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Moore, Janet L. S.

**RHYTHM AND MOVEMENT: AN OBJECTIVE ANALYSIS OF THEIR
ASSOCIATION WITH MUSIC APTITUDE**

University of North Carolina at Greensboro

Ed.D. 1984

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OF THEIR ASSOCIATION WITH MUSIC APTITUDE

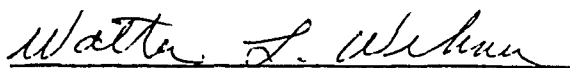
by

Janet L. S. Moore

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the Faculty of the Graduate School at
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Doctor of Education

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1984

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Dissertation Adviser Walter L. Walker

Committee Members Barbara B. Bui
Gary C. Cheney
James W. Thurston
Paul Wenger

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MOORE, JANET L. S., Ed.D. Rhythm and Movement: An Objective Analysis of Their Association with Music Aptitude. (1984)
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It was the purpose of this study to investigate the nature and characteristics of rhythm aptitude and its part in developmental music aptitude. Group lessons in rhythm and movement were administered to primary-age students to investigate the effect of special instruction upon the rhythm aptitude and music aptitude of these students.

The subjects of the experimental group (n = 85) were students from four 2nd- and 3rd-grade classes chosen from an urban public school. These students were administered special instruction in rhythm and movement for a treatment period of ten weeks. Four other 2nd- and 3rd-grade classes in the same school system were chosen as a control group (n = 80). The students of this control group were administered traditional music instruction for the same treatment period. A second control group (n = 95) consisted of students selected from 2nd- and 3rd-grade classes from another urban public school where no formal music instruction was administered. A music aptitude test was administered to the experimental and control groups as pre- and posttests to examine and compare possible changes in rhythm aptitude and music aptitude.

It was hypothesized that, after the treatment period, there would be no significant difference between the rhythm aptitudes of subjects in the experimental group and those of the two control groups. It was also hypothesized that there would be no significant difference between the music aptitude of subjects in the experimental group and

those of the two control groups. The significance level was set at .05. The variables of gender, grade, race, age, grade point average, and previous music experience were considered.

Pretest and posttest data were collected and treated with multivariate analysis of covariance. Results indicated that the experimental treatment had a significant effect upon rhythm aptitude. Some effect was also noted upon music aptitude, but it was not statistically significant. The experimental instruction brought about a positive improvement in rhythm aptitude in the students who were exposed to it.

Implications from the research supported the existence of developmental music aptitude and helped in the identification of its characteristics, particularly in the areas of rhythm and movement.

CHAPTER I

INTRODUCTION

Knowledge about the nature and characteristics of music aptitude is needed to develop music instruction which is effective and efficient. Today there is still a search for insights into this elusive concept, even after over half-a-century of study and research. The debate continues as to just what are constituents of music aptitude.

Most psychologists of music agree that music aptitude is the product of the innate, inherited potential of the individual as well as the musical exposure provided by the individual's environment (Gordon, 1971; Lundin, 1967; Seashore, 1919; Shuter, 1968). Music aptitude can be loosely defined as one's capacity and inclination for comprehending music. It is generally considered to be comprised of tonal, rhythmic, and harmonic capacities. But when and to what degree certain capacities influence music aptitude and its full realization is not known. Generally, the purpose of this study will be to investigate some of the capacities that have a major influence upon the development of music aptitude.

The Primary Years of Development

Currently it is believed that music aptitude develops in the formative years of the child and does not continue to develop beyond

the age of nine or ten. As Gordon (1971) stated:

It [music aptitude] stabilizes: the level one acquires by age nine remains ostensibly the same throughout his life The importance of quality in classroom formal music instruction particularly through the third grade, as it interacts with continued informal environmental influences inside and outside school, cannot be overstated. (p. 4)

Research with children in the primary grades supports this viewpoint. Petzold (1963) found that after the completion of the second grade, performance in musical tasks did not change significantly. Pflederer (1964) found that 8-year-olds outperformed 5-year-olds in a series of musical tasks. Later, Zimmerman and Sechrest (1968) also noted that there was a gradient associated with age in performing musical tasks, but that it seemed to level off by the fourth grade. Jones (1976) surmised that children from the age of nine and one-half on could be trained to understand the concept of meter and to identify the meter of rhythmic patterns with consistency. Before this age, such tasks were difficult and confusing to children. Similarly, Cox (1977) concluded that rhythmic ability reaches a "plateau" around grade 2 and that the concept of meter does not mature before the age of nine or nine and one-half. From such findings, it does appear that music aptitude, particularly certain capacities in rhythm, tends to stabilize by around age nine or nine and one-half.

This view of the development of music aptitude in the formative years places new importance upon music education for elementary levels. It would seem appropriate to aim formal music experiences toward music experimentation and fuller realization of music aptitude, rather than upon music achievement.

Music Aptitude Versus Music Achievement

There is difficulty in discussing music aptitude without some mention of music achievement. Music achievement is generally considered to be the accumulation of musical knowledge and skills applied to performance and listening. Gordon (1979) kept the two concepts of aptitude and achievement separated clearly: "Aptitude is a measure of one's potential to learn, and achievement is a measure of what one has learned" (p. 3). He pointed out that these two concepts are not mutually exclusive since one can possess "high" aptitude without necessarily displaying "high" achievement. However, the influence of early training in music, formal or informal, appears to be of great importance to the development and ultimate level of music aptitude. No matter what level of music aptitude may be present, unless early musical experiences occur that encourage the development of various skills, that level of aptitude may never be realized in achievement. Although the aim of music education at the primary grades may be toward developing children's music aptitude, the future goal is for the eventual realization of music achievement. Favorable music experiences are therefore vital for both aptitude and achievement.

Traditionally it has been easier to describe and measure music achievement than it has been to describe and measure music aptitude. Yet at the primary level, even music achievement measurements are few. Some standardized music achievement tests available for use at the primary level, such as the Snyder Knuth Music Achievement Tests (1965) and Colwell's Elementary Music Achievement Tests (1965), are

not designed for use below grades 3 or 4. Even fewer tests are available for measuring music aptitude. The most recent standardized test for measuring music aptitude in primary level students is Gordon's Primary Measures of Music Audiation (PMMA) (1979). He designed this test so that no formal music achievement would be required to answer the questions. After several studies were conducted throughout the development of the test, he concluded that the PMMA (1979) measures "developmental music aptitude" and not music achievement (p. 20). This makes the PMMA a useful tool for assessing music aptitude regardless of the amount of formal or informal music training experienced beforehand.

Rhythm Aptitude

An interesting theory held by many prominent music educators is that music aptitude is based upon the ability to function well with rhythmic understanding. Cooper and Meyer (1960) began their rhythm theory book with the statement: "To study rhythm is to study all of music. Rhythm both organizes, and is itself organized by, all the elements which create and shape musical processes" (p. 1). Wehner (1979) stated that "rhythm serves as the organizing force in music Musical performance depends on its communicative nature through rhythmic awareness" (p. 1). Further support for this viewpoint was offered by Orff (1978), who spoke of rhythm as "no abstract concept, it is life itself. Rhythm is active and produces effects, it is the unifying power of language, music and movement" (p. 17).

Gordon (1971) defined rhythm aptitude in terms of "rhythm imagery." He supported the belief that rhythm imagery is the basis of

music aptitude:

Similarly, the evidence suggests that rhythm aptitude is best characterized as imagery for rhythm (through kinesthetic response) as it interacts with the tonal and expressive elements of music It may even be that rhythm aptitude is the basis of musical aptitude. (p. 28)

Musical aptitude is comprised of tonal imagery, rhythm imagery, and musical sensitivity Evidence suggests that rhythm imagery is the basis, and musical sensitivity the unifying element, of musical aptitude. (p. 36)

Murcell (1956) further supported the vital factor of rhythm aptitude as the basis for comprehending music, stating "that, if a person fails to develop a grasp of rhythm, his musical growth is sure to be stunted and crippled" (p. 258). Dalcroze (1972) defined the two essential elements in music as being rhythm and sound (p. 100). Furthermore, he saw rhythm as being the primary force in music, sound being "a form of movement of a secondary . . . order" (p. 89). For Dalcroze, music is movement, and rhythm is the feeling and the imagery of the movement.

What makes music expressive? What gives life to successions of musical sounds? Movement, rhythm. (p. 101)

Rhythmic training can make a person musical, since impressions of musical rhythms inevitably evoke some sort of motor image in the mind, and instinctive motor reactions in the body, of the hearer. Muscular sensations eventually coalesce with auditive sensations which, thus reinforced, add to the faculties of appreciation and analysis. (p. 321)

Rhythm and Movement

Rhythm has been defined in many ways, and often these definitions include the concept of movement. Creston (1961) defined rhythm as "the organization of duration in ordered movement" (p. 1). Mursell (1956) defined it "as an expressive pattern of accent, duration, and pause" (p. 258). He contended that research has indicated that the best approach to rhythm is by way of movement, particularly through large, free-flowing continuous movements that are coordinated (not isolated)--involving several parts of the body at once. Furthermore, Mursell emphasized the need for these movements to be expressive (p. 167). Thurmond (1982) pointed out that "movement imagery, created in the mind by a succession of musical tones, gives rise to the sensation we know as rhythm" (p. 36). He concluded that rhythm is "ordered movement" (p. 38). For the purposes of this study, based upon these definitions and descriptions, rhythm shall be defined as the organization of accent, duration and pause in expressive, ordered movement.

Eurhythmics

Such prominent music educators of today as Gordon (1979) recommend that eurhythmic activities and the use of rhythm instruments be included in music instruction to enhance the development of rhythm aptitude (p. 54). The originator of the use of eurhythmics for the development of rhythm aptitude was Dalcroze (1972). He was one of the first to boldly suggest that rhythm is movement. He believed that the muscular system perceives rhythm and that the total body should be "the

first place in the order of elementary music training," before training vocal movements and ear training (pp. 80-81). He based this upon the theory that "a child's body possesses instinctively the essential element of rhythm which is sense of time" (pp. 81-82), pointing out that the regularity of the heartbeat, respiration, and other body rhythms furnish models of rhythm imagery. Once the child begins to consciously use muscle movements rhythmically, as with locomotor or nonlocomotor movements, the child has found the "natural starting point" for his initiation into rhythms and music.

Orff (1978) also believed that rhythm and movement were essential in early music education; believing this to be "quite natural to a child" (p. 214). His Schulwerk, a music pedagogy built upon elemental music experiences, emphasized rhythmic training with movement, starting in early childhood. As Orff stated it: "My idea and the task that I had set myself was a regeneration of music through movement, through dance" (p. 17).

Coulter (1982) pointed out that any learning in the child before about age eight remains "inextricably linked to movement" (p. 3). For any real learning to take place, it seems that the body must participate. This characteristic of the young child has been supported by many learning theorists, particularly Piaget (1969), who called this stage the sensorimotor level. Neurologically, the child's thought structures have not yet developed the ability to imagine that which the body has not already experienced. Something as abstract as music, which primarily stimulates only one of the senses, may be absorbed and understood much better if the body is physically involved as well.

In a bibliography of research abstracts, Simons (1978) concluded that children's strongest response is to rhythm (p. 16). He further stated:

Since children's natural responsiveness to rhythm is confirmed in research, teaching methods (Orff and others) that rely heavily on rhythm appeal to a natural sense that can be the basis for expansion of music expression and understanding. (p. 17)

Thus, the important link between rhythm and movement has been supported by theory and research toward the development of musical capacities and musical intelligence. Such research suggests that rhythm and movement be studied further and be applied to music aptitude, possibly with standardized tests. For example, Gordon (1979) stated that "knowledge about the nature and characteristics of music aptitude is derived most efficiently from the use of valid music aptitude tests under experimental conditions" (p. 3). It is the specific purpose of this study to use rhythm and movement experiences with a music aptitude test to provide insight into the nature and characteristics of the rhythm capacity and its part in music aptitude.

Summary

There are various music education methods and pedagogies, such as Dalcroze's Eurhythmics and the Orff-Schulwerk, that are based upon the concept of rhythmic movement as the vital part of early musical experience. Many elementary music texts begin with statements similar to the following one from a Music Educators National Conference (MENC) publication: "Children are intuitive and they respond to music

intuitively. They are physical beings and they respond to music physically (Gary, 1967, p. 1).

It is this writer's belief that there are ample methods for teaching children music through rhythm and movement experiences, but few methods are actually being put into practice consistently on a widespread level. Perhaps if more evidence were found to support the value of early rhythm and movement training in developing the full potential of music aptitudes in young children, more effort would be made to emphasize these experiences in regular music classes. Also, knowledge is needed about the development of musical characteristics, such as rhythm and movement, and the particular sequence in which certain concepts occur. Indeed, at a regional conference of music educators, Simons (1983) stated that "the number of studies conducted on rhythmic development has been surprisingly small" (p. 11). More research in this area is needed to substantiate more progressive music education. If elementary music educators realized the lifelong impact their lessons could have on students' total aptitudes toward comprehending any music in the future, they would take care to design lessons that stimulate and challenge students through rhythmic movement. It was the intent of this researcher to investigate whether evidence could be found to support these statements.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter includes research into literature dealing with the following four areas: (1) the measure of music aptitude, (2) studies in rhythm and movement, (3) studies in music and cognitive development, and (4) studies on human growth spurts. After a review of each of these four areas, there is a brief summary of the major findings leading into the research questions and hypotheses for this particular study.

Measurement of Music Aptitude

The characteristics of the capacity to comprehend music have been nebulous areas to describe. A more thorough understanding of these characteristics may be possible through analysis of music aptitude tests in general. Most of these tests have been designed for the measurement of certain elemental sensory capacities that are thought to be constituents of music aptitude. These capacities differ in number and weight of importance among the various tests. Capacities are considered to be the extent or comprehensiveness of the mind and sensory organs for perceiving musical aspects. Some examples of capacities measured in music aptitude tests are pitch discrimination, pitch recognition, pitch memory, rhythm discrimination, rhythm recognition, rhythm memory, time discrimination, phrasing, balance, style, and intensity discrimination. Occasionally, there is the omission of more complex

capacities (such as sense of melodic rhythm) due to an inability to devise means for measuring them accurately. Furthermore, while certain music aptitude tests build a hierarchy of multidimensional music capacities which may or may not work independently from each other (such as the Seashore Measures of Musical Talents, 1960), other tests aim toward one musical measurement that represents music aptitude or "musicality" (such as Gaston's Test of Musicality, 1957). Despite these differences, most music aptitude tests make provision for the measurement of tonal, rhythmic, and general aesthetic qualities of musical expression. These three dimensions of music aptitude are either separately or collectively the basis for music aptitude tests. Recent research findings seem to support the theory that there may be separate subparts of music aptitude which tend to fall into these three dimensions.

Few tests are available for measuring music aptitude at the elementary level. As was mentioned in the previous chapter, the most recent standardized test for measuring music aptitude in primary level students is Gordon's (1979) Primary Measures of Music Audiation (PMMA). This test makes provisions for the measurement of tonal and rhythm aptitude, as well as developmental music aptitude. Questions are easily answered without formal music achievement or reading skills, making the test especially good for very young students. Several studies were conducted throughout the development of the test, including the studies toward the development of a taxonomy of tonal and rhythm patterns (Gordon, 1974, 1976, 1978, 1980).

The taxonomy of rhythm patterns, developed by Gordon, was an effort to categorize the sequences in which music skills and content

are generally learned. (A taxonomy of tonal patterns was also developed.) The rhythm taxonomy classified 486 rhythm patterns by meter. The aural perception difficulty level and growth rate of the patterns were determined. The PMMA was created from the easier patterns of this taxonomy. Isolated notes were assimilated into rhythm patterns perceived in a specific tempo and possibly a specific meter. All possible meters were represented. Gordon (1979) recommended that these patterns be learned by students through echo and dialogue activities as a supplement to other music instruction (p. 63). These patterns would then be recognized as they occur in music encountered later and could facilitate easier comprehension or performance of the music as a result.

The music aptitude tests in the PMMA were labeled tests of music audiation rather than tests of music aptitude for reasons which were best explained by the author of the tests. Gordon (1979) first defined the term "audiation" as being the recall or creation of sound that is not physically present. Because music occurs through time, audiation is a necessary part of meaningful listening. What has been heard before must be audiated for referential and comparative purposes. Audiation becomes a vital factor, for "the quality of one's formal achievement in long-term and short-term music memory is dependent upon how well one can derive immediate impressions and make intuitive responses in the audiation process" (p. 7). Gordon further explained:

In the Primary Measures of Music Audiation the listener reacts to immediate impressions with intuitive responses to what is aurally perceived Immediate impressions and intuitive responses are developed in correspondence with the level of a child's innate music capacities and the quality of his early informal

environmental experiences in music. These impressions and responses are not based on formal rational processes; they cannot be explained. As the quality of the music environment changes, the way each child audiates these musical impressions and responses fluctuates until he is approximately nine years old. The fluctuations represent the continuous interactions between a child's innate capacities and his environment. Because music aptitude is stabilized potential for achievement in music, and music aptitude does not stabilize until approximately age nine, the tests are called measures of music audiation rather than measures of music aptitude. Before age nine, the degree to which a child can audiate immediate impressions and give intuitive responses at any given time is the best indication of the level at which his music aptitude will stabilize at age nine. (pp. 7-8)

The value of measuring music aptitude in primary-age children is substantiated by researchers. Such researchers believe that the predictive ability of these measurements can greatly influence instruction and future music achievement. In a study investigating the interrelationships among music aptitude, IQ, and auditory conservation, Norton (1980) found that the combination of music aptitude (as measured by the PMMA) and IQ were the most effective predictors of auditory conservation. Furthermore, music aptitude and IQ, acting separately, were also good predictors of auditory conservation. More about conservation and its relationship with music perception will be discussed in the studies dealing with music and cognitive development.

Conflicting views exist as to the influence that instruction has on music aptitude. DeYarman (1975) conducted several studies dealing with instruction and its effect upon music aptitude in primary-age

children. In a 1971 study (reviewed by Nye, 1972), DeYarman reported that kindergarten and first-grade children profited from formal music instruction whether they were high- or low-aptitude students. Later, DeYarman (1975) reported that the type or amount of formal music training had little effect upon children's music aptitude before the fourth grade (as measured by the Music Aptitude Profile [MAP], 1965). It was DeYarman's conclusion that music aptitude stabilizes by age five or six. Further research conducted in the same manner by Schleuter and DeYarman (1977) yielded results that were in support with the findings of the 1975 study. The researchers concluded that "school music instruction from kindergarten through grade four has little or no effect upon music aptitude levels" (p. 22). Another researcher, Demarea (1976), reported similar conclusions. Demarea found no significant improvement in the auditory comprehension, visual-motor integration, or verbal ability of kindergarten students after an experimental group received special instruction based upon Orff's pedagogy of music education. This lack of effect may have been influenced by the small sample size (15 in the experimental group, 15 in the control group) and short treatment period of six weeks. Most important, none of these studies measured music aptitude with a test designed specifically for primary-age children (the PMMA not being available at that time). It is possible that positive influences from the special music instruction existed but were not measured.

More recent studies using the PMMA as the measurement tool have noted differences in music aptitude scores after special music instruction. Gordon (1980a) conducted much research that gave "objective

support to the concept and function of developmental music aptitudes" in primary-age children. He found that special music instruction, including Orff instruction, resulted in consistently high tonal and rhythm scores as measured by the PMMA. He concluded that "consideration of instructional procedures in music for young children becomes of paramount importance" (p. 29). This same conclusion was supported by Flohr (1981), who used the PMMA to measure differences in music aptitude influenced by special music instruction. The significant increases in the children's score after a relatively short period of instruction (12 weeks) supported the theory that primary-age children's music aptitudes can be influenced by certain types of music instruction (p. 223).

To summarize, there is much research to support the value of measuring music aptitude and other capacities within it, such as rhythm aptitude. Currently, the best measurement for early elementary-age children appears to be the PMMA. This measurement has been found to be reliable and valid by other researchers and yet sensitive enough to record any change that may occur with developmental aptitudes.

Rhythm and Movement Studies

Various views on rhythmic perception and its place in the learning sequence of musical perception exist. One view maintains that rhythm is a natural part of human perception from birth. To support this, research has already demonstrated that even infants can "discriminate surprisingly minute fluctuations" of rhythmic versus disrhythmic heartbeat sounds, having a "neonatal bias" for rhythmic sounds

(Spiegler, 1967, p. 386). Luce (1971) presented some insight into this phenomenon in a book about biological rhythms. In speaking about early biological rhythms in human physiology, Luce stated:

Time sense and rhythm develop before language. Before a baby speaks he will drum on his crib and show a love of music and rhythm. Some infants rock rhythmically. Psychiatrists have speculated that the newborn infant loves to be cradled and rocked partly because it orients him in the way his mother's heartbeat may have oriented him in the womb. Out of an environment of heartbeat and protection, one is born into seeming chaos. Maybe rhythms do serve to comfort and reorient babies after the lonely confusion of being born. Surely young children show greed for dance, poetry, marching, and rhythmic repetition. (p. 4)

Studies of music and the human brain by neurologists have also supported the view of the natural tendency of rhythmic perception. Grey-Walter (1968) pointed out that a particular affinity of the brain exists toward rhythm. Even regular, unaccented pulses, such as the regular ticking of a clock, are soon perceived by the listener as being groups of two, three, or four beats (Critchley & Henson, 1977, p. 293).

Rhythm's link to movement has also been substantiated by recent music researchers. A study by Moog (1976) reported that movement to music began in infants as early as in their fifth to eighth month and was soon followed by behavior indicating active listening to music. Thereafter, vocalizations in response to music followed these motor responses, a type of speech babbling (or rhythmic speech) beginning before musical babbling (a more tonal behavior) (Simons, 1983, p. 4). This earliest rhythmic behavior may indicate that rhythmic perception precedes melodic perception. It is important to note that the earliest

response to rhythm involves movement, and that speech (a form of movement in a finer sense) is also closely linked with early rhythmic behavior. This finding was supported by Gerber (reviewed by Greenberg, 1977), who outlined a music skill development sequence as being from words to rhythms to pitches.

In a summary of research findings on musical characteristics of children, Zimmerman (1971) stated that so far there had not been any research findings to absolutely substantiate whether melodic or rhythmic perception developed simultaneously or if one preceded the other (p. 9). However, a more recent summary of research findings by Zimmerman (1978) indicated that rhythm perception did precede that of melody and harmony (Simon, 1983, p. 4). This was in agreement with the general learning sequences described by Moog and Gerber.

In a study designed to develop aesthetic sensitivity in second-grade students through body movement, Rowen (1967) stated that children's strongest response was to rhythm. This finding was confirmed by previous studies reported by Zimmerman (1971) and Abel-Struth (1981). In another study, most children were able to successfully complete rhythmic movement tasks as early as age three and four (Rainbow, 1981). Simon (1983) and Zimmerman (1971) agreed that the widespread use of body movement in music teaching and research was evidence that this is an effective and enjoyable way to enhance musical perception and understanding in children. Rhythmic movement is thought to appeal to a "natural sense" found in most (if not all) children. The child's thinking is believed to be based upon sensorimotor learning. "Music is learned most meaningfully through action and manipulation" (Andress, Heimann, Rinehart, & Talbert, 1973, p. 8).

Early research by Williams, Sievers, and Hattwick (1932) and more recent research by Petzold (1963) found children's ability to maintain a steady beat by tapping to be a developmental trait according to age. Petzold also noted that maintaining a steady beat was easier for children to do at a fast tempo than at a slower one. This ability to perceive fast tempi better than slow was also reported by Van Zee (1976), who found that children had less difficulty in discriminating rhythmic differences in items containing eighth-note patterns than in those containing half-note patterns.

Research by Kuhn (1974) and Madsen (1977) indicated that there is generally more of a tendency to detect decreases in tempo than increases in tempo. This finding coincided with the frequent observation by classroom teachers of the gradual increase in tempo by most student performers at elementary level. Dainow (1977) pointed out a possible physical explanation for this, based upon the connection between musical rhythm and the rhythms of the body. As Dainow stated, musicologists, experimental psychologists, and neurologists agree "that the relationship between the important body rhythms . . . and musical rhythm would be quite close, and HR (heart rate) research has tried to describe and qualify this connection" (p. 212). Such researchers believe that the average normal heart rate has a strong influence upon the average normal musical tempo. If young students' average heart rate is high, then it follows that their average normal musical tempo will tend to be faster as well.

Dittemore (1968) reported that primary school children learned to perform in various meters in a specific order. That order began with

duple and triple meters, followed by mixed meters, and then unusual meters. These findings generally coincided with the rhythm content learning sequence described by Gordon (1980), to be discussed in more detail later. Serafine (1979) and Jones (1976) found that the ability to perceive and conserve meter was a developmental ability occurring in three stages: an initial stage of nonconservation of meter, a second stage of partial conservation (beginning at ages 5 to 7), then a third stage where the meter concept has meaning and the child can conserve meter consistently (beginning about age 9). A study by Simons (1976) reported supportive conclusions, finding aural discrimination of tempo and rhythm patterns to be easier than the discrimination of meter. Note must also be made of Simons' finding that the optimal level for music learning in primary-age students was in grade 2 (p. 234).

Some conflicts between studies of rhythm and movement were noted. Perney (1976) observed that the females in his study performed musical tasks related to meter better than males, while another study in the same year by Van Zee reported that males were better than females at discriminating the duration of tones and rhythm patterns, among other elements (Van Zee, 1976). Although such research as Simons' (1976) has pointed out that discrimination of durations and rhythm patterns is a different skill from discrimination of meter, and "that the acquisition of music listening skills is positively influenced by maturation and experience" (p. 233), there appears to be no difference in abilities according to gender. Van Zee's study is especially confusing when considered with the usual observation of girls' maturing before boys. Perhaps more study into differences in discrimination ability between the genders is needed.

Much consideration into the tempo, meter, and types of rhythm patterns that are easier to discriminate in other age groups has been made. In a study dealing with the effects of rhythmic and melodic alterations on rhythm perception, Sink (1983) found that the simultaneous presentation of melody and rhythm resulted in reduced attention to rhythmic structures in music. Among the conclusions, Sink recommended that when music educators select instructional materials to focus on rhythmic concepts, the aural material should be rhythmically complex to attract and maintain attention upon rhythm.

A small but important part of the research in rhythm and movement has to do with the development of motoric music skill. As defined by Gilbert (1979), motoric music skill is "facility in the motor performance aspects of directed musical tasks" (p. 4). More specifically, Gilbert limited her study to emphasize children's striking skills applied to instruments. Through viewing and analyzing videotapes of 808 children, Gilbert found that, as developmentalists had indicated, the fundamental motor skills emerged before the age of five and stabilized in subsequent years, the greatest rate of growth appearing in the early years (p. 4). Gilbert (1980) also noted differences in motor music skills of boys and girls (p. 173). These observations are important when one considers how vital good motor skills are for performing rhythm and movement tasks accurately.

Groves (1969) conducted a study to investigate the effect rhythm training had upon primary-age children's ability to synchronize body movements with rhythmic stimuli. He concluded that rhythm training had no significant influence upon the children's performances, but that

age and maturation were more significant to rhythmic-synchronization ability (p. 415). Although rhythm and movement training may not have an effect on observed motoric music skills, that is not to say that such training may not help in the development of the perception of rhythm. This view was supported by Boyle (1968), who found that those students utilizing body movement as an aid in reading rhythms were significantly better than those who utilized no movements. It appeared that the body movements facilitated more accurate rhythmic perception. Thackray (1969) found in his research that the relationship between rhythmic perception and rhythmic performance was somewhat stronger than that of rhythmic movement and rhythmic perception. This seemed to indicate that movements may not always reflect the accuracy of the rhythmic perception. Perception may be enhanced by movement but is not necessarily dependent upon it.

To summarize the research findings in rhythm and movement, the following statements were made:

1. Rhythmic perception precedes melodic and harmonic perception.
2. Infants can respond to and discriminate rhythmic sounds.
3. Music skills appear to develop in the sequence of words to rhythms to pitches.
4. The earliest responses to rhythm involve movement; movement appears to enhance rhythmic perception.
5. Many rhythm skills, such as maintaining a steady tempo, develop naturally with age and maturation.
6. It appears that perceiving fast tempi is easier than perceiving slow tempi.

7. Perception and discrimination of meter occur after about age five in various stages, being consistent by about age nine.
8. Meters appear to be learned in this sequence: duple and triple meters, mixed meters, and unusual meters.
9. There may be differences in rhythmic perception by gender.
10. The optimal level for music learning in primary-age children is around grade 2.
11. Decreases in tempo appear to be easier to detect than increases.
12. Rhythmic synchronization ability increases with age and maturation.

Studies in Music and Cognitive Development

There have been many recent studies made relating theories of cognitive development in general with cognitive development in music. In particular, music educators have made use of Jean Piaget's theories of cognitive development in relation to possible parallel stages of learning in music. According to Piaget, there are four key stages in the development of the child's thought processes where certain types of thinking begin to appear. The first two stages, "sensorimotor" and "preoperational," dominate the child's thinking up to about age seven. The third important stage occurs at about age seven, when "concrete operational thought" appears. As described by Pfloderer (1964), a major researcher in Piagetian theory and music:

Operational thought emerges when the basic stock of concepts formed at the preoperational

level (from the previous stage) is organized or grouped into coherent system. An operation begins its existence as an internalized action-- as an imagined action carried out in thought But the operational systems at the concrete level are still fragmentary; they have not yet completely achieved an equilibrium, nor are they combined into a single structured whole. (p. 252)

Following the concrete operational level, formal operational thought develops at approximately age 11 or older. This stage involves abstract thinking, and not all children reach the formal stage. From this description of the general formation of the thought process at about age seven, one can perceive how similarly important concepts in music perception may also begin formation at this time. It is no wonder that music researchers have based much research on the application of Piaget's theories to specific learning in music.

There have been many studies made relating the Piagetian principle of conservation with observations and research in musical learning and activities. In this context, conservation is the ability to recognize that a certain aspect can remain constant while other aspects change; it is believed to be acquired generally by the age of seven or eight (Foley, 1975, p. 241). As Foley described its application to music, conservation is a vital part toward the development of intelligent music listening and understanding. Once the listener can perceive that a particular musical element, such as tempo or rhythm, is remaining constant while other elements are changing, the listener is said to have developed some degree of conservation ability.

Perhaps the earliest studies in conservation and music were conducted by Pfloderer-Zimmerman (reported in 1964, 1966, 1967, 1969, and

1970). One prominent report by Zimmerman and Sechrest (1968) was aimed toward refining evaluation tools in music conservation and studying conservation in perceptual tasks based upon tone and rhythm. Five experiments were designed and administered to 679 subjects toward the application of Piaget's conservation principle to musical perception and learning. Furthermore, efforts were made to determine whether or not conservation appeared at any particular age in children or at any stage in their developmental sequence. Within the experiments, musical tasks were devised to observe children's ability to conserve duration, meter, tonal patterns and rhythm patterns. The tasks were administered to children aged 5 through 13. The researchers concluded that conservation ability seems to grow progressively better as one goes from the younger to the older age groups, with a plateau in music conservation skills appearing by the fourth grade (Zimmerman & Sechrest, 1968, pp. 137-138). Conservation of meter and rhythm pattern was found to be more difficult than conservation of tonal pattern. However, "patterns in minor mode produced better rhythm conservation than did the major or atonal patterns" (p. 138). Instruction was found to be effective in aiding the development of conservation ability, especially with the use of familiar music and the presence of visuals representing tonal or rhythm patterns. This instruction was most effective with the 5- and 7-year-old children. Among six specific recommendations from the study, two were of special interest to this researcher:

2. More emphasis should be placed on active experimentation with rhythm and meter in the elementary schools . . .

5. More instruction should be given in musical mode, contour changes (inversion), and rhythm pattern. (Zimmerman & Sechrest, 1968, p. 139).

Music researchers such as Zimmerman, Sechrest and Foley not only believe that conservation is an essential part of intelligent musical listening but that it also can be enhanced beyond its natural occurrence in the process of human development. Foley (1975) believed that not only can its initial appearance in children be hastened, but also conservation ability can be improved through specific "training programs" in music education (p. 241). Such a training program should treat subjects at the appropriate developmental level, namely at ages seven and eight. Therefore, Foley developed a training program for second graders that aimed for the improvement of conservation in the areas of tonality and rhythm. Significant improvements in the conservation of tonal and rhythm patterns was observed in the second graders after a brief training program. Foley concluded that this was brought about by using a training program that included a variety of musical activities involving direct interaction with the musical stimuli as well as guided listening and singing/clapping exercises aimed at developing conservation ability. Foley's study supported the idea that significant improvements in specific musical tasks can be brought about through selected musical activities applied at certain stages of children's musical development.

Research by Larson (1973), Jones (1976), and Perney (1976) involved the development of music tasks intending to measure the existence or nonexistence of certain types of thinking, as defined by

Piaget, such as formal operations and concrete operations. Of these studies, Jones' stood out as an important attempt to define a sequence of stages in the development of the musical concept of metric time. Jones designed 11 tasks to determine if stages in the development of meter concept could be abstracted from children's responses and if these stages corresponded with Piaget's stages in the development of time concept. He concluded that the child's understanding of meter does develop through three stages similar to Piaget's three invariant stages in his time studies. The ages where these stages appeared coincided with those of Piaget's, the first stage appearing before age seven, and the third stage by about age nine (Jones, 1976, p. 149). There is some question whether Jones' stages were based on the initial predicted sequence, coinciding with Piaget's sequences, or if they were an actual valid sequence that was observed objectively (see Serafine, 1980, p. 17). A follow-up study by Perney (1976) did find a different order of difficulty of 5 of the 11 tasks, somewhat weakening Jones' conclusions. Even so, Jones' study was a beginning toward delineating stages of the development of a musical concept.

Other studies in music addressing Piaget's principle of conservation were conducted by King (1972), Thorn (1973), Botvin (1974), and Bettison (1976). Although these studies were generally less conclusive, they made contributions toward our understanding of the development of music conservation. After administering a melodic pattern conservation test to 180 students from grades 1, 5, and 9 of different social environments and classes, King (1972) concluded that grade level, social class, and social environment contributed to an individual's ability to

conserve melodic patterns. Thorn (1973) did a similar study, administering melodic and rhythm conservation tasks to 150 subjects aged 7 to 13 years. However, no reliable results were made to support any correlation between the conservation tasks and such variables as age, musical experience, and degree of private lessons.

A more conclusive study in melodic conservation was conducted by Botvin (1974) which consisted of the administration of two types of training toward the development of conservation in the subjects. Although there may be some questions on the validity of the tasks, as suggested by Serafine (1980, p. 11), there was significant improvement in the performance of melodic conservation in first graders. Interestingly enough, similar improvements in more general conservation abilities, such as conservation of mass, weight, liquid, and number, were also reported. An important point made here was that conservation ability appeared to be influenced by training and exposure to certain experiences.

Bettison's study (1976) dealt with melodic conservation and four of Piaget's conservation tasks (number, substance, continuous quantity, and weight). The results revealed no significant relationships between melodic conservation and the other four conservation tasks. Indeed, as Serafine (1980) pointed out, "there is scant evidence for a conclusion about the developmental relationship between melodic conservation and Piaget's conservation tasks" after these recent studies (p. 14).

In the detailed review of the studies in music that dealt with Piagetian theory, Serafine (1980) raised some questions pertaining to music researchers' attempts to apply Piaget's work to music. The issue

that "the measurement of conservation may be obscured by performance factors such as perception and memory" brings up the problems of reliability and validity of measurement instruments (p. 9). Secondly, there is the issue of whether the discovery of the relationship between age and task performance does or does not provide sufficient evidence to confirm the existence of stages or the validity of certain tasks. Finally, there is the question of whether certain music conservation tasks embody the concept as Piaget intended. Serafine (1980) cautioned music educators against faulty assumptions about the existence of stages and whether conservation could be fostered through training (p. 9). Despite her criticisms of other studies relating Piagetian theory with music, Serafine did state support for "tasks involving conservation of meter with a change in rhythm" as embodying the concept as Piaget intended (p. 10). In fact, in an earlier study, Serafine designed a measure of conservation of meter with various rhythm patterns that she considered to be theoretically consistent with Piaget's theory (Serafine, 1975). In this study, Serafine concluded that success on tasks of conservation of meter was positively related to success on Piaget's conservation tasks, and this success was related to age. Although the researcher later was hesitant to make educational implications in the absence of conclusive research dealing with Piaget's theory and musical applications, Serafine supported progress toward building "the theoretical framework for Piagetian research in music" and "well-defined stages of development" in performing music tasks (Serafine, 1980, p. 19).

In conclusion, the implications of Piagetian music research tend to point toward the existence of stages of musical development coinciding with similar stages of concept development in human thinking, particularly in certain areas of rhythmic concepts. Although one may be hesitant to directly compare learning theories (such as Piaget's) with similar theories of musical development, there appears to be much support for conducting research toward the establishment of stages of learning in music concepts and deliniation of particular music tasks for these stages. Being aware of stage theories and Piagetian research in music and their implications toward other music research is important to the researcher that is dealing with cognitive development in music at the elementary level. It seems that there still is a need for more research into the existence and nature of specific stages of musical perception in general.

Studies on Human Growth Spurts

Related to the investigation into the existence and nature of stages of perception and learning in music is the research into stages of growth of the human brain. One of the earliest educators to speak of children's growth spurts in learning was Whitehead (1929). He presented details on the "rhythm and character of mental growth" (p. 27) with approximate indications of the ages where certain developments could be observed. These ages coincide well with more recent observations by other researchers, such as Piaget. For example, Whitehead observed that between two and four years of age the child has acquired perception and language. Classification of thought and keener perception has occurred

by the end of the next cycle around age seven. More important for this study, much greater powers of observation and manipulation are manifested in a cycle occurring between the ages of 8 and 12. It would seem appropriate for educators to offer intensive lessons to children within these cycles of mental growth that develop and utilize these powers of observation and manipulation.

There is a large body of evidence by researchers to verify the occurrence of great growth in the mental development of 2nd-grade children, particularly in auditory perception. In an article on age-periodization of child development, Vygotsky (1974) pointed out critical periods of rapid change in children's intellectual functioning. Vygotsky's critical periods of learning are at age one year, then three years, and then age seven years. Following these critical periods are periods of more stable growth. Again, these observations correlate highly with those of Piaget and other psychologists and educators. Earlier, Petzold (1963) indicated that the most significant developments in auditory perception occurred in the 1st and 2nd grades. Simons (1976) found that the greatest rate of growth in music listening skills occurred in grade 2.

Epstein (1978) found that human brain growth occurs in "experimentally established intervals" that correlate in time with the classical stages of intellectual development as described by Piaget. These brain growth spurts appear "primarily during the age intervals of three to ten months and from 2 to 4, 6 to 8, 10 to 12 or 13, and 14 to 16 or 17 years" (Epstein, 1978, p. 344). Epstein spoke of the growth spurts

in the human brain as accepted scientific fact. He further presented evidence to support a correlation of growth spurts with mind growth spurts (phrenoblysis). The occurrence of growth spurts and the theory of phrenoblysis offer important implications for educational policy and practice. As Epstein stated it: "One working hypothesis would be that intensive and novel intellectual inputs to children may be most effective during the brain growth spurts" (p. 344). Scientific observations of growth spurts in the human brain support the use of intensive and novel educational practices with second and third graders, whose chronological age falls within a growth spurt. Epstein recommended educational experiments with children in growth spurt ages to offer more evidence toward the connection between brain growth stages and the ages of origins of the main Piagetian stages.

Coulter (1982) was one of the first educators to apply knowledge of growth spurts to specific music learning and development. She pointed out the relationship of brain growth with musical activities that occurs at ages seven to nine, or in 2nd- and 3rd-grade children. Due to the development of the reticular formation, which is known as the brain's pacemaker system, the dramatic growth spurt occurring at this age causes connections to be made "between auditory, visual, speech and other motor regions" (p. 6). Previous to the growth stage, the linkages between these areas in the brain are much simpler, being basically dependent upon "actual physical experience" of the body to affect the brain. Coulter emphasized the use of musical rhythm experiences as being appropriate at the earliest stages.

The only limitation lies in the complexity of rhythms used. Only simple, regular patterns can be mastered at a young age. The processing of complex rhythm combinations must await the 6- to 8-year-old brain growth spurt. (p. 6)

Coulter cited the Orff approach, which uses active performance experiences based on imitation, rhythm, and movement strategies, as a successful program to be applied at the earliest stages of brain growth, leading naturally into the next stages. After the growth spurt at age 6 to 8, the child is able to begin tackling more difficult rhythms and musical notation skills, or "codes," as Coulter termed it. Coulter also emphasized the value of rhythm activities to develop the child's overall thinking processes.

Ideally, the first such code should be music rhythm notation, followed by math, then note reading and finally phonics. This natural progression goes from the more concrete (number based) to the more abstract (letter based) and from the simpler system (music) to the more elaborate one (math and phonics). (p. 66).

Coulter believed that "good music instruction" that draws upon the "neurological readiness levels of children" can develop mental processes in children that are basic to other kinds of complex thinking. By being aware of these growth stages of the brain and administering appropriate music instruction, then music education can "capitalize on the students' developing nature" (Coulter, 1982, p. 3).

To summarize, there is strong evidence supporting the existence of growth spurts in the brain and in mental processes that could be related to the existence of stages of cognitive development in

children's thinking. The implication of this evidence points to the need for certain types of instruction that coincide with the mode of learning of each major stage. If this is the case, then emphasis upon active exploration and imitation in rhythm and movement experiences, such as practiced by Dalcroze and Orff, is appropriate for early music instruction (preschool to about ages 6 to 8), progressing to more advanced experiences after the growth spurt (which occurs at about age 6 to 8). The application of specific instruction focusing upon exploration and imitation in rhythm and movement at specific age levels needed to be investigated. Furthermore, this researcher wanted to investigate whether the administration of such instruction could have any effect upon students' rhythm aptitude or overall music aptitude. For that reason, a specific age group that theoretically encompassed the growth spurt between ages 6 to 8 was selected for study. This age group was administered appropriate music aptitude tests (pre- and posttest) and music instruction to determine whether specific instruction in rhythm and movement could have a positive effect upon music aptitude. The following research questions were considered:

1. Is there evidence to support the existence of stages of musical perception and understanding, and if so, what is the nature of these stages?
2. Can instruction based upon exploration and imitation in rhythm and movement have a positive effect upon the rhythm aptitude or the overall music aptitude of 2nd- and 3rd-grade students?

3. Can such instruction have a more positive effect than other forms of music instruction or no music instruction at all?

To answer these questions, the following null hypotheses were formulated for investigation, to be tested at the .05 level of significance:

1. There will be no significant difference between scores in rhythm aptitude obtained from the experimental Group 1 and those scores in rhythm aptitude obtained from control Group 2.
2. There will be no significant difference between scores in rhythm aptitude obtained from experimental Group 1 and those scores in rhythm aptitude obtained from control Group 3.
3. There will be no significant difference between scores in music aptitude obtained from the experimental Group 1 and those scores in music aptitude obtained from control Group 2.
4. There will be no significant difference between scores in music aptitude obtained from the experimental Group 1 and those scores in music aptitude obtained from control Group 3.

Following the formation of these hypotheses, lesson plans for music instruction based upon exploration and imitation in rhythm and movement were developed. These lesson plans were administered to an experimental group made up of 2nd- and 3rd-grade students for comparison with two other groups of second and third graders (control Groups 2 and 3). More about these groups will be discussed in Chapter IV.

CHAPTER III

DEVELOPMENT OF EXPERIMENTAL GROUP LESSON PLANS

The lesson plans for the experimental group were based largely upon four major sources: the Orff-Schulwerk, the Weikart approach to rhythmic movement instruction, Gordon's skill learning sequences, and Gordon's taxonomy of rhythm patterns. An explanation of each of the four sources follows to show the particular influence each source had upon the treatment for the experimental group. Finally, a summary of selected guidelines for the experimental lesson plans briefly delineates major points utilized in this research.

Orff-Schulwerk

The German composer, Carl Orff, began the development of the Orff-Schulwerk pedagogy during the 1920s, having been greatly influenced by Dalcroze's innovations in music education. Much of his approach to rhythmic movement with music was derived from Dalcroze Eurhythmics, as well as his emphasis upon improvisation and the development of each person's natural creativity. Yet the central theme of the Orff-Schulwerk was the interrelationship of speech, movement and music, forming a unity Orff called "elemental music."

He [Orff] had observed that when children express themselves in natural and unstructured situations, they use music, movement, and speech together, rather than separately. A child who is dancing often sings or chants; when a child sings, he often moves in rhythm with his singing. Orff

used the word elemental to mean primal and rudimentary, and to refer to personal expression made naturally through music. (Landis & Carder, 1972, p. 71)

The Orff-Schulwerk works toward the development of musical skills that are necessary precedents to later musical study, such as developing listening skills, recognizing and performing certain rhythmic and melodic patterns, and responding to music through movement.

The use of speech as a musical activity is a distinguishing characteristic of the Orff-Schulwerk. Orff believed that the most natural progression for children was from speech patterns to rhythmic activities and then to singing and playing simple instruments. The use of names, chants, nursery rhymes, and traditional sayings provides rhythmic bases for musical activities. These rhythmic concepts are "reinforced by combining speech patterns with body rhythms--clapping, stamping, finger snapping, and patschen or knee-slapping" (Landis & Carder, 1972, p. 80).

These rhythmic activities are repetitive and gradually shift into rhythm and movement improvisations that spring from the children. One music educator, Carley (1983), stated why this approach is so successful:

All of these patterned activities are fun to do, no matter how much repetition is involved, since they satisfy what appears to be an instinctive human urge to rhythmic movement. How wise of Orff to build on this natural joy in rhythmic large-muscle movement The continuing patterns of rhythmic movement and carefully dovetailed melodic patterns are the surest and most musical way of shifting our students into relaxed, right-brain states of mind in

which their own natural musicality can flourish. (p. 4)

Carley (1980) also stated that improvisation is the heart of the Orff approach. In describing how improvisation is a part of even the earliest lessons, Carley said:

A basic feeling for pulse, developed through movement and rhythmic play with speech, body rhythms, and nonpitched percussion instruments, and a recognition of pattern, developed through echo play and listening games, underlie the first lessons in improvisation. Improvisation begins with imitation, whatever the age of the students, since aural memory must be developed before a child can distinguish between identical and different patterns and phrases. (p. 322)

Improvisation takes many forms, such as free exploration by individuals and groups, or question/answer responses by individuals and groups. The latter form builds from simple echoing led by the teacher or a student leader, followed by freer responses in "answer" to the leader's rhythmical "question." Such musical activities are valuable in developing free rhythmic play conducive to stimulating and creative learning experiences.

A primary feature of the Orff-Schulwerk is the use of specially designed instruments which make tonal and rhythmic playing and improvisation easier for young children. However, most Orff authorities agree that there is a world of Orff pedagogy that draws solely upon the use of voices, body rhythms, and simple percussion instruments found easily in most music classrooms. As a noted Orff authority, Richard Gill, stated in a recent interview:

I've never had the [Orff] instruments. I've taught a whole year's Schulwerk course with

nothing. I have done a 36-week course in Orff-Schulwerk with no instruments and I believe Orff-Schulwerk is as flexible as that. You're still teaching music, you're still using all those marvelous ideas of clapping and stamping and singing and improvising and clicking and canons and rondos. (Brown & Postl, 1983, p. 5)

Gill then stated that he believed that the voice and the body are the fundamental music makers (Brown & Postl, p. 6). Other Orff authorities, such as Yaross (1982) and Kennedy (1982), agreed on this point:

Speaking and singing, moving and playing every utensil-like percussion instrument, these are both the natural activities of children and the raw materials of the Schulwerk. (Yaross, 1982, p. 69)

The most important instrument in the realm of music education for young children is the voice. Next in importance are the sound gestures which come from movement activities and which can be used to accompany songs and dances or make rhythmic exercises. It is easy to transfer to small percussion instruments from this point on. (Kennedy, 1982, p. 72)

For this reason, the lesson plans designed for the experimental group were based upon speech, singing, rhythmic movements, and the playing of small percussion instruments. For the purposes of this study, there was no need to include the use of any other Orff instruments. However, heavy use of Orff materials in the way of chants, songs, and dances was made, as well as the "Orff approach" to presenting and performing the materials.

Weikart Approach to Rhythmic Movement Instruction

One of the leading authorities on rhythmic movement is Weikart (1982). She defined rhythmic movement as "sequences or patterns of body

movements that combine elements of time and space" (p. 3). The term "rhythm" denotes a time relationship, and the term "movement" denotes a kinesthetic or motoric ability that employs space. Used in music programs, rhythmic movement refers to musical activities that integrate various movement sequences.

Weikart described three major categories of rhythmic movement:

The simplest rhythmic movement activities are those in which the individual is not asked to respond to a beat created by another person or group . . . the students perform the rhythmic movement to their own organization of time and space Next in the order of rhythmic movement difficulty are those activities which require an individual to move to an externally produced beat, either alone or in a group. For example, students who march, jump, and hop to a teacher's drum beat are performing fairly difficult rhythmic movements The most difficult rhythmic movement activities are those in which participants move to an external beat they themselves produce--doing two things at once Singing while moving, speaking while moving (reciting a poem while doing a movement sequence to it), and singing while playing a hand-held barred instrument are further examples of the most complex rhythmic movement activities. (Weikart, 1982, p. 4)

Rhythmic competency is an important part of rhythmic movement. Weikart (1982) defined rhythmic competency as "the capacity to utilize time in rhythmic movement" (p. 5). She devised informal ways to measure individuals in terms of their rhythmic competence. Weikart's basic level of rhythmic competency requires the student to "(1) accurately identify the beat in a musical selection or a language-based activity, and (2) match that beat through the physical task of walking to it" (p. 5).

Another important part of rhythmic movement, according to Weikart (1982), is basic comfort with movement. She described this as "the ability of an individual to (1) move with the body free of tension in space, and (2) combine this movement with his or her own beat and tempo" (p. 5). Weikart recommended that lessons leading to basic comfort with movement be presented concurrently with those leading to rhythmic competency.

Weikart (1982) described four elements in the teaching progression leading to basic comfort with movement:

- (1) developing body awareness through non-locomotor problem-solving activities;
- (2) using imagery with nonlocomotor movement;
- (3) introducing nonlocomotor activities to enhance the learner's visual and aural discrimination; and
- (4) introducing locomotor activities with no external beat.

While it is better to introduce locomotor activities after the students have experienced the nonlocomotor movements, it is not essential. The order of the teaching progression presented here may be altered to suit the needs of a particular group. (p. 33)

Usually basic comfort with movement develops naturally through play and experimentation during children's preschool years. Yet many children reach adulthood without achieving basic comfort with movement (p. 31). Weikart (1982) considered basic comfort with movement as a prerequisite to successful rhythmic movement. If rhythmic movement is an important part of music activities, it would seem necessary to incorporate ways to develop children's basic comfort with movement as

well. Since the Weikart approach has been found to be successful for use with children, it was considered a good approach to incorporate in music lessons focusing upon rhythmic movement at the elementary level.

Weikart (1982) developed the Rhythmic Competency Analysis Test, an informal individualized test to aid in evaluating a child's or adult's basic level of rhythmic competency. After testing many groups of various ages, she found that "rhythmic coordination does not develop naturally in many individuals by the adult years" (p. 10). Furthermore, boys generally have more difficulty with rhythmic movement tasks than girls. Weikart attributed the high female success rate to their experience with rhythmic coordination activities from an early age. Such activities as jumping rope, hand-jive, and disco dancing are common experiences for girls, offering them the opportunity to develop rhythmic play activities. As Weikart concluded:

The suggestion from the data collected on all groups is clear; boys will have more difficulty with rhythmic tasks than girls. Without assistance, one out of three boys will lack basic rhythmic coordination and approximately one out of five girls will lack these skills.
(p. 8)

Despite these findings, Weikart (1982) found that most children and adults can develop rhythmic competence to a higher degree if they experience "a sequence of interrelated and increasingly complex rhythmic coordination activities" (p. 10). Such activities were described in Weikart's sequential approach to rhythmic movement. Similarities between this approach and that taken by others such as Dalcroze and Orff are many, making the adaptation of this approach with others quite

simple. For example, Weikart believed that language is the bridge to movement, much as Orff did, and devised a simple four-step language process to assist in developing rhythmic competency. The four steps in the language process, used at all levels of movement activity from the simplest to the most complex, are as follows:

STEP I: SAY

STEP II: SAY AND DO

STEP III: WHISPER AND DO

STEP IV: DO (THINK AND DO). (p. 17)

The Weikart (1982) approach to rhythmic movement presents certain categories of movements sequentially so that there is a gradual increase from simple to more complex levels of movements. The first level is part of the "simple coordinated motion," which consists of bilateral patting of major body parts, such as patting the top of the head twice with both hands while saying "Head, head." The second level is "alternating single motions," which consists of such movements as chanting "Head, head" while patting one hand and then the other on top of the head. The third level is "double coordinated motions," which consists of such movements as chanting "Head, shoulders, head, shoulders" while tapping the head and shoulders with both hands on the appropriate part. Both hands or feet are used in a coordinated bilateral movement. Next, level four is "combined double motions," using both hands simultaneously in bilateral sequences, such as touching the appropriate body parts while chanting "Head, shoulders, waist, knees." Finally, level five is the combining of the other four levels, such as "alternate combined double motions," which are the last rhythmic movements before

dance. Such movements combine hand and foot movements with chants like "Clap, snap, stamp, stamp." This rhythmic movement sequence is simple to follow and has been found to be successful for use at all age levels.

The Weikart (1982) approach to rhythmic movement was found by this researcher to be very compatible with the Orff-Schulwerk, as well as being appropriate for classroom use. Therefore, efforts were made to organize much of the movement aspect of the lesson plans for the experimental group around the Weikart approach. Some consideration was also given to utilizing Weikart's Rhythmic Competency Analysis Test, but for the purposes of this research it was decided that the informality of the test and the difficulty in administering it to large groups made it impractical and of less value. Such a test would best be administered individually, even as informal as is its present design. More importantly, the interest in this research was directed toward improving perception of rhythm concepts through rhythm and movement experiences, and not toward measuring any improvements in actual rhythmic movements. The emphasis upon the enhancement of rhythm aptitude and possibly music aptitude does not necessarily imply that rhythmic movements would physically improve; rather, through such movements, perception may improve. For that reason, the only measurement instruments used in this research were those that measured perception, and not behavior responses.

Gordon's Learning Sequences

Gordon's skill learning sequence was considered as the theoretical basis for the lesson plans of the experimental group. This

learning sequence served as the overall organizer of teaching goals and objectives. In numerous instances it justified many specific methods from the Orff-Schulwerk and the Weikart approach. Gordon's organization of the multitude of ways to perceive and learn music into a workable sequence was found to be very helpful in developing lesson plans in line with current views of music education.

The skill learning sequence for music consists of "two generic functions: discrimination and inference" (Gordon, 1980, p. 11). These two functions are not mutually exclusive, for each requires the other to some extent. The primary difference is in the type of learning which is emphasized. The following outline reflects the hierarchical structure of Gordon's learning sequence for music, the most elementary level starting at the top.

DISCRIMINATION

Aural/Oral
Verbal Association
Partial Synthesis
Symbolic Association (Reading - Writing)
Composite Synthesis (Reading - Writing)

INFERENCE

Generalization (Aural/Oral - Verbal - Symbolic)
Creativity/Improvisation (Aural/Oral - Symbolic)
Theoretical Understanding (Aural/Oral - Verbal - Symbolic)
(Gordon, 1980, p. 12)

As Gordon explained the learning sequence for music, one begins by audiating musical sound, which requires the ability to discriminate, among elements perceived. Before this ability to discriminate, by theory, one is not audiating. In order to discriminate, one must also conceptualize or infer, at least in a limited way. Therefore, when

audiation begins, one is developing discrimination and inference skills at once. As Gordon pointed out, even though these two generic functions operate concurrently, one may be emphasized over the other.

Discrimination emphasizes rote learning and inference emphasizes conceptual learning
It may not be unreasonable to conclude that the difference between discrimination learning and inference learning is more a matter of degree than of type. A higher level of learning subsumes all lower levels of learning previously achieved. (Gordon, 1980, p. 12)

It is evident, therefore, that the aim in the learning sequence is to encourage discrimination and inference, utilizing both rote learning and conceptualization according to the abilities of the young learner. The aural/oral level of discrimination is the fundamental level of discrimination and is the beginning point for developmental music aptitude, according to Gordon (1980, p. 14). Not only must music be audiated at the lowest level, but it must be performed by rote to be understood conceptually in later stages. As a result of informal rote performances of tonal and rhythmic patterns in music, and of unstructured listening experiences, the young child begins to develop a sense of pitch center and a sense of consistency of tempo. Then these rote performances may be formally directed toward the development of a sense of tonality and sense of meter. The informal development must precede the formal instruction. This point of the learning sequence implies that a music educator first approaching a group of young children should not begin formal music instruction until informal experiences have been conducted and all of the children indicate some sense of pitch center and consistency of tempo. Once this have been achieved, they are more likely to develop a sense of tonality and meter.

Gordon (1980) recommended that specific tonal and rhythm patterns be listened to and performed, using echoing, chanting, singing, and simple eurhythmic performance. "Empirical knowledge and research in the psychology of music . . . indicated that categorical perception and discrimination can be, and are, best established through singing and kinesthetic activities" (p. 11, footnote 3). Through these activities, young children begin aurally to memorize and recognize tonal and rhythm patterns which have been taught by rote. These patterns later can be recalled for comparison with new patterns, leading to discrimination and inference at higher levels.

Gordon (1980) contended that the next level of discrimination learning is verbal association. The importance of placing labels and proper names upon specific sounds and patterns for conscious use and recall helps true conceptualization to occur in the learning sequence. For example, if a tonal or rhythm pattern is given some sort of name that describes it and brings to mind related concepts, then the inherent logic of the patterns becomes evident. Furthermore, such elements as style, dynamics and form are more elusive to comprehend without some simple verbal association. Gordon stated that "one learns these elements of music concurrently with the pattern vocabularies" (p. 20).

At the partial synthesis level, the listener begins to put together parts of music patterns learned by rote, developing categorical perception beyond simple audiation of tonal and rhythm patterns. Some inference learning is operating as one begins to perceive the other dimensions of music in a more complex way, and often simultaneously. Gordon (1980) emphasized that "partial synthesis must relate to

a given level of music content in terms of a given degree of complexity" (p. 22). He listed various examples of specific types of partial synthesis, those pertinent to this study being listed below:

1. To alternately isolate and interpret the apparently one important dimension of music when listening to the multiple sonic event of music.
2. To assimilate all parts of a multiple sonic event into a meaningful whole
8. To understand that one measure of 2/4 with an eighth note followed by a quarter note and an eighth note represents syncopation or a type of meter different from duple
11. To understand that the same rhythm pattern can be heard in different meters and tempos when it is surrounded by fewer or more notes. (pp. 22-23)

These four types of partial synthesis are examples of those for which the experimental lesson plans were designed to develop. Essentially, the first three levels of discrimination from the learning sequence, namely, aural/oral, verbal association, and partial synthesis, were considered appropriate levels for use in the lesson plans.

The first two levels of inference learning, namely, generalization and creativity/improvisation, were also considered appropriate for use in the lesson plans. Generalization is the lowest level of inference and can take place through simple identification of such things as familiar rhythm patterns. "One is able to make judgments and generalizations about something unfamiliar to him on the basis of comparisons with familiar objects" (Gordon, 1980, p. 30). In regard to creativity/improvisation, this researcher felt that, with substantial support from

Dalcroze Eurhythmics and the Orff-Schulwerk, improvisation experiences leading toward creativity are appropriate for use with young children, even before they have reached other preceding levels. This is so because of the aural/oral types of improvisation which concentrate on sound patterns already within the vocabulary of young children who have developed good audiation skills and kinesthetic awareness. Gordon (1980) pointed out that even "students with low aptitude can benefit from creativity/improvisation learning" (p. 35). For these reasons, generalization and creativity/improvisation were the 4th and 5th levels of Gordon's learning sequence upon which the experimental lesson plans were based. Indeed, Gordon recommended "spiraling" (temporarily skipping one or more levels) to the creativity/improvisation level from the aural/oral level as a means of "enhancing students' understanding and maintaining their motivation . . ." (p. 39). This forward spiraling can strengthen learning at the lower levels.

In summary, the following diagram illustrates the particular application of Gordon's (1980) skill learning sequence which this researcher used as a basis for the experimental group's lesson plans. It is almost identical to the first half of the learning sequence that Gordon recommended (see Gordon, 1980, p. 42).

The sequence of the left-hand column was basically followed, being supplemented and strengthened by the use of the sequence of the right-hand column as was found to be appropriate. The use of the right-hand column, or "forward spiraling," as Gordon termed it, should encourage both the development of discrimination and inference skills, even at the earliest stages of learning. This sequence provided the

foundation for the method considered appropriate for the experimental students involved in this study.

Table 1

Skill Learning Sequence^a

1. Aural/Oral	Generalization (Aural/Oral) Creativity/Improvisation (Aural/Oral)
2. Verbal Association	Generalization (Verbal) Creativity/Improvisation (Aural/Oral)
3. Partial Synthesis	

^aBased upon Gordon's (1980) sequence.

Gordon's Taxonomy of Rhythm Patterns

Gordon (1980) devised a taxonomy of rhythm patterns which consisted of seven major classifications of patterns. The different classifications included different types of usual and unusual meters. Macro beats (pairs of long beats of equal temporal length) and micro beats (shorter equal temporal divisions of macro beats) are fundamental elements of rhythm, as Gordon described them (pp. 88-90). Macro and micro beats, divisions and elongations, rests, ties, and upbeats make up categories of rhythm patterns found with each of the seven classifications of the taxonomy. Gordon recommended a rhythm content learning sequence as the foundation upon which to develop methods for instruction in rhythm. The first half of Gordon's rhythm content learning sequence, Table 2, was utilized in the development of the series of lesson plans for the experimental group in this study. Forward and backward

Table 2

Rhythm Content Learning Sequence

 Eurhythmics (Aural/Oral Skill)

 Usual Duple and Triple Classifications
 Consistency of tempo

 Usual Duple and Triple Classifications
 Macro and micro beats category

 Usual Duple and Triple Classifications
 Divisions and elongations category

 Usual Combined Classification
 Macro and micro beats and
 divisions and elongations
 categories

 Usual Paired, Unpaired, Paired
 Intact, and Unpaired Intact
 Classifications
 Macro and micro beats
 category

 Usual Duple, Triple, and Combined
 Classifications
 All categories

spiraling, described previously, was used with the sequence as Gordon recommended (p. 127). Furthermore, the pattern difficulty levels, as determined by Gordon's research, were followed so that easy patterns were taught before the more difficult ones. These difficulty levels corresponded on the whole with the rhythm content learning sequence (p. 126).

The value of teaching rhythm patterns to young children was pointed out by Gordon (1980). He also described appropriate ways to

use the rhythm patterns effectively:

In literature, rhythm patterns give organization to tonal patterns. Melodic rhythm which comprises a series of rhythm patterns, is superimposed upon meter. Rhythm patterns and tonal patterns are of equal importance in establishing form in music, but it is primarily rhythm patterns which establish style

Rote singing contributes to the development of both eurhythmic activities and a vocabulary of rhythm patterns. Through rote singing, students build a repertoire of songs in various meters, As a result of performing songs in different meters, students become comfortable with audiating macro beats in pairs and of the same temporal length. Then they can audiate meter. As one develops a sense of meter, one learns rhythm patterns and as one learns rhythm patterns, one develops a sense of meter. Ultimately a sense of meter is solidified through partial synthesis in discrimination learning. (p. 162)

Before work with the rhythm patterns is possible, students must have developed consistency of tempo. Gordon (1980) considered consistency of tempo as "a subpart of the lowest level of learning One must kinesthetically feel consistency of tempo . . ." (p. 125) before one can audiate meters.

Gordon (1980) further suggested that rhythm patterns be selected for special study "primarily on the basis of objectives associated with music content and, more importantly, on the basis of the relative difficulty of the patterns" (p. 15). He recommended that the singing of rote songs and the learning of rhythm patterns be approached as independent activities. The reasoning behind this was not to take away from the "wholeness" of perceiving rote songs. Gordon recognized the importance of the "tonal experience" that children characteristically encounter while listening to and performing rote songs, without necessarily being conscious of particular elements or patterns (p. 138).

Finally, Gordon (1980) also pointed out the need to include eurhythmic activities with the teaching of rhythm patterns. He included eurhythmics at the beginning of the rhythm content learning sequence to emphasize that it is a basic skill and requisite for use with other rhythm learning. As Gordon described it:

Eurhythmics should not be considered a means of fostering rigid physical responses to music. It should be understood as the encouragement of body response to rhythm. This can be accomplished through strict eurhythmics, children's dance, and creative movement. Any one of these activities may serve as a readiness for understanding rhythm and as a technique for acquiring rhythm skills. (p. 125)

A primary technique that Gordon (1980) recommended for effective teaching of the rhythm patterns was the use of rhythm syllables. He devised a set of syllables which was based on the actual sound of the rhythm patterns (aural/oral) and not upon theoretical time values of notes. In this new system, macro beats and micro beats have different syllables which are "logically related" without the theoretical understanding required in such systems as counting (pp. 196-197). A brief explanation of the major points of Gordon's rhythm syllables was explained best by Gordon himself:

The syllable names for micro beats in usual duple meter are "du de." For micro beats in usual triple meter they are "du da di." For unusual meters, micro beats are "du be" when grouped in twos and "du ba bi" when grouped in threes. All macro beats in usual and unusual meters, whether or not in combination with micro beats, are "du," including unusual intact macro beats. Whether micro beats are divided in either usual meter or unusual meter, the syllable "ta" is always used. Examples are "du ta de ta" in usual duple meter, "du ta da ta di ta" in usual triple meter, and "du ta be

ta du ta ba ta bi ta" in unusual paired meter.
 A rhythm pattern takes either usual or unusual
 meter syllables depending upon the meter of the
 music in which it is audiated. (p. 198)

More explanation on details of the advanced rhythm syllables and techniques for teaching rhythm patterns was not needed due to the short time period and elementary level of lessons for the experimental group in this study. However, one final recommendation by Gordon was pertinent to this researcher. It came from the manual for the Primary Measures of Music Audiation (1979) and seemed especially good since it was directed specifically toward instruction at the level of students in this research study. It also pointed out one other application of the rhythm patterns in conjunction with regular classroom singing, as well as a warning against misuse of the syllables.

If, in the teacher's judgment, the text, melody, or rhythm of a song is particularly difficult, only one of them may be taught independently. The melody and the rhythm may be taught in a series of separated tonal and rhythm patterns. Songs should not be sung from beginning to end with tonal syllables, rhythm syllables, numbers, or any other technique substituted for the text. However, when the text is taught independently, the entire text should be presented in melodic rhythm of the song. That is, the text should be chanted. (Gordon, 1979, p. 60)

This description of teaching technique is quite similar to techniques found in the Orff pedagogy.

The specific rhythm patterns taken from Gordon's (1980) taxonomy of rhythm patterns appear in notation in each lesson plan (see Appendix B). They consist primarily of the easy and moderate patterns from the usual duple, usual triple, usual combined, unusual paired and unusual

unpaired classifications. Included with the patterns are Gordon's rhythm syllables that accompany each pattern. These patterns and syllables were carefully selected for the 20 rhythm lessons designed for the experimental group. Efforts were made to present a few rhythm patterns for special study in each lesson which were associated with the basic objectives of the music content of that lesson.

Summary of Experimental Lesson Plans

Research in the area of rhythmic perception has often measured responses through rhythmic movement. It was also considered appropriate to measure student response to specific objectives in experimental rhythm lessons in this manner. As summarized by Zimmerman (1971):

Two approaches have been used. In the first approach, free spontaneous expressions of rhythmic activity and actual rhythmic responses to music are observed. The second approach is more regulated, and involves measurement of the child's ability to recognize and imitate definite rhythm patterns under the influence of musical and verbal cues. Success for this kind of task is measured by the accuracy with which the pattern is reproduced over an established time period.
(p. 9)

Using these two approaches, successful completion of lesson objectives could be observed before moving on to more difficult steps in the learning sequence. Specifically, Gordon's skill learning sequence provided the foundation for the goals and objectives of the 20 lessons designed for the experimental group. The overall organization of the rhythm content was based upon the rhythm content learning sequence. Specific rhythm patterns from Gordon's (1980) taxonomy of rhythm patterns, coinciding with classifications and categories of the rhythm

content learning sequence were used throughout the 20 lessons. (For a complete listing of the taxonomy, see Gordon, 1980, pp. 105-155.) Other primary guidelines for the lesson plans were summarized thus:

1. Use a variety of musical experiences. When selecting music, begin with familiar melodies and rhythms; then expand outward in gradual steps.
2. Use activities that involve direct interaction of the students with the musical stimuli.
3. Use guided listening with movement activities, focusing the students' attention upon the rhythm aspects of the music.
4. Use the students' own original rhythm patterns in varied rhythmic contexts. Make regular use of positive reinforcement.
5. Demonstrate and explain selected rhythm patterns while eliciting student responses. Use rhythm syllables when chanting rhythm patterns.
6. Include some visual representations of the rhythm patterns or rhythmic sections of the music.
7. Use musical names and labels, especially with tempos, meters, and rhythm patterns.
8. Encourage improvisation. Allow for student creativity in every lesson.
9. Whenever discrimination of a new rhythm has been developed, encourage inferential thinking by comparing it with other learned patterns.

CHAPTER IV

PROCEDURES

It was decided by the researcher to conduct the experiment using three groups of 100 2nd- and 3rd-grade students. Efforts were made to find classes in a public school that were equally divided among male and female, and black and white students from which to form the groups. In an elementary school that was willing to participate in the experiment, four 2nd-grade and four 3rd-grade classes were found that fit these criteria. The school, containing grades K-4, was part of the Danville City School System in Danville, Virginia. The school had an approximate enrollment of 620 students. Two 2nd-grade and two 3rd-grade classes were arbitrarily assigned to the experimental group or Group 1 (n = 85). The other four intact 2nd- and 3rd-grade classes in the same school were then assigned to serve as a control group or Group 2 (n = 80). Group 2 was to be administered traditional music lessons. After selection of these two groups, frequencies for gender, grade, and race were again checked to assure that the groups were equal on these bases. A second control group, Group 3 (n = 95), consisted of students selected from 2nd- and 3rd-grade classes from an elementary school in Greensboro City Schools, Greensboro, North Carolina. The elementary school included grades K-3 and had an approximate enrollment of over 500 students. No formal music instruction was administered to these students. Selection of the students for Group 3 was based upon matching the frequencies of gender, grade, and race, as compared with the

frequencies of these variables in Groups 1 and 2. Using existing school records, the researcher selected individual students from heterogeneous classes to meet the criteria. The school principals and music supervisors of both systems stated that these heterogeneous classes were considered representative cross sections of urban students in the selected school systems.

Prior to the treatment period, each subject was given a questionnaire prepared by the researcher to be completed by a parent or guardian, requesting informed consent for the child's participation in this study (see Appendix A). The primary purpose of the questionnaire was to record previous formal and informal music experiences of each subject. The questionnaire also included an optional question categorizing each subject's socioeconomic level in terms of yearly household income, but response to this question was too low to truly assess this variable. A final purpose of the questionnaire was to assure the parents or guardians of the confidentiality of all information received through the questionnaire and other areas of the research.

The standardized test selected as the instrument for measuring rhythm aptitude and music aptitude was Gordon's (1979) Primary Measures of Music Audiation (PMMA). This test, designed for grades K-3, consisted of two 20-minute subtests: a tonal test and a rhythm test. Each subtest had 40 items to which the child responded to pairs of auditory phrases by circling correct pairs of pictures on an answer sheet. The instructions and test were taped, and a detailed test manual was utilized. Scores from the tonal and rhythm tests were combined for a composite score, the music aptitude score. Gordon reported that the

norms sample showed split-half reliabilities for 2nd-grade students (n = 280) as being: Tonal = .89, Rhythm = .86, Composite = .92. Retest reliabilities were reported for second graders: Tonal = .70, Rhythm = .73, Composite = .76. The standard error of a difference was 2.3. The composite mean for 2nd-grade students in the norms sample was 59.7; the standard deviation was 8.35. The split-half reliabilities for 3rd-grade students (n = 264) were reported: Tonal = .85, Rhythm = .86, Composite = .90. Retest reliabilities were reported for third graders: Tonal = .68, Rhythm = .66, Composite = .73. The standard error of a difference was 2.1. The composite mean for 3rd-grade students was 64; the standard deviation was 6.29 (Gordon, 1979, p. 67). The test has been well documented by several researchers as being a valid and reliable measurement of music aptitude (Flohr, 1981; Gordon, 1980; Norton, 1980; Wehner, 1984).

A pilot test of the PMMA was conducted by the researcher to a class of 2nd-grade students in the Pittsylvania County School System, Virginia, with subjects not involved in the experimental or control groups. The purpose of the pilot test was to serve as experience for the researcher in the correct administration of the tests. The tests were administered to the 2nd-grade students at midday in the classroom with the standard method described in the test manual. The test tapes were played on a stereo SONY reel-to-reel tape recorder, Model TC353. The researcher observed any difficulties students had in understanding test instructions and mechanics. Efforts were made to clarify the test while maintaining a standard administration. It was determined that the method of administering the PMMA, detailed in the test manual,

was effective with 2nd-grade students, and would similarly be just as satisfactory with 3rd-grade students.

All subjects from the experimental and control groups were administered pretests of the PMMA to measure their initial rhythm aptitude and music aptitude. The researcher read orally all test directions and examples. The tonal and rhythm tests, given in that order, were administered to all classes in each school by grades in large groups of no more than 100 students. The students in Groups 1 and 2 were tested in the school gymnasium, seated on the floor in the manner prescribed by Gordon (1979, p. 24). Group 3, being at a different school, took the tests seated at tables in the cafeteria. The test schedule was designed to fit in each school's regular school day, before or after the lunch hour as necessity dictated. All testing was scheduled around each school's lunch period, generally near midday. The researcher administered all tests following the same standardized procedures used in the pilot tests. Efforts were made to minimize fatigue and bias in testing time. Test proctors and classroom teachers were also present during all test administrations. They assisted the researcher in the distribution and collection of answer sheets and pencils, as well as in maintaining order for conditions conducive for testing. The SONY reel-to-reel tape recorder was again utilized for all testing.

The week following the administration of the pretests, treatment of Group 1 and Group 2 began. Group 3 received no treatment for the 10-week period.

The experimental treatment for Group 1 consisted of 20 half-hour lessons emphasizing rhythm and movement. Two lessons were presented

by the researcher to the experimental group each week for 10 weeks. These lessons were based upon Gordon's (1980) taxonomy of rhythm patterns applied to Orff and Weikart exercises which emphasized rhythm and movement. For example, the lessons included such exercises as students' walking, hopping, or skipping to various rhythm patterns from the taxonomy. Other lessons included students' rhythmic chanting or singing, accompanied by body ostinati or rhythm instruments. The lessons began with sequences based upon easier rhythm patterns from the taxonomy and progressed gradually to more difficult sequences. The treatment lasted 10 weeks, fitting into two of the school systems' regular six weeks schedule (two of the additional weeks having been set aside for pretesting and posttesting). The treatment time was kept short to prevent student maturation from interfering with the effects of treatment. Furthermore, Group 3 provided information on the possible effect of student maturation upon rhythm aptitude and music aptitude following the 10-week period.

During the same 10-week period, Group 2 was presented an equal number of 30-minute lessons based upon traditional methods. These methods were vocally oriented, including singing and listening exercises based upon the school's regular music text (Sur, McCall, Fisher, & Tolbert, 1971). For example, such lessons involved students' singing of familiar or seasonal songs, assisted by the teacher's musical accompaniment or autoharp or recording. This control group's lessons were presented by the regular music teacher at comparable times of the school day and under conditions similar to those of the experimental group (Group 1). The other control group, Group 3, received no school music lessons during the 10-week period.

Following the 10-week period, the PMMA was administered as the posttest with the same test schedules and under the same conditions as those utilized for the pretest. Again, the researcher administered all tests following standardized procedures stated by the test author.

The null hypotheses, stated in Chapter II, were tested at the .05 level of significance. Data were analyzed using subpackages of the Statistical Analysis System (SAS) computer program. The PMMA, consisting of two subtests (a tonal test and a rhythm test), provided three scores: a tonal score, a rhythm score, and a combined score. Group means and other descriptive statistics were examined and compared with the test norms for each subtest and for composite scores.

Using existing data in student records, the researcher recorded student scores for the control variables of gender, race, school year (grade 2 or 3), biological age (by months), yearly grade-point average (GPA), and mental measurement scores as determined in the school's particular standardized achievement test. The achievement test that was routinely administered for Groups 1 and 2, through the auspices of the school system's testing program, was the SRA Achievement Test Series by Science Researchers' Associates, Inc. (1975). Group 3, being at a different school system, was routinely administered the California Achievement Test Battery (CAT) by McGraw-Hill (1970). The national percentile rank for the composite score for each subject, using either test, represented the subject's mental measurement score. GPA was computed from the yearly average for the following seven areas: Reading, Language, Spelling, Math, Social Studies, Science, and Writing. The additional variable of music experience was derived for each

subject by adding the number of positive responses to the 14-item Music Experiences Questionnaire prepared by the researcher. The highest score of 14 signified a high level of previous music experience, and a low score of 0 signified no known music experience. No specific information could be successfully gathered for all subjects to measure socioeconomic level, so that item was not included as a variable.

Group frequencies for the variables of gender, race, and grade in school were computed for the three groups separately and combined. The overall frequencies of the three groups combined indicated an n of 260, with 137 (52.7%) males and 123 (47.3%) females. Overall, there were 128 white subjects (49.2%) and 132 black subjects (50.8%). Similarly, there were 128 second graders (49.2%) and 132 third graders (50.8%). Upon examination of the group frequencies separately, one can see that the three groups were comparable in terms of frequencies for the variables of gender, race, and grade (see Table 3).

In addition, the univariate analysis of variance (ANOVA) was computed with each of the groups' three pretest scores as compared to the three posttest scores to determine if gains in music aptitude within respective groups had occurred during the experiment. Further discussion of these results will appear in Chapter V.

For the main analysis, a multivariate analysis of covariance (MANCOVA) was computed between the resulting sets of scores from the experimental group and those of the sets from the two control groups to determine if significant differences existed in rhythm aptitude or music aptitude after treatment. Correlations were computed to determine if there were relationships between the variables. Additional

examination was conducted to investigate influences from such factors as differences in gender, race, school year, biological age, yearly GPA, music experiences, and mental measurement scores. From these analyses, implications for the development of rhythm aptitude and its degree of influence upon music aptitude were formulated.

Table 3

Group Frequencies for Gender, Race, and Grade in School

	Group 1	Group 2	Group 3	Overall Combined Groups
$\frac{n}{\%}$ of Overall	85 32.7	80 30.8	95 36.5	260 100
Gender				
Male	46	41	50	137
%	54	51	53	52.7
Female	39	39	45	123
%	46	49	47	47.3
Race				
White	41	42	45	128
%	48	52.5	47	49.2
Black	44	38	50	132
%	52	47.5	53	50.8
Grade in School				
Second	41	40	47	128
%	48	50	49.5	49.2
Third	44	40	48	132
%	52	50	50.5	50.8

CHAPTER V

EVALUATION OF DATA

In this chapter, descriptive statistics of the total group of subjects as well as of each group separately are examined. Correlations and the main analyses are further discussed.

Overall Group Descriptive Statistics

Means and standard deviations for the variables of age, GPA, national percentile score on achievement test (SRA or CAT), music experience score, and pretest scores (raw and percentile scores) were computed (see Table 4). From these descriptive statistics, the overall group could be described in more detail. The mean for age was 99.219 months or 8.3 years. The average GPA was 2.77 or C-plus. The average of the national percentile scores on achievement tests was 52.87%. The mean for music experiences was 5.87 out of a possible 14 points. From these initial mean scores, it appeared that the overall group was average except for possibly a low amount of music experience as recorded by the particular questionnaire utilized.

Examination of the overall pretest raw and percentile scores indicated that in comparison to the test norms recorded by Gordon (1979, p. 67), this overall group's tonal, rhythm, and music aptitudes were slightly above those for the test norms. The prerhythm means were particularly high in this respect.

Table 4

Means and Standard Deviations for Overall Group Variables

Variable	Mean	SD	Minimum	Maximum
Age (in months)	99.219	8.848	74	131
GPA	2.765	.859	.14	4
National %	52.865	27.610	3	99
Music Experience	5.873	2.523	0	14
PMMA Pretonal (raw)	33.896	4.061	17	40
(%)	58.988	23.649	0	99
PMMA Prerhythm (raw)	32.327	3.685	17	38
(%)	70.208	19.970	2	97
PMMA Precomposite (raw)	66.227	6.806	39	76
(%)	65.538	20.859	1	99

Comparisons between overall pretest scores and posttest scores were made. Means and standard deviations were computed from the overall PMMA tonal, rhythm, and composite percentile scores for the pretests and posttests. The overall group slightly increased in tonal, rhythm and music aptitude as measured by the PMMA. The descriptive statistics for each of these variables are reported in Table 5.

Correlations between the variables of gender, race, grade, age, and music experience were computed using the Pearson correlation coefficients (see Table 6). All correlations were low (.20 or less) except for moderate correlations between race and pretonal percentile scores (-.36) and between race and precomposite percentile scores (-.32). There was a modest suggestion that the white students performed better

Table 5

Means and Standard Deviations for Overall Percentile Scores From PMMA
Pretests and Posttests

Variable	Mean	SD	Minimum	Maximum
Pretonal	58.988	23.649	0	99
Posttonal	59.746	23.799	1	99
Prerhythm	70.208	19.970	2	97
Postrhythm	71.677	16.315	2	99
Precomposite	65.538	20.859	1	99
Postcomposite	66.519	15.529	7	99

Table 6

Pearson Correlation Coefficients for Gender, Race, Grade, Age, and Music
Experience

Percentile Score	Gender	Race	Grade	Age (in months)	Music Experience
Pretonal	.1268	-.3613**	.1009	.0349	.2038**
Prerhythm	.0504	-.1816*	.1176	.0746	.1091
Precomposite	.0895	-.3197**	.0329	-.0005	.1860*

* = .01 significance level
** = .001 significance level

on the pretonal and precomposite tests than did the black students. It was also suggested that music experience had a moderate influence upon the pretonal scores.

Separate Group Descriptive Statistics

Frequencies for the variables of age (in months), yearly grade point average (GPA), national percentile rank on standard achievement tests (SRA or CAT), and scores on the musical experiences checklist were made for the three groups separately. By examination of Table 7, some differences between Group 3 and the other two groups can be seen in the variables of national percentile rank and music experiences. In general, Group 3 students were higher in the national percentile rank and scored higher on the music experience questionnaire. Mention must be made that the standard achievement test (CAT) from which Group 3's national percentile rank was taken was a different test than that used for Groups 1 and 2 (SRA). Therefore this variable was not used in the main analysis since it could not be assumed that the two tests were equivalent.

A one-way analysis of variance (ANOVA) was conducted with the percentile scores of the pretests to see if there were any significant differences ($p < .05$) between the three groups from the beginning. The dependent variables were the percentile scores from the pretonal test, the prerhythm test, and the precomposite test. The independent variables were the three groups of students (Group 1 = experimental music students, Group 2 = traditional music students, Group 3 = nonmusic students). The ANOVA showed that there was a significant difference on the

Table 7

Separate Group Frequencies for Age, GPA, National Achievement Percent,
and Music Experience

Variable	<u>n</u>	Mean	SD	Minimum	Maximum
Age (in months)					
Group 1	85	98.97	9.10	84	131
Group 2	80	98.54	8.83	74	119
Group 3	95	100.02	8.66	84	121
GPA					
Group 1	85	2.55	.85	.14	4.00
Group 2	80	2.78	.84	.71	4.00
Group 3	95	2.94	.85	1.00	4.00
National Percent					
*SRA Group 1	85	43.44	25.73	3	97
*SRA Group 2	80	47.85	27.71	7	99
**CAT Group 3	95	65.53	24.48	14	99
Music Experience					
Group 1	85	5.32	2.55	0	12
Group 2	80	5.73	2.63	1	13
Group 3	95	6.50	2.29	2	14

*SRA

**CAT

pretonal, prerhythm, and precomposite scores. Group 1 had significantly lower pretonal scores than Group 2 and Group 3 ($p = .004$). Group 3 had significantly higher precomposite scores than Group 1 ($p = .0003$) and significantly higher prerhythm scores from Group 1 and Group 2 ($p = .0007$). Pretonal and precomposite scores between Group 1 and Group 2 were not significantly different, and the prerhythm scores were similar as can be seen in Table 8. A probable explanation for the differences between pretest scores of Group 1 and 2 to Group 3's pretest scores may

Table 8

One-Way ANOVA of PMMA Pretest Percentile Scores by Group

Group	<u>n</u>	Mean	SD	Minimum	Maximum
<u>Pretonal Scores</u> ($p = .004$)					
1	85	52.26	23.83	7	99
2	80	60.90	23.30	0	99
3	95	63.40	22.66	7	99
Total	260	58.99	23.65	0	99
<u>Prerhythm Scores</u> ($p = .0007$)					
1	85	65.81	21.09	2	97
2	80	67.69	21.78	8	97
3	95	76.26	15.58	22	97
Total	260	70.21	19.97	2	97
<u>Precomposite Scores</u> ($p = .0003$)					
1	85	59.16	21.56	5	93
2	80	65.14	21.20	1	95
3	95	71.58	18.22	14	99
Total	260	65.54	20.86	1	99

be linked with difference in geographic location. Although all three groups were urban second and third graders in southern cities, those students in Group 3 were from a different school in a much larger city than those from Groups 1 and 2. (Groups 1 and 2 were from the same school in the same city.) It is possible that experience and exposure to music (and perhaps student maturation) were different for students in Group 3. Indeed, the group frequencies had already pointed out a higher mean for music experience in Group 3. There also may have been a significant difference between the schools at these grade levels. Both schools were heterogeneous, integrated schools with enrollments of

approximately 500-600 elementary students. Efforts had been made to match Group 3 students to the frequencies in Groups 1 and 2, but matching was done in terms of variables other than pretest scores on the PMMA or previous music experience.

Because of the differences in the pretest scores (those of Group 3 being generally higher than those for the other groups), the major analyses used covariates that would compensate for pretest differences and equalize the groups before further analyses.

Main Analysis

For the main analysis, a multivariate analysis of covariance (MANCOVA) was conducted. The MANCOVA examined the relationship between a combination of the two dependent variables (postrhythm and postcomposite scores on the PMMA) and the covariates. This simultaneous test for the effect on the combination of criterion variables was important since the criterion variables were not really independent. Rather, they were correlated since they were obtained from the same subjects. Similarly, the MANCOVA dealt with the possibility of multiple effects that rhythm aptitude and music aptitude had upon each other. The MANCOVA allowed simultaneous testing of all the variables and considered the interrelationships among them. Furthermore, by removing possible sources of variance in the criterion variable (through the use of covariates), extraneous influences were reduced, thereby increasing the "pure" effect of the treatment variables (Hair, Anderson, Tatham, & Grablovsky, 1979). Because of the differences in group size, the unweighted-means procedure was used to adjust each mean sum of square before computation in the F-ratio.

The MANCOVA was conducted for PMMA postrhythm percentile scores and PMMA postcomposite percentile scores. Group and grade were used as independent variables. The covariates partialled out were the PMMA precomposite percentile scores, the PMMA prerhythm percentile scores, the yearly GPA, and the music experience score. A summary of the MANCOVA results for main effects and interactions appears in Table 9.

Table 9

MANCOVA Summary Table

Source	<u>df</u>	Wilk's LAMBDA	<u>F</u>	<u>p</u>
Group	4,498	.903	6.53	.0001
Grade	2,249	.967	4.29	.0148
Group/Grade	4,498	.983	1.07	.3723

The MANCOVA test criteria for the hypothesis of no overall group effect was conducted using Wilk's Criterion, the preferred statistic for testing the significance of each of the sources of variance (Hair, et al., 1979, p. 124). The test for group effect resulted in a lambda (λ) of .903, significant at the .0001 level. Therefore, the group effect was a multivariate effect. The Wilk's Criterion for the hypothesis of no overall grade effect was also found to be significant (p = .01), with a lambda of .967. Therefore, the grade effect was also a multivariate effect. The Wilk's Criterion for the hypothesis of no overall group/grade effect was not found to be significant.

The multivariate analysis confirmed the multivariate effects for both group and grade, indicating that postcomposite percentile scores

and postrhythm percentile scores were in fact independent of each other. Therefore, the univariate analyses for postrhythm percentile scores and postcomposite percentile scores are discussed separately.

Results from the analysis of covariance for postrhythm percentile scores revealed a highly significant effect for group ($p = .0009$). Post hoc analyses of least squares means (due to unequal n) revealed that Group 1 had significantly higher scores than those for Group 2 or Group 3. Scores from Group 2 and Group 3 did not differ (see Table 10). There was no grade or group/grade effect. The result of no grade effect was logical since the percentiles had already been adjusted for grade in the test norms. Therefore, one would not expect a grade effect.

Even though none of the postcomposite least squares (LS) means was significantly different from any other, overall there were higher means from Group 1 than from the other two groups. Examination of the LS means by group and grade show a higher postcomposite LS mean for second graders in Group 1 than those for any other group/grade combination.

The covariates of the precomposite percentile scores and the GPA were highly significant ($p = .0001$) in the postcomposite analysis. Precomposite percentile scores ($p = .03$), prerhythm percentile scores ($p = .02$), and GPA ($p = .002$) were significant in the postrhythm analysis. The appearance of these significant variables verified the need to partial these out as covariates; otherwise, the analyses would have been misleading (see Table 11). Also, the variable of GPA was shown to be of significance to rhythm aptitude and music aptitude.

Table 10

Least Squares Means of Postcomposite and Postrhythm Percentile Scores

		Postcomposite LS Mean	Postrhythm LS Mean
<u>Group</u>			
1		68.566	77.362*
2		64.118	69.683
3		66.835	68.304
<u>Grade</u>			
	2	67.917	71.304
	3	65.095	72.262
<u>Group</u>	<u>Grade</u>		
1	2	71.813	78.167*
1	3	65.319	76.557*
2	2	63.005	66.553
2	3	65.232	72.814
3	2	68.934	69.191
3	3	64.735	67.416

* = statistically significant

To summarize, the experimental treatment had a highly significant effect upon rhythm aptitude, regardless of grade. Some effect was also noted upon music aptitude, but it was not found to be statistically significant.

Since there was a significant group effect on the postrhythm percentile scores, resulting in a significant difference between those scores for Group 1 and the other two groups, the first and second null

Table 11

Summary of Univariate Analyses of Covariance (ANOCOVA) on PMMA Postcomposite and Postrhythm Percentile Scores

Source	df	Univariate Analyses			
		Postrhythm ^a		Postcomposite ^a	
		F	PR > F	F	PR > F
covariates { Precomposite Percent Prerhythm Percent GPA Music Experience	1,258	4.72	.0308*	36.93	.0001*
	1,258	5.26	.0227*	.26	.6120
	1,258	10.29	.0015*	18.74	.0001*
	1,258	.0	.9662	2.46	.1180
Group	2,258	7.18	.0009**	1.67	.1907
Grade	1,258	.21	.6448	2.04	.1545
Group/Grade	2,258	1.62	.1992	1.71	.1834

a = Dependent variable

* = Statistically significant

** = Significant effect

were rejected. Since there was no significant group or grade effect on the postcomposite percentile scores, the third and fourth null hypotheses could not be rejected.

The results indicated that for the experimental group, PMMA postrhythm scores were significantly higher than prerhythm scores. The experimental lessons used in this study appear to have brought about a significant improvement in rhythm aptitude in the students who were exposed to them.

CHAPTER VI
SUMMARY AND CONCLUSIONS

The purpose of this study was to provide insight into the association between rhythm and movement with music aptitude. More specifically, special rhythm and movement lessons were administered, and a music aptitude test was used to investigate the influence these experiences had upon rhythm aptitude and developmental music aptitude in primary-age children. This research would also provide evidence to support or refute the theory that developmental music aptitude can be changed by instruction.

The results indicated that for the experimental group, after having been subjected to special rhythm and movement lessons, rhythm aptitude was significantly higher. This was not the case with either of the two control groups which had not been administered the rhythm and movement lessons.

The first and second null hypotheses used in this study follow:

1. There will be no significant difference between scores in rhythm aptitude obtained from the experimental Group 1 and those scores in rhythm aptitude obtained from control Group 2.
2. There will be no significant difference between scores in rhythm aptitude obtained from experimental Group 1 and those scores in rhythm aptitude obtained from control Group 3.

Both of these hypotheses were rejected. The significant increases in the experimental group's rhythm aptitude, after a relatively short period of instruction, support the theory that primary-age children's rhythm aptitude, as measured by the PMMA, can be influenced by special music instruction. The results support prior research for the concept of developmental rhythm and music aptitude in primary-age children. The experimental lessons used in this study appear to have brought about a significant improvement in rhythm aptitude within the students who were exposed to them.

The third and fourth null hypotheses used in this study follow:

3. There will be no significant difference between scores in music aptitude obtained from the experimental Group 1 and those scores in music aptitude obtained from control Group 2.
4. There will be no significant difference between scores in music aptitude obtained from the experimental Group 1 and those scores in music aptitude obtained from control Group 3.

Both of these hypotheses could not be rejected. Although there was some change in the music aptitude of the experimental group as compared to that of the two control groups, the change was not statistically significant. This result indicates two possible conclusions. First, that ten weeks of instruction in rhythm and movement is too short a period to bring about statistically significant changes in music aptitude, even at the developmental stage. Perhaps a longer period of instruction would show more significant increases. Secondly, that

rhythm aptitude has some influence on developmental music aptitude but is only one part of it. Rhythm aptitude surely contributes to developmental music aptitude, but music aptitude in general is too complex a concept, even in primary-age children, to be significantly changed by one element.

Although there was an increase in the rhythm aptitude, significant at the .0001 level for the experimental group, it must be pointed out that statistical significance and practical significance are not synonymous in educational research. However, the utilization of time and equipment in the treatment was practical and economical for use in school music instruction. The materials used in instructions are generally already available in most music classes. When such materials are not available, lessons can easily be altered to use existing materials. The increase in rhythm aptitude is considered by the researcher to be of high enough value to make this treatment practically significant toward the development of children's music aptitudes.

The significance between GPA and all scores on the PMMA indicates that there is a relationship between GPA and music aptitude. Generally, the higher the GPA is, then the greater is the tendency to also have a high music aptitude. The moderate correlation between music experience and tonal scores on the PMMA suggest that early music experiences, at least for the students in this experiment, tend to develop their tonal aptitudes. There was also a modest suggestion that in this sample of students, the white students performed better on the PMMA than did the black students. However, this last observation is probably linked more with the black students' GPA than with any problems with the test itself.

Observations for Interpretation

Three practical observations by the researcher were supported by the results. First, the greatest influence of the special rhythm and movement lessons was upon the rhythm aptitude of the 2nd-grade students. This lent credence to the theory that the younger the child the greater is the need to appeal to the kinesthetic sense. The 2nd-grade students benefited the most from the conscious movement to rhythms. The researcher observed the need in these students to utilize the kinesthetic sense to perceive and reinforce aural rhythms. While both 2nd- and 3rd-grade students benefited from the special rhythm and movement lessons, the need to feel the rhythm was especially important for the rhythmic perception of the 2nd-grade students. Many of the third graders appeared to be able to perceive an aural rhythm accurately without moving to it first.

Secondly, the music aptitudes of the second graders appeared to be at a more fluctuating stage of development and had more room for improvement than those of the third graders. This supported the findings of past researchers that developmental music aptitude tends to level off by about the age of nine or nine and one-half in primary-age children.

The third observation had to do with the need for the repetition of a major pattern of rhythm to establish it consciously. These experimental lessons made heavy use of repetition of rhythms and movements. In general, sustaining rhythm patterns for a long length of time was more difficult for the younger students. At the beginning of the

treatment period, not only did younger students have difficulty in maintaining a rhythm pattern for a sustained length of time, but they also could not control their body movements. Yet by repeating rhythmic movements a sufficient number of times, the movement became easier for the children, and soon thereafter, the rhythm was perceived consciously and was more easily maintained.

Implications for the Teacher

This study concentrated upon the investigation of rhythm and movement. Both the Orff-Schulwerk and the Weikart approach were found to be very effective ways to develop children's rhythm aptitude. Similarly, Gordon's (1979) skill learning sequences and taxonomy of rhythm patterns were found to be good theoretical bases upon which to organize rhythm and movement lessons. The findings of this research imply that teachers of primary-age children should incorporate these methods in regular music instruction. Teachers may aim to develop children's rhythm aptitude through rhythm and movement lessons and may expect to see significant improvement in these areas as a result.

An instructional approach, such as the traditional approach in this study, that does not yield any improvement in any part of children's developmental music aptitude, as measured by the PMMA, should be examined and modified. The findings of this study supported previous research on the influence of music instruction upon developmental music aptitude. Teachers may expect young children to achieve significant increases in areas of their developmental music aptitude as a result of formal music instruction. There are good methods available for

incorporation into music instruction which have been demonstrated as effective ways to develop children's music aptitudes.

A lack of availability of special instruments, such as those found in the Orff Instrumentarium, should not inhibit teachers from utilizing the principles and methods of effective pedagogies, such as the Orff-Schulwerk. This research demonstrated that there are ample ways to incorporate the Orff-Schulwerk into regular music instruction by just using the children's speech, singing, and body rhythms, elements already present in every class. Intricate and complex musical ensembles can be developed with these "natural instruments" alone. Similarly, the additions of simple nonpitched percussion instruments, such as rhythm sticks or wood blocks, commonly found in music classrooms, can be colorful additions to the ensemble when used creatively. Thus, there is no reason for such effective pedagogies as the Orff-Schulwerk not to be practiced consistently on a widespread level in primary music classes.

Suggestions for Future Research

A generalized application of the study is limited by the narrow age range of the subjects, the selection criteria for the sample, and the relatively short duration of the experimental treatment. Future studies could investigate the effects of the treatment on a wider range of subjects, such as those from kindergarten through third grade. The PMMA would still be a valid and reliable test measurement in this instance. Ideally, the sample would be best if it did not limit itself to students in a southern, urban setting, but also investigated the treatments' effect upon children from different geographical and

socioeconomic situations. True randomization of a sample population is quite difficult to achieve for long treatment periods but would also be desired. Similarly, it would be advantageous to extend the treatment period to measure its durational effect upon the students.

It is suspected by the researcher that music experience may be generally linked with the socioeconomic situation of the individual. It would be advantageous for future researchers to investigate this by utilizing socioeconomic status as a variable in the treatment.

Finally, this researcher admittedly focused attention upon the elements of rhythm and movement and their association with developmental music aptitude. Future research could investigate such aspects as tonal elements or qualities of sound and their associations with developmental music aptitude. Both the PMMA and music pedagogies like the Orff-Schulwerk would lend themselves well for such research with Gordon's (1979) skill learning sequences and taxonomies. Such research would be a valuable contribution toward the growing body of studies dealing with the nature and characteristics of music aptitude.

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APPENDIX A
MUSIC EXPERIENCES QUESTIONNAIRE

MUSIC EXPERIENCE QUESTIONNAIRE

Your child's class has been selected to participate in a research study on music aptitude. In this study, various classes of 2nd- and 3rd-grade students will be taught music with various approved methods to determine each method's effect upon music aptitude. Each class will also be administered a 20-minute music aptitude test of listening examples twice.

As part of the research, background information on each child's past musical experiences is needed. Please complete this questionnaire and have your child return it to his/her teacher. This study has been approved by the school system, and all information from tests and this questionnaire shall be kept strictly confidential. No connection will be made between you and your answers. Instead, responses from all persons will be grouped and analyzed together. Your help in contributing to this important study is greatly appreciated.

(OPTIONAL)

What is your household's yearly income?

- a. less than \$8,000 _____
 - b. \$8,000 to \$14,999 _____
 - c. \$15,000 to \$24,999 _____
 - d. \$25,000 to \$34,999 _____
 - e. \$35,000 and above _____
1. Does your child's father play a musical instrument or sing?
NO _____ YES _____
 2. Does your child's mother play a musical instrument or sing?
NO _____ YES _____
 3. Did any of your child's grandparents play or sing?
NO _____ YES _____
 4. Do any of your child's brothers or sisters play or sing?
NO _____ YES _____
 5. Is there a musical instrument in your child's home?
NO _____ YES _____

6. Has your child ever sung or played with a church group?
NO _____ YES _____
7. Is interest in music shown in the home by the father or mother?
NO _____ YES _____
8. Have you as parents ever told your child that you would like to have him/her study music?
NO _____ YES _____
9. Does your child like music in school?
NO _____ YES _____
10. Does your child like to listen or dance to radio or recorded music?
NO _____ YES _____
11. How many years has your child taken lessons on a musical instrument?
NONE _____ ONE _____ TWO _____ THREE _____ FOUR or more _____

APPENDIX B
EXPERIMENTAL LESSON PLANS FOR GROUP I

LESSON I

- I. SKILL LEARNING SEQUENCE (SLS) OBJECTIVE: (Aural/Oral, Generalization and Improvisation.) Students will demonstrate awareness of body movements and rhythms through nonlocomotor movements performed freely and then rhythmically to internal and external beats in usual duple and triple meters.

MATERIALS: Recordings of music with clear, regular beat patterns. Handdrum.

A. Basic Comfort with Movement.

1. Students sit in chairs away from desks. They explore movements with each body part at teacher's command.
 - "Let's make our heads say 'yes.'"
 - "Let's make our heads say 'no.'"
 - "What else can it say?"
 - "How else can your head move?"
2. Try other body parts, such as shoulders, elbows, and knees.
3. Let students choose body parts to move. Encourage them to use contrasting movements to demonstrate abstract concepts:

High/Low
Up/Down
Out/In
Over/Under

Quickly/Slowly
Pushing/Pulling
Bending/Straightening
Shrinking/Exploding

B. Basic Rhythmic Competency

2 ♪ ♪ |
4 du du |

1. Introduce single rhythmic movements:
 - SAY: "Head, head" (Students echo) Repeat.
 - SAY AND DO: "Head, head" while tapping both hands on top of head. (Students echo)
 - WHISPER AND DO: same as above.
 - THINK AND DO: same as above.
2. Internal beat.
 - Let the students suggest other bilateral movements (using both hands) with different body parts, such as tapping both shoulders, knees, or feet. Let students take turns as leaders. Allow changing leaders to change the beat, tempo and meter to that which seems most natural to the individual. Encourage feeling an "internal beat."

3. External beat. $\frac{2}{4}$  | $\frac{2}{4}$  |

du de du de | du du de |

$\frac{6}{8}$  | $\frac{6}{8}$  |

du da di du da di | du da di du |

Teacher plays single drumbeats to which students must match nonlocomotor movements. Suggest specific bilateral body parts, then encourage experimentation with other movements. Try drumbeats in different tempos of usual duple and triple meter, one meter at a time.

4. Musical beat:

Teacher plays recorded musical selections which have a strong, easily identified beat. Students freely respond to the underlying beat. After allowing students to discover the beat, teacher may demonstrate with bilateral nonlocomotor movement to aid those students unable to identify the beat. Try several selections.

5. EVALUATION: Independent movement:

Have students turn away from each other and close their eyes while identifying the beat through a bilateral body movement. Try several selections.

II. SLS OBJECTIVE (Aural/Oral and Generalization.) Students will demonstrate ability to chant names rhythmically in usual duple and triple meters at varying tempos.

A. Usual Duple Meter "Name Game."

1. Students are seated in a circle Indian style (on floor). Teacher begins patsching steady beat on knees. Students join in. Emphasize the need to maintain a steady, even pulse.
2. Teacher begins chanting own name with "sol-mi" interval. Students echo afterwards. Repeat this in leader-response style several times, never breaking the rhythm.
3. Student on right substitutes his/her own name in the chant, followed by the class's echo. This continues around the circle, unbroken and maintaining a steady pulse.

4. After the chant has gone all around the class, with each student having a turn at being the leader, the teacher introduces a new body rhythm.



(Patsch, clap, clap)
 Student 1: "Tom-my" (clap, clap)
 Class: "Tom-my" (clap, clap)
 Student 2: "Ma - ry" (clap, clap)
 Class: "Ma - ry" (clap, clap)

5. EVALUATION:
 Students must fit in names rhythmically into chant while maintaining the body ostinato at a steady beat. Once this has passed around the circle and seems easy for the students, try a faster tempo.

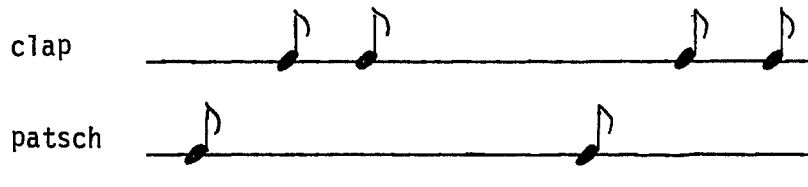
B. Usual Triple Meter "Name Game."

1. Teacher introduces new body ostinato in usual triple meter. This meter tends to be more difficult for students, so counting out the beat and emphasizing downbeats is necessary before adding the chant. Try one or more body patterns:



Patsch, clap, clap, Patsch, clap, clap
 Patsch, snap, snap (fingers), etc.
 Patsch, tap, tap (on head), etc.

2. Teacher begins the new chant in usual triple meter while maintaining the body ostinato with the students; students echo.



3. EVALUATION:

Students take turns chanting own name as leader in leader-response style, allowing class to rhythmically echo while maintaining the body ostinato continuously. All names must be fit into usual triple meter. Shorten or repeat syllables until they fit, such as "Oh, Jim, Jim." Once this has become easy for the students, try a faster tempo and vary the dynamics.

III. SLS OBJECTIVE: (Aural/Oral.) Students will demonstrate ability to chant and sing while maintaining a steady pulse and a body ostinato in usual duple meter at varying tempos.

A. "Ama Lama Cooma Lama" (traditional folk)

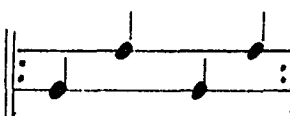
B. PROCESS:

1. Class sits in circle Indian style. Teacher begins simple patsch of the pulse; students join in.
2. Teacher sings song phrase by phrase; students echo.
3. Teacher and class sing in leader-response style while maintaining the chosen body pattern with a steady pulse. Try steady taps on head, waist or on floor.
4. Once this seems easy for the students, try a body ostinato. Continue singing in leader-response style.

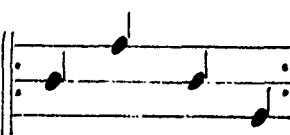
C. BODY OSTINATI:

1. Patsch own knees. 

2. Patsch knees, then head.

Head
Patsch 

3. Patsch own knees, then partner's to the left.
Repeat, but to partner's right.

Left
Own
Right 

4. Patsch own knees twice, then partner's left.
Patsch own knees twice, then partner's right.



- D. EVALUATION:
Students demonstrate ability to chant and sing while maintaining a steady pulse and different body ostinati to "Ama Lama Cooma Lama."

LESSON II

- I. SLS OBJECTIVE: (Aural/Oral, Generalization, Improvisation and Verbal Association.) Students will demonstrate awareness of body movements and rhythm through nonlocomotor movements performed freely and then rhythmically to internal and external beats in usual duple and triple meters.

MATERIALS: Metronome, handdrum, cymbal, tone block, mallet.

A. Basic Comfort with Movement.

1. Visual Follow-the-Leader Game: Students sit on the floor or chairs with enough space around each to make large movements possible. Teacher leads students through a silent demonstration of a series of actions.

EXAMPLE:

Raise both arms slowly overhead, wiggling fingers.
Shake arms and lower them slowly.

Raise and lower shoulders rhythmically; add facial grimaces.

Lift one leg, wiggle foot.

Lift other leg, wiggle foot.

Walk hands down legs to floor rhythmically, then around feet.

Walk hands back up body to head.

Circle head, nod, making soft siren calls and sputters.

Flap arms out, stretch up quickly, slap down to sides.

2. Allow students to take turns being the leader with their own movements.

B. External rhythm.

1. Definite rhythmic movements in usual duple and triple meters: Introduce the following movements slowly.

Then vary tempos. After each movement, tell students what meter it was.

- a. Duple: Tick-tock with head while clucking.

Flap one arm rhythmically, then the other, then both.

Bend back and forth at waist, then side to side.

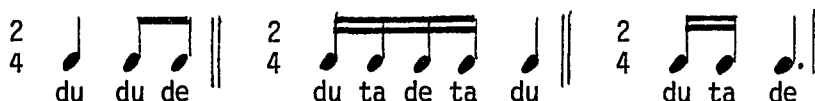
- b. Triple: Wave one hand, then other, then both.

Nod head, then shake both hands twice.

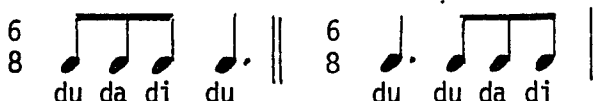
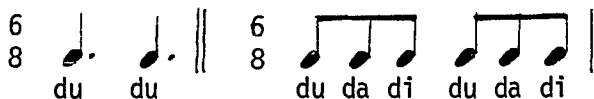
Flap both elbows out, then tick-tock with head.

2. External beat: Teacher plays usual duple or triple meter patterns on drums. Students take turn as leaders of movements to match patterns. Frequently identify whether duple or triple meter.
3. External beat with metronome pulse: Teacher plays rhythm patterns as before, with the addition of a metronome beating the pulse simultaneously. Students must respond only to teacher's patterns, not the pulse beat on the metronome. Choose simple patterns at first, then progress to more difficult ones. Teacher may chant rhythm syllables to patterns.
4. PATTERNS:

Usual duple meter



Usual triple meter




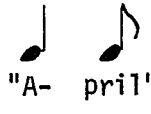
C. Rhythm Patterns Practice.

1. Teacher plays two rhythm patterns in usual duple or triple meter on drum, cymbal or tone block. Students raise hands to show if the patterns are the "same" or "different."
2. Teacher plays patterns using different instruments between patterns. Students must raise hands to show if the rhythm patterns are the "same" or "different" (not if timbre differs).
3. EVALUATION:
Students invent body rhythms in echo to rhythm patterns played by the teacher on instruments.



II. SLS OBJECTIVE: (Aural/Oral and Generalization.) Students will demonstrate ability to chant and sing while maintaining a steady pulse and a body ostinato in usual duple or triple meter at varying tempos.



A. Usual Triple Meter "Month Game"

1. Teacher introduces body rhythm in usual triple meter (in same manner as in previous lesson).
2. While maintaining the body rhythm, teacher asks students to think of their birthday month. Then in leader-response style, each student must chant his/her birth month in triple meter.

CHANT: $\frac{6}{8}$  ECHO:  |

"A- pril" "A- pril" |

clap   |

pat-sch   |

3. EVALUATION:
Students take turn chanting own name as leader, allowing class to rhythmically echo while maintaining the body ostinato continuously. All months must be fit into usual triple meter. Once this has become easy for the students, try a faster tempo and vary the dynamics.

B. "A Poi" Hawaiian Game (traditional folk).

C. PROCESS:

1. Class sits in circle Indian style. Teacher beings simple patsch of the pulse; students join in.
2. Teach song by rote, phrase by phrase.
3. Continue as before, except add crossed arm movement on whole notes "a."
4. Continue and add head taps with fingertips on "tuki tuki."
5. Add complete movement series:

Movement

pat head -

cross arms,
pat shoulders-

clap -

patsch -

pat head -

cross arms,
pat shoulders-

clap -

patsch -

D. EVALUATION:

Students demonstrate ability to sing while maintaining a steady pulse and body ostinati.

LESSON III

- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Creativity/Improvisation.) Students will demonstrate awareness of body movements and rhythm through nonlocomotor movements performed freely and then rhythmically to internal and external beats in usual duple and triple meters.

MATERIALS: John Williams' "Star Wars" recording (disco version).¹ Rhythm sticks (1 pair per student). Other recordings of various styles.

A. Basic Rhythmic Competency:

1. Introduce alternating single motions in usual duple meter.
 SAY: "Shoulders, shoulders." Students echo. Repeat.
 SAY AND DO: "Shoulders, shoulders" while tapping alternate shoulders.
 WHISPER AND DO: Same as above.
 THINK AND DO: Same as above.
2. Try variations, such as "fingers, fingers," (alternating open-close); "elbows, elbows" (alternating flapping of elbows); "ankles, ankles" (alternating taps on ankles); "knees, knees," and so on.
3. Introduce double coordinated motions in usual duple meter.
 SAY: "Head, shoulders, head, shoulders." Students echo. Repeat.
 SAY AND DO: "Head, shoulders, head shoulders" while tapping each part.
 WHISPER AND DO: Same as above.
 THINK AND DO: Same as above.
4. EVALUATION:
 Evaluate the group and individuals. "Pass" the movement around the class. The teacher uses SAY AND DO, then each student must SAY AND DO. Those who cannot SAY AND DO the activity, or those who cannot sustain the beat and tempo need more practice. Continue with them until there is improvement overall. (The class can continue to THINK AND DO as visual support.)

¹The Now Sound Orchestra, "Star Wars," Theme Music from The Empire Strikes Back. Peter Pan Industries, Newark, NJ, LP1116.

5. Introduce combined double motions in usual duple meter (SAY AND DO method).
 "Head, head, shoulders, shoulders, waist, waist, knees, knees."
 "Head, shoulders, waist, knees."
 "Feet, feet, ankles, ankles, knees, knees, shoulders, shoulders."
 "Feet, ankles, knees, shoulders."
6. EVALUATION:
 Evaluate the group and individuals by "passing" the movement around.
7. Introduce movements in usual triple meter:
 "Head, shoulders, waist."
 "Knees, ankles, toes."
8. EVALUATION:
 Evaluate the group and individuals by "passing" the movement around.

B. Basic Comfort with Movement:

1. Statue Game: Allow students to freely move to the sound of music of various styles. When the music stops, the students must freeze into a statue. (Teacher frequently stops the music.)
2. Repeat the Statue Game, except eliminate the music and instead use unpitched sounds from various percussion instruments. (Teacher plays unpitched percussion instruments.) Encourage expressive movements.

II. SLS OBJECTIVE: (Aural/Oral and Verbal Association.) Students will demonstrate basic rhythmic competency through coordinated movements with rhythm sticks to an external beat and to a musical beat. Nonlocomotor movements will include bilateral, alternating and double coordinated ones in usual duple meter.

MATERIALS: John Williams' "Star Wars" recording (disco version). Rhythm sticks (1 pair per student). Other recordings of various styles.

- A. Introduce rhythm sticks as rhythm instruments. Teacher should demonstrate various ways to use the sticks in rhythmic movements.
- B. "Star Wars" by John Williams: Introduce this as a popular song in duple meter.

C. PROCESS:

1. With students at desks, and all rhythm sticks put down, teacher pats desk tops in various duple patterns; students echo.
2. With patsching and clapping and tapping on desks, teacher goes through the movements of stick patterns without sticks and without music. Substitute body rhythms for stick patterns.
3. Transfer the movements to stick patterns without the chart and without the music.
4. With the aid of the chart, students and teacher perform stick patterns while the teacher counts out loud (without music).
5. Repeat this until movements and rhythms are smooth and the teacher no longer needs to count out loud.
6. Perform stick patterns with the aid of the chart to the music.
7. OPTIONAL: Line students in columns or similar formations on knees on floor. Perform uniformly.

D. EVALUATION:

Students demonstrate basic rhythmic competency through coordinated movements with rhythm sticks to "Star Wars."

E. "Star Wars" STICK PATTERNS

<u>Introduction:</u>	<u>Movements:</u>
8 counts (down)	Heads down, sticks in front, tapping floor.
8 counts (left)	Left stick out, tapping floor.
8 counts (right)	Right stick out, tapping floor.
8 counts (up)	Heads up, both sticks high over head, tapping motion.
4 counts (down)	Same as above series, but only 4 counts each step.
4 counts (left)	
4 counts (right)	
4 counts (up)	

Part A:

Repeat 6 times

 "Storm Trooper" "Storm Trooper"

Part A: Repeat.

Part B:

Repeat 3 times

 Head antennae or shoot.

Part A: Repeat.

Part B: Repeat.

Part A: Repeat. Fade out music. Sticks end in front, bow heads.

F. "Star Wars" CHART

Introduction:

8	↓	4	↓
8	←	4	—
8	→	4	—
8	↑	4	↑

A 6X 2X
 "Storm Trooper" "Storm Trooper"

B 3X

LESSON IV


- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Creativity/Improvisation.) The students will differentiate between various usual duple rhythm patterns by singing and demonstrating with their hands and bodies in rhythm exercises and song. Then, differentiate between usual triple meters.


MATERIALS: two handdrums, four jump ropes.

A. Creative rhythmic movement:

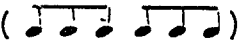
Encourage students to become aware of specific body parts and rhythmic movements; to isolate and explore different ways to use the body within own space; to experience activities which are free and nonthreatening.


1. Rhythmic breathing: Students find own space; breathe with teacher.
 Inhale slowly; exhale slowly.
 Inhale quickly; exhale quickly.
 Inhale slowly; exhale quickly.
 Inhale quickly; exhale slowly.
 "Let your body grow with the breath; collapse when you exhale."
 "Breathe in to the count of 2 and out on the count of 2."
 "To the count of 3, then 4, etc."
 "Breathe in to the count of 4 and out on the count of 5."
 "To the count of 4 and 6, then 4 and 7, etc."
2. Exploration of space: Students explore own space through movement.
 "How large is your space? How small?"
 "Can you stretch in your space? Shrink? Turn around?"
 "How many ways can you move your head in it?"
 "How many ways can you move your shoulders, arms, legs, knees, etc.?"
3. Body game in usual duple rhythm patterns:
 Chant and touch different body parts rhythmically.
 Transfer to body rhythms. "Pass" it around the class.
 "Say and do" after me:
 - a. Eyes, eyes. Head, head. Eyes, ears. (♩)
 - b. Shoulders, shoulders. Elbows, elbows.
 Fingers, fingers. Elbows, elbows. (♪ ♪)


c. Elbows, wrists. Fingers, nose.
Ankles, feet. Shoulders, toes. ()

d. Head, shoulders. Toes, fingers.
Feet, ankles. Knees, elbows." ()

4. Body game in usual triple rhythm patterns:

a. Head, eyes, nose, head, eyes, nose. ()

b. Head -- --, nose, nose, nose. ()

c. Ear, ear, ear, head -- --. ()

5. EVALUATION:

Students sing and demonstrate with hand and body movements, differentiating between various usual duple rhythm patterns and usual triple rhythm patterns.

II. SLS OBJECTIVE: (Aural/Oral, Generalization, Creativity/Improvisation, and Verbal Association.) The students will explore locomotor and nonlocomotor movements applied to usual duple and triple rhythm patterns; respond to simple drumbeats; experience variations and demonstrate awareness of the differences; experiment with body rhythms, such as patsching, clapping, etc.

A. Movement to drumbeat: Students move freely to teacher's drumbeat.

1. Large locomotor - walk, hop, skip, gallop, etc.

2. Large nonlocomotor - swing arms, bend at waist, sway sideways, crouch, stretch, etc.

"I will play the drum and you will move to the beat."

"What movement do you want to try?"

"What movement goes well with this pattern?"

B. Movement to imagined drumbeat: Students move to drumbeat which fades out gradually while movement continues mentally. "Think this pattern. Keep moving to it as you think it." "Here's another pattern. Try a different movement."

C. Echoing body rhythms: Teacher makes a body pattern in usual duple or triple meter; students echo. Ask students to identify whether it is duple or triple meter.

Choose 2 patterns at a time:

1. Clap.
2. Patsch.
3. Stamp.
4. Snap.

D. EVALUATION:

Students experiment with locomotor and nonlocomotor movements to various different rhythm patterns performed by the teacher. Student movements should differentiate between patterns.

III. SLS OBJECTIVE: (Partial Synthesis.) The students will apply rhythmic movement to song and demonstrate awareness of melodic rhythm in duple meter with locomotor movements.

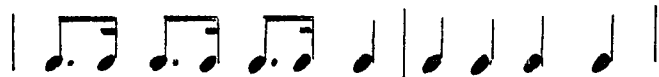
A. "Riding in the Buggy" (from Music for Children. Vol. 2, 1977, p. 16).

1. Teacher sings song through once, pointing out that it is in duple meter.
2. Teacher asks questions: "Who was riding?" (Students answer.)
"What was she riding in?"
"Where is she a long way from?"
3. Teacher sings song 4 measures at a time; students echo.
4. Teacher and students sing song through completely.
5. Teacher patsches and claps 4 measures rhythmically while speaking words of song. Students echo.

(Patsch =  ; clap =  and )

6. Teacher and students patsch and clap rhythm while silently mouthing words.
7. All sing song with body rhythms, then perform just the body rhythms alone (melodic rhythm).
8. a. Students line up in 4 columns.
b. First student of each column ("the horse") is given a jump rope which he/she holds around waist.
c. Student behind first ("the buggy") holds ends of rope like reins.

- d. The two students of each column prance around the room rhythmically while all sing the song.
 - e. Other students then perform the body rhythms of the song while the first "horse and buggy" is replaced by the next two students in each column.
 - f. Repeat c, d, and e until all students have had a chance to be a "horse" or "buggy."
9. OPTIONAL: "What else can you do with the buggy?" Encourage locomotor movements, such as skipping, hopping, and skating. Each new verse must use a new locomotor movement. You may alter the rhythm by adding dotted eighths and sixteenths.



"Boogie in the buggy, Miss Mary Jane, Miss" etc.

- B. EVALUATION:
Students sing "Riding in the Buggy" while moving rhythmically to the rhythm patterns and performing the body rhythms accurately.

LESSON V

- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Creativity/Improvisation.) Students will demonstrate awareness of body movements and rhythm through nonlocomotor and locomotor movements performed to an external beat, or while chanting and singing.

MATERIALS: 2 handdrums of different size, guiro, various recordings in duple and triple meters.

A. Basic Comfort with Movement.

1. Warm-up with rhythmic breathing, similar to previous lesson.
2. Puppet Game: Students hang over loosely like puppets. Teacher tightens certain strings, and students must imagine pulling of the strings, causing upward motion in certain areas of body.
"I'm tightening your neck strings. Now I let them go."
"Now I'm tightening elbows. Wrists. One shoulder.
A knee."
3. Teacher and students improvise movements to usual duple and triple rhythm patterns, and then to various recordings of music in duple and triple meters.
"Let's do a dance for shoulders. Feet. Heads. Elbows."
4. Touch Game: Students find a partner. Teacher beats a pulse on the small drum. On the accented beat of the large drum, students must touch their partner's finger on one hand, fingers on both hands, one knee, hook one elbow, one elbow and knee, etc.
5. Group Touch Game: Students must move around the room to the drumbeat. When the music stops, each must find a partner and touch:

- one finger	- one finger and knee
- all fingers	- all fingers and one knee
- one knee	- one foot and one elbow
- one elbow	- one elbow and one knee
6. EVALUATION:
Students demonstrate awareness of body movements and rhythm while performing the Touch Games.

B. Basic Rhythmic Competency.

1. Teacher improvises rhythm patterns in usual duple and triple patterns. Students echo. Use patterns from previous lessons.
2. Same/Different: Teacher plays two rhythm patterns in usual duple or triple rhythm. Students raise hand if they are the same or different. Vary the rhythms, the instruments used, and the dynamics.
3. EVALUATION:
Students close eyes while listening and respond to the audiation of the rhythm patterns by raising hands if two rhythms played by the teacher are the same.

II. SLS OBJECTIVES: (Partial Synthesis.) Students will demonstrate ability to discriminate and perform usual duple rhythm patterns with divisions, elongations, ties and rests by chanting and singing.

A. Part A of "Barber, Barber" (from an arrangement by Konnie Saliba).

1. Students walk to pulse (in place) while teacher sings and walks.
2. Teacher rhythmically speaks 2, then 4 measures at a time, after which students echo. Continue walking pulse, in place.
3. Teacher sings 2, then 4 measures at a time, after which students echo, walking pulse.
4. All join hands in large circle and walk to the left while singing 4 measures together. To the right -- next 4 measures. Clap hands loudly on the word "snuff" and face center.
5. Repeat all of part A.
6. Add scraping of guiro ("shaving the pig"). Choose one student to be the "barber" to scrape own improvised rhythm to the song. Pass guiro on to next student in circle each verse.

B. Part B of "Barber, Barber."

1. Teacher demonstrates the special hand clap; students join.

PULSE:	1	2	3	4
SAY:	"Out"	"In"	"Out"	"In"
MOVEMENT:	Clap one of each neighbor's	Clap own hands.	Neighbor's.	Own.

2. Teacher chants while all continue clapping pattern. At *, clapping stops and teacher holds up one finger, shaking it while "jiving" up 4 steps. Then "jive" back 4 steps on the words "back it up"
 3. Teacher chants and students echo a line at a time, maintaining steady clapping and "jive" patterns. This is done until students can chant completely with teacher. Once Part B is learned, return to Part A, walking left and right in the circle, guiro being scraped by a new "barber."
 4. Final form: Ternary (A B A) or Rondo (A B A B A . . .)
Option: substitute skipping for walking in Part A.
- C. EVALUATION:
Students perform all parts of "Barber, Barber" accurately, including singing, chanting, and body movements.

LESSON VI

- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Creativity/Improvisation.) Students will demonstrate basic rhythmic competency through nonlocomotor movements to rhythm patterns, using body patterns of snapping, clapping, patsching, and stamping in usual duple and triple meters.

MATERIALS: Handdrum. Rhythm sticks (2 per student). Charts and recordings to "Later" by Cat Stevens¹ and "Star Wars" by John Williams.²

A. Echoing Patterns:

1. Teacher claps usual duple meter beats (using one body level only). Students echo. Replace clap with patsch, stamp, or snap.
2. Teacher performs body rhythm using two levels, such as snap and clap, or clap and stamp. Students echo.
3. Teacher claps simple duple pattern. Students echo. Use one body level, then two body levels within the pattern.
4. Teacher claps simple triple patterns. Students echo. Use one body level, then two body levels within the pattern.
5. Try various simple patterns in this manner, switching back and forth occasionally between usual duple and usual triple meters. Stay in one meter until students seem comfortable with it, then switch to another meter.

B. Question/Answer Patterns:

1. Introduce the concept of question/answer, then demonstrate how it sounds by clapping a question and answering your own question. Do this several times.
2. Teacher claps a question; all students clap an answer. (Use simple patterns in usual duple meter.)

¹Cat Stevens, "Later," Foreigner. A & M Records, Inc., Beverly Hills, CA. SP 4391.

²The Now Sound Orchestra, "Star Wars," Theme Music from the Empire Strikes Back. Peter Pan Industries, Newark, NJ. LP TTT6.

3. Teacher claps a question; one-half of the students answer.
4. Teacher claps a question; other half of the students answer.
5. Select a student who seems to have caught on well to clap a question to the teacher. Teacher claps answer. Repeat process, varying the questions and answers. Try with another student.
6. Have one student clap the class a question; class claps an answer.
7. Try other body rhythms, such as stamps or snaps. Use only two levels.
8. Introduce rhythm patterns with divisions, elongations, ties, and rests. Allow students to take turns asking and answering rhythm patterns to each other (one couple at a time).

C. EVALUATION:

Students accurately perform nonlocomotor movements to various rhythm patterns.

- II. SLS OBJECTIVE: (Aural/Oral and Generalization.) Students will demonstrate ability to perceive and respond quickly to accented and unaccented beats in usual and unusual meters.

A. Accent Game:

1. Students crouch knees down and bend arms in close to their bodies. Teacher softly beats a handdrum. Upon the heavy accented beat of the drum, the students stand up and stretch out their arms quickly, returning to the crouch position on the soft drum beats.



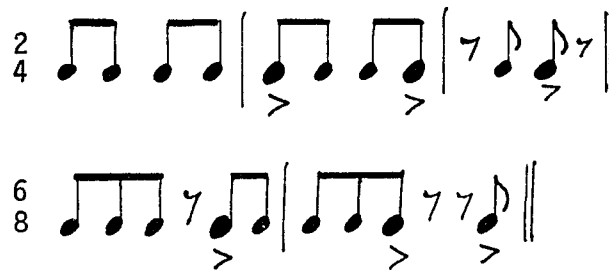
2. Teacher varies the soft rhythms while maintaining regular accents on downbeats only.

EXAMPLES:



3. Teacher varies the accents. Add rests and syncopations. (Students should crouch on rests, too).

EXAMPLES:



B. EVALUATION:

Students perceive and respond quickly to different accented beats by stretching up to accents and crouching on unaccented beats.

- III. SLS OBJECTIVE: (Aural/Oral, Generalization and Verbal Association.) Students will demonstrate basic rhythmic competency through coordinated movements with rhythm sticks to an external beat and to a musical beat. Nonlocomotor movements will include bilateral, alternating, and double coordinated ones in usual triple meter.

- A. "Later" by Cat Stevens. Introduce this as a popular song in triple meter.

B. PROCESS:

1. With students at desks, and all rhythm sticks put down, teacher pats desk tops in various triple patterns; students echo.

2. With patsching, clapping and tapping on desks, teacher goes through the movements of stick patterns without sticks and without music. Substitute body rhythms for stick patterns.
 3. Transfer the movements to stick patterns without the chart and without the music.
 4. With the aid of the chart, students and teacher perform stick patterns while the teacher chants and counts out loud (without the music). Use rhythm syllables on single patterns, but groups of patterns will need to be counted to point out sections of the music.
 5. Repeat this until movements and rhythms are smooth and the teacher no longer needs to chant or count out loud.
 6. Perform stick patterns with the aid of the chart to the music.
 7. OPTIONAL: Line students in rows facing each other on knees on the floor. Substitute certain "cross" taps on own sticks to taps on sticks of the student in front. Perform uniformly.
- C. Review "Star Wars" with its chart and music. Emphasize that this is duple meter. Perform uniformly.
- D. EVALUATION:
Students perform coordinated nonlocomotor movements with rhythm sticks to "Star Wars" and "Later" accurately.
- E. "Later" STICK PATTERNS

Introduction

12 wait (drumbeat)
 6 left stick (4 on knee, 2 up)
 6 right stick (4 on knee, 2 up)
 6 both sticks (4 on knee, 2 click up)

PART A:

6 tap on floor in front 4 counts, then click crossed sticks up 2 counts. (Chant rhythm syllables.)
 6 repeat.
 6 tap left side 4, then click sticks 2.
 6 repeat.
 6 tap front 4, click 2.
 6 repeat.

6 tap right side 4, then click sticks 2.
6 repeat.

PART A:

6 tap floor in front 4 counts, then click partner's sticks
2 counts. (Variation: Say "sh, sh" and silently shake
sticks on beats 5 and 6.)
6 repeat.

6 tap left 4, click 2.
6 repeat.

6 tap front 4, then partner's 2.
6 repeat.

6 tap right 4, click 2.
6 repeat.

6 tap front 4, then partner's 2.
6 repeat.

PART B:

4 circle both sticks to loop on left, then loop on right
(Crazy 8's).

4 repeat.

4 repeat.

Repeat Part A.

CODA:

6 Left stick (4 on knee, 2 up).

6 right stick (4 on knee, 2 up).

6 both sticks (4 on knee, 2 click up).

6 bow heads, lower arms. (Fade-out music.)



LESSON VII

- I. SLS OBJECTIVE: (Aural/Oral and Generalization.) Students will demonstrate basic rhythmic competency through nonlocomotor movements to rhythm patterns, using body patterns of snapping, clapping, patsching, and stamping to usual duple and triple meters.

MATERIALS: Drum and mallets.

A. Echoing Patterns:

1. Usual Triple Rhythm Patterns



2. Four measure phrases; duple and triple meters.

- Vary the body parts, using two, then three levels per pattern.
- Vary the dynamics. Insist upon quality sounds.
- Vary the tempo. Work toward quality sounds.

B. EVALUATION:

Students perform nonlocomotor movements accurately to rhythm patterns in echo to teacher's patterns.

- II. SLS OBJECTIVE: (Aural/Oral, Generalization and Verbal Association.) Students will demonstrate rhythmic competency in chanting and performing rhythmic movements to usual triple meter with divisions, elongations, ties, rests, and upbeats. These movements will progress from nonlocomotor to locomotor.

A. "The Grand Old Duke of York" (traditional rhyme).



marched them up to the top of the hill and he marched them

down a - gain.

6
8

2. When they were up they were up, And when they were down

they were down, And when they were only half way up they

were neither up nor down.

B. PROCESS:

1. Speech only. Add "trrrrums" on rests. Teacher may play "trrrrums" on drum with mallets.
2. Transfer all words to claps, moving the hands up and down to match the directions in the text.
3. Movements: Students line up in columns. Practice marching to the tempo while chanting. Make movements stiff and military-style.
4. Movement sequence:
 - March and speak 4 steps forward.
 - March and speak 4 steps backward.
 - March and speak 7 steps forward,
 - turn on 8.
 - Repeat above sequence for verse two.
5. Form: Strophic.
 - a. Both verses chanted with no movements except for a military salute (held at attention throughout chanting of both verses).
 - b. Both verses chanted with movement sequence.
 - c. Both verses chanted silently (mouthing the words) while clapping the melodic rhythm.
 - d. Salute at attention.

6. Optional: Have a contest. Each column must perform the total form from memory while the class watches. Applause is then made according to the degree of accuracy each column demonstrated.
- C. EVALUATION:
Students chant and perform rhythmic movements accurately to "The Grand Old Duke of York."

LESSON VIII

- I. SLS OBJECTIVE: (Aural/Oral, Verbal Association and Partial Synthesis.) Students will demonstrate rhythmic competency through chanting and performing rhythmic body movements to usual duple and triple meters with divisions, elongations, ties, rests, and upbeats. These movements will be transferred to percussion instruments.

MATERIALS: Sandblocks, finger cymbals, handdrums and tom toms.

- A. Echoing patterns - Warm-up with some echoing in usual duple and triple meters. Emphasize the use of rests, ties, elongations, divisions, and upbeats. Ask the students to identify the meters.
- B. "The Indians Are Creeping" - Chant and Body Rhythms.
1. Introduce the chant to the students first through rhythmical clapping of the melodic rhythm. Then teach them the chant, verse by verse. Point out the different meter of verse IV.
 2. Emphasize that each verse is louder than the previous one, except for the last verse, which varies its dynamics.
 - (p) VERSE I: Swish hands together back and forth to the melodic rhythm.
 - (mf) VERSE II: Clap hands to the melodic rhythm, circling them out on the rests.
 - (f) VERSE III: Stomp feet to the melodic rhythm. Students may perform this better if seated and free to move their feet by tapping on the floor (rather than standing). Arms may swing out to emphasize "splat, splat."
 - (p/f) VERSE IV: Whisper, crescendo, then subito and die away. Invite students to invent a movement.
 3. Perform all four verses consecutively with no rhythmic breaks, except for a pause before the last verse.
- C. "The Indians Are Creeping: Chant and Percussion Instruments.
1. Transfer the rhythmic movements to instruments according to verse and dynamic level.

- (p) VERSE I: scratch sandblocks back and forth rhythmically.
- (mf) VERSE II: gently play finger cymbals, holding one in each hand, suspending one while tapping the other against it.
- (f) VERSE III: beat all drums rhythmically, accenting "stomp, stomp."
- (p/f) VERSE IV: all instruments played with varied dynamics.

2. Divide the class into three groups. Assign one group as Indians, giving them the sandblocks. Another group is made up of Antelopes with finger cymbals. The last group is made up of Elephants with drums. Each group must perform the chant and play their instruments for their particular verse. While one group is performing musically, the other groups must quietly move about the room to the character represented in each verse. All students freeze on rests. All groups perform Verse IV.
3. Have students trade instruments and perform again, this time as different characters according to the verses of the chant.

D. EVALUATION:

Students chant and perform rhythmic body movements accurately to "The Indians Are Creeping," using body rhythms alone and then using rhythm instruments.

II. "The Indians Are Creeping."

A. Version 1: Usual Duple meter

4/4

1. The Indians are creeping, Sh! - Sh! - The Indians

are creeping, Sh! - Sh!

They don't make a sound as their feet touch the ground.

The Indians are creeping, Sh! - Sh!

2. The antelopes are leaping, (leap), (leap).
The antelopes are leaping, (leap), (leap).
They don't make a sound as their feet touch the ground.
The antelopes are leaping, (leap), (leap).
3. The elephants are stomping, (stomp), (stomp).
The elephants are stomping, (stomp), (stomp).
They make lots of sound when their feet touch the ground.
The elephants are stomping, (splat), (splat).

B. Version 2: Usual Triple Meter

6
8



4. The rhinoce - ros is sleep - ing, Sh - - The rhinoce -



ros is sleeping, Sh - - !



So don't make a sound, no, don't make a sound or



his horn will pound us all in the ground!



The rhinoceros is sleeping, Sh - - !

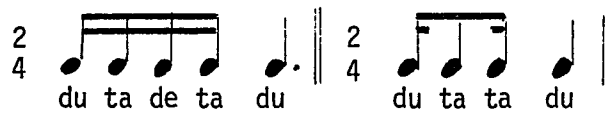
LESSON IX

- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Verbal Association.) Students will demonstrate the ability to perform difficult body rhythms in usual duple and triple meter with divisions, elongations, rests, ties, and upbeats.

MATERIALS: Recording of Ralph Vaughn Williams' "March Past the Kitchen Utensils" (from Adventures in Music, Grade 3, Vol. II).

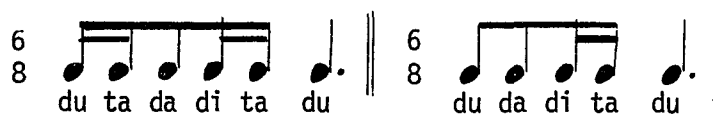
A. Usual Duple Meter Patterns:

1. Echoing, as in previous lessons.
2. Question and Answer, as in previous lessons.



B. Usual Triple Meter Patterns:

1. Echoing, as in previous lessons.
2. Question and Answer, as in previous lessons.



6
8 du da di da di du || 6
8 du ta di ta du ||

6
8 du ta ta di du || 6
8 du da ta du ||

6
8 du da da di di da di du || 6
8 di du ||

C. EVALUATION:

Students perform body rhythms accurately in echo and question/answer forms.

- II. SLS OBJECTIVE: (Verbal Association and Partial Synthesis.)
Students will demonstrate the ability to chant and sing in usual duple and triple meters consecutively, emphasizing the feeling of change in meters, while performing simple locomotor and non-locomotor movements.

A. "Strawberry Shortcake" (from Music for Children, 2, 1977, p. 64).

1. Part A; triple meter.

All students sway with teacher from left to right. Tap hands on the sides of legs for beats 2 and 3.

1 = Sway to left. 2 = Tap. 3 = Tap.

1 = Sway to right. 2 = Tap. 3 = Tap.


6
8 du da di du da di ||

"Sway tap tap, Sway tap tap"

2. Teacher sings the total song. Students learn it, phrase by phrase. Echoing.
3. Students perform the song while continuing the swaying motion.

B. Part B: duple meter.

1. Teacher demonstrates the chant while walking and snapping fingers. Step on heavy beats and snap on after-beats.

1	2	1	2	2	4	
step	snap	step	snap			"step snap step snap"

2. Students walk in place and join in the snapping step with teacher.
3. Teacher chants a line at a time, students echo. (Continue step-snap.)
4. Students join teacher in performing the chant several times.

C. Birth Months - Jump In.

1. Stop all movement. Ask everyone to recall his/her birth month, or assign each student a birth month for the chant.
2. Students join the teacher in the chant for Part B, raising a hand up when the particular birth month is called.
3. Substitute holding up hands with jumping up and landing in place in a squat position. All rise up with "Everybody up!"
4. Add the step-snap movement to the chant. Each student then must jump down on his/her appropriate birth month. Everybody jumps up again on "Everybody up!"

- D. Form: two-part. A (triple) and B (duple). Repeat several times consecutively to emphasize the change in meters, tempo, and style.

E. "Strawberry Shortcake"

1. See page 64 in Music for Children, Vol. 2 for part A.
2. Part B:

2						
4	January	February	March	A - pril	May	June

The musical notation consists of four lines of music. The first line contains the lyrics 'Ju - ly', 'August', 'Sep - tember', 'Oct - ober', and 'No - vember'. The second line contains the lyrics 'De - cember'. The third line contains the numbers '1', '2', '3', and '4' under four notes. The fourth line contains the lyrics 'Seven E - leven,', 'Ev - ry body', and 'up!'.

F. EVALUATION:

Students chant and sing to both parts of "Strawberry Shortcake" accurately while performing locomotor and nonlocomotor movements.

III. SLS OBJECTIVE: (Aural/Oral, Generalization, Creativity/Improvisation and Verbal Association.) Students will demonstrate rhythmic competency and comfort with movement by marching, dancing and improvising in a group situation to music with changing meters, tempo, style, and dynamics.

A. "March Past the Kitchen Utensils" by Ralph Vaughn Williams.


B. PROCESS:

1. Students begin in two columns facing the teacher.
2. Upon a signal from the teacher (occurring every 8 counts) two students at the head of the columns march down the center for 8 counts, followed by the next two students every 8 counts.
3. All students stop and salute at the sound of the accented chord (occurring at the end of every period, about 32 counts).
4. At first, the teacher should stand at the head of the columns and direct the students' movements. Eventually the students should do this independently, following the phrases of the music.
5. Demonstrate the movements to Part B with the music. Stop the music and lead the students through the movements verbally until all seem comfortable with the movements.

6. Repeat Part A.
 7. Perform the marching and dancing to the music. Suggest that those students moving down the center of the columns during Part A should improvise new movements which complement the music, but are not necessarily a march.
- C. Form: Ternary. ABA. Emphasize the change in meters, tempo, style, and dynamics between Parts A and B. Use music terms.
- D. PART A: slow march, very regular and controlled. Moderate dynamics except for the large accented chords at the end of every period.

PART B: quick, tilting jig with triplet-feeling. Changing dynamics which grow louder and freer each period. Ends in a "loud" silence before the return of Part A.

- E. Dance steps to PART B:

1. $\begin{matrix} 12 \\ 8 \end{matrix}$  repeat with right foot.
R. Heel toe Heel toe heel toe

Do this total pattern twice.

2. $\begin{matrix} \text{||:} \\ \text{||:} \end{matrix}$ Skip to the left 8 counts, hands on hips. :|| Repeat
Skip to the right 8 counts, hands on hips. :|| total pat-
tern.

3. One hand up over head, circle 8 counts.
Other hand over head, circle 8 counts.

- F. EVALUATION:

Students march, dance, and improvise to "March Past the Kitchen Utensils."

LESSON X

- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Improvisation.) Students will demonstrate ability to discriminate and improvise in usual duple, usual triple and usual combined meters by performing various body rhythms.

MATERIALS: Various recordings in duple and triple meter (instrumental).

- A. Echoing body rhythms in duple and triple meters.
 B. Question/Answer of body rhythms in duple and triple meters.
 C. Echoing body rhythms in usual combined meter.

2
4 du de du da di || du da di du de || du di du de ||

- D. EVALUATION:
 Students discriminate between duple, triple and combined meters by performing rhythm patterns accurately in echo and question/answer forms.

- II. SLS OBJECTIVE: (Aural/Oral, Generalization and Verbal Association.) Students will demonstrate basic rhythmic competency through nonlocomotor movements performed to a rhythmic pulse while chanting in usual combined and usual triple meters.

- A. "Oliver Twist" (traditional rhyme).

1. Usual combined meter, Version 1.

2
4 Oliver Twist can't do this, so what's the use of
try - ing.
Touch his knees, touch his toes, clap his hands and
a - round he goes.

2. Usual triple meter, Version 2.

3
4

Oliver Twist, Twist, can't do this, this, Touch his
knees, knees. Touch his toes, toes, Clap his hands,
hands and a - round he goes, goes.

B. PROCESS:

1. Teach chant, using usual combined meter version. Emphasize that this is usual combined meter.
2. Pulse movement: While chanting, add head nod or similar movement to meter beats. Try movements such as elbow flapping, bending knees up and down, or "wringing the washer" with a body twist.
3. Special movements: While chanting and performing the pulse movement to the metric beats, add the special movements of the chant, such as "touch his knees." Try different pulse movements that students suggest.
4. Convert the chant to triple meter. Emphasize that this is triple meter. Try adding each movement, step by step, until students can perform the chant, pulse movement and special movements at once.
5. Divide the class in half. Designate one-half as Combined Meter Movers and the other as Triple Meter Movers. After rehearsing the chant in both meters, have the Combined Meter Movers perform it in usual combined meter with their selected movements; then the Triple Meter Movers must perform their version of the chant in triple meter.
6. Switch each group to the other meter and perform.

C. EVALUATION:

Students chant and perform nonlocomotor movements to "Oliver Twist" in different meters accurately.

III: SLS OBJECTIVE: (Aural/Oral, Verbal Association and Creativity/Improvisation.) Students will demonstrate basic comfort with movement through free, nonlocomotor movements performed to music in usual duple and triple meters.

A. "Mirroring" to usual duple meter.

1. Introduce mirroring to all students. This may be very free movements, or slow, simple rhythmic ones performed to music.
2. Teacher and students choose partners and kneel where there is room to move upper torso areas. Each pair designates one partner as the leader.
3. Play several short recordings of music in duple meter. Students mirror to their partners, moving freely to the music. Later emphasize that this music was in duple meter. Replay short portion of the music to reinforce this concept.

B. "Mirroring" to usual triple meter.

1. Introduce this new music as having a "different feel" and a different meter from the previous ones. Emphasize that this is triple meter.
2. Have the other partners now serve as leaders. Students mirror with partners to the music. Encourage creative movements suited to the meter and character of the music.

C. EVALUATION:

Students move freely to various different meters using non-locomotor movements suited to the meter and character of the various selections of music.

LESSON XI



- I. SLS OBJECTIVE: (Aural/Oral, Verbal Association, and Partial Synthesis.) Students will demonstrate rhythmic competency by performing difficult body rhythms of 4 measures in length in usual duple and triple meters with divisions, elongations, and upbeats, finally performing the rhythms accurate with rhythm sticks.


MATERIALS: Rhythm sticks (2 per person) and drums (1 per student or as many as available).

- A. Advanced Echo Patterns in Usual Duple Meter with elongations, divisions, and upbeats.





1. $\frac{2}{4}$  |  |  | 
ta du de du de du ta de ta du de du de du de


 ||
du ta de ta du

2. $\frac{2}{4}$  |  |  | 
de du de ta du de du de du ta de ta du de ta du de

 ||
du ta de ta du

- B. Advanced Echo Patterns in Usual Triple Meter with elongations, divisions, and upbeats.

1. $\frac{6}{8}$  |  |  | 
di du da di du da di du ta di du ta di du da di

 ||
du ta di du

2. $\frac{6}{8}$  |  |  | 
di du ta da di du ta da di du da di du ta di

 |  |  ||
du ta da di du ta da di du ta da di du

C. PROCESS:

1. Teacher performs each 2 measure part of a pattern with simple body rhythms; students echo. Teacher may also use rhythm syllables; students echo.
2. Teacher performs all 4 measures of a pattern with simple body rhythms. Students echo. (Rhythm syllables may also be used, but only if they help learning and not for their own sake.)
3. Once the patterns are performed accurately with body rhythms, transfer the rhythm to drumsticks played on the floor. This will be much more difficult and may require slower tempos and more repetitions. Emphasize the need for accuracy.

D. EVALUATION:

Students perform rhythms in duple and triple meters accurately in echo form through body movements and drumstick movements.

II. SLS OBJECTIVE: (Aural/Oral, Generalization, and Verbal Association.) Students will demonstrate the ability to sing and perform rhythm patterns in unusual meter, finally performing the rhythms accurately with rhythm sticks.

A. "Play Your Drum" by K. K. Saliba.

B. PROCESS:

1. Teacher performs the song once, using a drum for drum parts.
2. Teacher teaches the song to students section by section, using simple body rhythms for the drum parts. Students perform with body rhythms.
3. Rhythm sticks are passed out and used against the floor on drum parts.
4. Perform each verse accurately while singing and playing.
5. After the students have successfully performed all four verses explain how the changing meters of the song and the extra drumbeats gave this a different feel. Emphasize that this is unusual meter.

C. EVALUATION:

Students sing and perform rhythm patterns to "Play Your Drum" using body rhythms and then rhythm sticks accurately.

III. SLS OBJECTIVE: (Aural/Oral, Generalization, and Partial Synthesis.) Students will demonstrate rhythmic competency and comfort with double coordinated movements by singing, swaying, and performing patterns on rhythm sticks.

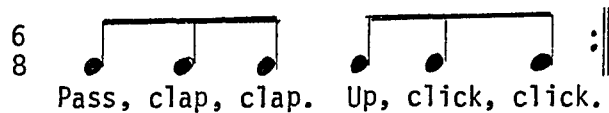
A. "Did You Ever See A Lassie?" (traditional)

B. PROCESS:

1. All are seated on the floor in a large circle. Each student must have a pair of rhythm sticks.
2. Begin triple meter ostinato with rhythm sticks; students join in.



3. Teacher sings the song while the ostinato pattern continues. Students join in.
4. Add a swaying motion from left to right, keeping the rhythm sticks playing. Try singing with this.
5. Stop all movement. Teach the "passing" movement pattern. Both sticks begin in right hands. Place them on floor in front of right neighbor. Clap hands twice. Pick up sticks in front and click them together twice. Continue by passing those sticks to the floor in front of the right neighbor. Continue process.



6. Once this procedure is moving smoothly, try singing the song to it. When this becomes comfortable, add the swaying motion of the body from left to right.

C. EVALUATION:

Students sing, sway and perform rhythm patterns to "Did You Ever See A Lassie" accurately with rhythm sticks.

LESSON XII

- I. SLS OBJECTIVE: (Aural/Oral, Verbal Association and Partial Synthesis.) Students will demonstrate rhythmic competency by performing difficult body rhythms of 4 measures in length in usual duple, usual triple and usual combined meters with divisions, elongations, and upbeats, finally performing the rhythms accurately with rhythm sticks.

MATERIALS: Recording of "The Dragon" by Vangelis.¹ Rhythm sticks (2 per person) and drums (1 per student or as many as possible).

- A. Advanced Echo Pattern in Usual Duple Meter with Elongations, Divisions, and Upbeats.

1. $\frac{2}{4}$  |  |  |  |
de ta du ta de du de du ta de du de du ta de du de

 ||
du ta de ta du

2. $\frac{2}{4}$  |  |  |  |
de du ta ta du de du ta ta du de du ta ta du de

 ||
du ta de ta du

- B. Advanced Echo Patterns in Usual Triple Meter with Elongations, Divisions, and Upbeats.

1. $\frac{6}{8}$  |  |  |  |
di ta du da di ta du da di ta du ta da ta di ta du

 |  |  |  ||
di ta du da di ta du da di ta du ta da ta di ta du

¹Vangelis, "The Dragon," China, Polydor Inc., NY, NY, PD-1-6199.

2. $\frac{6}{8}$

di ta | du da ta di du ta da di ta | du da di du di ta

du da ta di du ta da di ta | du da ta di du

C. Advanced Echo Patterns in Usual Combined Meter with Elongations and Divisions.

1. $\frac{2}{4}$

du de du da di | du de du da di | du da di du de

du di du

2. $\frac{2}{4}$

du da di du de | du ta da di du de | du ta da di du de

du da di du

D. PROCESS: Same as in previous lesson.

E. EVALUATION:

Students accurately perform rhythm patterns in echo form with body rhythms and rhythm sticks.

II. SLS OBJECTIVE: (Verbal Association and Partial Synthesis.)
Students will demonstrate rhythmic competence and comfort with movement by chanting and performing body rhythms, locomotor movements, and nonlocomotor movements (double coordinated) in usual duple meter with rests and upbeats.

A. "Spruce Tree" with locomotor and nonlocomotor movements
(from K. K. Saliba).

$\frac{2}{4}$

"Spruce Tree, Spruce Tree, Sycamore, Sycamore,"



B. PROCESS:

1. Teacher performs the chant, then teaches it to students phrase by phrase.
2. Patticake Movements (nonlocomotor): Teacher demonstrates with a student, then teaches step by step to all. Perform without the chant until all seem comfortable with the movement; then add the chant.

SAY: "SPRUCE TREE, SPRUCE TREE,
MOVEMENT: Clap partner, clap own, partner, own,

SYCA - MORE, SYCA - MORE,
partner, own, partner, own,

SAY: CEDAR TREE CEDAR TREE - -
MOVEMENT: partner, own, partner, own, Patsch, Clap

SE - QUOIA!"
Own, clap partner.

3. Locomotor Movements: Students line up in two parallel lines, partners facing each other, about four steps apart. Place hands on hips.
 - a. Step forward four steps for first two measures.
 - b. Step backward four steps for next two measures.
 - c. Step forward four steps for next two measures.
 - d. On the rests, step to the right one step (now in front of a new partner) and shake hands on "SEQUOIA!"
 - e. Patticake Movements to new partner.
 - f. Reverse the locomotor movements, stepping backward first and moving to the left on the rests, shaking hands with original partner on "SEQUOIA!"
4. FORM: Strophic.
 - a. Locomotor Movements with chant (softly).
 - b. Patticake Movements with chant (mf).

c. Reverse Locomotor Movements with chant (ff).

d. Patticake Movements with chant (pp).

C. EVALUATION:

Students chant and perform body rhythms, locomotor and non-locomotor movements to "Spruce Tree."

III. SLS OBJECTIVE: (Aural/Oral, Generalization.) Students will demonstrate rhythmic competence and comfort with movements by performing nonlocomotor movements in unusual meter.

A. Mirroring to Unusual Meter - "The Dragon" by Vangelis.

B. Preparation:



1. Have students count with teacher to seven continuously, making it even and regular. Then accent "one."
2. Continue, adding an accent on "four."
3. Continue, adding an accent on "six" as well.
4. Continue, adding claps on "one," "four," and "six."
5. Take away the speech on unaccented numbers. Say: "One - - four - six - ." Leave rests on other numbers.
6. Stop all speech, continuing the clapping on 1, 4, and 6.
7. Repeat the process from the beginning, except now place accents on beats 1, 3, and 5.

8. Explain that these are different unusual meters. Echo each example with rhythm syllables.

C. PROCEDURE:

1. Pass out the paper plates to each student. Play the music and "mirror" to the unusual meter, using the plates as props. (Teacher should lead the class in mirroring.)
2. Allow other students who are mirroring accurately to be the leader.

D. EVALUATION:

Students mirror teacher's movements accurately to "The Dragon" using paper plates as props.

LESSON XIII

- I. SLS OBJECTIVE: (Aural/Oral, Generalization, and Partial Synthesis.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) and in playing instruments to usual duple and triple meters and unusual meters.

MATERIALS: Castanets or finger cymbals and handdrums (1 instrument per student). Recording of Lully's "Marche" from Ballet Suite (in Adventures in Music, Grade 3, Vol. 2).

- A. Alternate and Double Coordinated Movements - Locomotor and nonlocomotor.

1. Teacher begins a steady drumbeat; students walk to it.
2. Teacher gradually adds different clapping rhythms as follows:

DUPLÉ:

- a. Walk d Clap d
- b. Walk d Clap w d
- c. Walk d Clap d d
- d. Walk d Clap d d
- e. Walk d Clap d d
- f. Walk d Clap d d

TRIPLE:

- a. Walk d Clap d
- b. Walk d Clap w d
- c. Walk d Clap d d d
- d. Walk d Clap d d
- e. Walk d Clap w d d
- f. Walk d Clap d d d

3. Pass out instruments to students. Transfer the clapping rhythms to playing the instruments accurately.
4. Try previous patterns while walking to quarter notes and rests.

B. Unusual Meter:

1. Walk five steps, accenting certain beats by clapping or playing an instrument. Do not advance beyond accents on downbeats (beat 1) until all students perform well.
 - a. Accent beat 1, then 1 and 3.
 - b. Accent beat 1, then 1 and 4.
2. Walk seven steps, accenting certain beats:
 - a. Accent beat 1, then 1 and 3, then 1, 3, and 5.
 - b. Accent beat 1, then 1 and 4, then 1, 4, and 6.
3. Optional: Stop walking, but continue the clapping on accented beats only. THINK the beats, performing only on accented beats. If this is difficult, use rhythm syllables with the clapping, then take away the syllables and continue clapping.

C. EVALUATION:

Students accurately perform locomotor and nonlocomotor movements to rhythms in the prescribed patterns using body movements and rhythm instruments.

- II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency and comfort with movement by marching and dancing in group formations and individually to music with changing meters, tempo, style, and dynamics.

A. Lully's "Marche" from Ballet Suite.**B. PROCESS:**

1. Students begin in two rows facing in to a partner. Each student pair is made up of a "King" and "Queen." As the music begins, all turn toward the front, becoming columns of Kings on one side and Queens on the other.
2. Teacher walks students through Part A slowly, with arms folded and held up at shoulder level, heads held high with "crowns."
3. Students perform Part A without the music, following teacher's example.
4. Students perform Part A with the music.

5. Continue this process through each major part, emphasizing rhythmic accuracy and performing to the style and dynamics of the music.
6. In the freer section, Part C, encourage original movements from student suggestions. Suggest that students imagine that they are ballet artists dancing for the King in this section.
7. Perform all movements with the music.

C. EVALUATION:

Students march and dance individually and in prescribed group formations to "Marche," demonstrating rhythmic competence and comfort with movement.

D. Movements to Lully's "Marche" from Ballet Suite.

Positions: Students form two rows facing a partner. One side consists of "Kings" and the other "Queens." They bow to their partner and then turn toward the front of the room into two columns with arms folded and held high at shoulder level.

1. PART A:

- | | |
|-------------|---|
| 16 (slow 8) | Walk forward regally 7, turn around on 8. |
| 16 (slow 8) | Walk in new direction 7, turn in to partner on 8. |
| 4 | Bow slowly to partner. End facing forward in columns. |

Repeat Part A.

PART B:

- | | |
|---|---|
| 8 | Face inward to partner. Side step 4 to right. |
| 8 | Side step 4 to left. |
| 8 | Side step 4 to right. |
| 8 | Side step 4 to left. |

Repeat Part A.

2. PART C:

- | | |
|----|--|
| 12 | Hold left arm over head, circling around on tiptoes. |
| 12 | Hold right arm over head, circling. |
| 12 | (Student suggestion. Or repeat above.) |
| 12 | (Student suggestion. Or repeat above.) |

- 12 Hold both arms over head in a circle,
tiptoing.
- 12 Take partner's hands and circle around,
trading sides.

Repeat Part C.

PART D:

- 12 All Kings bow slowly, then all Queens bow
or curtsy slowly.
- 12 Repeat.

Repeat Part C.

3. Repeat Part A.

Repeat Part A.

Repeat Part B.

Repeat Part A.

4. PART E (Coda):

- 4 Standing still and facing partner, perform arm
patterns: 2 = left arm sticks straight out in
front. 2 = right arm out.
- 4 Cross left hand over right elbow.
- 4 Cross right hand over left elbow.
- 4 Cross left hand over right shoulder.
- 4 Cross right hand over left shoulder. Slowly bow
head. Repeat to end.

LESSON XIV


- I. SLS OBJECTIVE: (Aural/Oral, Generalization and Partial Synthesis.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) and playing instruments to usual duple and triple meters and unusual meters.

MATERIALS: Castanets or finger cymbals and handdrums (1 instrument per student).

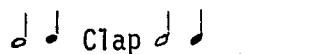

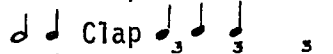


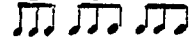
- A. Alternate and Double Coordinated Movements - Locomotor and nonlocomotor.

1. Teacher begins a steady drumbeat; students walk to it.
2. Teacher gradually adds different clapping rhythms as follows:

DUPLÉ:

- a. Walk  Clap 
- b. Walk  Clap 
- c. Walk  Clap 

TRIPLE:



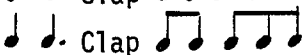

- a. Walk  Clap 
- b. Walk  Clap 
- c. Walk  Clap 

3. Perform with rhythm instruments.



- B. Unusual Meter:



1. Review meter patterns from previous lesson, with and without instruments.
2. Try new patterns according to students' abilities.

UNUSUAL PAIRED:

- a. Walk  Clap 
- b. Walk  Clap 

UNUSUAL UNPAIRED:

a. Walk  Clap 

b. Walk  Clap 

C. EVALUATION:

Students perform locomotor and nonlocomotor movements accurately to prescribed rhythm patterns and then transfer such movements to accurate playing upon rhythm instruments.

II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate the ability to sing in unison and in a round while performing patterns of nonlocomotor movements in canonic form.

A. "Sweet are the Sounds," by Wilson.¹

B. PROCESS:

1. Teacher sings the song, then teaches it to students by rote, phrase by phrase. Students sing the song with the teacher.
2. Teacher demonstrates the movements while singing the song. Students join in, phrase by phrase. Students sing and perform all movements.
3. All perform the song with movements three times in a row, never breaking the rhythmic flow of the meter.
4. Perform in first two-part round, then three-part or even four-part round.

C. Movements:

1. Phrase 1 = Sway body from left to right, shifting weight on feet and tapping arms at sides of legs to keep the triple meter.
2. Phrase 2 = Swing both arms in front, as if a clock on "tick, tock."
3. Phrase 3 = Circle around with the rhythm to "cuckoo" in the feet. Hands are held in front of the face like a bird bill, opening and closing with the words.

¹From The Book of Rounds, edited by Mary C. Taylor and Carol Dye. New York: E. P. Dutton, 1977.

4. Phrase 4 = With both arms, pull the "bell" by swinging over to each "bong." End upright ready for the next round.
5. At the end of all verses of the round, end by hanging forward at the waist with arms dangling down. "Wind up the clock" with small jerkey motions gradually to upright position.

D. EVALUATION:

Students sing in unison and in a round while accurately performing nonlocomotor movements in canonic form to "Sweet Are the Sounds."

LESSON XV

- I. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in performing locomotor and nonlocomotor movements while chanting in usual combined meters with rests and ties.

MATERIALS: None

- A. Locomotor and nonlocomotor movement to Usual Combined Meters with rests and ties.

1. $\frac{2}{4}$ 

CHANT: "Cin-na-mon cookies"
 SYLLABLES: du da di du de
 MOVEMENT: 3 single leg slaps, 2 patschen (both legs)
 (slap L., slap R., slap L., patsch, patsch)

2. $\frac{2}{4}$ 

CHANT: "Eat - the cookies"
 SYLLABLES: du da di du de
 MOVEMENT: clap - clap, patsch, patsch.

3. $\frac{2}{4}$ 

CHANT: "I want cho-co-late."
 SYLLABLES: du de du da di
 MOVEMENT: stamp, stamp, patsch, patsch, patsch.

4. $\frac{2}{4}$ 

CHANT: "Here's the cho-co-late, mmmmm!"
 SYLLABLES: du de du da di du
 MOVEMENT: clap, clap, slap, slap, slap, hands go out
 (gesture of giving)

B. PROCESS:

1. Students stand in four groups
2. All walk in steady pulse ($\frac{2}{4}$ ♩ ♩) to the macro beats.
3. Teach each group its chant and movements. Use rhythm syllables if needed.
4. Practice with each group until they can perform the chant accurately with and without speaking the chant out loud.
5. With all students walking the pulse (macro beats), group 1 performs the first chant and movements twice, followed by the performance of chant 2 by group 2, followed by chant 3, etc.
6. Each group performs its rhythms and movements in order without speaking the chant. (Just "think" the chant.)
7. Switch parts around and perform with and without the chant until all groups have tried each rhythm pattern.

C. EVALUATION:

Students chant and perform prescribed locomotor and nonlocomotor movements to patterns in usual combined meter.

II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in performing locomotor and nonlocomotor movements while chanting in mixed meter with rests.

- A. Mixed Meter "Cadence Chant" from Music for Children, Vol. II, 1977, p. 71.

B. PROCESS:

1. Students begin a slow walk in concentric circles.
2. Teacher performs chant once, then teaches it in steps by rote. Reverse direction at end of chant and repeat.
3. Add body rhythms with the walk and chant.
4. Optional: CENTIPEDE GAME:
 - a. Students line up with hand on person's shoulders in front, crouching over each other like a big centipede in one long line.
 - b. Begin L., R. marching movement. The leader of the line leads the "centipede" around the room while all march and chant together.

- c. On "whoop-de-doo" all stand erect and jump around to reverse direction.
- d. The new leader leads the centipede around for this next verse. During this time, the last two students at the tail of the centipede trade places so that when all reverse for the next verse, there is a new leader in front.

- C. EVALUATION:
Students chant "Cadence Chant" accurately and perform prescribed locomotor and nonlocomotor movements with the group.

LESSON XVI

- I. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) to advanced patterns in usual duple, usual triple, and usual combined meters.

MATERIALS: Rhythm sticks (1 pair per student).

- A. Alternate and Double Coordinated Movements - Locomotor and Nonlocomotor.

1. Usual Duple Meter:

$\frac{2}{4}$ 
du de | du du de | du ta du de | du du


$\frac{2}{4}$ 
du de de | du de de | du ta ta du de | du du


2. Usual Triple Meter:

$\frac{6}{8}$ 
du da di du da di | du da di du du | du da di | du du

$\frac{6}{8}$ 
du di du di | du du di | du da di | du di du du

3. Usual Combined Meter:

$\frac{2}{4}$ 
du da di du de | du de du da di | du de du da di


du da di du

2
4

du da di du de | du ta da di du de | du ta da ta di

du de | du de

B. PROCESS:

1. Students walk slowly in place, keeping a steady pulse (to macro beats).
2. While walking in place, teacher claps rhythm patterns, two measures at a time, then students echo.
3. Teacher claps patterns four measures at a time; students echo.
4. Invite students to improvise in each meter, or perform as question/answer.

C. EVALUATION:

Students perform locomotor and nonlocomotor movements accurately to prescribed rhythm patterns in echo and question/answer forms.

- II. SLS OBJECTIVE: (Aural/Oral and Generalization.) Students will demonstrate rhythmic competency in performing rhythmic movements (nonlocomotor) to mixed meters.

A. Mixed Meter Movements:

SIGNAL:	METER:	MOVEMENT:
"Two" =	$\frac{2}{4}$	= 1 2 patsch, clap.
"Three" =	$\frac{3}{4}$	= 1 2 3 patsch, clap, tap shoulders.
"Four" =	$\frac{4}{4}$	= 1 2 3 4 patsch, clap, tap shoulder, tap head.
"Five" =	$\frac{5}{4}$	= 1 2 3 4 patsch, clap, tap shoulder, tap head, 5 tap head.


LESSON XVII


- I. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) to advanced patterns in usual duple, usual triple, usual combined and unusual paired meters.

MATERIALS: Suspended cymbal and stick, tom tom.

- A. Alternate and Double Coordinated Movements - Locomotor and Nonlocomotor.

1. Usual Duple Meter:

$\frac{2}{4}$  (Review)
du de de du de de du ta ta du de du du

$\frac{2}{4}$ 
du du du de du de du de du ta de ta du du

2. Usual Triple Meter:

$\frac{6}{8}$ 
du du du da di du du da du da du du

$\frac{6}{8}$ 
du da di du da di du da di du da di du da du da di


du da di du

3. Usual Combined Meter:

$\frac{2}{4}$ 
du da di du de du ta da di du de du ta da ta di ta


du de du da di du

2
4

du de du da di | du de du ta da di | du de

du ta da ta di | du da di du

4. Unusual Paired Meter

5
8

du ba bi du be | du ba bi du | du ba bi du be | du du

du be du ba bi | du be du | du be du ba bi | du du

B. PROCESS:

1. Students walk slowly in place, keeping a steady pulse (to the macro beats).
2. While walking in place, teacher claps rhythm patterns, two measures at a time, then students echo. Notice that some review patterns are included already. Add more review patterns from the previous lessons if needed before going on to new patterns.
3. Teacher claps patterns four measures at a time; students echo.
4. Invite students to improvise in each meter, or perform as question/answer.

C. EVALUATION:

Students perform locomotor and nonlocomotor movements to prescribed rhythm patterns in echo and question/answer form.

II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate the ability to chant rhythmically and perform musically in usual paired meter.

- A. "I See The Moon" - Layered Speech Chant (Indian style) with Nonlocomotor Movements (traditional folk).

5
4

CHANT: "I see the moon. Moon can see me
MOVEMENT: (Point to eyes) (Palms circle R.) (Circle) (Point to self)

Down through the leaves Of old oak tree.
(Hands shade eyes, look down) (Flutter fingers) (Both hands sweep up, arms form trunk.)

I see the moon. Moon can see me.
(Point to eyes.) (Palms circle R.) (Circle) (Point to self)

God bless the moon. God will bless me."
(Hands reach up) (Palms circle) (Hands reach up) (Palms together, rest on chest)

OSTINATI PATTERNS:

1. 5
4

"Moon-light, Moon bright"

2. 5
4

"Ch-ch-ch-ch-ch cheeee"


3. 5
4


Suspended cymbal (pp)

B. PROCESS:

1. Students are seated Indian fashion in a circle or concentric circles. One student learns and performs the tom tom part.

2. Teacher begins a slow movement ostinato:

patsch 

crossed arms 

3. While performing the movement, teach the chant by rote.
4. Once the students are able to perform the movement and the chant, choose a small group to be group 1 and teach them ostinato 1.
5. Choose another small group to be group 2 and teach them ostinato 2.
6. Choose a student (or ask for a volunteer) to play the suspended cymbal part. Emphasize that this is a "color" instrument and must be played very softly.
7. Explain the overall form. Perform.

C. FORM:

Introduction: Tom tom drum (2 measures).
 Add the suspended cymbal.
 Add ostinato 1.
 Add ostinato 2.

A = verse with movement ostinato. Instruments and ostinati continue.

A' = verse with hand signs only. (Instruments and ostinati continue.)

A'' = hand signs alone, with no chanting. (Instruments and ostinati continue.)

D. EVALUATION:

Students chant and perform to "I See the Moon" accurately and musically, performing nonlocomotor movements, ostinati, and rhythm patterns as prescribed for rhythm instruments.

LESSON XVIII


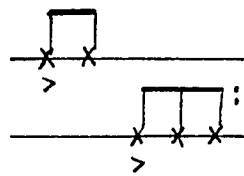

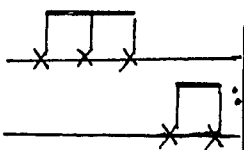
- I. SLS OBJECTIVE: (Partial Synthesis, Improvisation and Aural/Oral.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) to advanced patterns in usual duple, usual triple, usual combined and unusual paired meters.

MATERIALS: 2 handdrums of different pitch levels.

- A. Review alternate and double coordinated movements to various patterns from the previous lessons, paying particular attention to those patterns that students found difficult.
- B. Invite students to be the leader in question/answer exercises which allow for improvisation. Encourage unusual or interesting combinations while maintaining steady tempos and rhythmic control. Allow for variations in tempos and dynamics once the students have demonstrated an ability to maintain a steady pulse with the advanced patterns.
- C. EVALUATION:
Students perform prescribed locomotor and nonlocomotor movements to rhythm patterns in echo and question/answer form.

- II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in chanting and performing rhythmic movements (locomotor and nonlocomotor) to unusual paired and unusual unpaired meters.

A. Unusual Paired Meter - "Weekend Games"


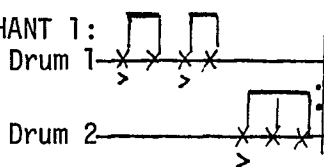

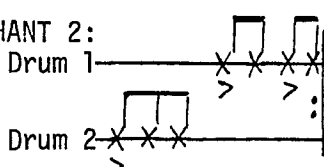

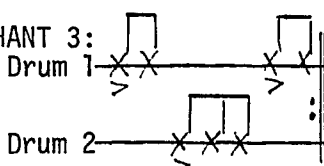
1.	5 8		Chant 1: Drum 1	
CHANT:		"Friday, Sa-tur-day"		
SYLLABLE:		du be du ba bi		
2.	5 8		Chant 2: Drum 1	
CHANT:		"Sa-tur-day, Sun-day"		
SYLLABLE:		du ba bi du be		

B. PROCESS:

1. Teacher chants and plays 2 handdrums, beginning with Chant 1.

2. Students echo the chant.
3. Students walk to drum 1 only and snap fingers to drum 2 while echoing the chant.
4. Students walk and snap to the teacher's drumbeat without chanting.
5. Begin the process over for the next chant.
6. Try Chants 1 and 2 consecutively, maintaining a steady tempo.

C. Unusual Unpaired Meter - "More Weekend Games"

<p>1. $\frac{7}{8}$</p> <p>CHANT: SYLLABLE:</p>	<p></p> <p>"Thursday, Friday, Saturday" du be du be du ba bi</p>	<p>CHANT 1:</p> <p>Drum 1 </p> <p>Drum 2</p>
<p>2. $\frac{7}{8}$</p> <p>CHANT: SYLLABLE:</p>	<p></p> <p>"Saturday, Sunday, Monday" du ba bi du be du be</p>	<p>CHANT 2:</p> <p>Drum 1 </p> <p>Drum 2</p>
<p>3. $\frac{7}{8}$</p> <p>CHANT: SYLLABLE:</p>	<p></p> <p>"Friday, Saturday, Sunday" du be du ba bi du be</p>	<p>CHANT 3:</p> <p>Drum 1 </p> <p>Drum 2</p>

D. PROCESS:

1. Teacher chants and plays 2 handdrums, beginning with Chant 1.
2. Students echo the chant.
3. Students tiptoe a light run to each micro beat of drum 1 only. Snap fingers to drum 2 after tiptoeing is accurate.
4. Tiptoe and snap while echoing the chant.
5. Students walk and snap to the teacher's drumbeat without chanting.

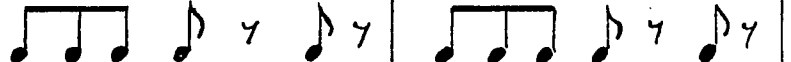
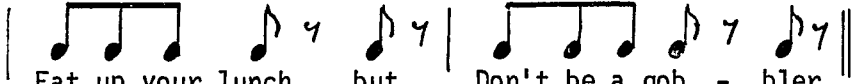
6. Begin the process over for the next chant.
 7. Try Chants 1, 2, and 3 in order, consecutively, maintaining a steady tempo.
 8. Invite student volunteers to try performing the drum part while the class chants.
- E. **EVALUATION:**
Students chant and perform locomotor and nonlocomotor rhythmic movements as prescribed in "Weekend Games" and "More Weekend Games."

LESSON XIX

- I. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) to patterns in unusual unpaired meter.

MATERIALS: 2 handdrums of different pitch levels, cowbell.

A. "Strawberry Shortcake."

7 8	
CHANT:	"Strawberry short - cake Blueberry cob - bler.
SYLLABLE:	du ba bi du du du ba bi du du
MOVEMENT:	R L R L (snap)R (snap)L R L R (snap)L (snap)
	
	Eat up your lunch, but Don't be a gob - bler.
	du ba bi du du du ba bi du du
	R L R L (snap)R (snap)L R L R (snap)L (snap)

B. PROCESS:

1. Teacher beats a quiet, steady pulse on the handdrum.
2. Teacher performs chant, then teaches it to students phrase by phrase. Once the students can chant the whole chant, add finger snaps. (Use rhythm syllables only if needed.)
3. Add walking movements while chanting and snapping.

C. EVALUATION:


Students perform locomotor and nonlocomotor movements while chanting "Strawberry Shortcake" accurately.

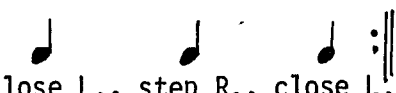
- II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency and basic comfort with movement by singing, dancing and playing non-pitched instruments in usual duple meter with syncopations and rests.

A. "Funga Alafia" - A Welcome Dance From Liberia, notated by Jos Wuytack.

B. PROCESS:

1. Students stand in concentric circles facing one another. Body posture is straight, with bent knees and toes turned out slightly (African style). Palms are up and touching person's palms on either side in the circle.
2. Students step to the right, then close in with the left foot. This is the basic step to the dance. Do this step-close movement to the right for 2 measures, then to the left for 2 measures.

3. $\begin{matrix} 4 \\ 4 \end{matrix}$ 
 step R., close L., step R., close L., step R.,


 close L., step R., close L.

REPEAT: step L., close R., step L., close R., step L.,
 close R., step L., close R.

4. Once this dance pattern has been achieved, teach the percussion parts to three of the students. These three students then perform the drum and cowbell parts together to accompany the dance step. Periodically change drummers if needed.
5. With students playing percussion parts and the class performing the dance step, the teacher sings part A of the song. Then the teacher sings it phrase by phrase to the students, who echo each phrase. Continue teaching by rote until students can sing part A while dancing.
6. Teacher chants part B while performing appropriate arm and hand signs. Students join in and perform with percussion accompaniment.
7. Students perform parts A and B with percussion accompaniment.
8. Teacher demonstrates dance movements to part C. Students join in and perform with percussion accompaniment.
9. Students perform parts A, B, and C with percussion accompaniment.

10. Teacher explains the form. Point out how the Introduction builds up layers of sound and the Coda gradually decreases in layers. Perform.

C. FORM:

Introduction = Drum 1 (1 pattern)
Drums 1 and 2 (1 pattern)
Drums and cowbell (2 patterns)

A = Sing and dance to Part A of song. Drums and cowbell continue.

B = Chant and perform arm movements in place, with drum and cowbell accompaniment.

C = Perform part C dance movements with drum and cowbell accompaniment. (No chanting or singing.)

A = Repeat part A.

CODA = Gradually omit each percussion part, layer by layer, until only the cowbell is left to play 2 patterns.

D. EVALUATION:

Students sing, dance and play rhythm instruments accurately to "Funga Alafia," using the prescribed form.

LESSON XX

I. SLS OBJECTIVE: (Partial Synthesis, Improvisation and Aural/Oral.) Students will demonstrate rhythmic competency in performing rhythmic movements (locomotor and nonlocomotor) to advanced patterns in usual duple, usual triple, usual combined and unusual meters.

MATERIALS: As many different drums and other percussion instruments as possible, 1 per student.

- A. Review various patterns and movements from the previous lessons, paying particular attention to those patterns that students found difficult. Be sure to use some patterns from each rhythm classification, chanting rhythm syllables as needed. Invent new body rhythms with the patterns.
- B. Invite students to be the leader in question/answer exercises which allow for improvisation. Encourage unusual or interesting combinations while maintaining steady tempos and rhythmic control. Allow for variations in tempos and dynamics once the students have demonstrated an ability to maintain a steady pulse with the advanced patterns.
- C. Transfer the patterns and body rhythms to the nonpitched instruments. Encourage groups of instruments to perform certain patterns together, followed by other groups playing a variation of the patterns. Invite students to perform question/answer exercises which allow for improvisation upon the instruments.
- D. EVALUATION:
Students perform body rhythms and locomotor movements to prescribed patterns performed by the teacher in echo and question/answer forms.

II. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency in chanting and performing rhythmic movements (locomotor and nonlocomotor) to mixed meter.

A. "This is the Last Day" - Mixed Meter Chant

6	>		4	>	>	>	>
8	●	●	4	●	●	●	●
CHANT:	"This is the last day that						
SYLLABLE:	du	da	di	du	da	di	
MOVEMENT:	L	*	*	R	*	*	

CHANT: "This is the last day that we can play."
 SYLLABLE: du da di du da di du du du
 MOVEMENT: L * * R * * L R L (hop)

VERSE 2: "So I shall tell you it's Goodbye, goodbye.
 So I shall see you again someday."

B. PROCESS:

1. Teacher performs the rhythm on a handdrum, with particular attention to the accents. Then teacher chants both verses.
2. Students learn the chant, phrase by phrase, until they can chant both verses with the handdrum accompaniment.
3. Teacher demonstrates the movements while chanting, without the drum accompaniment. Left and right steps should be heavy stamps which accent the rhythm. Finger snaps are performed one hand at a time (not both hands on each snap).
4. Students join in the chant and perform movements. Notice that after the first verse, there is a hop, so that the left foot can begin again on the second verse.
5. OPTIONAL: Reverse directions between verses, turning on the hop.

C. EVALUATION:

Students chant and perform rhythmic movements (locomotor and nonlocomotor) accurately to "This is the Last Day."

III. SLS OBJECTIVE: (Partial Synthesis.) Students will demonstrate rhythmic competency and comfort with movement while performing, singing, chanting and dancing various musical songs and games.

- A. Ask for student requests of any chants, songs or games from past lessons. Review these pieces, emphasizing specific qualities and patterns important to the performance of each. Try examples from all meters.
- B. Encourage students to demonstrate or teach to the class any chants, songs or games that they know that have not been done already. Even playground or neighborhood songs can be very musical and offer good experiences with new rhythm patterns. Not only are the students proud of personal favorites, but also the teacher may gather more material for future lessons.

C. EVALUATION:

Students demonstrate rhythmic competency and comfort with movement while performing, singing, chanting or dancing to various songs and games selected by the students.

APPENDIX C
OUTLINE OF TRADITIONAL LESSON PLANS FOR GROUP 2

ELEMENTARY MUSIC
DANVILLE PUBLIC SCHOOLS

THIRD & FOURTH 6-WEEKS
1982-83

SECOND GRADE
DANVILLE, VIRGINIA

PERIOD	SONG OR SUBJECT	PAGE	RECORD
Nov. 28 thru Dec. 21	Deck the Halls	168	K-8
	O Hanukkah	170	K-9
	Wind Through the Olive Trees	172	K-10
	O Come, Little Children	173	L-1
	We Wish You a Merry Christmas	174	L-2
Jan. 3	Snow is Falling	175	L-3
	Jingle Bells	175	L-4
Jan. 10 thru Jan. 19	Skating Away	176	L-5
	To a Snowflake	177	L-6
Jan. 24	Marching to Pretoria	34	B-11
Jan. 31	Down in the Valley	67	D-8
Feb. 7	Mail Myself to You	178	L-7
Feb. 14	America	185	L-12
Feb. 21	America, the Beautiful	159	K-1
Feb. 28	I'm Proud to Live in America	184	L-11
Mar. 7	Sambalele	24	B-4
Mar. 14	Kookaburra	145	J-1
Mar. 21	Kuckuck	182	L-10
Mar. 28	Two Rabbits	181	L-9

ELEMENTARY MUSIC
DANVILLE PUBLIC SCHOOLS

THIRD & FOURTH 6-WEEKS
1982-83

THIRD GRADE
DANVILLE, VIRGINIA

PERIOD	SONG OR SUBJECT	PAGE	RECORD
Nov. 28 thru Dec. 21	Christmas Bells are Ringing	165	K-3
	Christmas Song	166	K-4
	Silent Night	167	K-5
	Long Ago in Bethlehem	168	K-6
	We Wish You a Merry Christmas	169	K-7
	The Lights of Hanukkah	170	K-8
Jan. 3 thru Jan. 19	The Nutcracker and the Mouse King (A separate record-filmstrip is available)	42	C-4
	Rabbit in the Wood	112	H-1
Jan. 24	Mein Hut (in German)	130	I-4
Jan. 31	Skating	172	K-10
Feb. 7	Valentine Hearts	171	K-9
Feb. 14	(Continue "Skating")		
Feb. 21	America	184	L-11
	America the Beautiful	185	L-12
Feb. 28	God Bless America		
Mar. 7	I Am a Gay Musician	56	D-1
Mar. 14	The Strings	57	D-2
	A Little Violin	58	D-3
	Mister 'Cello	59	D-4
Mar. 21	The Woodwinds	60	D-5
	Johnny Schmoker	61	D-6