or by rote, students were prepared to begin music literacy. Students noted that singing at the beginning and throughout the year's curriculum aided in the development of musical phrasing, accurate intonation, and good tone. The data gathered and findings from the data and interview material support a sound-to-symbol approach as an effective alternative to traditional instrumental approaches.

This research study has attempted to demonstrate the benefits of a Kodály-centered curriculum in a beginning band program. Through a sequenced approach that contained Kodály concepts, teaching for transfer, student self-assessment, and the

---

[307] Please refer to Chapter V, Table 1: "Themes from the Four Exit Interviews."

auditory links between singing, music literacy, and beginning instrumental performance, students were assessed throughout the process both cognitively and affectively for their musical improvements and for the meaningfulness of the learning process. In addition, data collected from Documents #3 and #4 indicated perceived student growth over the course of the school year. Moreover, in the Exit Interviews, selected students commented about the meaningfulness of the process and the value of the methodology.

Both the sound-to-symbol approach and singing were found to be effective in and valuable to this study in the following ways: it was not overwhelming students with too much too soon, e.g., fingerings and mechanics of the instrument and reading music simultaneously; it enabled students to develop a good tone and in-tune playing before music reading took place; and students became stronger in the areas of audiation, sight-singing, understanding of harmonic function. Additionally, students were able to begin learning about harmonic function and improvisation, which do not typically occur in a beginning band setting. Moreover, the utilization of singing was found to be advantageous in the areas of tone development, articulation style, in-tune playing, balance and blend, phrasing and general musicality, and hearing all musical lines (either audiating or singing) before they are played on an instrument.

As reported throughout this document, the findings of this yearlong study have supported the hypothesis that the sound-to-symbol approach in beginning band is an effective method. As Suzuki contended, learning an instrument is similar to reading or learning one's mother tongue. Students in a sound-to-symbol, rote-to-note or Kodály-centered instrumental classroom are able to focus on developing aural, auditory and

musicianship skills while music literacy is delayed. Students are not being expected to tackle all elements of learning an instrument and reading fixed notation simultaneously.

As evidenced in both the data from Documents #3 and #4 and student responses from the four Exit Interviews, all students indicated self-perceived progress throughout the course of the year under this particular methodology. As reported in the discussion for the Exit Interviews, students affirmed the initial research questions, in regard to whether the Kodály-general music approach, or sound-to-symbol approach, would be effective in the beginning instrumental classroom. Students valued delaying musical literacy in favor of learning to play their instruments by rote, utilizing a teacher-model example. In the Exit Interviews, students highlighted the importance of the training that occurred between kindergarten and fourth-grade, and that they had been provided with the musical readiness skills necessary for beginning band. Students noted that by the end of fourth-grade they were able to audiate, sing in-tune and with a good tone, and sight sing, skills which were easily transferable to the instrument, especially when the complications of musical literacy were delayed, and when the same Kodály-centered approach was used between general music and beginning band.

Exit Interview responses and student commentary from practice card reflections and self-assessments also reflected the correlation between minutes devoted to "home practice" and motivation. Students remarked that more time devoted to practicing at home both solidified their knowledge from the current week, as well as increased their success in the program. Practice also generated leading questions, which drove learning, as well as created more independent learners. In student reflections, those students applying "Success Mountain" and practicing more than 60 minutes per week learned how

to practice effectively. As noted in Chapters V and VI, even those students who received marks ranging from 40 – 60%, still reported the benefits of utilizing the steps of "Success Mountain," and in the approach in general. The approach was effective to these students, even if time practiced at home and parental support was minimal.

The literature reviewed, that had generated Kodály band curricula, provided the researcher with a: framework for each lesson, the sequence of steps to be followed, an example of repertoire to be used, and an explanation of the thinking behind the pedagogy. These theses, however, did not always provide an assessment tool for the students to use to self-assess growth, and for the teacher to assess growth in the same areas. Consequently, for the author's study, an assessment tool was created that could be easily replicated and used by other band directors. The creation of this tool, in addition to the yearlong curriculum, enabled the students to learn how to become effective in home practice and successful independent learners.

As a teacher trained in traditional, non-auditory-based band instruction, the opportunity to merge my Kodály generalist certification within a band program has been a rich and rewarding experience. Implementing auditory and vocal teaching in the beginning instrumental process was not difficult; on the contrary, it made direct transfers from general music experiences, accelerated growth, and created a deeper sense of intrinsic motivation, student agency, and ownership. Moreover, as evidenced through my experience through this research year, in the end, it is not necessary to utilize a specific method book. Any teaching system that instructors are comfortable with can form the basis for a Kodály-centered curriculum.

Recommendations for Future Research

There are several recommendations the researcher would make for future study to refine the sound-to-symbol approach for instrumental classrooms. First, I would recommend a more longitudinal study, teaching students throughout middle school band. The study would benefit from the researcher being able to track how successful the approach is with three different sets of students, as well as an achievement through a middle school experience. Although not a formal part of this study due to the time involved in writing my document, the researcher replicated the same study as a curricular tool with the new 2015 - 2016 band class, with the exception of not collecting or codifying the data, and without performing Exit Interviews. The intention herein was not to collect data, but to observe the strength of the study throughout an entire school year with a new set of students, with their own set of strengths and weaknesses. Anecdotally, my observations were that the year of the research the students were already musically literate as well as an academically gifted group of students. These students developed strong reading skills. The following year, 2015-2016, the students were less academically able but were very musically gifted. The band students from the 2015-2016 year benefited even more from this approach than the students of the study year itself. The students in the 2015-2016 school year relied on their ears and the ear training that had occurred from kindergarten through fourth-grade.

In addition to pursuing a more longitudinal study, I would suggest that this approach be used with a larger group of students. I would recommend that if this study were to be replicated that it would be replicated that it be done on the scale of a county or citywide curriculum, in which all band directors vertically share a curriculum across all

schools. Further, to collect even more comprehensive qualitative data, Exit Interviews could be given to every participating student. In this way, a larger sample size would deliver a more accurate representation of student preferences, either positive or negative.

I would recommend that if a teacher is searching for song material that has been created to serve a beginning band class, look at the research of Bero and Jaquette. Bero's writing was only for the Bb clarinet, where Jaquette's writing served every instrument in the band. The author admired the curriculum and song sequence developed by Jaquette (1995) because it reflected the ideologies of the Kodály method and philosophy.

Although the band method *Jump Right In: The Instrumental Series* provided songs for the students to learn by that included major and minor keys and duple and triple meters, the method book seemed exercise or concept-based rather than song or repertoire-based. There is, however, a repertoire or songbook that supplements the band method *Jump Right In: The Instrumental Series.* The researcher did not ask the students to purchase this supplementary book because the primary method book was itself expensive enough for the student participants. The question of designing Kodály curricula beyond grades 5-6 (for middle school, high school, collegiate bands, choirs, and orchestras) and the correlation between concept sequencing and repertoire balancing is a monumental pedagogical development step for the Kodály approach and the Organization of American Kodály Educators, OAKE, as a whole; a topic far beyond the scope of this document, yet one which is been investigated in all manner of applications throughout the United States.

Halfway through the year, the researcher noted that the band students started to notate or write original songs by ear. As noted above, students' enjoyment stems from

performing pieces immediately. The researcher did not feel that the method provided enough song material early enough in the curriculum. Once I noticed the students were audiating songs and dictating them, I developed a packet of repertoire for students to play over the winter break.

Although the Kodály singing method begins with the interval "so-mi" and then continues to "la, do" and a pentatonic scale, the author chose to begin with "do, re, mi" and "ti."[308] This sequence was logical because the students entering the fifth-grade beginning band program had already received five years of Kodály general music training, and a Kodály-centered recorder curriculum. The researcher recommends starting with these intervals with students that have had the required preparation to have the ability to audiate and sight sing fluidly with these intervals. However, if the students in beginning fifth or sixth-grade band are entering with limited musical readiness skills, then the researcher recommends that the study follow a more traditional sequence of introducing the melodic and rhythmic elements.

A consideration the band instructor must include is a logical and practical fingering sequence for each instrument. Consequently, even though the Kodály general music curriculum might begin with the interval "so-mi," and then continue to "la," is on the flute skipping from a concert "F" to a "D" the easiest interval to begin with, whereas concert "F" to "G" is not as hard. Although, in defense of this argument, on the flute, the balance that is required to play a concert "D" to "C," can be extremely challenging for the beginning flutist. Fingerings, intervals, and the physical demands of certain notes for particular instruments should be taken into consideration when a sequence of notes is used.

---

[308] Jaquette, "A Kodály-Based Beginning Band Method."

Some questions occurred to the researcher throughout the course of the year. One of the most pressing was whether or not it was possible that better readers or visual learners could be better at reading music? The tools needed to excel at reading words can be compared to reading music. Are those visual students that have the ability to chunk phrases of words together at a time apt to be better readers of music from the start? With that said, beginning with a rote-to-note approach eliminates the dichotomy between those that are better readers and those that are not. It is only when reading is introduced that those differences would be highlighted. The only way that the difference between the two groups would not be highlighted is if the lower readers' aural, audiation, and patterning skills had been built up successfully by the sound-to-symbol approach, that when musical literacy is introduced that students are able to transfer these new skills to reading.

Correlations between the following elements created additional questions, e.g., the correlation between:

- Minutes practiced and steady improvement over time
- Effort and attitude and slight improvement over time
- Effort and attitude, minutes practiced, and significant improvement over time
- Ability to audiate, sight singing, and understanding of harmonic function, and improvise more easily than other students that struggled more with those concepts
- Motivation, success, and practice time.

Although not measured for in this study, the author observed from practice journals and student feedback that motivation appeared to play a critical role in student success. Did familiarity with songs from previous grade levels have an impact on motivation and practice time? Did the students who demonstrated above average attitude, effort, work ethic, excellent practice habits respond to this program better because of their work ethic? Perhaps if the study extended over a few years with the same band, or

the approach was tested across many ensembles with similarly trained band directors, answers could be provided to these questions.

One question evolved concerning students who took or did not take private lessons. How could students who took private lessons and those that did not be more accurately assessed? As previously noted, some private teachers did not align themselves with a sound-to-symbol approach to instrumental instruction, and during the course of the school year debunked and belittled the method of the research. How could the effect of this unsupportive entry point be reduced in future research models?

Although much of the approach and methodology aided in the development of student musicianship and learning, the assessments and assessment rubrics were initially time intensive in the classroom, oftentimes requiring the entire class period for teaching purposes. The researcher would advise those recreating this study to adjust the rubrics, testing style, and/or include an assistant to aid in performance test evaluations. Perhaps an assistant could aid in recording the performance test outside of class, and then monitor students as they completed the assessment rubrics. This would allow for the teacher to utilize the entirety of the class period. Another option is that the self-assessment rubrics could be more condensed, or concise, to provide feedback in a shorter amount of time. Finally, a computerized assessment tool that could be password protected, to ensure the confidentiality of each student could be developed. The data then could have been more easily reported and graphed.

Summary

The purpose of this study was to document twenty-eight fifth-grade students' yearlong experience in a beginning band class taught through a Kodály-centered sound-to-symbol approach. The goal of this study was to transfer the auditory and beginning literacy learning that occurred in previous general music classes to instrumental studies in fifth-grade beginning band. In this study students developed instrumental competency as well as aural and audiation skills before music reading was introduced; the transfer of previously acquired musical knowledge could then more naturally occur. The premise for this study was that by delaying music reading students would develop and maintain confidence in their instrumental skills and musical expression, while not becoming overwhelmed by the complexities of physically playing an instrument and reading music at the same time, as well as glean higher musicianship skills within the categories of: "effort and attitude, technical mastery, musicianship" and "home practice."

The data collected from the student and teacher reflections, evaluations, performance tests, and practice journals provided insight into the impact of the study as well as supported the need and importance for continued research in the area of sound-to-symbol or rote-to-note approaches in instrumental education. Through entries in their weekly practice journals, students chronicled their perceived growth, performance ability, and tonal development, as well as identified transfers and realizations from previous years of music classes. Exit Interview results indicated that students recognized and valued the transfer of musical content and skills from their Kodály experiences in elementary general music to the band classroom, as well as valued the sound-to-symbol approach to learning their band instrument. It is this researcher's hope that future research will continue to investigate the benefits of a Kodály-centered beginning band curriculum.

Appendix I: ASH Choral Grading Categories, 2006-2007

Your grade will be determined by assessing your work in the following categories:

40% 1. Effort and Attitude:
Active classroom involvement, impulse control, excellence, home practicing, concert attendance

20% 2. Bodywork:
Yoga, conducting gestures, movement, choreograph, energy work

20% 3. Technical Mastery:
Vocal development, solfege, harmonic development, part accuracy

20% 4. Self-Reflection and Assessment
Homework, portfolio entries, reflections, progress reports, music folder

Appendix II: ASH Choral Grading Categories Defined, 2006-2007

Grading Standards for ASH Choirs
"How do I know? How do you know? How do WE know?"

Effort and Attitude:

Rehearsal Participation: *Demonstrates a professional attitude, does their best, is silent in the rehearsal, offers to help, is a good role model, demonstrates a positive, enthusiastic attitude, "Sing what you mean, mean what you sing", memorizes music and lyrics, energy, can switch from "down-time fun" to "work time fun" in a very short amount of time, is active in class and volunteers answers of solos when ready. Deep thinking in rehearsals, an active listener.*

Concerts and Performances: *Thinks like the conductor, eyes like hawks, gives 110% in the concert, follows instructions, congratulates others after the performance, thanks the conductors and organizers of the performance, energy.*

Supporting each other: *Is patient and empowering in rehearsals and in concerts of other people's learning and efforts. Speaks in a polite and encouraging tone of voice and choice of words.*

Audience Participation: *Listens to and respects other performers, acts age appropriately, claps at the right moments,*

"On Task" Learning: *Stays on task, is focused and concentrated.*

Music Folder and Pencil: *Always has their music folder with them in rehearsals. Has a pencil in their folder at all times.*

Technical Mastery:

Vocal Technique: *Practices at home, facial expressions, head voice*

Melodic Singing: *Sings with dynamics, correct pitches, rhythms, tempo, tuning and timing.*

Harmonic Development: *Maintains correct harmony part, the right part and the right notes*, *knows when your section has the melody, singing as a choir, as a whole.*

Note reading and solfege: *Is constantly improving their music reading skills, understands musical terms and can apply them when singing, practices solfege at home.*

Performing Skills: *Sings with their heart, sings with expression, is consistent in their work and even better in the concert, energy.*

Body Work:

Riser placement and formations: *Finds and knows their different places on the risers, sits and stands with proper body work for singing.*

Yoga: *Focuses on yourself, warms themselves up*, *knows the exercises, knows posture for singing, arms at side, focuses on music in the body.*

Breathing Technique: S*ilent breath, uses correct breath support when singing.*

Conducting Gestures: *Copies, imitates and understands the conductor.*

Choreography*: Tries their best, practices choreography at home, performs it with energy and enthusiasm, and a big, cheesy smile.*

Self-Assessments and Reflections:

Home Practicing: *Keeps a record of home practicing. Uses the MIDI files on the website at home.*

Homework: *Meets deadlines and turns in homework on time.*

Self-Assessment and Grading: *Is honest in their answers, fills everything out. Puts a lot of thought into their writing. Tries their best, is noticing and valuing their improvement. Thinks back and makes strong reflections. Grades themself and the group on its work. Makes plans for future growth and improvement. Sees the "big picture".*

Maintaining a Portfolio: *Maintains a portfolio of their written work and homework practice charts.*

Appendix III: Assessment Standards and Grading Scale for ASH Choirs, 2006-2007

"How do I know? How do you know? How do WE know?"
Assessment Standards & Grading Scale for ASH

NAME_____**GRADE**_____

Effort and Attitude:

Rehearsal Participation:
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Concerts and Performances:
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Supporting each other:
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Audience Participation:
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

"On Task" Learning:
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Music Folder and Pencil*:*
_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Technical Mastery:

Vocal Technique:
_____*exceeds the standard*

_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Melodic Singing: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Harmonic Development: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Note reading and solfege: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Performing Skills: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Body Work:

Riser placement and formations: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Yoga: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Breathing Technique: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Conducting Gestures: _____*exceeds the standard*

_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Choreography*:* _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Self-Assessments and Reflections:

Home Practicing: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Homework: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Self-Assessment and Grading: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Maintaining a Portfolio: _____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Appendix IV: Curricular Study Documents:
"Success Mountain" Poster

CLIMBING SUCCESS MOUNTAIN!

(Achieving the TOP in Instrumental Music Performance!)

5. PLAY!
4. SING (or SAY) and FINGER!
3. SING or SAY!
2. COUNT AND FINGER!
1. COUNT!

****

Breathing and Tonguing
Correct Embouchure and Tonguing
Music and Pencil in Rehearsal!
Instrument in working order – at the rehearsal!
- Base Camp -

Appendix V: Research Study Timeline

Table 3: Research Study Timeline: Dates and Implementation

Date	Administered and Delivered
Week of September 1, 2014	Students received two documents, "Document #1, Grading Categories," and "Document #2: Explanation of Grading Categories." Students also received practice booklets that promoted the steps of the learning sequence, and a syllabus of material to be covered.
Weekly, beginning the week of September 1, 2014	Students completed practice cards and reflection journals described their experiences in band for that week, and answered the following questions*: "What did I learn? How did I grow as a musician? What did I do to change how I play so I sound better? What were my greatest successes? What do I still need to work on? Explain how you used 'Success Mountain' to help you practice."* Responses from journal entries and reflections from practicing were recorded, coded, and themed.
End of the first nine-week period	Performance Test #1 Students were assessed using "Document #3, Assessment Standards Testing" and "Document #4, Band Self-Assessment Rubric."
End of the second nine-week period	Performance Exam #2 Each student assessed their performance with Document #4, a performance rubric. Section 2 of Document #4 was administered at the end of the second nine-week period.
End of the third nine-week period	Performance Test #3 Each student assessed their performance with Document #4, a performance rubric. Section 3 of Document #4 was administered at the end of the third nine-week period.
End of the fourth nine-week period	Performance Test #4 Each student assessed their performance with Document #4, a performance rubric. Section 4 of Document #4 was administered at the end of the fourth nine-week period.
May 15, 2015	Spring Band Concert
The week of May 26, 2015	Students charted their progress by filling out document #4 in its entirety. Again, the

	student and teacher filled out each performance rubric.
The week of May 26, 2015	The researcher conducted four Exit Interviews of approximately fifteen minutes in length, with four randomly selected fifth-grade band members, two male and two female.

Appendix VI: Teacher-Generated Sequences

Table 4: Kodály Melodic and Rhythmic Sequences

KODÁLY MELODIC AND RHYTHM SEQUENCES	
RHYTYHMIC SEQUENCE	MELODIC SEQUENCE
1) Macrobeat 2) Microbeat 3) Compare and contrast duple and triple meter songs and chants, but duple is called "marching" and triple is called "swinging" 4) Rhythm – the way the words go 5) Single quarter note – called "ta" 6) Two eighth notes beamed together – called "ta-ti" 7) Single quarter note rest 8) Dotted quarter note in triple meter is called "dotted ta" 9) Three eighth notes in triple meter is called "ta-tu-tay" 10) Dotted quarter rest in triple meter 11) Four sixteenth notes in duple meter 12) Half and whole notes in duple meter 13) Time signature of 2/4 and 4/4 (not on the staff) 14) Syncopation 15) Rhythms presented in connection with notes on the staff using the time signatures of 2/4 and 4/4 16) Bar lines, double bar lines, repeat signs, first and second endings 17) Review of dotted quarter note, three eighth notes, and dotted quarter rest in triple meter using the time signature 6/8 18) Single quarter note and single eighth note in triple meter 19) Single eighth note and single quarter note in triple meter 20) Dotted half note in 3/4 time 21) Time signature of 3/4 22) Sixteenth note derivatives in duple meter 23) Ties	1) Higher/lower comparison 2) "so-mi" and "mi-so" 3) "la" 4) "so-la-so-mi" and "so-mi-la-so-mi" 5) "do" 6) "so-mi-do" 7) "re" 8) Pentatonic Scale (traditional, or folk songs and ostinato patterning) 9) low "la" and "so" 10) Extended pentatonic scale 11) High "do" 12) Low "ti" 13) "fa" 14) High "ti" 15) Major scale 16) Half steps and whole steps 17) Harmonic-minor scale 18) Moveable "do" 19) Key signature "G = do" in G-Major, F-sharp 20) Moveable "do" on the treble clef staff, "D = do" in D-Major, F-sharp is used, but not C-sharp 21) "F = do" in F-Major, B-flat 22) Review Harmonic-minor scale on the recorder, "D = la" 23) Natural and Melodic-minor scales, sung and on the recorder 24) Modes Music Theory: Includes teaching the tonic, subdominant, dominant, dominant seventh in both Major and minor modalities.

24) Anacrusis 25) Sixteenth note triplets in triple meter 26) Mixed meter 27) Time signatures of 5/8, 7/8 and 9/8	

Table 5: The Kodály Melodic and Rhythmic Hierarchies by Grade Level

KODÁLY MELODIC AND RHYTHMIC HIERARCHIES BY GRADE LEVEL

Kindergarten = yellow, 1st grade = green, 2nd grade = blue, 3rd grade = purple, 4th grade = light grey and fifth-grade general music = dark grey

***Note: these are the new elements that are introduced in each grade level, but elements from previous grade levels are always being used and reviewed. ***

RHYTHM SEQUENCE	MELODIC SEQUENCE
1) Macrobeat 2) Microbeat 3) Compare and contrast duple and triple meter songs and chants, but duple is called "marching" and triple is called "swinging" 4) Rhythm – the way the words go 5) Single quarter note – called "ta" 6) Two eighth notes beamed together – called "ta-ti" 7) Single quarter note rest 8) Dotted quarter note in triple meter is called "dotted ta" 9) Three eighth notes in triple meter is called "ta-tu-tay" 10) Dotted quarter rest in triple meter 11) Four sixteenth notes in duple meter 12) Half and whole notes in duple meter 13) Time signature of 2/4 and 4/4 (not on the staff) 14) Syncopation 15) Rhythms presented in connection with notes on the staff using the time signatures of 2/4 and 4/4 16) Bar lines, double bar lines, repeat signs, first and second endings 17) Review of dotted quarter note, three eighth notes, and dotted quarter rest in triple meter using the time signature 6/8 18) Single quarter note and single	1) Higher/lower comparison 2) "so-mi" and "mi-so" 3) "la" 4) "so-la-so-mi" and "so-mi-la-so-mi" 5) "do" 6) "so-mi-do" 7) "re" 8) Pentatonic Scale (traditional, or folk songs and ostinato patterning) 9) low "la" and "so" 10) Extended pentatonic scale 11) High "do" 12) "fa" 13) Low "ti" 14) High "ti" 15) Major scale 16) Half steps and whole steps 17) Harmonic-minor scale 18) Moveable "do" 19) Key signature "G = do" in G-Major, F-sharp on the treble clef 20) Moveable "do" on the treble clef staff, "D = do" in D-Major, F-sharp is used, but not C-sharp 21) "F = do" in F-Major, B-flat 22) Review Harmonic-minor scale on the recorder, "D = la" 23) Natural and Melodic-minor scales, sung and on the recorder 24) Modes Music Theory: Includes teaching the tonic,

eighth note in triple meter 19) Single eighth note and single quarter note in triple meter 20) Single eighth note rest 21) Sixteenth note derivatives in duple meter 22) Dotted half note in 3/4 time 23) Time signature of 3/4 24) Ties 25) Anacrusis, quarter note and two eighth notes 26) Sixteenth note triplets in triple meter (usually only aurally) 27) Mixed meter Time signatures of 5/8, 7/8 and 9/8	subdominant, dominant, dominant seventh in both Major and minor modalities.

Table 6: Two Alternative Instructional Sequences for Beginning Band Repertoire

Traditional Kodály Order and Approach vs. Traditional Band Approach For the Introduction of Melodic Elements			
Traditional Sequence of the Introduction of Melodic Elements	**Tone Set**	**Kodály Sequence of the Introduction of Melodic Elements**	**Tone Set**
mi	M	so-mi	m s
do	**d** m	La	m sl
re	**drm**	so-la-so-mi *or* so-mi-la-so-mi	m sl
low ti	t,**d**rm	so-mi-do	**d** m sl
so	t,**d**rm s	mi-re-do *low la could be introduced here or earlier for la-based minor*	**d**rm sl
la	t,**d**rm sl	high do or do’	**d**rm sl d’
high do or do’	t,**d**rm sl d’	low so and low la	s,l, **d**rm sl d’ (extended pentatonic scale)
fa	t,**d**rmfsltd’	Fa	s,l, **d**rmfsl d’
Major Scales	Fixed “do” with key signatures	ti, and ti	s,l,t,**d**rmfsltd’
minor scales	Fixed “la” with key signatures	Major Scales	Moveable “do,” then fixed “do” (key signatures)
Modes	n/a	minor scales	Moveable “la,” then fixed “la” (key signatures)
		Modes	n/a

Appendix VII: Curricular Study Documents:
Document #1: "Grading Categories for Fifth-Grade Band"

Elementary School Music School Band Department, 2014-2015

GRADING CATEGORIES FOR FIFTH-GRADE BAND
2014-2015

Your grade will be determined by assessing your work

in the following categories:

40% **Effort and Attitude:** ***Effort, attitude, classroom behavior, materials, materials and supplies, concerts and performances, and peer relationships***

20% **Technical Mastery:** ***Breathing, technique, warm-ups, musical literacy, performance quizzes, tests, & self-assessments in quizzes and tests***

20% **Musicianship:** ***Sight singing, solfège, audiation, listening, balance and blend, expression and phrasing, breathing technique***

20% **Home Practice:** ***Use of 'Success Mountain', improvisation, practice cards, journal entries, transfer, self-assessments and reflections***

Appendix VIII: Curricular Study Documents:
Document #2: "Explanation of Grading Categories"

EFFORT AND ATTITUDE:

Effort: *Always tries their hardest and is prepared for every rehearsal. The student takes charge of their own learning.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Attitude: *Has a professional attitude about music-making, whether in a rehearsal, lesson, concert, or practicing alone at home.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Control of Self/On-Task Learning: *Demonstrates on-task behavior, understands what it means to be a working member of the group, asks good musical questions, doesn't interrupt the flow of rehearsal, and takes care of their teacher, peers, and themselves.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Materials and Supplies: *Always brings his/her instrument, music, folder and a pencil to every rehearsal, and their instrument is in good condition and working order.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Concerts and Performances: *Is learning to handle concert energy and excitement, watches the conductor, gives 110% in the concert, follows instructions, and congratulates others after the performance, attends all school curricular concerts.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Supporting each other: *Is patient and empowering in rehearsals and in concerts of other people's learning and efforts, and speaks in a polite and encouraging tone of voice and choice of words. The student takes care of themselves, their peers and their teachers.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*
_____*is not meeting the standard*

TECHNICAL MASTERY:

Breathing: *Student breathes using the correct bodywork system without having to think about it, and breathing the correct way is a part of the overall performance. Breath marks are written in the music, and the student knows where the breath marks should be placed because of the phrasing.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Technique (Articulations, Support, Air Speed and Embouchure): *Student's embouchure is correct and the tone is clear and focused. The student supports the sound, uses the correct amount of air, and articulates well.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Warm-ups: *Student is able to warm-up by themselves, and understands the importance of warming up before rehearsal. The student has an understanding of which warm-ups to use for what purpose.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Music Literacy: Note reading and solfège *(do-re-mi)*: *The student is constantly improving their music reading skills, and can read music well, both in note identification and in singing in solfège.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

MUSICIANSHIP:

Sight Singing: *The student is confident in singing and reading the music in solfege, and is able to transfer singing the music in solfège to performance on their instrument.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Audiation: *The student is able to audiate the music before he/she plays and while he/she is playing the instrument. The student recognizes that audiating the melody while they play helps achieve better intonation and helps hear the direction of the phrase.*

_____*exceeds the standard*

_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Listening: *The student is able to hear his/her part and section's music, but is also able to hear other instrument parts even if they are different. The student actively communicates with other sections in the band and harmonizes with them.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Balance and Blend: *The student is able to control the volume of his/her instrument, and is able to hear the melodies and harmonies in other students' parts. The student understands how his/her part fits into the whole sound both melodically and harmonically.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Expression and Phrasing: *The student is able to mark the phrases in their music, is able to play expressively as possible, and feels the meaning of the music and the journey (or, the student understands the harmonic function of the music and how that informs the direction of the melodic line and phrasing).*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Breathing Technique: *The student is able to breathe correctly, and the breath is quiet. The student understands where to breathe according to the phrases. The student has a variety of different types of breaths for different styles of music.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

HOME PRACTICE:

Home Practicing: *The student practices the assigned pieces for the week, and wants to play them well. The student also uses "Success Mountain" to help with home practice. In addition, the student turns in his/her practice card each week, and has remembered to have a parent or guardian sign the card. On the practice card the student has made notes about what they have practiced, and has made connections or reflections about the practice session.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Counting: *The student is able to use the counting method easily, and is able to think about other musical things at the same time. The student is able to look at the music and the conductor to make sure that he/she is in the correct beat in the measure.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Counting and Fingering: *The student is able to count and finger notes on the instrument with ease.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Singing in Solfège , or Saying Music With Note Letters: *The student is able to sing a song in solfège or say the notes using letter names, and is able to think about phrasing and musicality at the same time.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Singing (or Saying), and Fingering: *The student is able to sing/say and finger music easily, and is able to use this as a practice technique when he/she is reading new music.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Playing: *The student is able to play and finger easily, and is able to think about the direction of the music.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Improvisation: *The student is able to improvise given a chord or a group of notes to improvise with, and is able to hear how his/her improvisation meshes with other parts. The student is able to improvise in music where the harmony changes and is able to notate their improvisations.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Practice Cards/Journal Entries: *The student remembers to write in his/her practice, and reflection journal every week and remembers to bring it to class every band day to be checked by the teacher.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*

_____*is not meeting the standard*

Transfer: *The student makes connections between learned and new material; the student makes connections between learning in band and other subjects; the student makes connections between music and other aspects of his/her life.*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Self-Assessments and Reflections: *The student writes deep and thoughtful reflections. The learning reflects high evidence of transfer. "Everything is related to everything."*

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Appendix IX: Curricular Study Documents:
Document #3: "Assessments Standards Testing"

EFFORT AND ATTITUDE:

Effort:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Attitude:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Control of Self/On-Task Learning:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Materials and Supplies:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Concerts and Performances:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Supporting each other:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

TECHNICAL MASTERY:

Breathing:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Technique (Articulations, Support, Air Speed and Embouchure):

_____*exceeds the standard*

_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Warm-ups:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Music Literacy: Note reading and solfège *(do-re-mi)*:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

MUSICIANSHIP:

Sight Singing:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Audiation:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Listening:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Balance and Blend:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Expression and Phrasing:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Breathing Technique:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

HOME PRACTICE:

Home Practicing:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Counting:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Counting and Fingering:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Singing in Solfège, or Saying Music With Note Letters:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Singing (or Saying), and Fingering:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Playing:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Improvisation:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Practice Cards/Journal Entries:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Transfer:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*

_____*is not meeting the standard*

Self-Assessments and Reflections:

_____*exceeds the standard*
_____*meets the standard*
_____*approaches the standard*
_____*is not meeting the standard*

Appendix X: Curricular Study Documents:
Document #4: "Band Self-Assessment Rubric"

Document #4, Section #1: Effort and Attitude

How am I being responsible to myself, my peers and my teacher during band rehearsal? Am I being personally responsible for my learning and my behavior in school at home? *Please circle one option in each category to show me how you feel that you are doing in band?*

CATEGORY:	EMERGENT MUSICIAN (1)	DEVELOPING MUSICIAN (2)	CAPABLE MUSICIAN (3)	PROFICIANT MUSICIAN (4)	DISTINGUISHED MUSICIAN (5)
EFFORT:	1. I don't try really hard because I don't think that I need to for this class.	2. I am trying, but I could give some more energy towards practicing at home and following along during class.	3. I am doing a pretty good job at being prepared for class and listening during class, but there are others that seem to be trying more than I am.	4. I always try my hardest. Just because I try my hardest doesn't mean that I won't ever make a mistake, but I really care about taking care of my teacher, my peers, and learning the most I can during music class.	5. I care about my education and I always try to be prepared for band class. I wonder, "How will I need to treat my teacher? My peers? And, how can I be in charge of my own education?"
ATTITUDE:	1. If I am in a bad mood or grumpy mood, I will stay in a grumpy mood during music class and not try to participate during practices.	2. I try to do my best, but if I am in a bad mood I don't give very much.	3. I am a cooperative and enthusiastic during rehearsals and during home practice sessions.	4. I have an "attitude of excellence". I am enthusiastic and am excited about new challenges. I can stay enthusiastic when there is no director to help me.	5. I have a professional attitude about music-making; whether in a rehearsal, lesson, concert, or practicing alone.
CONTROL OF SELF/ON-TASK LEARNING:	1. I talk a lot during music class, but it doesn't matter, or really affect what I am learning. This is my fun time!	2. I am starting to realize that my peers want to learn, and that when I talk or when I am disruptive it makes it hard for others to learn.	3. I am starting to pay attention to what the director is asking for, and trying not to blurt out or disrupt class so much, but from time to	4. I pay attention for most of the class and am really trying to do what the teacher asks me. I also realize when it is time to talk and have fun, and when it is	5. I understand what it means to be a working member of the group. I ask good musical questions, and I don't interrupt the flow of the rehearsal. I am taking care of the teacher, myself and the members

			time I am disruptive.	time to learn.	of my ensemble.
MATERIALS AND SUPPLIES:	**1. I rarely have the materials I need for class on band days. I often forget my instrument, music, and sometimes I don't know where my instrument or music is. I leave my instrument in the band room and forget to take it home.**	**2. I occasionally remember to bring my instrument and my music, but if I forget I expect my band director to have extra music or an instrument for me to borrow. Some of the time I take my instrument home to practice. My instrument is not always in good repair.**	**3. I sometimes have all the materials I need for class, but sometimes I forget a piece of music or my instrument. Or, I play the saxophone or clarinet and I have a broken reed and no new reeds. I remember to take my instrument home at the end of the day.**	**4. Most of the time I have my instrument AND my music. And, I care about taking my instrument home to practice so that I am ready for the next rehearsal. My instrument is in good repair.**	**5. I always have my materials, and am ready with them at the beginning of the rehearsal. In addition, I read the board to know what is expected of me for that day. At the end of the day, I always pick up my instrument and take it home to practice. My instrument is in good repair, and I make sure that it is cleaned and polished.**
CONCERTS AND PEFORMANCES:	**1. I didn't realize how important it is to attend every curricular concert!**	**2. I don't feel I am prepared as I need to be for this concert, but I am going to the concert because I get to be on the stage. Not all of the markings are in my score.**	**3. I regularly attend all concerts, but given the excitement of the performance. I may make a few mistakes. I am learning how to handle performance excitement. Sometimes it is hard to look between my music and the teacher, but I do my best.**	**4. I attend all of the concerts, and I try to do my best. I have been practicing. My music is marked where my teacher told me to mark my music. During the concert, I watch the conductor, and afterwards I tell a couple of my friends "good job."**	**5. I attend all concerts and invite my families. During concerts I make sure that I am watching the conductor and following her lead. I have practiced and marked my score so that I am ready to give my best performance. In addition, I congratulate my peers on a good performance. I love concerts and the energy of performing.**
SUPPORTING EACH OTHER:	**1. I don't think about how I say things to my friends, or how it will make them**	**2. The administration and our teachers have told us to make sure that we are taking care**	**3. I strive to take care of my peers and my teachers. I am patient with my friends in**	**4. I am patient and kind, and I care about making sure my peers feel supported. I understand**	**5. I strive to always be patient with my peers, and empower my peers in rehearsal when others are learning. I speak**

	feel. I am not always thinking about taking care of my peers or my teachers.	**of our peers and our teachers, and I try to make sure that I am using kind words, but I am not always patient.**	**band and understand that they might learn more slowly or more quickly than me. And, I try to use kind words. It is safe to make mistakes and learn from them.**	**that we are part of a team in band, and that if I make fun of someone else, or don't use kind words that it pulls the team apart.**	**politely and use an encouraging tone of voice, and I think about what I say to others. I am aware of how other people are feeling, and how my words or actions can affect how they feel.**

Document #4, Section #2: Technical Mastery

TECHNIQUE: What is my level of instrumental technique and how does this that help me understand my music better?
Please circle one option in each category to show me how you feel that you are doing in band?

CATEGORY:	EMERGENT MUSICIAN (1)	DEVELOPING MUSICIAN (2)	CAPABLE MUSICIAN (3)	PROFICIANT MUSICIAN (4)	DISTINGUISHED MUSICIAN (5)
BREATHING:	**1. I am breathing.**	**2. I think about breathing, and I breathe in my music because my teacher told me to breathe there.**	**3. I try and breathe the correct way, but when I am thinking about my fingerings or how to hold my instrument, sometimes I forget. My music is marked with the breath marks.**	**4. I understand how to breathe the correct way, and can breathe the correct way most of the time, even when I am focused on other things such as fingerings or reading notes. My music is marked with the breath and phrasing markings.**	**5. I can breathe the correct way without thinking about it, and breathing the correct way is a part of my overall performance. My music is marked with the breath and phrasing markings, but I have the flexibility and musical under-standing to move the breath mark if I need to, and where another breath could be placed.**
TECHNIQUE **ARTICU-LATIONS, SUPPORT, AIR SPEED AND EMBOU-CHURE:**	**1. I blow air through my instrument, and make a sound even if it sounds good or bad.**	**2. I think about what I need to do to try and make a good sound. How fast should my air be? Do I have the correct embouchure?**	**3. I try and use the correct embouchure, try and remember to use good support, and the correct air speed. I am trying to use articulations on each note.**	**4. I use articulations on each note, remember to use correct embouchure AND my tone is sounding better, and I support the sound as well.**	**5. Because I have been practicing on having a good embouchure, my tone is clear and focused. Also, I support the sound well, and understand what I need to do technically to play in tune, e.g., alter my air speed, change air direction, and support the sound. In articulations, my articulations are a part of the beginning of the sound and are**

					not accented.
WARM-UPS:	**1. What are warm-ups? And why do I need to warm-up?**	**2. I play warm-ups in class because my director tells me. I notice a difference but I don't understand why things work.**	**3. I understand the basics of warm ups, but I cannot always warm up without a director helping me.**	**4. I can warm-up without the help of a director. I know what works for me as well as what to do if I need more practice on focusing my sound to make the tone better. I practice the warm-ups at home.**	**5. I can warm myself up as well as my director. I always warm up when practicing or performing outside of the lesson. I know how to use the warm-ups to improve my sound, e.g., improving my tone.**
MUSIC LITERACY **FINGERINGS, READING IN SOLFÈGE AND NOTE IDENTI-FICATION:**	**1. I struggle with fingerings and note identification on the staff.**	**2. I know all of the fingerings for my notes, but have a hard time switching between the notes, or have a hard time identifying the notes quickly identification of notes when I am playing.**	**3. I am able to switch between the notes well and can identify the notes more easily.**	**4. I can read the music without thinking about the fingerings or note names. Those things are coming naturally. I CAN SIGHT READ!**	**5. I can read well. I don't think about my fingerings or notes, and can look ahead to prepare for the music that will be coming in the music. In addition, I am able to make the notes into a musical phrase and can focus on other aspects such as "tone" or "blend" and "balance."**

Document #4, Section #3: Musicianship

What are the elements of musicianship and musical expression? How well am I able to express musical ideas? How well do I 'feel the journey'?
Please circle one option in each category to show me how you feel that you are doing in band?

CATEGORY:	EMERGENT MUSICIAN (1)	DEVELOPING MUSICIAN (2)	CAPABLE MUSICIAN (3)	PROFICIANT MUSICIAN (4)	DISTINGUISHED MUSICIAN (5)
SIGHT SINGING:	1. I am not yet able to sing in solfège before I play.	2. I remember the hand signs, the note names, and how they sound.	3. I can sing and read an exercise in the book with my hand signs and solfège .	4. I read music well and I can always check my work with the music itself.	5. I read music confidently both through sight singing and on my instrument.
AUDIATION:	1. I am learning to audiate the melody.	2. I can sing the melody with hand signs and solfège and know how the tune goes, but cannot sing it in my head.	3. I can hear the melody in my head and then can sing it out loud.	4. I am able to sing the melody in my head, sing it out loud with my hand signs, and can hear it in my head while playing.	5. If I audiate the melody while I play, I play better in tune and can hear the direction of the phrase.
LISTENING	1. I am so happy to be playing the right notes, I am not listening to the other players in the band.	2. I can listen to my own section if I feel confident about my audiation, notes and fingerings.	3. I am aware of other sections of the band and their musical parts, but if I make a mistake and am confused, I can only listen to my own section.	4. I am always listening to the entire band and am aware of other parts and how they fit into my own.	5. I am actively communicating with other sections in the band and harmonizing with them. I love listening to the complex nature of our music.
BALANCE AND BLEND:	1. I play the best that I can, but I do not hear other performers because all I can hear is me.	2. I hear that the band is playing with me, but I still have to focus on what I am playing. I have noticed that my sound is not as rough, and is starting to sound smoother.	3. My teacher tells me that I should blend with the group and that the instruments should be balanced. I try my best to make sure that my sound is part of the group's sound.	4. My sound has become pretty smooth and I am no longer over or under blowing. I hear the band sound and I want my sound to be a part of that, and be balanced.	5. I have been playing for a while and now I can control the volume of my instrument, and I am able to hear the melodies *and* harmonies in other students' parts. AND, I understand where my part fits into the whole sound both melodically and harmonically.

EXPRESSION AND PHRASING:	**1. There is little evidence of expression and phrasing in my musical performance.**	**2. I feel musical expression and phrasing but it is not evident in my music-making. My teacher has told me where to breathe because that is the end of a phrase, but I don't know what that means.**	**3. I understand that a phrase is "a musical sentence" and that a phrase has direction and a journey.**	**4. I have learned that phrases have direction, but they also have points of emphasis where the phrase arrives and departs on the journey.**	**5. I mark the phrases in my music and I play as expressively as possible feeling the meaning of the music and the journey.**
BREATHING TECHNIQUE	**1. I breathe, but I make noise, and am not thinking about the phrasing. I also have to breathe every four beats.**	**2. I have put breath marks where my teacher told me, but I am not sure why that is musical. I am now able to play longer without having to take a breath.**	**3. I understand why I breathe because of the phrasing, and when I breathe I try not to interrupt the phrase. I am now able to breathe every eight beats.**	**4. I now could put breath marks in my music without my teacher's help. And, I am able to mark the phrases so I know when it would be a good time to breathe. All my breaths are silent.**	**5. I can take different types of breaths for different styles of music, slow breaths and short breaths. And, I understand how to play musically and breathe musically. My breaths are never loud, and I breathe the correct way.**

Document #4, Section #4: Home Practice

How am I using the tools established in 'Success Mountain' to practice effectively at home?
Please circle one option in each category to show me how you feel that you are doing in band?

CATEGORY:	EMERGENT MUSICIAN (1)	DEVELOPING MUSICIAN (2)	CAPABLE MUSICIAN (3)	PROFICIANT MUSICIAN (4)	DISTINGUISHED MUSICIAN (5)
HOME PRACTICING:	I practice sometimes, but it is only the "fun" stuff and only two weeks out of the nine weeks of the semester.	2. I practice two times a week, and I play the songs that are just fun, and not the songs that challenge me.	3. I practice the songs my teacher assigned at least three times a week, but I spend most of the practice time on the EASY, fun to play songs. I turn in a few practice cards per semester, and I have paid attention to what I needed to practice.	4. I practice all of the assigned pieces and I use success mountain strategies. Sometimes I get frustrated and skip steps, but I am trying to practice well. I fill in my practice journal, write about my frustrations, and my parents or guardians sign it. I am trying to be well prepared for the next band rehearsal. I turn in my practice cards almost every week.	5. I practice the assigned pieces for the week and want to play them well. I use the success mountain to help me practice, which helps me with all the steps I need to take in order to play a piece of music well. In addition, if something doesn't sound "good" I practice it, or I ask my teacher for help in this area. In addition, I turn in my band practice card each week. My parent or guardian has signed my practice card, and I have made notes about what and how I have practiced.
COUNTING:	1. I have a hard time counting the music alone.	2. I can count, but sometimes I get lost in my music.	3. I am able to count well now, and do not get lost in the music.	4. I can count well and can think about other musical things at the same time.	5. I can count easily, can think about other musical things at the same time, and can look between my music and at the conductor.
COUNTING AND FINGERING:	1. I can count alone and finger alone, but together this is difficult!	2. I am able to count and finger together, but I can only do this slowly.	3. I can count well, but I sometimes need to think about the fingerings.	4. I can count well, and do not need to think about the fingerings.	5. I can count and finger at the same time with ease.

SINGING IN SOLFÈGE , OR SAYING MUSIC WITH NOTE LETTERS:	**1. I have a hard time remembering what the solfège is and the hand signs, and have a hard time with the note names as well.**	**2. I can sing in solfège and/or say the note names, but I am slow at doing both. Sometimes I need to look up a note.**	**3. I am able to identify notes easily both in solfège and fixed notation.**	**4. Now, I can sing a song in solfège or sing the notes in fixed notation.**	**5. I can sing a song in solfège with fixed notation or solfa and am able to think about phrasing and musicality at the same time.**
SINGING (OR SAYING), AND FINGERING:	**1. Wow! This step was really hard. I can do individual elements, but not at the same time.**	**2. I can sing (or say) and finger slowly! Very slowly!**	**3. I am starting to be able to sing, (or say) and finger in a faster tempo.**	**4. I am now able to sing/say and finger easily, and I am able to use this as a practice technique when my teacher asks me in band.**	**5. I am able to sing/say and finger music easily, and I am able to use this as a practice technique when I am reading new music.**
PLAYING:	**1. It is hard for me to think of the fingering in the right tempo in addition to the sound that I have to make on my instrument.**	**2. I am starting to be able to finger the notes and play in a slow tempo.**	**3. I can finger the notes and play at a slow to medium tempo.**	**4. I am able to finger and play at most tempi and I do not miss many notes.**	**5. I am able to play and finger and I am not thinking about the technical aspect of fingering and playing, but about the direction of the music.**
IMPROVISATION:	**1. I am scared to play anything that is not on the page.**	**2. I will attempt to improvise or make stuff up if my teacher explains what to do.**	**3. I am getting better at improvising, and it is beginning to be fun. I like saying what I want to say, and talking about my own journey.**	**4. I love to improvise and make stuff up. I like to improvise with other people.**	**5. It is easy to improvise and I am able to hear how my improvised part meshes with others. I hear the harmonic journey in improvisation, and sometimes I am a composer and write things down.**

PRACTICE CARDS/ JOURNALING	**1. I don't remember to journal.**	**2. I remember to journal when I practice, but sometimes I forget it at school in my cubby or at home in my room.**	**3. I journal each time I practice, and try and reflect on my learning. Sometimes I forget to journal when I don't practice.**	**4. I rarely remember to journal every week, and I remember to bring it into school for my teacher to look at. I try and reflect on my learning, and make connections to past learning.**	**5. I journal each day after, or while I am practicing. I reflect on the practice experiences from the day's practice, and talk about my growth as a musician. I am making connections to other learning. I find that by writing down what I am doing and learning through practice that I am able to grow musically on my own outside of band class.**
TRANSFER	**1. I don't really understand the concept of transfer.**	**2. I sometimes think about the connections between musical learning experiences.**	**3. There is evidence that I understand and transfer music learning from class to class.**	**4. There is ample evidence of my reflective thoughts. I apply these thoughts to practice and learning.**	**5. "Everything is related to everything! I get it!"**
SELF-ASSESSMENTS & REFLECTIONS	**1. I don't understand the value in the self – assessment or reflection of my band practicing.**	**2. I think about what I am doing, but do not apply it to my musical process. It doesn't really matter if I apply what I am learning.**	**3. There is evidence that my self-assessments and reflections have been beneficial to my musical growth.**	**4. There is ample evidence that I self-assess, reflect, and apply this learning to my own musical growth. Reflective thought is beneficial to my musical growth!**	**5. I am a reflective thinker! I think about many musical things and investigate them on my own. Because of this, I am making very rapid progress!**

Appendix XI: Curricular Study Documents:
Exit Interview Script

Part I: INTERVIEW INTRODUCTION

0. Good morning (student's name). Thank you for agreeing to allow me to interview you about your thoughts and learnings in band this year! Thank you for allowing me to use this interview as part of my data collection for my MME study and thesis.

1. As a reminder, I am going to be recording this interview, transcribing it and collecting lots of wonderful information!

2. Do you have any questions? (Answer student questions...)

3. So, let's get started!

Part II: INTERVIEW PROCESS

0. Congratulations! You have completed your first year in band and you no longer are a beginner! I am going to be interviewing you with a series of seven short questions about your experience this year in band.

Please answer each question with as much detail as you can. This is not a test and there are no wrong answers.

1. The first question is to describe how you have grown as a musician this year. Think back to September and describe the journey you have taken from September until now.

2. Did you have any particular challenges in learning your new band instrument?

3. Did you have any particular successes or highpoints from band this year? Do you have a favorite memory from band this year?

4. There were many new things to learn on your instrument this school year, but many of the things you learned on your instrument were things that you learned in Kindergarten through fourth-grade and simply transferred to your grade 5 band instrument.

Do you think it was helpful to already know that musical information from Kindergarten through grade 4 as you began your new instrument?

5. We did a lot of singing, sight singing with our hand signs and solfège, counting, counting and fingering and discussing harmony in class before, during,

or after we played music. Do you feel that singing and sight singing and counting before you played the music itself made a difference in your learning and performance? If so, how?

6. You have learned so much this year! In your opinion about yourself, what do you do best? Is it your tone, your listening, your practice habits, your solfège, your counting, your technical mastery, your phrasing and musicality, your harmonic listening, your improvisation, your transfer, your reflections, or simply, all of it in your playing?!

7. Finally, do you have any final comments about this year in fifth-grade beginning band?

~End of Interview~

Appendix XII: Curricular Study Documents:
Practice Card, Second Page, Reflections

What did I learn? How did I grow as a musician? What did I do to change how I play so I sound better? What were my greatest successes? What do I still need to work on? Explain how you used "Success Mountain" to help you practice.

Reflections:

_____

_____

_____

_____

_____

_____

_____

_____

Steps of "Success Mountain:"

1. COUNT
2. COUNT AND FINGER
3. SING OR SAY
4. SING (or SAY) and FINGER
5. PLAY!

Appendix XIII: Data Summaries from Document #3,"Assessments Standards Testing"

Table 7: Document #3, Test #1: Student Self-Assessment Scores by Percentage

Student Number	Test #1 Student Self-Assessment Scores by Percentage
#1	80.95%
#2	69.05%
#3	75%
#4	58.33%
#5	55.95%
#6	71.43%
#7	85%
#8	70.24%
#9	76.19%
#10	67.86%
#11	67.86%
#12	60.71%
#13	65.48%
#14	82.14%
#15	84.52%
#16	64.29%
#17	90.48%
#18	92.86%
#19	64.29%
#20	83.75%
#21	60.71%
#22	81.25%
#23	55.95%
#24	92.86%
#25	79.76%
#26	78.57%
#27	84.52%
#28	95%

Table 8: Document #3, Test #1: Teacher Assessment Scores by Percentage

Student Number	Test #1: Teacher Assessment Scores by Percentage
#1	77.38%
#2	69.05%
#3	55.95%
#4	50%
#5	50%
#6	57.14%
#7	64.26%
#8	58.33%
#9	75%
#10	61.90%
#11	54.76%
#12	53.57%
#13	64.29%
#14	82.14%
#15	82.14%
#16	58.33%
#17	85.71%
#18	85.71%
#19	52.38%
#20	79.76%
#21	50%
#22	72.62%
#23	52.38%
#24	78.57%
#25	78.57%
#26	65.48%
#27	77.38%
#28	90.48%

Table 9: Document #3, Test #2: Student Self-Assessment Scores by Percentage

Student Number	Test #2: Student Self-Assessment Scores by Percentage
#1	90.48%
#2	86.25%
#3	77.38%
#4	59.52%
#5	69.05%
#6	82.14%
#7	85.71%
#8	67.86%
#9	77.38%
#10	78.57%
#11	80.95%
#12	61.90%
#13	90.47%
#14	96.43%
#15	89.29%
#16	63.10%
#17	96.43%
#18	96.43%
#19	54.76%
#20	79.76%
#21	60.71%
#22	78.57%
#23	55.95%
#24	97.62%
#25	83.33%
#26	83.33%
#27	89.29%
#28	94.05%

Table 10: Document #3, Test #2: Teacher Assessment Scores by Percentage

Student Number	Test #2: Teacher Assessment Scores by Percentage
#1	89.29%
#2	76.47%
#3	70.24%
#4	50%
#5	46.43%
#6	76.47%
#7	84.52%
#8	67.86%
#9	85%
#10	72.62%
#11	80.95%
#12	53.57%
#13	86.90%
#14	96.43%
#15	85.71%
#16	57.14%
#17	96.43%
#18	89.29%
#19	46.43%
#20	76.47%
#21	50%
#22	73.81%
#23	53.57%
#24	95.24%
#25	83.33%
#26	66.66%
#27	82.14%
#28	94.05%

Table 11: Document #3, Test #3: Student Self-Assessment Scores by Percentage

Student Number	Test #3: Student Self-Assessment Scores by Percentage
#1	98.81%
#2	85.71%
#3	77.38%
#4	59.52%
#5	67.86%
#6	96.43%
#7	96.43%
#8	70.24%
#9	86.90%
#10	78.57%
#11	85%
#12	61.90%
#13	96.43%
#14	96.43%
#15	96.43%
#16	65.48%
#17	96.43%
#18	100%
#19	54.76%
#20	92.86%
#21	59.52%
#22	85.71%
#23	55.95%
#24	100%
#25	97.50%
#26	85.71%
#27	96.25%
#28	100%

Table 12: Document #3, Test #3: Teacher Assessment Scores by Percentage

Student Number	Test #3: Teacher Assessment Scores by Percentage
#1	92.86%
#2	87.50%
#3	73.81%
#4	47.62%
#5	66.67%
#6	95.24%
#7	95.24%
#8	65.48%
#9	83.33%
#10	73.75%
#11	80.95%
#12	58.33%
#13	96.43%
#14	96.43%
#15	96.43%
#16	65.48%
#17	96.43%
#18	97.62%
#19	46.43%
#20	92.86%
#21	53.57%
#22	71.43%
#23	54.76%
#24	100%
#25	92.86%
#26	73.75%
#27	90.47%
#28	100%

Table 13: Document #3, Test #4: Student Self-Assessment Scores by Percentage

Student Number	Test #4: Student Self-Assessment Scores by Percentage
#1	100%
#2	96.43%
#3	97.50%
#4	59.52%
#5	73.81%
#6	96.43%
#7	95.24%
#8	83.33%
#9	85.71%
#10	86.90%
#11	86.90%
#12	73.81%
#13	100%
#14	100%
#15	100%
#16	70.24%
#17	97.62%
#18	100%
#19	53.57%
#20	97.62%
#21	66.67%
#22	85.71%
#23	59.52%
#24	100%
#25	100%
#26	95.24%
#27	100%
#28	100%

Table 14: Document #3, Test #4: Teacher Assessment Scores by Percentage

Student Number	Test #4: Teacher Assessment Scores by Percentage
#1	100%
#2	94.05%
#3	95%
#4	47.62%
#5	73.81%
#6	96.43%
#7	95.24%
#8	82.14%
#9	85.71%
#10	86.90%
#11	86.90%
#12	73.81%
#13	100%
#14	100%
#15	100%
#16	70.24%
#17	97.62%
#18	100%
#19	53.57%
#20	97.62%
#21	65.47%
#22	83.33%
#23	59.52%
#24	100%
#25	100%
#26	95.24%
#27	100%
#28	100%

Table 15: Document #3: Student Year-End Self-Assessment Scores by Percentage

Student Number	Test #4: Student Year-End Self-Assessment Scores by Percentage
#1	100%
#2	96.43%
#3	97.50%
#4	59.52%
#5	73.81%
#6	96.43%
#7	95.24%
#8	83.33%
#9	85.71%
#10	86.90%
#11	86.90%
#12	73.81%
#13	100%
#14	100%
#15	100%
#16	70.24%
#17	97.62%
#18	100%
#19	53.57%
#20	97.62%
#21	66.67%
#22	85.71%
#23	59.52%
#24	100%
#25	100%
#26	95.24%
#27	100%
#28	100%

Table 16: Document #3: Teacher Year-End Assessment Scores by Percentage

Student Number	Test #4: Teacher Year-End Assessment Scores by Percentage
#1	100%
#2	94.05%
#3	95%
#4	47.62%
#5	73.81%
#6	96.43%
#7	95.24%
#8	82.14%
#9	85.71%
#10	86.90%
#11	86.90%
#12	73.81%
#13	100%
#14	100%
#15	100%
#16	70.24%
#17	97.62%
#18	100%
#19	53.57%
#20	97.62%
#21	65.47%
#22	83.33%
#23	59.52%
#24	100%
#25	100%
#26	95.24%
#27	100%
#28	100%

Appendix XIV: Data Summaries from Document #4, "Band Self-Assessment Rubric"

Table 17: Document #4, Section #1, "Effort and Attitude," Student Self-Assessment Raw Scores

Student Number	Effort and Attitude	Control of Self/On-Task Learning	Materials & Supplies	Supporting Each Other
#1	4	4	4	4
#2	4	4	4	4
#3	4	4	4	4
#4	3	3	2	4
#5	2	2	3	4
#6	4	4	4	4
#7	4	4	4	4
#8	4	4	4	4
#9	4	4	3	4
#10	4	4	3	4
#11	4	4	4	4
#12	3	3	3	3
#13	4	4	4	4
#14	4	4	4	4
#15	4	4	4	4
#16	4	3	2	4
#17	4	4	4	4
#18	4	4	4	4
#19	3	3	2	4
#20	4	4	3	4
#21	3	3	3	3
#22	3	3	3	3
#23	3	3	2	4
#24	4	4	4	4
#25	4	4	4	4
#26	4	4	4	4
#27	4	4	4	4
#28	4	4	4	4

Table 18: Document #4, Section #1, "Effort and Attitude," Teacher Assessment Raw Scores

Student Number	Effort and Attitude	Control of Self/On-Task Learning	Materials & Supplies	Supporting Each Other
#1	4	4	4	4
#2	4	4	4	4
#3	3	3	4	3
#4	2	2	2	3
#5	2	2	2	3
#6	4	4	4	4
#7	4	4	4	4
#8	4	4	4	4
#9	4	4	3	4
#10	4	4	3	4
#11	4	3	3	3
#12	3	2	2	3
#13	4	4	4	4
#14	4	4	4	4
#15	4	4	4	4
#16	3	3	2	4
#17	4	4	4	4
#18	4	4	4	4
#19	3	2	2	4
#20	4	4	3	4
#21	2	2	2	3
#22	3	2	2	3
#23	3	3	2	4
#24	4	4	4	4
#25	3	3	4	3
#26	3	3	4	3
#27	4	3	4	4
#28	4	4	4	4

Table 19: Document #4, Section #2, "Technical Mastery," Student Self-Assessment Raw Scores

Student Number	Breathing	Technique: Articulations, Support, Air Speed, Embouchure	Warm-ups	Musical Literacy: Fingerings, Reading in Solfège, Note Identification
#1	3	4	4	3
#2	3	3	3	2
#3	3	3	3	3
#4	3	2	2	2
#5	3	3	3	2
#6	3	3	3	2
#7	3	3	3	2
#8	3	2	2	2
#9	4	3	3	3
#10	3	3	3	2
#11	4	3	3	3
#12	2	3	3	3
#13	4	4	4	4
#14	4	4	4	4
#15	4	4	4	4
#16	3	2	3	2
#17	4	4	4	4
#18	4	4	4	4
#19	2	2	2	2
#20	4	3	3	3
#21	3	2	2	2
#22	3	3	3	4
#23	3	2	2	2
#24	4	4	4	4
#25	4	3	3	3
#26	2	3	3	3
#27	3	4	4	4
#28	3	4	4	4

Table 20: Document #4, Section #2, "Technical Mastery," Teacher Assessment Raw Scores

Student Number	Breathing	Technique: Articulations, Support, Air Speed, Embouchure	Warm-ups	Musical Literacy: Fingerings, Reading in Solfège, Note Identification
#1	3	4	4	3
#2	3	3	3	2
#3	3	3	3	3
#4	2	2	2	2
#5	3	3	3	3
#6	3	3	3	2
#7	3	3	3	2
#8	3	2	2	2
#9	4	3	3	3
#10	3	3	3	2
#11	4	3	3	3
#12	2	3	3	2
#13	3	4	4	4
#14	4	4	4	4
#15	4	4	4	4
#16	2	2	2	2
#17	4	4	4	4
#18	4	4	4	4
#19	2	2	2	2
#20	4	3	3	3
#21	2	2	2	2
#22	3	3	3	3
#23	3	2	2	2
#24	4	4	4	4
#25	4	3	3	3
#26	2	3	3	3
#27	3	4	4	4
#28	3	4	4	4

Table 21: Document #4, Section #3, "Musicianship," Student Self-Assessment Raw Scores

Student Number	Sight Singing	Audiation	Listening	Balance and Blend	Expression and Phrasing	Breathing/ Technique
#1	3	3	4	3	3	4
#2	3	3	4	2	2	3
#3	3	3	3	2	2	3
#4s	2	2	2	2	2	3
#5	2	2	2	2	2	3
#6	4	4	4	3	3	4
#7	4	4	4	3	3	4
#8	2	2	2	2	2	3
#9	3	3	3	2	2	4
#10	3	3	3	2	2	4
#11	3	3	3	2	2	4
#12	2	2	2	2	2	3
#13	4	4	4	3	3	4
#14	4	4	4	3	3	4
#15	4	4	4	3	3	4
#16	2	2	3	2	2	3
#17	4	4	4	3	3	4
#18	4	4	4	3	3	4
#19	2	2	2	2	2	2
#20	3	3	3	3	3	4
#21	2	2	2	2	2	2
#22	4	4	4	3	3	4
#23	2	2	2	2	3	2
#24	4	4	4	4	4	4
#25	3	3	3	3	3	4
#26	4	4	4	4	3	3
#27	4	4	4	3	3	4
#28	4	4	4	4	4	4

Table 22: Document #4, Section #3, "Musicianship," Teacher Assessment Raw Scores

Student Number	Sight Singing	Audiation	Listening	Balance and Blend	Expression and Phrasing	Breathing/ Technique
#1	3	3	4	3	3	4
#2	3	3	3	2	2	3
#3	2	2	2	2	2	3
#4	2	2	2	1	1	2
#5	2	2	2	2	2	3
#6	4	4	4	3	3	4
#7	3	3	4	3	3	4
#8	2	2	2	1	1	3
#9	3	3	3	2	2	4
#10	2	2	2	2	2	2
#11	3	3	3	2	2	3
#12	2	2	2	2	1	3
#13	4	4	4	3	3	4
#14	4	4	4	3	3	4
#15	4	4	4	3	3	4
#16	2	2	3	2	2	2
#17	4	4	4	3	3	4
#18	3	4	4	3	3	4
#19	2	2	1	2	1	2
#20	3	3	3	3	3	4
#21	2	2	2	1	1	2
#22	4	4	4	3	3	4
#23	2	2	2	2	3	2
#24	4	4	4	4	4	4
#25	3	3	3	3	3	4
#26	2	2	2	2	2	3
#27	3	3	3	2	2	4
#28	4	4	4	4	4	4

Table 23: Document #4, Section #4: “Home Practice,” Student Self-Assessment Raw Scores

Student Number	Home Practice	Counting	Counting and Fingering	Using the Steps of Success Mountain	Supporting Each Other
#1	5	5	5	5	5
#2	4	5	4	5	5
#3	4	4	4	4	4
#4	3	3	3	3	4
#5	3	4	3	3	4
#6	4	5	4	4	5
#7	5	5	5	5	5
#8	4	4	4	4	5
#9	4	4	4	4	5
#10	4	4	3	4	5
#11	5	5	5	5	5
#12	3	3	3	3	4
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	3	4	3	3	5
#17	5	5	4	5	5
#18	5	5	5	5	5
#19	2	4	3	3	5
#20	5	5	5	5	5
#21	2	4	3	3	4
#22	2	5	5	4	4
#23	2	3	2	2	4
#24	5	5	5	4	5
#25	4	5	5	4	5
#26	5	5	5	5	4
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 24: Document #4, Section #4: “Home Practice,” Teacher Assessment Raw Scores

Student Number	Home Practice	Counting	Counting and Fingering	Using the Steps of Success Mountain	Supporting Each Other
#1	5	5	5	5	5
#2	4	5	4	5	5
#3	3	4	4	4	4
#4	2	3	2	2	4
#5	2	3	2	3	4
#6	4	5	4	4	5
#7	5	5	5	5	5
#8	4	4	4	4	5
#9	4	4	4	4	5
#10	4	4	3	4	5
#11	5	5	5	5	5
#12	3	3	3	3	4
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	3	4	3	3	5
#17	5	5	4	5	5
#18	5	5	5	5	5
#19	2	4	3	3	5
#20	5	5	5	5	5
#21	2	4	3	3	4
#22	2	5	5	4	4
#23	2	3	2	2	4
#24	5	5	5	4	5
#25	4	5	5	4	5
#26	5	5	5	5	4
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 25: Document #4: Section #1: Student Year-End Self-Assessment Raw Scores

Student Number	Effort	Attitude	Control Of Self/On-Task Learning	Materials and Supplies	Supporting Each Other
#1	5	5	5	5	5
#2	5	5	5	5	5
#3	5	5	5	5	5
#4	4	4	4	2	5
#5	5	5	3	3	4
#6	5	5	5	5	5
#7	5	5	5	5	5
#8	5	5	5	5	5
#9	5	5	5	5	5
#10	5	5	5	5	5
#11	5	5	5	5	5
#12	5	5	4	5	5
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	5	5	5	4	5
#17	5	5	5	5	5
#18	5	5	5	5	5
#19	4	4	3	4	4
#20	5	5	5	5	5
#21	5	5	5	4	5
#22	3	3	3	3	4
#23	3	3	3	2	4
#24	5	5	5	5	5
#25	5	5	5	5	5
#26	5	5	5	5	5
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 26: Document #4: Section #2: Student Year-End Self-Assessment Raw Scores

Student Number	Breathing	Technique: Articulations, Support, Air Speed, Embouchure	Warm-ups	Musical Literacy: Fingerings, Reading in Solfège, Note Identification
#1	5	5	5	5
#2	5	5	5	5
#3	5	5	5	5
#4	4	3	3	3
#5	3	3	3	3
#6	5	5	5	5
#7	5	5	5	5
#8	4	4	4	4
#9	4	4	4	3
#10	3	4	4	3
#11	4	4	4	3
#12	4	3	3	3
#13	5	5	5	5
#14	5	5	5	5
#15	5	5	5	5
#16	4	4	4	4
#17	5	5	5	5
#18	5	5	5	5
#19	3	3	3	3
#20	5	5	5	5
#21	4	3	3	3
#22	5	5	5	5
#23	4	4	4	3
#24	5	5	5	5
#25	5	5	5	5
#26	5	5	5	5
#27	5	5	5	5
#28	5	5	5	5

Table 27: Document #4: Section #3: Student Year-End Self-Assessment Raw Scores

Student Number	Sight-Singing	Audiation	Listening	Balance and Blend	Expression and Phrasing	Breathing/ Technique
#1	5	5	5	5	5	5
#2	5	5	5	3	3	4
#3	4	4	4	3	3	4
#4	3	3	3	3	3	4
#5	4	4	4	3	3	4
#6	5	5	5	4	4	5
#7	5	5	5	5	5	5
#8	4	4	4	3	3	4
#9	4	4	4	3	3	5
#10	4	4	4	3	3	5
#11	4	4	4	3	3	5
#12	3	3	3	2	2	3
#13	5	5	5	5	5	5
#14	5	5	5	5	5	5
#15	5	5	5	5	5	5
#16	2	2	2	2	2	2
#17	5	5	5	4	4	5
#18	5	5	5	5	5	5
#19	2	2	2	2	2	2
#20	5	5	5	4	4	5
#21	2	2	2	2	2	2
#22	4	4	4	3	3	4
#23	2	2	2	2	2	3
#24	5	5	5	5	5	5
#25	5	5	5	4	4	5
#26	5	5	5	4	4	4
#27	5	5	5	5	5	5
#28	5	5	5	5	5	5

Table 28: Document #4: Section #4: Student Year-End Self-Assessment Raw Scores

Student Number	Home Practice	Counting	Counting and Fingering	Using the Steps of Success Mountain	Supporting Each Other
#1	5	5	5	5	5
#2	4	5	4	5	5
#3	4	4	4	4	4
#4	3	3	3	3	4
#5	3	4	3	3	4
#6	4	5	4	4	5
#7	5	5	5	5	5
#8	4	4	4	4	5
#9	4	4	4	4	5
#10	4	4	3	4	5
#11	5	5	5	5	5
#12	3	3	3	3	4
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	3	4	3	3	5
#17	5	5	4	5	5
#18	5	5	5	5	5
#19	2	4	3	3	5
#20	5	5	5	5	5
#21	2	4	3	3	4
#22	2	5	5	4	4
#23	2	3	2	2	4
#24	5	5	5	4	5
#25	4	5	5	4	5
#26	5	5	5	5	4
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 29: Document #4: All Sections: Student Year-End Self-Assessment Scores by Percentage

Student Number	Document #4: All Sections: Student Year-End Self-Assessment Score Totals	Student Year-End Self-Assessment Scores by Percentage
#1	110/110	100%
#2	93/110	84.56%
#3	69/110	62.73%
#4	67/110	60.91%
#5	71/110	64.55%
#6	95/110	86.36%
#7	110/110	100%
#8	65/110	59.1%
#9	84/110	76.36%
#10	64/110	58.18%
#11	88/110	80%
#12	69/110	62.73%
#13	110/110	100%
#14	110/100	100%
#15	110/110	100%
#16	70/110	63.64%
#17	97/110	88.18%
#18	110/110	100%
#19	59/110	53.64%
#20	90/110	81.82%
#21	66/110	60%
#22	70/110	63.64%
#23	56/110	50.91%
#24	109/110	99.1%
#25	96/110	87.27%
#26	96/110	87.27%
#27	110/110	100%
#28	110/110	100%

Table 30: Document #4: Section #1: Teacher Year-End Assessment Raw Scores

Student Number	Effort	Attitude	Control of Self/ On-Task Learning	Materials and Supplies	Supporting Each Other
#1	5	5	5	5	5
#2	5	5	5	5	5
#3	5	5	5	5	5
#4	2	3	2	2	3
#5	5	5	4	4	5
#6	5	5	5	5	5
#7	5	5	5	5	5
#8	5	5	5	5	5
#9	5	5	5	5	5
#10	5	5	5	5	5
#11	5	5	5	5	5
#12	5	5	4	4	5
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	5	5	4	4	5
#17	5	5	5	5	5
#18	5	5	5	5	5
#19	3	3	2	2	4
#20	5	5	5	5	5
#21	5	5	5	4	5
#22	3	3	3	4	4
#23	3	3	3	2	4
#24	5	5	5	5	5
#25	5	5	5	5	5
#26	5	5	5	5	5
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 31: Document #4: Section #2: Teacher Year-End Assessment Raw Scores

Student Number	Breathing	Technique: Articulations, Support, Air Speed, Embouchure	Warm-ups	Musical Literacy: Fingerings, Reading in Solfège, Note Identification
#1	5	5	5	5
#2	5	5	5	5
#3	5	5	5	5
#4	2	2	2	2
#5	3	3	3	3
#6	5	5	5	5
#7	5	5	5	5
#8	3	3	3	2
#9	4	4	4	3
#10	3	4	4	3
#11	4	4	4	3
#12	3	3	3	3
#13	5	5	5	5
#14	5	5	5	5
#15	5	5	5	5
#16	3	3	3	3
#17	5	5	5	5
#18	5	5	5	5
#19	2	2	2	2
#20	5	5	5	5
#21	2	2	2	2
#22	5	5	5	5
#23	3	3	3	2
#24	5	5	5	5
#25	5	5	5	5
#26	5	5	5	5
#27	5	5	5	5
#28	5	5	5	5

Table 32: Document #4: Section #3: Teacher Year-End Assessment Raw Scores

Student Number	Sight Singing	Audiation	Listening	Balance and Blend	Expression and Phrasing	Breathing/ Technique
#1	5	5	5	5	5	5
#2	5	5	4	4	4	5
#3	3	3	3	3	3	4
#4	2	2	2	1	1	2
#5	3	3	3	2	2	3
#6	4	4	4	3	3	4
#7	5	5	5	5	5	5
#8	3	3	3	2	2	3
#9	3	3	3	2	2	3
#10	3	3	3	2	2	3
#11	3	3	3	2	2	4
#12	3	3	3	2	2	3
#13	5	5	5	5	5	5
#14	5	5	5	5	5	5
#15	5	5	5	5	5	5
#16	2	2	3	2	2	3
#17	4	4	4	3	3	4
#18	5	5	5	5	5	5
#19	2	2	3	2	2	3
#20	4	4	4	3	3	4
#21	2	2	2	2	2	2
#22	4	4	4	3	3	4
#23	2	2	2	2	2	3
#24	5	5	5	5	5	5
#25	4	4	4	3	3	4
#26	4	4	4	4	3	3
#27	5	5	5	5	5	5
#28	5	5	5	5	5	5

Table 33: Document #4: Section #4: Teacher Year-End Assessment Raw Scores

Student Number	Home Practice	Counting	Counting and Fingering	Using the Steps of Success Mountain	Supporting Each Other
#1	5	5	5	5	5
#2	4	5	4	5	5
#3	3	4	4	4	4
#4	2	3	2	2	4
#5	2	3	2	3	4
#6	4	5	4	4	5
#7	5	5	5	5	5
#8	4	4	4	4	5
#9	4	4	4	4	5
#10	4	4	3	4	5
#11	5	5	5	5	5
#12	3	3	3	3	4
#13	5	5	5	5	5
#14	5	5	5	5	5
#15	5	5	5	5	5
#16	3	4	3	3	5
#17	5	5	4	5	5
#18	5	5	5	5	5
#19	2	4	3	3	5
#20	5	5	5	5	5
#21	2	4	3	3	4
#22	2	5	5	4	4
#23	2	3	2	2	4
#24	5	5	5	4	5
#25	4	5	5	4	5
#26	5	5	5	5	4
#27	5	5	5	5	5
#28	5	5	5	5	5

Table 34: Document #4: All Sections: Teacher Year-End Assessment Scores by Percentage

Student Number	Document #4: All Sections: Teacher Year-End Assessment Score Totals	Teacher Year-End Assessment Scores by Percentage
#1	110/110	100%
#2	95/110	86.4%
#3	83/110	75.45%
#4	43/110	39.09%
#5	65/110	59.1%
#6	81/110	73.64%
#7	110/110	100%
#8	73/110	66.4%
#9	77/110	70%
#10	75/110	68.12%
#11	82/110	54.54%
#12	67/110	61%
#13	110/110	100%
#14	110/100	100%
#15	110/110	100%
#16	68/110	62%
#17	91/110	82.73%
#18	110/110	100%
#19	49/110	44.55%
#20	92/110	83.64%
#21	60/110	54.55%
#22	70/110	63.64%
#23	52/110	47.27%
#24	109/110	99.1%
#25	90/110	81.81%
#26	91/110	82.73%
#27	110/110	100%
#28	110/110	100%

Appendix XV: Weekly Lesson Plans, Lessons September-December 2014

Weeks #1- #15: Woodwind and Brass

Lesson #1

Opening:

Welcome:

1) Explanation of routine and what's expected (practice, working instrument, pencil, and readiness to learn)
2) Hand out band folders and the band packet that includes: a copy of "Success Mountain's" practice steps, the practice card packet, all assessment rubrics for quizzes/tests and self-evaluation and the syllabus for the year.
3) Give folder number assignments and stand partners.

Warm-up:

Students read duple and triple rhythms from the board on rhythm syllables (only quarter note, two eighth notes, and quarter rest in duple, and dotted quarter note, three eighth notes and dotted quarter rest in triple).

Content:

1) Review about articulations, explain to the students that each time we play a note it is articulated and that articulations can be separated or connected.
2) Teacher models and students echo both articulation styles on duple and triple rhythms.
3) And, you can articulate in duple or triple. Do you remember that we called duple marching? And we called triple swinging? Now, I will say "duple" instead of "marching" and "triple" instead of swinging.
4) Refer to duple and triple rhythms on the board or Smart Board, and articulate each of the rhythms in both articulated styles = Connected style of articulation – moving in two's and three's, and the separated style of articulation – moving in twos and threes.
5) Teacher says, "The first duple song you will be playing in your book is on p. 12, and it is called "Major Duple Melody 1." I am going to sing it for you using a connected articulation. While you listen, keep the big beat, or macro beat on your laps. I am going to sing it one more time. This time while you listen keep the little beat or micro beat on your lap. Whenever we learn a new song we always sing it before we play."
6) Students will read page six, which focuses on forming the correct embouchure and performing on: the flute headjoint, the clarinet mouthpiece and barrel assembly, alto saxophone mouthpiece and neckjoint assembly, and on the fully assembled brass instruments. Parts of the instrument used are named and identified.
7) Percussionists will join in the articulation exercise, and will learn about left and right hand matched grip, the stroke, beating spot and position and sticking guidelines.
8) Winds and brass will practice forming the correct embouchure and making their first sound. The teacher will model on each instrument and the students will echo the teacher.

Homework:

All Band Students:

- Listen to "Major Duple" (Track no. 1 on the CD) and keep the macro beat and micro beat as you listen.
- Practice connected and separated styles of articulation, and moving in twos and threes (Track nos. 3 and 4 on the CD) WITHOUT the instrument.

Wind and Brass Students:

- Practice forming the correct embouchure and making a good tone on the whole instrument if you are a brass player, or winds on the headjoint or mouthpiece and barrel/neckjoint assembly. (Track no. 8 on the CD)

Percussionists:

- See the percussion curriculum for WEEK #1.

Lesson #2

Opening: Review the daily routine: check-in (materials/supplies), turn in P.C., sit in chair and have case on lap/floor.

Warm-up: Read duple/triple rhythms, and articulate them in both articulation styles WITHOUT the instrument. Use hand to feel the difference in articulation styles

Content:

1) Practice forming the correct embouchure and making a good tone on the whole instrument if you are a brass player, or winds on the headjoint or mouthpiece and barrel/neckjoint assembly. Teacher models and students echo. Check amount of air being used, and refine sound to produce a good tone. Meanwhile the percussionists practicing the WEEK #2 percussion curriculum with the percussion assistant.
2) Wind and brass students perform simple duple and triple rhythm patterns on instruments using both articulation styles, connected and separated. Percussionists continue to work with the assistant on the patterns (Fig. No. 1), and then join the band to perform their patterns with the whole band.
3) Learn how to properly clean and care for your instrument, and write down homework assignment. Clean instruments and put them away.
4) Review "Major Duple" – Students keep macro and micro beat and audiate song while teacher sings, then the students echo song by phrase. If there is an error, the teacher does not begin at the beginning of the song, but the beginning of the phrase in which the error is made.
5) Introduce the bass line for "Major Duple." Sing only while students perform a rhythm pattern or keep the micro or macro beat.

Homework:

All Band Students:

1) Practice reading and articulating both duple and triple rhythm patterns without the instrument. (Track nos. 3 and 4 on the CD)
2) Audiate the melody and bass line as the singer performs and keep the macro and then micro beat. (Track nos. 1 and 2 on the CD)

Brass and Woodwinds: Practice forming a good embouchure and making a good sound on part of or your entire instrument. See homework from week 1. Practice both articulation styles on part or on your entire instrument on the rhythm patterns you just vocalized on "doo" or "too." (Track no. 8 on the CD)

Percussionists:

Keep practicing the rhythm patterns from Figure no. 1 from last week's homework and continue refining your style. Check how loudly you are playing. Check your stance, posture, stick hold, positioning of the sticks on the drumhead and check how high your sticks are rebounding off of the drumhead. Are the sticks coming too far up? Does it look like you are petting a cat? Did you forget to keep the 60-degree pie shape of the sticks? Or, have you changed the grip on the sticks? ***From now on, refer to the Curriculum for Percussion to follow the sequence provided for them. ***

NOTE TO ALL: *Don't just play; be aware of how you are playing and how musical your performance is.*

At this point the minimized sequence of "Success Mountain" is:
1) Read rhythms on rhythm syllables,
2) Articulate the rhythms in both connected and separated styles without the instrument,
3) Perform both styles of articulations on duple and triple rhythm patterns.

Lesson #3

Warm-up:

1) All students articulate triple and duple rhythms from the board using both articulation styles.
2) Students review how to set up a good embouchure on the woodwind and brass instruments.
3) Students practice forming the correct embouchure and making a good tone on the whole instrument if you are a brass player, or winds on the headjoint or mouthpiece and barrel/neckjoint assembly.
4) Teacher makes patterns and students copy.
5) Students identify whether the pattern being modeled is marching or swinging, or connected or separated articulation style.

Content:

1) Read p. 7 of the book, how to assemble the instrument, proper hand position and body position
2) Executive skills development – see teacher page 282 (only 3-5 minutes/class) – "Executive Skills" include: Articulation, embouchure, posture, instrument position and position and finger dexterity.
3) Students hold imaginary instruments while teacher models on a real one (see steps, p. 282 onwards of teacher manual).
4) Assemble the instrument with students.
5) Discuss and practice correct hold.
6) Teach fingering for "do."
7) Sing rhythm patterns on "do" in duple and triple with a separated and connected articulation.
8) Play "do"- Teacher is always modeling first and students echo
9) Students begin each note with an articulation and focus on breathing and good tone.
10) Give note letter name for "do," but explain to the students that from now on in rehearsal if I am giving a direction to the entire class I will refer to this note as "do" and NOT by its letter name.
11) Clean instruments and put them away.
12) Sing "Major Duple Melody 1" and "Bass Line for Major Duple Melody 1."
13) All students practice each part so the class is ready to sing it in two parts next week.

Homework:

All: Continue listening to "Major Duple Melody 1" and its bass line, sing each part of "Major Duple Melody 1," and be ready to sing each part at the next rehearsal; finally, practice putting your instrument together.

Brass and Woodwinds: Practice fingering "do" and making a good tone. When you are playing remember to use the correct amount of air and use an articulation for each note played. Remember to make each note musically. Don't just play!

Lesson #4

Opening/Warm-up:

1) Review the rote song "Major Duple Melody 1" and its bass line.
2) The teacher says, "There is 'do' in this song. Raise your hand each time you hear a 'do' or a resting tone."
3) The teacher asks, "How many different notes including 'do' are in this song?" A = 4, low it, do, re and mi
4) The teacher asks, "Is 'do' the lowest note in this song?" A = No, there is one note lower than 'do' and two notes higher.
5) Have students sing each part and then divide the class in half, and half perform the melody while the other half performs the bass line.

Content:

1) Review executive skills development.
2) Review concert Bb = do, perform in two articulation styles in teaching/evaluation mode.
3) Teach low "ti" = NEW NOTE!
4) Practice each note in simple duple and triple rhythms and moving between each note out of tempo.

Homework:

All: Practice singing "Major Duple Melody 1" and its bass line.
Brass and Woodwinds: Practice "do" and low "ti."

Lesson #5

Opening/Warm-up:

1) Review "Major Duple Melody 1" and its bass line and divide the class in half to sing both parts at the same time.
2) Ask the students; "If I were to change 'Major Duple Melody 1' to 'Major Triple Melody 1' what would I need to do? (Students would brainstorm ideas and it would resolve that each subdivision would need three little sounds for ta-tu-tay, and each quarter note would need a dot for a swinging/triple quarter note.) The students would then adjust the melody and bass line rhythmically to create a triple meter song.

Content:

1) Executive skills development
2) Review "do" and low "ti" and students perform patterns on the notes separately and then together within the same exercise.

Homework:

All: Listen to track nos. 9 and 10 to practice "Major Triple Melody 1" with voice and accompaniment alone. See if you can memorize the new same song in a new meter! ☺
Brass and Woodwinds: Practice "do" and low "ti" using the fingering chart, warm-ups and melodic patterns attached.

Lesson #6

Opening: "Major Triple Melody 1" – Teacher models melody and accompaniment and students keep the macro or micro beat.

Warm-up: Students echo "Major Triple Melody 1" by phrase. Students audiate the line as the teacher sings on a neutral syllable or articulation style, "doo" or "too." Rehearse the entire class on each part and then split the class in half to perform the melody line and bass line against each other.

Content:

1) Executive skills development
2) Learn note "re"
3) Sing, articulate, play (always think about how much air is needed or necessary)
4) Review low "ti" and "do"
5) Echo patterns
6) First, teacher models and students echo
7) Then, teacher models and student and teacher play as a duet
8) Finally, teacher models and student echoes the same pattern as a solo (eventually the student will pick a different pattern of the same notes to echo by)
9) Students clean instruments and put them in cases
10) Teacher sings "Minor Duple Melody 1"
11) Teacher asks students, "How is the Minor Duple Melody 1 different from Major Duple Melody 1?"
12) Series of T. to S. questions: 1) How does this sound in comparison to "Major Duple/Triple Melody 1?" 2) Listen again, does "Minor Duple Melody 1" start higher or lower than "Major Duple/Triple Melody 1?" 3) A – "Minor Duple Melody 1" is a melody based on a minor scale. When you sing a minor scale you begin on 'la' and end on 'la.' Where does a major scale begin and end. Answer = on "do." Compare and contrast then a major and minor scale, or "la" vs. "do" based scales. Incorporate listening with concert bands and orchestras playing major and minor repertoire.

Homework:

All: Listen to "Minor Duple" (CD Tracks nos. 9 and 10).
Brass and Woodwinds: Practice first three notes, low "ti," "do" and "re," and practice the patterning sequence page for low "ti," "do" and re."

Lesson #7

Opening/Warm-up:

1) Students sing "Major Triple Melody 1" by phrase, echoing the teacher.
2) Students audiate each part of the phrase as the teacher sings the melody.
3) Students sing "Major Triple Melody 1" in unison.
4) Students sing the bass line for "Major Triple Melody 1" by phrase, echoing the teacher.
5) Students audiate each part of the phrase as the teacher sings the bass line.
6) Students sing the bass line for "Major Triple Melody 1" in unison.
7) The teacher sings the bass line while the students sing the melody in unison.
8) Divide class in half, half of the class sings the melody and the other half sings the bass line.
9) Then, the groups switch and sing the other part.

Content:

1) Students practice patterning sequence page for low "ti," "do" and "re."
2) The teacher can listen to or assess the students' development in a variety of ways. See point nos. 3-6.
3) Teacher models each pattern and entire student body copies.
4) Teacher models and one section plays a soli with the teacher performing as well.
5) Teacher models and one student plays a duet with the teacher.
6) Teacher models and one student plays a solo *without* the teacher playing along.
7) Teach students how to play the note "mi."
8) Pack up instruments and clean them.
9) Teacher sings "Minor Duple Melody 1" to the students as they keep a macro beat, and a second time while they keep a micro beat.

Homework:

All: Practice singing both the melody line and the bass line for "Major Triple Melody 1" and then listen again to "Minor Duple Melody 1," but just audiate the song during the performance (CD Tracks nos. 9 and 10).

Brass and Woodwinds:

1) Review the first four notes: low "ti," "do, re" and "mi," and be ready to move between each note easily.
2) Practice the four-note pattern sheet provided.

Lesson #8

Opening/Warm-up:

1) Students sing "Major Triple Melody 1" and the bass line for "Major Triple Melody 1."
2) Students are divided into two parts and sing the melody and bass line against each other.
3) Students open up cases and warm-up on patterns for 2 minute by themselves.

Content:

1) Students perform the four-note patterns using the same steps as seen in Week #7's lesson content, which is named the teaching/evaluation mode by the text. These patterns reflect the movement of the melody in "Major Duple Melody 1."
2) The teacher is always modeling!
3) Students open books to p. 12 and look at "Major Duple Melody 1."
4) REVIEW the staff, and where the notes are placed on the staff for low "ti, do, re" and "mi."
5) Students follow the sequence: a) speak the rhythm on rhythm syllables, b) articulate the rhythm in a connected style on "doo's," c) sing the melody on solfège, d) finger and sing the melody slowly, e) finger while audiating the melody, f) echo perform the piece by phrase after the teacher model, and g) perform melody slowly in unison.
6) Students evaluate the performance.
7) Students clean and pack up their instruments.
8) Students echo sing "Minor Duple Melody 1."

Homework:

All: Practice singing "Minor Duple Melody 1" (Track nos. 9 and 10).
Brass and Woodwinds: Practice "Major Duple Melody 1" on your instrument and be able to perform it with a connected articulation for next week's rehearsal.

Lesson #9

Opening/Warm-up:

1) Teacher asks the students: "What would I do if I wanted to change 'Minor Duple Melody 1' into 'Minor *Triple* Melody 1?'"
2) Students follow the similar steps in deriving the triple melody from the duple melody as they did earlier in the lesson from week 5.

Content:

1) Students follow the five steps of "Success Mountain" for "Major Duple Melody 1" in performing the song.
2) ½ of the class sings the bass line while the other half plays, and the teacher performs the chord progression on the piano, then the students switch parts.
3) Students then begin "Major Triple Melody 1" following all the steps of "Success Mountain" and ending with playing.
4) Pack up and clean instruments.

Homework: Assign first performance quiz on "Major Duple Melody 1"
All: Practice for first quiz "Major Duple Melody 1" and practice singing both "Minor Duple Melody 1" and "Minor Triple Melody 1."
Brass and Woodwinds: (see above)

Lesson #10

Opening/Warm-up: Warm-up on "Major Duple Melody 1."

Content:

***Remember: After each performance quiz or test, students will rate their own performance in self-assessment rubrics (documents 3 and #4). ***

1) Take **quiz** on "Major Duple Melody 1" (each student performs individually) – Assessment #3 and #4.
2) Begin music theory! The teacher asks, "Has anyone noticed the Bb/F7 chord names over the music?" (In Bb Concert = do) Teacher continues, "These are chords. Chords are when you play several notes at the same time. Here is the Bb chord." The teacher plays it on the piano. "Here is the F7 chord." Teacher plays it on the piano. "Now, you sing and I will play the chords as they are written on the piano." Teacher gives starting arpeggio and students sing the song on "doo's."
3) "I am going to call the Bb chord the home chord, and the F7 chord the grocery store chord. Now, I will play the home chord, go to the grocery store chord, and come home again to the home chord."
4) "This time I am going to play the chords and sing the song. Can you raise your right hand when you hear the home chord? And, can you raise both hands when you listen to the grocery store chord?"
5) Students practice with their stand partner "Major Triple Melody 1" following the five steps to "Success Mountain."
6) The entire class sings on "doo" and then performs "Major Triple Melody 1."
7) Students clean and pack up their instruments.

Homework:

All: Listen to three note tonal patterns, track 11 of the CD. Audiate only, DO NOT sing at this point.

Brass and Woodwinds: Practice "Major Triple Melody 1

Lesson #11

Opening/Warm-up: Three note melodic patterns and two note melodic patterns, play "Major Duple Melody 1" and "Major Triple Melody 1," and review the home and grocery store chords.

Content:

1) The teacher asks, "What other songs can I play with three notes, 'mi, re,' and 'do'?"
2) Students brainstorm the three note songs that they learned on the recorder in third grade, "Hot Cross Buns," "Buns Cross Hot," "Au Claire de la Lune" and "Mary Had a Little Lamb" without "so."
3) Teacher asks, "Do you think that you could audiate the songs in your head thinking of the solfège, "do, re, mi" and figure out how to write how each of these songs goes? I will give you five minutes with your stand partner to dictate "Hot Cross Buns" and figure out how to finger through the song. In six minutes we will regroup and go through the steps of "Success Mountain" to play it together."
4) Students work with stand partners and the teacher checks on the progress.
5) The entire band plays "Hot Cross Buns" after following the steps of "Success Mountain."
6) Teach the fingerings to two new notes "fa" and "so," and the placement on the staff.
7) Pack and clean up the instruments.

Homework:

All: Practice the three and two note melodic patterns, CD track 11 (on "bums" only)
Brass and Woodwinds: Review "Hot Cross Buns," "Major Duple and Triple Melody 1" and **notate** "Buns Cross Hot." Be ready to share your dictation of "Buns Cross Hot" with the class next week.

Lesson #12

Opening/Warm-up: Two and three note melodic patterns on "bums" and then on solfège, review all six fingerings for all of the notes = low "ti, - so," and play each note with a good tone

Content:

1) Students share their "Buns Cross Hot."
2) Derive a dictation of "Buns Cross Hot" on solfège syllables and rhythms
3) Place the notes on the staff for each instrument.
4) Follow the steps of "Success Mountain" and then perform "Buns Cross Hot."
5) Divide the class in half, and half performs "Hot Cross Buns" while the other half performs "Buns Cross Hot."
6) Ask the students, "Could you figure out how to play Hot Cross Buns as Triple Hot Cross Buns?"
7) Provide students with a packet of songs with up to six note songs.
8) Pack up instruments and clean them.

Homework:

All: Practice two and three note melodic patterns on "bums" and solfège = CD tracks 11 and 12

Brass and Woodwinds: Review all known songs, AND begin to follow the five steps of "Success Mountain" for "Au Claire de la Lune" and "Mary Had a Little Lamb" for next week's class

Lesson #13

Opening/Warm-up:

1) Review all six notes, playing each with a good tone.
2) Begin five note warm-up, ascending from "do" to "so," repeating "so" and continuing through "do" to low "ti" and resolving to "do" again.
3) Place tonic chord written in solfège, then the V7 chord, and the tonic chord again
4) "I have drawn a chord progression on the board, and we will sing these chords as a class. Does anyone remember what we called the Bb/C/G/F chord?" A = the home chord. "What did we call the F7/G7/D7/C7 chord?" A = the grocery store chord.
5) "Obviously you cannot sing all three pitches at the same time, and so I will assign a pitch for you to sing. If I assign the bass line for you to follow, you will sing do-ti-do. Or, if you are assigned the middle line you will sing, mi-fa-mi. And, if you are given the top line to sing, you will sing three "so's." The teacher models each line using handsigns.
6) Then, the teacher listens to each line, and then all parts are put together.
7) I explained to the students at this point about balance and blend of the chord, and which part of the chord should have more weight and which should have less. I then translated that idea of balance and blend within a chord to the student's instrument. I explained that each instrument and section of instruments has a role in the total sound of the group. If the student plays a melodic instrument, a composer would most likely give them the melody line, and a bass instrument the bass line. Consequently, each performer should always be listening to how their sound fits into the whole and how each musician should balance/blend their sound.

Content:

1) Review all known songs: "Major Duple Melody 1, Major Triple Melody 1, Hot Cross Buns, Buns Cross Hot" and begin two new, but known songs "Au Claire de la Lune" and "Mary Had a Little Lamb."

Homework:

All:

1) Practice singing the tonal patterns with the CD (tracks 11 and 12).
2) Warm-up on your six note scalar warm-up.
3) Review all known songs.
4) Begin "Jingle Bells" for the Parade of Lights, focusing on the third measure and the second to last measure. Remember to follow the steps of "Success Mountain."

Lesson #14

Warm-ups:

1) Sing two and three note melodic patterns in order and then put them in different order.
2) Sing chord progression I-V7-I.
3) Play six note scale warm-up and arpeggio.

Content:

1) Begin "Jingle Bells" for the Parade of Lights.
2) Begin by singing patterns from the music: **"mi-so-do,"** "do-re-mi," **"so-mi-re,"** "mi-re-do," **"re-mi-so," "so-fa-re."**
3) Finger the patterns in bold.
4) Follow the steps of "Success Mountain" 1st line, then 2nd line as a group.
5) Play entire song.
6) Let students practice independently with stand partners.
7) Perform as group with percussionists.
8) Practice marching outside.

Homework:

All: Begin memorizing "Jingle Bells," and once memorized, practice marching while playing.

Lesson #15

Warm-ups:

1) Review singing patterns seen in the music: **"mi-so-do,"** "do-re-mi," **"so-mi-re,"** "mi-re-do," **"re-mi-so," "so-fa-re."**
2) Practice the patterns in bold on instruments.

Content:

1) Students can finger "Jingle Bells" in different ways. The woodwind and brass instrumentalists could: echo each note from teacher while the teacher shows the fingerings for each note, echo the pattern with singing and fingering at the same time, or finger without echoing the teacher and while singing the note names on neutral articulated syllables, on solfège syllables, or on fixed note names.
2) Review the entire song of "Jingle Bells" following the five or six steps to "Success Mountain:" 1) speak the rhythm of the song or exercise on rhythm syllables, 2) articulate the song on either a connected, "doo," or separated, "too" style of articulation, 3) sing on solfège, note names, or on neutral syllables with either articulation style, 4) finger while singing on solfège or note names, or singing on neutral syllables with either articulation style, 5a) play each phrase echoing the teacher (a modified step five if needed), 5b) play.
3) Students review the entire song at a slow tempo and gradually increase the tempo.
4) Students stand up and practice marching while performing the piece inside.
5) Play "Jingle Bells" memorized inside while standing inside and marching.
6) Students go outside to practice marching in columns and rows with instruments and with "Jingle Bells" memorized.

Weeks #1- #15: Percussion

Lesson #1: Percussion

1) Check body posture: check elbows and that legs are spread correctly
2) Proper set-up for matched grip: sticks at a 60-degree angle, sticks are approximately one inch apart and one inch off the top of the drum head, wrists are flat (should be able to keep a quarter on top), should be able to see the butt ends of the stick out of the corner of your eye, the fulcrum should be firm, fingers should be gently wrapped around the stick, and there should be no gaps in the fingers
3) If you do all these things correctly, the stick should move straight up and down.
4) Turn snares on. Have the snare strainer release located near the player so it is easily available when playing.
5) Practice rebounds
6) Practice "First Notes and Rests" and "Going Up." The first exercise uses repeated stickings and exercise two emphasizes alternate sticking. Introduce right hand lead and left hand lead. Show how to write in the stickings. The first seven exercises are pulled from the band book Accent on Achievement and some are created. These first few exercises from Accent on Achievement are duple rhythms exercises only.
7) Students were introduced to the snare drum first, but during sectional practice in the cafeteria students used the practice pads.
8) Whenever learning a new snare drum exercise students: 1) speak the articulations on rhythm syllables while keeping a steady beat, 2) air stick the rhythm while saying the rhythm syllables, numbers, or stickings, 3) the assistant provides the students with a steady beat on the snare drum sticks before the percussionists read or perform an exercise or piece of music.
9) Whenever learning a new xylophone bell exercise students follow more similarly the steps to "Success Mountain:" 1) speak the rhythm of the song or exercise on rhythm syllables, 2) articulate the song on either a connected, "doo," or separated, "too" style of articulation, 3) sing on solfège, note names, or on neutral syllables with either articulation style, 4) finger while singing on solfège or note names, or singing on neutral syllables with either articulation style, 5a) play each phrase echoing the teacher (a modified step five if needed), 5b) play.

Lesson #2: Percussion

WEEK #2

1) Review correct stance
2) Check for correct form, and correct where needed
3) Review "First Notes and Rests" and "Going Up"
4) Assistant always modeling and snare drum students echoing his example
5) In "Lines and Spaces" students do not have four quarter rests in a row to prepare for the next section. Instead, students have single quarter rests in the fourth beats of measures 3, 4, 7 and 8. Students learn how to continue alternating sticks even when there is a rest. The stickings should always be written in as right and left hand leads.

Lesson #3: Percussion

1) Introduce the xylophone bell, the correct stance and matched grip
2) Have the students check their playing position. Mallet instruments are always played using matched grip, similar to the matched grip used when playing the snare drum. The teacher says, and then models each step on the instrument: "Grip the mallet between the first joint of the index finger and the thumb, approximately two-thirds of the distance from the ball of the mallet. The remaining three fingers should be curled lightly around the shaft of the mallet. The bars should be struck in the center. For fast passages, however, the sharps and flats may be struck near the ends of the bars to minimize movement. A variety of mallets can be used depending on the sound desired. Do not use brass mallets on wooden bars" (p. 3, Accent on Achievement, A Comprehensive Band Method that Develops Creativity and Musicianship, Mallet Percussion).
3) Similarly to the woodwind and brass instruments, the percussion students might benefit from air copying the teacher's model, where students pretend that they have an instrument in their hands. This could be a necessary or remedial step for the percussion students.
4) Explain that as students play in ascending order to the right, the notes get higher, and as the students play in descending order to the left, the notes get lower, just like piano. The teacher could even explain that as the bars of the xylophone become shorter the note becomes higher, and as the bars become longer the notes become lower.
5) Sing duple and triple rhythm patterns on "doo's" and then perform them on "do," Bb = "do"
6) Students are shown how to perform a triple rhythm using alternating sticking on both the xylophone bell and snare drum
7) On snare, review all known exercises, nos. 1-3, and begin snare drum exercise no. 5, "Up and Down." The exercise now has quarter rests on beat two. The students should feel those silent beats internally.

Lesson #4: Percussion

1) Warm-up on the xylophone in duple and triple rhythms on "do" and low "ti"
2) Perform the articulations on the rhythms in both connected and separated styles
3) Teacher explains, "I can draw four quarter rests and it means four beats of silence. In 4/4 a whole rest means the same thing and I only have to draw one icon. This is what a whole rest looks like."
4) Explain that a whole rest is a whole measure of rest in the meter of the song. Because this song is in 4/4 a whole rest is four beats of silence. Notice there are two measures of whole rests before the last measure of the song.
5) Count on rhythm syllables while keeping a Macro beat, write in stickings both for a right and left-hand lead, and perform to a steady beat

Lesson #5: Percussion

1) This week, on the xylophone and snare drum the students will practice duple and triple rhythms, and the only music reading will be in duple rhythm on the snare drum.
2) The teacher will articulate duple and triple rhythms on a steady tempo and the students will echo first with voices, then with air stickings and then on the snare drum or xylophone. If the teacher is modeling a xylophone pattern, he will sing the rhythm on "doo's" or "bums" with his voice and the students will echo sing, echo stick over the correct notes while singing the pattern again and then will play the pattern.
3) On the snare drum the students will practice alternate sticking while reading: four quarter notes in a row, whole rests, quarter notes on beats 1 and 3, and three quarter notes on beats 1, 2 and 3, with a quarter rest on beats 4 of the last two measures. The exercise is called, "Two of a Kind."
4) On the xylophone, the percussionists review patterns on low "ti" and "do" and are introduced to "re"
5) Students are given a practice sheet for three-note xylophone bell patterns on "ti, do," and "re"

Lesson #6: Percussion

1) Review duple and triple alternate sticking patterns in matched grip for both the snare drum and xylophone
2) Introduce the note "mi" on the xylophone and perform patterns on "mi" in both duple and triple meters by echoing the teacher who is either singing or modeling the patterns on a separated or connected articulation style
3) Talk about muting bars before performing the next bar if the xylophone note is ringing into the next note.
4) Practice melodic patterns on: low "ti," "do, re" and "mi"
5) On the snare drums, finish duple reading rhythms with the snare drum line to "Major Duple Melody 1" and all of its parts.
6) Ask the students, "How could I change 'Major Duple Melody 1' into 'Major *Triple* Melody 1?'"

Lesson #7: Percussion

1) Review duple *and* triple rhythm sticking patterns on the xylophone and snare drum
2) Review Major duple melodic patterns on the xylophone
3) Review "Major Duple Melody 1" following the steps for "Success Mountain"
4) Convert "Major Duple Melody 1" to "Major Triple Melody 1"
5) Students play "Major Triple Melody 1" by ear

Lesson #8: Percussion

1) Review melodic patterns on duple *and* triple rhythms and on snare drum *and* on the xylophone
2) Review "Major Duple" and "Major Triple Melody 1" on both snare drums and xylophone bells
3) This week students are reading "Major Triple Melody 1"
4) Follow the steps of "Success Mountain" for snares and xylophones
5) Always encourage a musical performance

Lesson #9: Percussion

1) Review melodic patterns on duple *and* triple rhythms and on snare drum *and* on the xylophone
2) Review "Major Duple" and "Major Triple" melody 1 on both snare drums and xylophone bells reading both notated parts
3) Place ½ of the percussionists on xylophone and ½ on snare drum
4) ½ of the percussionists will perform "Major Duple" while the other half keeps the macro, or micro beat, sings the bass line or performs an ostinato melody, or a written melodic pattern
5) Guide students in performing eighth notes, one eighth note or set of two, eighth notes beamed together
6) Introduce "fa" and "so" on the xylophone bell

Lesson #10: Percussion

1) Review snare drum eighth note exercises
2) Review "Major Duple/Triple Melody 1" (reading)
3) Introduce what an accent does
4) Show how to make an accent like a breath kick and model some rhythms from the board in duple and triple meter in known rhythms with added accents
5) Introduce the "accent" like a breath kick
6) Then, have students say rhythms on "ha's" in duple and triple meter making "ha's" on the accented beats
7) Show the symbol for an accent
8) Then, the teacher models accented duple and triple patterns on the snare and xylophone, explaining that the "ha" sound that the students made is similar to the louder attack of stick on the drum head
9) Moving back to the snare drum, the teacher performs rhythms that include accents
10) The first accented rhythms are quarter note patterns in duple meter
11) Then, students perform on known, accented duple and triple rhythms
12) The teacher introduces the single paradiddle
13) Review all six notes on the xylophone

Lesson #11: Percussion

1) Review all known warm-ups and exercises in duple and triple meter
2) Review the accent, its symbol, sound, accented patterns and the single paradiddle
3) Students perform created exercises from the director that include all known elements and the single paradiddle
4) Review the single paradiddle with both alternate stickings. Review the accent, its symbol, sound, accented patterns and the single paradiddle
5) Students perform created exercises from the director that include all known elements and the single paradiddle
6) Review the single paradiddle with a left and right hand lead
7) Students review all melodic patterns on the xylophone and perform them echoing the teacher
8) Students perform the six note warm-up pattern on xylophones, which is low "ti' through "so"
9) Students review "Major Duple Melody 1" and "Major Triple Melody 1"

Lesson #12: Percussion

1) Review the accent, its symbol, sound, accented patterns and the single paradiddle
2) Students perform created exercises from the director that include all known elements and the single paradiddle
3) Review the single paradiddle with a left and right lead
4) Students perform the six-note xylophone warm-up and students review all melodic patterns on the xylophone and perform them echoing the teacher
5) Students review "Major Duple Melody 1" and "Major Triple Melody 1"
6) Introduce the bass drum and its rhythms: half note and half note rest
7) Show how to identify the snare drum, bell and bass drum lines apart on the staff lines and spaces
8) Students explore the bass drum

Lesson #13: Percussion

1) Students review all elements from weeks 12 and 13, and continue combining the bass drum, bell and snare drum parts into a well-blended and balanced sound that will combine well with the woodwind and brass students
2) Students continue to practice rhythmic, melodic and harmonic exercises

Lesson #14: Percussion

"Jingle Bells" for the Parade of Lights

1) Begin by singing patterns from the music: **"mi-so-do,"** "do-re-mi," **"so-mi-re,"** "mi-re-do," **"re-mi-so," "so-fa-re"**
2) Air stick and then play the patterns in bold on the xylophone bells
3) Follow the steps of "Success Mountain" 1st line, then 2nd line as a group
4) Play entire song
5) Let students practice independently with partners
6) Perform xylophone and snare drum part for "Jingle Bells" with the full band
7) Practice marching outside

Lesson #15: Percussion

1) Review singing patterns seen in the music: **"mi-so-do,"** "do-re-mi," **"so-mi-re,"** "mi-re-do," **"re-mi-so," "so-fa-re"**
2) Practice the patterns in bold on the xylophone bells
3) Review the entire song following the five or six steps to "Success Mountain" for percussion outlined in Week #1 for xylophones
4) Snare drums will follow the steps outlined in Week #1 for snare drums
5) All percussion students will perform on both instruments. The assistant will set a timer so that students get equal time on each instrument during sectionals.
6) Percussion students will put both the xylophone and snare drum parts together before rejoining the brass and woodwinds.
7) If there is additional time, students may practice marching in place by lifting their heels as they practice "Jingle Bells." All percussionists will need to memorize "Jingle Bells" for homework.

Supplemental Materials for Percussionists

The percussionists used "Vic Firth's Rudiment Play-along" videos from YouTube for additional supplementation. There are five skill levels named: bronze, silver, gold, platinum and diamond. In each ascending level the tempo given for the rudiment performance increases. The rudiment is shown largely in the video screen as a picture, and a metronome establishes the tempo with the rhythm "ta, ta, ta-ti, ta" before the percussion student would perform the rudiment. See "Vic Firth Rudiments for Playalong" on YouTube.

Curriculum for Percussionists, September through December

The percussionists participated in warm-ups with the woodwind and brass students. Warm-ups included performing connected or separated styles of articulations, singing the two or three-note patterns, reading rhythms with rhythm syllables, singing chord progressions, or warming up on a song using the five steps of "Success Mountain." After warm-ups, the percussionists left the band room and worked with the assistant on

the stage in the cafeteria. The percussion students spent twenty-five to thirty minutes in a small group lesson, during which remediation or extension took place. After the sectional rehearsal, the four percussionists and percussion assistant re-grouped with the band. In the last five to ten minutes of rehearsal, the percussionists would demonstrate what they had learned, or would join the band in performing the percussion part(s) to known songs. The percussion assistant was provided with a series of lesson plans that follow, "Curriculum for Percussionists." The percussion students learned how to play the snare drum/practice pad, the xylophone bells and the bass drum. Instruction began with the xylophone bells and snare drum/practice pad. The bass drum was added later.

Appendix XVI: Themes and Frequency of Themes from the Four Exit Interviews and Exit Interview Scripts

Table 35. Themes from Four Exit Interviews Tallied by Frequency Mentioned

THEME	**FREQUENCY**
Singing in Band	8
Transfer of Knowledge from General Music to Band	8
Students Felt Prepared for Middle School Band	7
Home Practice	6
Reflection on the Quality of Preparation for Band	5
Utilization of the Steps of "Success Mountain"	4
Positives to Sound-to-Symbol Approach	2

Exit Interview Scripts

INTERVIEW #1

TEACHER: *Good morning. Thank you for agreeing to allow me to interview you about your thoughts and learning in band this year! Thank you for allowing me to use this interview as part of my data collection for my MME study and thesis. As a reminder, I am going to be AUDIO recording this interview, transcribing it and collecting lots of wonderful information! Do you have any questions?*

STUDENT: *No.*

TEACHER: *So, let's get started!* Congratulations! You have completed your first year in band and you no longer are a beginner! I am going to be interviewing you with a series of seven short questions about your experience this year in band. Please answer each question with as much detail as you can. This is not a test and there are no wrong answers.

1. The first question is to describe how you have grown as a musician this year. Think back to September and describe the journey you have taken from September until now.
    a. **STUDENT:** I believe that Mrs. Dhillon has helped me grow a lot this year. I have learned a lot of new high notes and have learned how to play them correctly, and how to play other songs correctly. And, I have progressed in learning how to play solos.
2. Did you have any particular challenges in learning your new band instrument?
    a. Definitely the high notes. Skipping from really high B to a really low A. Skipping notes was hard.

3. Did you have any particular successes or highpoints from band this year? Do you have a favorite memory from band this year?
    a. Definitely playing "America the Beautiful" was a highpoint from this year in the Veteran's Day Concert. The "America the Beautiful" Mrs. Dhillon was helping me a lot with that, and I got to play it with one of my friends.
4. Right, and that made you feel like a real performer, didn't it?
    a. Yes.
5. There were many new things to learn on your instrument this school year, but many of the things you learned on your instrument were things that you learned in Kindergarten through fourth-grade. Do you think it was helpful to already know that musical information from Kindergarten through fourth-grade as you began your new instrument?
    a. Definitely. Because we learned about notes when we did the recorder, and we learned the "ta-ti" stuff and it was really new points in Kindergarten we didn't know we were learning it, and we didn't know how we would use it, but we really enjoyed it.
6. We did a lot of singing, sight singing with our hand signs and solfège, counting, counting and fingering and discussing harmony in class before, during, or after we played music. Do you feel that singing and sight singing and counting before you played the music itself made a difference in your learning and performance? If so, how?
    a. Definitely, because I did that when I practiced at home and my Dad was really helping me with the Mountain. And, I was using all the counting and stuff from what we were learning in class. It really helped with my sound and reading music.
7. You have learned so much this year! In your opinion about yourself, what do you do best?
    a. I believe I am really good at doing solos, and really understand at what Mrs. Dhillon is teaching me, and knowing and taking in
8. Finally, do you have any final comments about this year in fifth-grade beginning band?
    a. I really think it's been a journey, and I really feel like Mrs. Dhillon has helped us progress musically. I feel prepared for middle school band. I have been learning music with Mrs. Dhillon since kindergarten. In kindergarten, we didn't know we were learning because learning was so much fun. As we grew, we were prepared well for fifth-grade band, and now I really feel that Mrs. Dhillon has helped us grow musically.

INTERVIEW #2

Good morning. Thank you for agreeing to allow me to interview you about your thoughts and learning in band this year! Thank you for allowing me to use this interview as part of my data collection for my MME study and thesis. As a reminder, I am going to be audio recording this interview, transcribing it and collecting lots of wonderful information! Do you have any questions? (Answer student questions...) So, let's get started!

No.

Congratulations! You have completed your first year in band and you no longer are a beginner! I am going to be interviewing you with a series of seven short questions about your experience this year in band. Please answer each question with as much detail as you can. This is not a test and there are no wrong answers.

1. The first question is to describe how you have grown as a musician this year. Think back to September and describe the journey you have taken from September until now.
    a. Well, then I was not confident at all in the fingerings and how I sounded. And, now I can look at the fingerings in my book and can play them and play them well, and it sounds a lot better than the beginning.
2. Did you have any particular challenges in learning your new band instrument?
    a. Probably going from recorder into clarinet and all the new keys, and all of the new soundings and how much air you needed to put into things. You need to know how to stand, sit, how much air to put in and it was kinda difficult changing into that.
3. Did you have any particular successes or highpoints from band this year? Do you have a favorite memory from band this year?
    a. Um. I liked going outside and practicing for the marching band, for the concert, even though we didn't get to do it. I liked being with the entire band and listening to all of the sounds and textures of each instrument. I liked hearing the sounds as one piece.
4. There were many new things to learn on your instrument this school year, but many of the things you learned on your instrument were things that you learned in Kindergarten through fourth-grade and simply transferred to your band instrument. Do you think it was helpful to already know that musical information from Kindergarten through grade 4 as you began your new instrument?
    a. Yes, I knew ta-tis and how long to play a note, and if you messed up in your music it was helpful to be able to read the rhythms really well and know where you messed up. With the background that we had been given, it made it a lot easier to use the musical knowledge we had and transfer it to the band music.
5. So you felt comfortable reading rhythms, what about reading notes?
    a. That was a little harder because I didn't know a lot of the notes and note names. So, I had to learn that. It made it easier going into that because we had learned some notes in fourth-grade. I was able to focus on playing instead of focusing on what the notes were.
6. And so that's why we did a lot of singing in music class, right?
    a. Yes
7. Sometimes we would sing and count and all of those steps led towards you being able to then perform it on your instrument.
    a. Yes, that did help a lot. Just because you knew how it sounded sometimes when you were playing you just played how it looked and not how it sounded.

8. Yes, you weren't hearing the sound before you played. That takes us to our next question.
9. We did a lot of singing, sight singing with our hand signs and solfège , counting, counting and fingering and discussing harmony in class before, during, or after we played music. Do you feel that singing and sight singing and counting before you played the music itself made a difference in your learning and performance? If so, how?
    a. Yes, because you got to hear everyone else doing their part and how your parts went together. And, if everyone was playing with you, or singing with you, and if you were all in the right places. Because if were a lot of people were or were not in the right places you could hear it and fix it.
10. You have learned so much this year! In your opinion about yourself, what do you do best? Is it your tone, your listening, your practice habits, your solfège, your counting, your technical mastery, your phrasing and musicality, your harmonic listening, your improvisation, your transfer, your reflections, or simply, all of it in your playing?
    a. Articulations. It's sometimes even though the songs have articulations. Like you go through it and it doesn't sound like you are trying to do each note by itself it just goes as one song instead of each note. You are not playing each note and stopping with your air between the notes and thinking about that.
11. Finally, do you have any final comments about this year in fifth-grade beginning band?
    a. I learned a lot doing it, and I did enjoy it. So, I think I'm going to go on and continue in band. I thought it was really fun learning all the new notes, and learn how to play the new notes, and all of that.
12. And now that you are able to read, now you can go on and do it independently, which is exciting!
    a. Yes, which makes it a lot easier. And if you didn't you wouldn't know how to practice. Because there wouldn't be anyone to practice with. So it made it a lot easier being able to practice by myself knowing all of this stuff.
13. Speaking of practicing, did you have any special practice techniques you did at home that helped you grow as a musician?
    a. I usually would play the note, and go through it a few times, and if the note that sounded bad, I would play it a few times to make sure it sounded good and then put it back together with the piece as a whole.
14. So, you would check each note to make sure each note had a beautiful tone, and would you finger through before you would play?
    a. Um, I would usually play, and then if I needed to and if I was going too fast, I would slow it down and just do my fingerings, and then try it again.
15. Did you go through the steps of the mountain?
    a. I usually did for the warm-ups I would do "Ode to Joy" or some song like that. I did that for that with "Success Mountain," and then I would continue into other work.
16. Do you feel ready for middle school band?

17. Student: At first, I was worried that in one year we wouldn't be ready for middle school band, but I feel confident. But, because our learning from kindergarten through fourth-grade aided our learning in fifth-grade band, we were able to make a lot of progress. With the background that we had been given, it made it a lot easier to use the musical knowledge we had and transfer it to the band music.

INTERVIEW #3

Good morning. Thank you for agreeing to allow me to interview you about your thoughts and learning in band this year! Thank you for allowing me to use this interview as part of my data collection for my MME study and thesis. As a reminder, I am going to be recording this interview, transcribing it and collecting lots of wonderful information! Do you have any questions? (Answer student questions...) So, let's get started!

Congratulations! You have completed your first year in band and you no longer are a beginner! I am going to be interviewing you with a series of seven short questions about your experience this year in band. Please answer each question with as much detail as you can. This is not a test and there are no wrong answers.

1. The first question is to describe how you have grown as a musician this year. Think back to August and September and describe the journey you have taken from September until now.
    a. Well, I think I have been doing pretty good. At the beginning of the year, I remember struggling a lot with the note "C." And, then with lots of practicing and patience I got better.
2. Tell me how you practiced at the beginning.
    a. In the beginning what I did is that instead of just using my band book I used to go on YouTube or Google and look up some tricks on how to play the notes and it made it easier, and that helped me get better.
3. Did you find one model online that you really liked, for example one person that did some really good recordings.
    a. Well it's not a recording, I forgot his name, but he does some really good clarinet instruction online.
4. Did you have any particular challenges in learning your new band instrument? You already mentioned that the note "C" was hard, was there anything else?
    a. Some other notes were hard. The register key was really hard, and I am still struggling with that.
5. Did you have any particular successes or highpoints from band this year? Do you have a favorite memory from band this year?
    a. My favorite memory from band this year was when I was able to play "Jingle Bells," and I remember I was so excited because I was excited.
6. There were many new things to learn on your instrument this school year, but many of the things you learned on your instrument were things that you learned in Kindergarten through fourth-grade and simply transferred to your band instrument. Do you think it was helpful to already know that musical information from Kindergarten through 4th grade you began your new instrument?

    a. Yes, because in a song we did it had the "ta-ti" and that is something we did in Kindergarten through fourth-grade, and so that was easy to read.
7. What about the singing? Do you remember we connected notes with solfège, e.g., "do" is "C," "D" is "re" and so forth?
    a. That helped transfer reading music a lot from what we had done in Kindergarten through fourth-grade. Knowing how to do stuff from past years helped me progress in band. So, that made it less difficult.
8. We did a lot of singing, sight singing with our hand signs and solfège , counting, counting and fingering and discussing harmony in class before, during, or after we played music. Do you feel that singing and sight singing and counting before you played the music itself made a difference in your learning and performance? If so, how?
    a. It did because when we played it we knew the rhythm that we were supposed to play the music and the beat. Or, we knew how fast to go when we sang the music before we played the notes. Because if you use hand signs for the notes it is easier to follow along, and in your head you can sing along with the music…So basically learning the "Success Mountain?" Yes, that did help a lot. So, what I would do when I was practicing I would first look at the notes, then finger the notes, and then sing them in my head and then sing them out loud, and then go for it. I would do that each time I was practicing a new piece of music.
9. And did you feel by the time you played the music that you were hearing the music in your head?
    a. Yes, I felt good.
10. You have learned so much this year! In your opinion about yourself, what do you do best? Is it your tone, your listening, your practice habits, your solfège, your counting, your technical mastery, your phrasing and musicality, your harmonic listening, your improvisation, your transfer, your reflections, or simply, all of it in your playing?
    a. What I do best is to try hard. I try not to get too, too frustrated. But at times…I don't know (emotional response.)
11. Yes, so learning an instrument can be frustrating. There are a lot of things going on at the same time, such as how to hold your instrument, how to read music from the staff lines.
    a. Holding the notes.
12. Holding the notes out for longer than one beat. That can be challenging at the beginning.
13. Finally, do you have any final comments about this year in fifth-grade beginning band?
    a. Well…I really liked the experience of learning a new instrument. This is the second instrument that I have learned, and I had a really, really good time.
14. What was your first instrument out of curiosity?
    a. Piano.
15. Are you still taking piano?
    a. I am thinking about going back because I really did like it.

16. How many years did you take piano?
    a. 2 years or so.
17. And how old were you?
    a. I was around 7 years old. I was good at it, and I am thinking about going back.
18. Well, that would be great for your harmonic learning too, because of the left hand work. And that could help inform your understanding of harmonic leading when you play the clarinet. Do you plan on taking band next year?
    a. I'll think about it because middle school is a little tougher than elementary school, and so I have to keep that into consideration.
19. Well, thank you for your time.

INTERVIEW #4

Good morning. Thank you for agreeing to allow me to interview you about your thoughts and learning in band this year! Thank you for allowing me to use this interview as part of my data collection for my MME study and thesis. As a reminder, I am going to be recording this interview, transcribing it and collecting lots of wonderful information! Do you have any questions? (Answer student questions...) So, let's get started!

Congratulations! You have completed your first year in band and you no longer are a beginner! I am going to be interviewing you with a series of seven short questions about your experience this year in band. Please answer each question with as much detail as you can. This is not a test and there are no wrong answers.

1. The first question is to describe how you have grown as a musician this year. Think back to September and describe the journey you have taken from September until now.
    a. At first I wasn't really sure how to put my instrument together or how to play it, or hold it. But, now I have mastered how to put it together and now I know how to play properly and hold it, and switch between notes.
2. Switch between notes. Was there any other aspect of playing that you had a hard time with? Did you have any particular challenges in learning your new band instrument?
    a. The articulations. They were kind of hard at first. Playing the high notes above the break was a struggle for a while. I eventually finally got it. Your advice helped me play above the break.
3. That challenge, playing above the break will continue into middle school. That challenge is not only an elementary school thing.
4. Was there anything in particular that helped you articulate better?
    a. Well, in class, starting out with just the headpiece and trying to get a sound out of it, and articulate on it helped later articulate on each note and on the entire instrument.
5. Did you have any particular successes or highpoints from band this year? Do you have a favorite memory from band this year?

    a. The concert that we did last Friday was really fun. It went by really quickly, faster than I expected, but it was really fun. Because it was all the stuff we had been practicing from all the way back in September until now.
6. So, you got to show off where you started, and how you'd grown to your parents.
7. There were many new things to learn on your instrument this school year, but many of the things you learned on your instrument were things that you learned in Kindergarten through fourth-grade and simply transferred to your band instrument. Do you think it was helpful to already know that musical information from Kindergarten through grade 4 as you began your new instrument?
    a. Yeah, it was definitely helpful because we didn't have to go back and learn the note names. Yeah because we kinda knew the notes and everything and how it was supposed to sound. And, the last two years we did recorder, so that helped us get started to just know how to get through songs and figure out the notes.
8. We did a lot of singing, sight singing with our hand signs and solfège, counting, counting and fingering and discussing harmony in class before, during, or after we played music. Do you feel that singing and sight singing and counting before you played the music itself made a difference in your learning and performance? If so, how?
    b. I think it helped because we got used to the beat, and where we would start, and like where to breathe and where to start and stop the music. Also, when you were confused about the music and didn't know what you were supposed to play or how it sounded, it was easy to go back and figure out what it was supposed to sound and how to play it.
9. And, when you sing the song before you play, how did that help you or not help you?
    a. Well, we were pretty much singing the notes. So, it helped us jog our memory to start of the song. We can think of the notes and think of the fingerings and have them memorized.
10. You have learned so much this year! In your opinion about yourself, what do you do best? Is it your tone, your listening, your practice habits, your solfège, your counting, your technical mastery, your phrasing and musicality, your harmonic listening, your improvisation, your transfer, your reflections, or simply, all of it in your playing?
    a. Well, I think…the articulations were easier for me than playing above the break or switching between the notes. But, I also thought that the songs that we did for longer like the three note songs on E, D, and C" were easier because we had been doing it for so long.
11. Finally, do you have any final comments about this year in fifth-grade beginning band?
    b. I think it was really fun trying to begin an instrument that you had no clue of what it was. When I thought of band, I usually thought of the tuba and the flute and of those things, but I really enjoyed playing the clarinet this year. Um. Best…What I do best is learning new songs. It was difficult at first, but you get the hang of it, and the more that you do it the easier it

gets. And using the steps of "Success Mountain" really helped me learn my songs.

12. And did you come to band already having taking music lessons outside of school?
    a. No.
13. Finally, do you have any final comments about this year in fifth-grade beginning band?
    a. Um. It was really fun and stuff.

REFERENCES

Ashley, Robert, Austin, Larry, and Stockhausen, Karlheinz. "Conversation," Source, 1:1 (1967).

Azzara, C. D., R.F. Grunow, and E.E. Gordon. *Creativity in Improvisation*. Chicago: G.I.A. Publications, Inc., 1998.

Azzara, C. D., R.F. Grunow, and E.E. Gordon. *Jump Right In: The Instrumental Series.* Chicago: GIA Publications Inc., 2000.

Azzara, Christopher David, "The Effect of Audiation-Based Improvisation Techniques on the Music: Achievement of Elementary Instrumental Music Students," *Journal of Research in Music Education,* Vol. 41, No. 4 (Winter, 1993): 328-342. Published by: Sage Publications, Inc. on behalf of MENC: The National Association for Music Education. University of Rochester, 1992. Accessed on August 2016. http://www.jstor.org/stable/3345508.

Abeles, H., C. Hoffer, C., & R. Klotman. *Foundations of Music Education*. New York: Schirmer Books, 1995.

Barlar, Nancy Elizabeth. "The Effect of Sight-Reading Instruction on the Language Reading Fluency and Music Sight-Reading Ability of Middle School Band Students." Ph.D. diss., Boston University College of Fine Arts, 2010, Accessed on August 2016. ProQuest Dissertations Publishing, (3409560). http://search.proquest.com/pqdtglobal/docview/276044783/abstract/6FD9CE50651A43A2PQ/1?accountid=11667.

Bauman, Paul Joseph. "In Search of Signature Pedagogies for Teacher Education: The Critical Case of Kodály-Inspired Music Teacher Education." Master's Thesis, University of Maryland, College Park, 2010.

Beery, Catherine D. Bloedel. "The Effects of Structured Sight Singing Instruction on Beginning Instrumental Students' Performance Achievement." Ph.D. diss., Michigan State University School of Music, 1996, Accessed on August 2016, ProQuest Dissertations Publishing, (1381834). http://search.proquest.com/docview/304253447/6E3EEE2E75E1488BPQ/1?accountid=11667#.

Belmain, Carol Ann. "The Effectiveness of Three Listening Packets on the Musical Achievement of Fifth-Grade Students." Ph.D. diss., Temple University, 1980, Accessed on August 2016, ProQuest Dissertations, (8025173). http://search.proquest.com/pqdtglobal/docview/303050099/2D6169CB646C411CPQ/1?accountid=11667.

Bennett, S.J. “Can Simple Vocalization Help Improve the Intonation of Wind Players?” Doctoral diss., Arizona State University, Dissertation Abstracts International, 1994.

Bernard, Christian H., II “The Effects of Tonal Training on the Melodic Ear Playing and Sight-reading Achievement of Beginning Wind Instrumentalists.” The University of North Carolina at Greensboro, ProQuest Dissertations Publishing, 2003. 3093857. Accessed on August 2017. http://search.proquest.com/docview/305313817/9F14ED9980EB4C72PQ/1?accountid=11667#.

Bero, Amy J. “The Development of an Instrumental Method Book for Bb Clarinet Using Aspects of the Kodály Method.” Silver Lake College, ProQuest Dissertations Publishing, May 1990. EP31807. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/871815634/previewPDF/E0AB854CF70B44A4PQ/1?accountid=11667.

Blaine, Robert J., Jr. “Adaption of the Suzuki-Kendall Method to the Teaching of a Heterogeneous Brass-Wind Instrumental Class of Trumpets and Trombones.” The Catholic University of America, Washington, D.C., ProQuest Dissertations Publishing, 1976. 9619964. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/302779983/540085F3A9EA4900PQ/1?accountid=11667.

Boyle, David J. "The Effect of Prescribed Rhythmical Movements on the Ability to Sight-Read Music." Ph.D. diss. University of Kansas, 1968.

Bujes, Paula Farias. “Levantamento bilbiogratico a partir de princípos de ensino propostos por Trendafil Milanov (1909-1999).” Universidade Federal de Pernambuco, no date, http://www.academia.edu/Documents/in/Milanov_Method. Accessed on August 2016.

Buttery, Lois May Ruth. “Elementary Band Methods: An Analysis of Four Beginning Band Methods Using Kodály Elements.” Ph.D. diss., Simon Fraser University, Canada, 1983, ProQuest Dissertations Publishing, (MK62313).

Campbell, Patricia Shehan; and Contributors Steven M. Demorest, and Steven J. Morrison, “Musician & Teacher: An Orientation to Music Education,” Published by W. W. Norton & Company: 2007.

Chosky, Lois. *The Kodály Context: Creating an Environment for Musical Learning.* Prentice-Hall Publishing: 1981.

Choksy, Lois. *The Kodály Method: Comprehensive Music Education from Infant to Adult.* Prentice-Hall Publishing: 1974.

Choksy, Lois and Robert M. Abramson. *Teaching Music in the Twenty-First Century*, *2nd ed.* New Jersey: Prentice Hall: 2001.

Colwell, R.J., "An Investigation of Musical Achievement Among Vocal Students, Vocal-Instrumental Students, and Instrumental Students*" Journal of Research in Music Education*, (1963): 11.

Colwell, R.J. and T. Goolsby. *The Teaching of Instrumental Music, 2nd ed*. Englewood Cliffs, JG: Prentice-Hall, 1982.

Coveyduck, Susan E. "Vocalization and Its Effect on the Intonation of a Beginning Instrumentalist." The University of Calgary, Canada, ProQuest Dissertations Publishing, June 1998. MQ34934. Accessed on August 2016. http://search.proquest.com/docview/304419024/fulltextPDF/3F7259C67C294099PQ/1?accountid=11667.

Curwen, John, and Sarah Anne Glover. *An Account of the Tonic Sol-fa Method of Teaching to Sing: A Modification of Miss Glover's Norwich Sol-fa Method, Or Tetrachordal System.* 1885.

Davis, Lapointe Manuel. "The Effects of Structured Singing Activities and Self-Evaluation Practice on Elementary Band Students' Instrumental Music Performance, Melodic Tonal Imagery, Self-Evaluation, and Attitude." Ph.D. diss, Ohio State University, 1981, Accessed on August 2016, ProQuest Dissertations Publishing. http://search.proquest.com/pqdtglobal/docview/303189015/abstract/659249C1A8844FF5PQ/1?accountid=11667.

Demorest, Steven M. *Building Choral Excellence: Teaching Sight Singing in the Choral Rehearsal.* Oxford University Press, 2001.

Dunlap, Michael Paul. "The Effects of Singing and Solmization Training on the Musical Achievement of Beginning Fifth-Grade Instrumental Students." Ph.D. diss., The University of Michigan, 1989, Accessed on August 2016, ProQuest Dissertations Publishing, (9013890). http://search.proquest.com/docview/303811021/D99456E2C3084FEDPQ/1?accountid=11667.

Ellis, M. C., "The Effect of Concurrent Music Reading and Performance on the Ability to Detect Tempo Change," *Journal of Research in Music Education*, (1989): 37, 288-297.

Ellis, M. C., "Tempo Perception and Performance of Elementary Students: Grades 3-6," *Journal of Research in Music Education*, (1992): 40, 329-341.

Ellis, Howard E. “The Influence of Pestalozzianism on Instruction in Music.” ProQuest Dissertations & Theses, 1957.

Eskelin, G. *The Sounds of Music: Perception and Notation*. Woodland Hills, CA: Stage 3 Publishing, 1998.

Fine, P. A., A. Berry, and B.S. Rosner, “The Effect of Pattern Recognition and Tonal Predictability on Sight-Singing Ability,” *Psychology of Music*, (2006): 431 – 447.

Fridley, Michael D. “A Comparison of the Effects of Two Learning Sequences on the Acquisition of Music Reading Skills for the Guitar: Traditional versus Kodály-based.” Ph.D. diss., University of the Pacific, 1993, Accessed on August 2016, ProQuest Dissertations Publishing, (9326243). http://search.proquest.com/pqdtglobal/docview/304097275/E2A9A855199B436EPQ/1?accountid=11667.

Froseth, James O. *Teacher’s Guide to The Individualized Instructor.* Chicago: G.I.A. Publications, Inc., 1970.

Froseth, J. O. “A Longitudinal Study of the Relationship Between Melodic Ear-to-Hand Coordination and Selected Indices of Musical Achievement at the University of Michigan School of Music.” Unpublished report, University of Michigan, 1985a.

Gallina, A., “Kodály Principles and Their Application to Instrumental Pedagogy,” *Australian Journal of Music Education*, (2006): 12.

Gilsig, Marcie-Ann. “Elam Ives, Jr. (1802-1864): Musician-Educator.” ProQuest Dissertations and Theses, 1985.

Glenn, Karen A. “Rote vs. Note: the Relationship of Working Memory Capacity to Performance and Continuation in Beginning String Classes.” University of Northern Colorado, ProQuest Dissertations Publishing, May 1999, 9927738. Accessed on August 2016. http://search.proquest.com/pqdtglobal/pagepdf/304514086/Record/6D5470D1588349DFPQ/1?accountid=11667.

Gordon, Edwin E., "Edwin Gordon Responds," *Philosophy of Music Education Review*, Vol. 5, No. 1 (1997): 57–58. Accessed on August 2016. http://www.jstor.org/stable/40495414

Gordon, Edwin E. *Learning Sequences in Music*. Chicago: GIA Publications, 1989.

Gordon, Edwin E. *Learning Sequences in Music: Skill. Content, and Patterns.* Chicago: G. I. A. Publications, 1980.

Gordon, Edwin E., "Edwin Gordon Responds," *Philosophy of Music Education Review*, Vol. 5, No. 1 (1997).

Gordon, Edwin, and Christine Jordanoff, "Kodály and Gordon: Same and Different, Partners in Artistry, Learning Theories," *Kodály Envoy,* (Volume XX, No.1, Fall, 1993): 22-28.

Grande, Leon Edward. "A Comparison of the "Rote-to-Note" Approach and the Traditional Music Reading Approach in Teaching Beginning Instrumental Music." Ph.D. diss., The University of Lowell, 1989, Accessed on August 2016, ProQuest Dissertations Publishing, (1337454). http://search.proquest.com/pqdtglobal/docview/303819096/F1CB3305AD864D05PQ/1?accountid=11667.

Grutzmacher, P. A., "The Effect of Tonal Pattern Training on the Aural Perception, Reading Recognition, and Melodic Sight-Reading Achievement of First-Year Instrumental Music Students," *Journal of Research in Music Education*, (1987): 171-181.

Hammel, Alice M., Roberta Y. Hickox, and M. Ryan. *Winding It Back: Teaching to Individual Differences in Music Classroom and Ensemble Settings.* Oxford University Press: 2016.

Harris, Clement Antrobus, "The War Between the Fixed and Movable Doh," *Musical Quarterly,* Vol. IV, (1918): 184-195.

Harvey, Susan A. "Development of Assessments for the Middle School Instrumental Music Standards of the Rockbridge County Music Curriculum." Shenandoah University Conservatory of Music, ProQuest Dissertations Publishing, 1999.

Haston, Warren Al. "Comparison of a Visual and an Aural Approach to Beginning Wind Instrument Instruction." Northwestern University, ProQuest Dissertations Publishing, 2004. 3132535. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/305136907/3293B3AC85904FB7PQ/1?accountid=11667.

Hiatt, James S., and Sam Cross, "Teaching and Using Audiation in Classroom Instruction and Applied Lessons with Advanced Students," *Music Educators Journal* 92.5 (2006): 46-49.

Hicks, Charles E., "Sound Before Sight Strategies for Teaching Music Reading." *Music Educators Journal,* Vol. 66, No. 8, (April, 1980), 53-55, 66, and 67. Published by Sage Publications, Inc. on behalf of MENC: The National Association for Music Education.

Hoffer, C. R. *Teaching Music in the Secondary Schools.* Belmont, CA: Wadsworth, 1964.

Jaquette, William C. "A Kodály-Based Beginning Band Method." Silver Lake College, ProQuest Dissertations Publishing, July 1995. EP31757. Accessed on August 2016.http://search.proquest.com/docview/872310221/7D996DCF0BE74E78PQ/1?accountid=11667#.

Jones, John William. "Collegiate Wind Band Musicianship: Effects of Using Tonal and Rhythm Patterns in Rehearsal." Ph.D. diss., Temple University, 1994, Accessed on August 2016 ProQuest Dissertations Publishing, (9512835). /304107179/2470632438234BC1PQ/1?accountid=11667.

Josuweit, Donald. "The Effects of an Audiation-Based Instrumental Music Curriculum." Ph.D. diss., Temple University, 1991, Accessed on August 2016, ProQuest Dissertations Publishing, (9207869). http://search.proquest.com/pqdtglobal/docview/303965494/AC9C1C6689984800PQ/1?accountid=11667.

Karas, James B. "The Effect of Aural and Improvisatory Instruction on Fifth-grade Band Student's Sight-reading Ability." Ph.D. diss., University of Nebraska, December 2005, Accessed on August 2016, ProQuest, Dissertations Publishing, (3199697). http://search.proquest.com/docview/305425546/6CC41AD116454970PQ/1?accountid=11667#.

Kendall, Michael Jay. "The Effects of Visual Interventions on the Development of Aural and Instrumental Performance Skills in Beginning Fifth-Grade Instrumental Students: A Comparison of Two Instructional Approaches." Ph.D. diss., The University of Michigan, 1986, Accessed on August 2016, ProQuest Dissertations Publishing, (8612553). http://search.proquest.com/pqdtglobal/pagepdf/303492392/Record/5988718AA6C84661PQ/1?accountid=11667.

Kendall, Michael Jay, "Two Instructional Approaches to the Development of Aural and Instrumental Performance Skills," *Journal of Research in Music Education*: 36, 205-219.

Kodály, Zoltán. *The Selected Writings of Zoltán Kodály.* Boosey & Hawkes, 1974.

Koeller-Hajos, April. "Improvisation in an Intermediate Instrumental Music Setting" Silver Lake College, ProQuest Dissertations Publishing, July 1998. EP31758. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/872239264/ABB25BFD44234FF5PQ/1?accountid=11667.

Kohut, Daniel L. *Instrumental Music Pedagogy.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973.

Krubsack, Donald Bryan. "The Performance Achievement of Wind Instrumentalists Who Have Had Singing Instruction." Ph.D. diss., University of Minnesota, March 2006, Accessed on August 2016, ProQuest Dissertations Publishing, (3219788). http://search.proquest.com/pqdtglobal/docview/305310332/629639157F6742CBPQ/1?accountid=11667

Kuhlman, Kristyn Lee. "The Effects of Movement-Based Instruction, Meter, and Rhythmic Aptitude on Beginning Instrumental Music Students' Abilities to Communicate Metric Structure in Performance." Ph.D. diss., The Graduate School at the University of North Carolina at Greensboro, 1996, Accessed on August 2016, ProQuest Dissertations Publishing, (9715596). http://search.proquest.com/pqdtglobal/docview/304264126/2FF7E644DBCE4D14PQ/1?accountid=11667.

Lee, Angela J. "Two Non-Traditional Cello Methods for Young Beginning Cello Students: A Mixed Methods Study." ProQuest Dissertations Publishing, 2007. 3291782. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/304827187/28BA1CCC402B407APQ/1?accountid=11667.

Liperote, Kathy A., "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," *Music Educator's Journal,* (2006): 46-52.

Lloyd, A.L., Wikipedia, "Folk Song," International Folk Music Council Definition (1954/5), given in Lloyd (1969) and Scholes (1977) Theses.

Lorenz, Kevin Wayne. "A Comparison of the Effectiveness of Three Teaching Methods Based on Rote Learning, Improvisation, and Tonal Conceptual Development on Melodic Performance Skills Achievement of Music Teachers in a Beginning Guitar Class." Ph.D. diss., University of North Carolina, Greensboro, 1993, Accessed on August 2016, ProQuest Dissertations Publishing, (9419167). http://search.proquest.com/pqdtglobal/docview/304076595/74880C7FA62A4E0APQ/1?accountid=11667

Luce, John R. "Sight-reading and Ear-playing Abilities Related to the Training and Background of Instrumental Music Students." The University of Nebraska Teachers College, ProQuest Dissertations Publishing, 1958. 5805901. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/301909569/118CA88A41084E59PQ/1?accountid=11667

Madden, James Anthony Jr. "Zoltán Kodály and Carl Orff Implications for Program Development in Instrumental Music Education." Temple University, ProQuest Dissertations Publishing, 1984. 8410153. Accessed on August 2016.

http://search.proquest.com/docview/303317692/A6E8004DB0054FA9PQ/1?accountid=11667#.

Mann, Rochelle Gayl. "The Use of Kodály Instruction to Develop the Sight-Reading Skills of Undergraduate Flute Students." Ph.D. diss., Arizona State University, 1991, Accessed on August 2016, ProQuest Dissertations Publishing, (9124822). http://search.proquest.com/pqdtglobal/docview/303947380/507EDBCB61814C96PQ/1?accountid=11667

Mark, Michael L., and Charles L. Gary. *A History of American Music Education,3rd ed.* New York: Rowman & Littlefield Education, 2007.

Miranda, Martina. *Orff.* MENC Meeting, February 2009.

MacKnight, C.B., "Music Reading Ability of Beginning Wind Instrumentalists after Melodic Instruction," *Journal of Research in Music Education*: 23-24.

Mason, Nicola F. "The Effects of Orff Schulwerk Instruction on Rhythmic Achievement in Beginning Band." College of Fine Arts at the University of Kentucky, ProQuest Dissertations Publishing, 2012. 3579344. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/1506961102/8D66DCB3FDBF4605PQ/1?accountid=11667

Medford, Caroline D. "Teaching Musicality from the Beginning of a Child's Instruction: The GBYSO Intensive Community Program and How It Incorporates the Philosophies of Kodály, Orff, and Suzuki." Boston University, ProQuest Dissertations Publishing, 2003. 2084848. Accessed on August 2016. http://search.proquest.com/pqdtglobal/docview/305344464/abstract/FD70BF21C4BB44E5PQ/5?accountid=11667.

Mills, Isabelle, "The Heart of the Folk Song," *Canadian Journal for Traditional Music,* Vol. 2. (1974). Accessed on August 2016. http://cjtm.icaap.org/content/2/v2art5.html.

Mora, Lisa. "The Effects of Tonal Pattern Training on Intonation of Sixth Grade Instrumental Music Students." Ph.D. diss., California State University, Fullerton, April 2017, Accessed on August 2016, ProQuest Dissertations Publishing, (1442215). http://search.proquest.com/pqdtglobal/docview/304707593/A99E0805CAC34213PQ/1?accountid=11667.

Morris, Cheryl Nobles. "The Use of Pestalozzian Principles of Music Education in Selected Beginner Band Method Books (1996-1999)." Ph.D. Diss., 2000, Accessed on August 2016, ProQuest Dissertations Publishing. http://search.proquest.com/pqdtglobal/docview/304624315/4775E9CEA8A54F9BPQ/4?accountid=11667

Musco, Ann Marie. "The Effects of Learning Songs by Ear in Multiple Keys on Pitch Accuracy and Attitudes of Band Students." Ph.D. diss., The University of Oregon, December 2006, Accessed on August 2016, ProQuest Dissertations Publishing, (3251862), http://search.proquest.com/docview/305272972/47499D44DDB94BC1PQ/1?accountid=11667##

Núñez, Mario Leoncio. "Comparison of Aural and Visual Instructional Methodologies Designed to Improve the Intonation Accuracy of Seventh Grade Violin and Viola Instrumentalists." Ph.D. diss., University of North Texas, May 2002, Accessed on August 2016, ProQuest Dissertations Publishing, (3127050). http://search.proquest.com/docview/305553042/12FF1C8F00F34FE6PQ/1?accountid=11667##

Pemberton, Carol Ann. "Lowell Mason: His Life and Work." Ph.D. diss., 1971, Accessed on August 2016, ProQuest Dissertations and Theses.

Pestalozzi, Johann H., http://infed.org/mobi/johann-heinrich-pestalozzi-pedagogy-education-and-social-justice/ Accessed on June 15, 2016.

Pestalozzi, Johann H. *How Gertrude Teaches Her Children*, translated by Lucy E. Holland and Frances C. Turner (Syracuse, N.Y.: C. W. Bardeen, Publisher, 1898).

Potts, Sermie Diana. "Choral Sight-Singing Instruction: An Aural-Based Ensemble Method for Developing Individual Sight-Reading Skills Compared to a Non-Aural-Based Sight-Singing Method." Ph.D. diss., The University of Oklahoma, 2009, Accessed on August 2016, ProQuest Dissertations Publishing, (3387446). http://search.proquest.com/pqdtglobal/docview/304978706/86D2B7353EB94D84PQ/1?accountid=11667

Prytuluk, Natalie Anne. "Sound-to-Symbol Pedagogical Practices in Music and Language." Ph.D. diss., University of Alberta, Fall 2000, Accessed on August 2016, ProQuest Dissertations Publishing, (MQ59762). http://search.proquest.com/pqdtglobal/docview/304645918/2429D7C40FBB43A6PQ/1?accountid=11667

Regelski, T. *Principles and Problems of Music Education*. Englewood Cliffs, NJ: Prentice-Hall, Inc. (1975).

Reimer, B. *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice Hall. (1989).

Rohwer, Debbie Ann. "The Effect of Movement Instruction on Sixth-Grade Beginning Instrumental Music Students' Perception, Synchronization, and Performance with a Steady Beat." Ph.D. diss., Ohio State University, 1997, Accessed on August

2016, ProQuest Dissertations Publishing, (9731702). http://search.proquest.com/pqdtglobal/docview/304382780/E77DD0F4BC442BEPQ/1?accountid=11667

Ronniet, Orlando, and Craig Speelman, *The Effect of Music Teaching Method on Music Reading Skills and Music Participation: An Online Study.* Proceedings: The ICMPC-ESCOM 2012 Joint Conference—12th Biennial International Conference for Music Perception and Cognition; 8th Triennial Conference of the European Society for the Cognitive Sciences of Music (2012): 759-765.

Rowlyk, William Terry. "Effects of Improvisation Instruction on Nonimprovisation Music Achievement of Seventh and Eighth Grade Instrumental Music Students." Ph.D. diss.,Temple University, 2007, Accessed on August 2016, ProQuest Dissertations Publishing, (3300374). http://search.proquest.com/pqdtglobal/docview/304472777/7284E8F60DEF4839PQ/1?accountid=11667

Scheuzger, Andrea Olijnek. "The Effects of Specific Transfer Activities on Fifth-grade Orchestra and Band Students' Rhythmic Performance." Ph.D. diss., The Graduate School of the Ohio State University, 2006, Accessed on August 2016, ProQuest Dissertations Publishing, (3226314). http://search.proquest.com/pqdtglobal/docview/305304831/6CE814D93A6A407APQ/1?accountid=11667.

Schlacks, William Frederick. "The Effect of Vocalization Through an Interval Training Program Upon the Pitch Accuracy of High School Band Students." Ph.D. diss., University of Miami, 1981, Accessed on August 2016, ProQuest Dissertations Publishing, (8201436). http://search.proquest.com/docview/303198700/75F5795352C44E10PQ/1?accountid=11667

Scholes, Percy. *The Oxford Companion to Music,* OUP 1977, article "Folk Song."

Shamrock, Mary, "Orff-Shulwerk: An Integrated Method," *Music Educators Journal*, JUSTOR 339024: 41-44.

Shehan, Patricia K., "Effects of Rote versus Note Presentations on Rhythm Learning and Retention," *Journal of Research in Music Education*, Vol. 35, No. 2 (Summer 1987): 117-126. Published by: Sage Publications, Inc. on behalf of MENC: the National Association for Music Education.

Schleuter, S.L., *A Sound Approach to Teaching Instrumentalists: an Application of Content and Learning Sequences.* New York: Schirmer Books, 1997.

Sloboda, J.A., "Experimental Studies of Music Reading; A Review," *Music Perception*, (1984): 222-236.

Smith, Neal. "The Effect of Learning and Playing Songs by Ear on the Performance of Middle School Band Students." Ph.D. diss., Hartt School of Music, 2006, Accessed on August 2016, ProQuest Dissertations Publishing, (3255935). http://search.proquest.com/docview/304957184/89F67A16C2A74B55PQ/1?accountid=11667

South, Abby Lyons. "An Examination of Middle School Band Students' Ability to Match Pitch Following Short-Term Vocal Technique Training." Master's Thesis, Agricultural and Mechanical College, Loyola University, August 2013.

Sperti, J. "Adaptation of Certain Aspects of the Suzuki Method to the Teaching of Clarinet: An Experimental Investigation Testing the Comparative Effectiveness of Two Different Pedagogical Methodologies." Doctoral Dissertation, New York University, Dissertation Abstracts International, 1970. 32(03), 1557.

Sumner, Mark Derrik. "A Case for Relative Solmization with the Kodály Context and its Application in Secondary School Music Education." Ph.D. diss., University of Southern California, August 1997, Accessed on June 11, 2016, ProQuest Dissertations Publishing, (9816118). http://search.proquest.com/docview/304369846/27B2768791C545B6PQ/1?accountid=11667#

Suzuki, S. *Nurtured by Love: The Classic Approach to Talent Education.* New York: Exposition Press, 1984.

Thomas, R. B. (1971a). MMCP Synthesis. Bardonia, NY: Media Materials, Inc.

Thomas, R. B. (1971b). MMCP Synthesis Appendices: Instrumental Study. Bardonia, NY: Media Materials, Inc.

Thompson, W.B., "Music Sight-reading Skill in Flute Players," *Journal of General Psychology*, (1987): 114, 345-352. Accessed on 7/30/17.

van Bodegraven, Paul. *Adventures in Clarinet Playing* Book One. Great Neck, N.Y.: Staff Music Publishing, (1957).

van der Vat-Chromy, Jo-Anne. "Climbing Success Mountain, Achieving the TOP in Instrumental Music Performance," Unpublished paper, The American School of The Hague, (2006). Available upon request, vanderjx@jmu.edu.

Wallace, Gregory L. "An Adaption of Kodály-Based Philosophy and Techniques to the Study of Guitar at the Introductory Level." Silver Lake College, May 1996. Accessed on July 16, 2016.

Wilkinson, D. “Playing Naturally: A Wind Musician's and Music Educator's Guide to Intuitive Musicianship.” Unpublished manuscript, University of Texas at El Paso, 2000. Accessed on July 16, 2016.

Whitcomb, Rachel Lynn. “A Description of Improvisational Activities in Elementary General Music Classrooms in the State of Illinois in the Graduate College of the University of Illinois at Urbana-Champaign.” Ph.D. diss., Graduate College of the University of Illinois, Urbana-Champaign, 2005, Accessed on July 16, 2016, ProQuest Dissertations Publishing, (3199972). http://search.proquest.com/docview/305001615/6E82F4860E674275PQ/1?accountid=11667

www.dalcrozeusa.org. Accessed on August 2016.

Zemke, Sister Lorna. “The Kodály Method and a Comparison of the Effects of a Kodály-Adapted Music Instruction Sequence on Auditory Musical Achievement in Fourth-Grade Students.” Ph.D. diss., University of Southern California, 1973, Accessed on July 16, 2016, ProQuest Dissertations Publishing, (7314459). http://search.proquest.com/docview/302682291/A39201380A8F41F4PQ/1?accountid=11667#

Zemke, Sister Lorna. *The Kodály Concept: Its History, Philosophy, and Development*. Illinois: Mark Foster, 1977.

Zimmerman, M., “Musical Characteristics of Children,” Reston, VA: Music Educators National Conference (1971). Accessed on July 16, 2016.