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**Effects of teaching intensity on sixth-grade students' general
music achievements and attitudes**

Yoder-White, Maribeth Gail, Ph.D.

The University of North Carolina at Greensboro, 1993

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EFFECTS OF TEACHING INTENSITY ON SIXTH-GRADE STUDENTS'
GENERAL MUSIC ACHIEVEMENTS AND ATTITUDES

by

Maribeth Gail Yoder-White

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
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Approved by



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Understanding, delineating, and clarifying teaching behaviors contributing to desired student musical outcomes is an important concern for researchers, teachers, and teacher educators. The purpose of this study was to investigate effects of teaching intensity behaviors on sixth-grade students' general music achievement, music attitudes, and recorder performance. Subjects' gender and music background also were examined as independent variables.

Two intact classes of sixth-grade general music students served as subjects. One group of twelve males and ten females ($n = 22$) received an operationally defined high teaching intensity treatment; nine males and twelve females in the second group ($n = 21$) experienced a low teaching intensity treatment. Prior to treatment, subjects' general music achievement, music attitudes, and music background were assessed using the researcher-designed Music Achievement Test, Music Attitudes Profile, and Music Background Questionnaire. During the eleven-day treatment period, subjects received 45 minutes of general music instruction focusing on developing music reading and soprano recorder performance skills. To determine effects of instructional treatment, gender, and music background, the Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test were administered following the treatment period.

Data were analyzed via descriptive statistics, t -tests, and a 2 (teaching intensity) x 2 (gender) x 3 (background category) multivariate analysis of covariance (MANCOVA) with pretreatment Music Achievement Test scores serving as the covariate to control statistically for differences in entry behaviors. No significant effects of teaching intensity, gender, music background, or interaction effects on music achievement, music attitudes, and recorder performance were found via the MANCOVA ($p > .05$). Univariate analyses, however, indicated significant effects of teaching intensity and music background on attitudes. Teaching behaviors impact students' musical outcomes; therefore, further research investigating and clarifying specific attributes of effective teaching is imperative.

c 1993 by Maribeth Gail Yoder-White

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.

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CHAPTER I

INTRODUCTION

Identifying, defining, and cultivating effective teaching strategies has received considerable attention from music education researchers. Specific variables contributing to effective music teaching include reinforcement and feedback provided by a teacher (Forsythe, 1975; 1977; Moore, 1976; Murray, 1975; Price, 1983; Thurman, 1977; Wagner & Strul, 1979; Yarbrough & Price, 1981), instructional sequencing (Cox, 1989; Yarbrough & Price, 1989), and active involvement of students with classroom instructional activities (Sims, 1986). One attribute recently identified as a possible variable relating to teaching effectiveness is teaching intensity. Often used interchangeably with the terms enthusiasm, affect, and magnitude of teaching, the importance of teaching intensity has been recognized by researchers, teachers, and teacher educators. Only in recent years, these and related attributes have been studied as observable and measurable variables.

Defined by terms such as energy, strength, and concentration (Stein, 1975, p. 693), intensity appears to be a desirable attribute for teachers seeking to motivate and educate students (Banz & Rogers, 1985; Brophy,

1987; Cassidy, 1989). In this study, effects of teaching intensity during the delivery of subject matter on student learning were investigated. Teaching intensity involves the presentation component of an instructional paradigm and is associated with teacher affect and instructional pacing. Within the current study, teaching intensity operationally includes the behaviors of eye contact, proximity to students, voice loudness and inflection, gestures, facial expressions, and instructional pacing.

Statement of the Purpose

The purpose of this study was to investigate effects of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance. Specifically, the researcher sought to determine if and to what extent high and low levels of teaching intensity affected the music achievement, music attitudes, and recorder performance of sixth-grade students in general music classrooms. Additionally, the effects of gender and music background on music achievement, music attitudes, and recorder performance were studied.

Background of the Study

Teaching Intensity

Defining effective teaching is a crucial element of an educational paradigm; yet because of the complex, interrelated repertoire of behaviors exhibited by effective teachers (Berliner, 1986), delineating behaviors which typify effective teaching across content areas is difficult. Three broad

categories emerging from the literature related to effective teaching are classroom management, instructional content, and delivery. These categories provide the foundation for defining teaching intensity as "the sustained control of the student/teacher interaction evidenced by efficient, accurate presentation of subject matter with enthusiastic affect and pacing" (Madsen, 1990, p. 38).

Correlations between teaching intensity and effective music teaching have been suggested by researchers (Madsen & Geringer, 1989). Additionally, intensity has been identified as an attribute which can be taught, observed, and quantified by individuals with varying amounts of music teaching experience (Madsen, Standley, & Cassidy, 1989; Standley & Madsen, 1987). Given the imperative to develop a complete understanding of attributes defining effective music teaching, research on the influence of teaching intensity on students' music achievements and attitudes is warranted.

Music Achievements

Assessing achievement resulting from music experiences and instruction has been a concern of researchers and teachers for decades. Music achievement research is imperative not only for developing means of providing feedback to teachers and students about effects of instruction, but for defining and assessing those variables impacting music achievement. Various facets of music achievement have been studied including basic

music knowledge, notational knowledge, aural skills, performance skills, aural-visual skills, and composition skills (Boyle, 1992).

Typically general music classes facilitate development of a wide repertoire of music behaviors, including performing (singing, playing), describing (moving, drawing, verbalizing), and creating (improvising, composing). If music achievement is to be assessed comprehensively, the diversity of behaviors and skills developed in the general music classroom must be recognized and evaluated. While important, achievement assessment which encompasses only paper-and-pencil measurement ignores the experiential nature of music and fails to recognize the importance of performance achievement. This study includes assessing music achievements demonstrated through music knowledge and performance.

Music Attitudes

Identified as a predictor of music achievement for general music students (Hedden, 1982), positive student attitude is a fundamental concern of music educators. Because of the lifelong values formed during adolescent years, the need to develop positive attitudes is preeminent for middle school students (Melton, 1990). "Music behaviors, stabilized and changed during adolescence, strongly influence desires and directions for continued music learning and participation . . ." (Sink, 1992, p. 602). The importance of determining variables influencing attitude formation is underscored further by research describing the deterioration of positive attitudes during the

elementary and middle school years. Numerous researchers report that elementary students' attitudes toward general music become negative with advancing grade levels (Broquist, 1961; Nolin, 1973; Svengalis, 1978; VanderArk, Nolin, & Newman, 1980). A similar decline in general music students' positive attitudes between fifth and sixth grades is described by Boswell (1991), Bowman (1990), and Pogonowski (1985). Taebel and Coker (1980) report relatively positive attitudes across grades three through seven, but also note a decrease in positive attitudes with each advancing grade level.

Although declines in elementary and middle school students' positive attitudes are reported in the literature, researchers emphasize the presence of a relationship between teaching behaviors and student attitudes (Boswell, 1991; Flanders, 1967), and the positive impact of specific teaching strategies on music students' attitudes (Nolin, 1973; Sink, 1992; Taebel & Coker, 1980). Clearly research related to developing teaching strategies enhancing adolescents' music attitudes and music achievement is needed.

Gender

The effect of gender on students' music achievements and music attitudes is an important consideration for researchers. George and Hodges (1980) suggest that the primary differences between males' and females' music responses are the result of socio-cultural influences. Although Whellams (1973) maintains that a gender factor may lead to the

development of different types of musicality, other researchers have found no significant difference between male and female music achievements ($p > .05$; Hedden, 1982; Webber, 1974).

Music attitude researchers suggest that expressed attitudes toward music instruction may vary as a function of gender (Sink, 1992). Broquist (1961) reports that sixth-grade elementary general music classes appeal more to females than to males, a finding substantiated by Boswell's (1991) study of fifth- through eighth-grade general music students. Bowman (1990) and Pogonowski (1985) agree that interactions exist between fifth- and sixth-grade students' gender and attitudes toward general music instruction with females exhibiting the most positive attitudes. Given the unequal number of males and females involved in many contemporary middle and secondary school music programs, investigation of variables impacting school music participation is warranted. Clearly a more extensive understanding of possible relationships between gender, music achievement, and music attitude is needed to provide effective, motivational music experiences for all students.

Music Background

Sociological and psychological researchers have cited parents and home environment as important contributors to the development of children's interests and attitudes (Sandvoss, 1970). Likewise, music education researchers investigating relationships among music background,

music attitude, and music achievement have distinguished home environment as an important predictor of music achievement (Kehrberg, 1984; Kirkpatrick, 1962; Radocy & Boyle, 1979; Rainbow, 1965; Shelton, 1965). Although conflicting research results are reported, instrumental performance experience is suggested as another influence on students' music achievement. Both Colwell (1963) and Kehrberg (1984) describe a positive relationship between piano experience and general music achievement; however, Young (1976) reports no relationship between number of years of piano study and junior high instrumental music students' achievement. Rainbow (1965) describes a positive correlation between music experience and music achievement for elementary and high school students, but not for junior high students. Taebel and Coker (1980) report "near zero correlation" between previous music lessons and achievement, and Hedden (1982) maintains that prior experience in music performance is not a valid predictor of elementary students' music achievement. When considering the effect of private instrumental study and performing group participation on students' music attitudes, Pogonowski (1985) explains that neither variable noticeably influences attitudes. Such disparate results confirm the need for further study and clarification of effects of music background on music achievements and music attitudes.

Teacher Preparation and Professional Development

To prepare effective and productive future music teachers, defining, observing, and quantifying traits that contribute to effective teaching is

necessary. In recent years, delineation of characteristics which are present in effective teaching has received the attention of numerous researchers both in general education (Berliner, 1986; Brandt, 1986; Brophy, 1987; Brophy & Good, 1986; Porter & Brophy, 1988; Walberg, 1988; Walberg, Schiller, & Haertzel, 1979) and in music education (Brand, 1983; 1984; 1985b). While preparation of prospective music teachers focuses traditionally on the acquisition of skills and knowledge associated with subject matter, a comparable amount of instruction which develops characteristics facilitating effective delivery of the subject matter should occur. Although curricular content of undergraduate music education programs varies between institutions, music courses constitute approximately 34 percent of the total curriculum while music education courses account for only 9.54 percent (Schmidt, 1989). Colwell (1992) suggests "music teachers are exceptionally well prepared . . . in relation to the subject matter" (p. xi); yet, they may lack adequate pedagogical understanding and preparation.

Numerous studies associate music students' attitudes and achievements with teaching behavior (Grant and Drafall, 1991). "Music learning, more than any other subject, is dependent on teacher qualities. . . . The characteristics of the music teacher influence outcomes more than do equipment available, administrative support, texts and materials used, background of the students, or the objectives stated and lessons planned"

(Colwell, 1987, p. 43). Thus, if prospective music teachers are to be prepared effectively for the "real" world, pedagogues involved with teacher education programs need to consider the impact of specific teacher attributes such as affect and instructional delivery on student motivation and subject matter comprehension.

The importance of providing effective teacher preparation is paramount, particularly in general music. In a compilation of research studies about music teacher preparation, Verrastro and Lagler (1992) report the need for "more preparation for teaching general music in the upper grades" (p. 688). Often coursework preparing prospective music teachers focuses on the acquisition of performance objectives applicable to choral or instrumental music classrooms (e.g., singing, playing, conducting). Students participate in ensembles and private instruction, observing behaviors of the conductor and studio instructor. While these experiences serve as prototypes for students structuring their future choral and instrumental classes, models for general music classes are less copious. As a result of teacher education practices, beginning music teachers may feel prepared to function as choral or instrumental conductors but less competent in structuring and teaching general music classes. While teaching behaviors observed during ensemble and studio instruction are applicable to general music classes, the specialized nature of teaching general music demands competencies and understandings often undeveloped by the music teacher

preparatory curriculum; thus for teachers prepared to conduct choral or instrumental ensembles, general music classes may present a pedagogical dilemma.

While the development of appropriate teaching techniques and the acquisition of subject matter is of ultimate importance to prospective music teachers, much contemporary teacher training is directed toward enhancing teaching effectiveness of music teachers currently in the profession. Based upon the acceleration of demands for accountability in teacher education programs, the preponderance of reports and commissions focusing on excellence in education, and the expanded development of criteria whereby teachers' performances are evaluated objectively, contemporary society no longer accepts mediocrity in education. Research leading to a more thorough understanding of the specific behaviors involved in teaching is justified because of the continued local, state, and national movements intended to improve all facets of education and to differentiate between expert teachers and average teachers.

Middle School General Music Students

Enhancing student music achievements and positive attitudes is indispensable for effective music teaching at all levels; however, the development of music teaching strategies which promote positive attitudes, conceptual understanding, and skill development is particularly crucial at the middle school level. Although the amount of research focusing on education

of the adolescent student has increased in recent years (e.g., Gerber, 1989; 1990), research specifically devoted to studying middle school music students is sparse in comparison to other grade levels. While the plethora of research studies and syntheses of elementary and secondary education does not exclusively preclude middle school students, studies specifically targeting this unique educational structure are needed. Disparate research findings are not unique to music education, but also, have been reflected in general education (Manning, 1990).

Middle school students experience a phase of extreme physical, intellectual, social, moral, and emotional transitions; thus, research should focus on instructional techniques that specifically meet adolescents' needs. Butler (1984) suggests middle school students are less interested in academics than in self and relationships with peers, a disclosure which translates into a need for teachers who can attract students toward learning. Because the middle grades have not been subjected to the scrutiny afforded other levels of teaching (Manning, 1990), teachers often feel unprepared to deal with the unique challenges presented by middle school students and thus may resort to using instructional and management strategies which are not age-appropriate or motivational. Such concern has been echoed by respondents to a 1986 National Middle School Association survey who indicated that "high priority should be given to research determining successful teaching techniques for middle grade students" (Gordon &

Strahan, p. 98). Lack of conclusive research results, coupled with insufficient understanding and stereotypical misconceptions, often perpetuates the hesitancy of teachers to teach at the middle school level. The need to develop expert teachers of young adolescents is apparent; further research on this educational level will enhance understanding of effective means of providing instruction.

Additionally, research which focuses on middle school general music students is crucial because, for many students, it is the last time they will participate in a public school music curriculum. General music instruction is usually mandated for elementary students (Froehlich, 1992); however, for 85 to 88 percent of the population, the middle school general music course is frequently the last formally required music study (Reimer, 1989). Often after the sixth grade, students choose other courses of study and elect to remove themselves from the music classroom. Because of the elective nature of many secondary music classes, the sixth grade may well be a culminating opportunity to motivate students to continue music study. A recent report from the North Carolina Middle Grades Task Force (1991) describes this period as "the last best chance for students to grow and develop" and suggests "now is the time for fundamental reform and attention to the middle level school" (p. 14). According to Frakes (1984), students who continue music study in secondary schools have above average music achievement scores and like their teachers. Thus, providing meaningful and

effective music instruction which motivates and challenges middle school students is crucial.

Conducting research focusing on general music apart from instrumental or choral music is imperative. Most often within the middle school curriculum, options are provided so that students may elect to participate in choral, instrumental, and general music classes. While choral and instrumental performance ensembles tend to include highly select students, in contrast, the general music class is more likely to be populated by a distribution of individuals possessing widely varied abilities, experiences, and motivation levels. Madsen and Alley (1979), for example, report that students in general music classes do not demonstrate the high levels of attentiveness evident within traditional performing groups. The current study, therefore, focuses primarily on the possible impact of teaching intensity on general music students.

Summary

Music education researchers recently have investigated numerous behaviors of teaching intensity. Results of these studies support the premise that teaching intensity is an important component of effective music teaching (Madsen & Geringer, 1989); that teaching intensity skills can be defined operationally and taught to student teachers (Madsen, Standley, & Cassidy, 1989); and that training enhances music student teachers' ability to maintain intensity while teaching (Cassidy & Madsen, 1987). However,

research focusing on the impact of teaching intensity on students' music learning needs to be conducted (Cassidy, 1991). This study provides a means to reduce the gap between teaching intensity research and practice, and thereby, facilitate enhancement of instruction in the middle school general music classroom.

CHAPTER II

RELATED LITERATURE

The delineation of effective teaching strategies has been a topic of discussion for researchers, teachers, and teacher educators for decades. The ability to identify and define operational behaviors which can be taught, learned, and used in classrooms to affect student outcomes positively is a basic assumption underlying teacher education programs (Armento, 1977). While the critical importance of determining variables contributing to effective instruction is apparent, defining and quantifying such variables continues to be perplexing and complicated. The difficulty of this task arises partially because effective teaching includes a variety of complex and interrelated behaviors that are adapted to specific classroom situations (Berliner, 1985). This dilemma is compounded further by the specialized nature of music teaching; however, a review of teacher effectiveness research illuminates certain variables evident across different subject areas and at different age levels (Cruickshank, 1990).

While many specific attributes typify effective teaching, three broad categories have emerged from related research: classroom management, instructional content, and delivery (Cassidy, 1993). These categories form

the basis for the following definition of intensity used by many current researchers: "sustained control of the student-teacher interaction with efficient, accurate presentation of subject matter combined with enthusiastic affect and pacing" (Madsen, 1990, p. 38). While the presentation of accurate content and the acquisition of appropriate classroom behaviors are recognized as important components of effective teaching, for purposes of this study, the definition of intensity involved only observable teaching behaviors related to instructional delivery. The observable behaviors included eye contact, proximity to students, voice loudness and inflection, gestures, facial expression, and instructional pace. Thus, the impact of instructional delivery as related to teaching intensity was the primary focus of this study.

When considering delivery of subject matter, the terms enthusiasm, magnitude of teaching, affect, and intensity frequently have been used interchangeably. Researchers from fields other than music frequently measured enthusiasm; whereas, music education researchers focused more on magnitude, affect, and intensity. The following review includes descriptions of nonmusic and music studies related to teaching enthusiasm, magnitude, affect, and intensity.

Nonmusic Research on Teaching Delivery

Collins (1978) investigated the effect of "enthusiasm training" on the instructional performance of 20 prospective elementary school teachers. A

model was developed that operationally defined eight behaviors related to teacher enthusiasm including vocal delivery, eye movement, gestures, body movements, facial expression, word selection, acceptance of ideas and feelings, and overall energy. Subjects were enrolled in a researcher-developed teacher enthusiasm minicourse in which 20 hours of training were completed consisting of "group instruction," "peer teaching," and "microteaching." During the week immediately following the conclusion of this course, and again three weeks later, subjects in both groups were videotaped teaching a lesson. These tapes were reviewed by two trained observers who rated the defined teacher enthusiasm variables using "low," "medium," and "high" categories. Based upon the ratings of these observations, Collins reported an increase in subjects' enthusiasm in the experimental group following training with little change in the control subjects. In addition, experimental subjects continued to exhibit an elevated level of enthusiasm three weeks after training.

Bettencourt (1979) used the Collins model to investigate the effect of training teachers in using enthusiasm on student achievement and attitude. Following enthusiasm training, the experimental group of eight "resident teachers" taught eight mathematics lessons to fourth-, fifth-, and sixth-grade students. Identical lesson content was taught by nine control group teachers who received no training. While experimental group teachers significantly increased enthusiasm levels following training ($p < .005$), the researcher reported no significant gains in student achievement or attitude.

The Collins model was used also by McKinney, Larkins, Kazelskis, Ford, Allen, and Davis (1983) to assess the level of teacher enthusiasm exhibited by six fourth-grade social studies teachers. The researchers based their study on the premise that teachers can be taught to exhibit specified levels of enthusiasm which can be measured reliably by observers. One hundred and sixty fourth-grade students were assigned randomly to three treatment groups classified by categories of high, medium, and low teacher enthusiasm. Following approximately 11 hours of teacher enthusiasm training, the teachers presented three social studies lessons, each relating to a different concept. Although the researchers reported that teachers consistently exhibited the specified level of enthusiasm during the three-day treatment period, teacher enthusiasm was found to have no significant effect on the posttest social studies achievement of students ($p > .01$). In addition, the researchers reported no significant relationship between teacher enthusiasm, reading level, and gender.

Social studies students were also the focus of a 1963 study by Mastin. In this investigation, the researcher sought to determine the effect of teacher enthusiasm on sixth- and seventh-grade students' achievement and attitude. One teacher presented two lessons with different content; one class was conducted using an "enthusiastic attitude" and the other, an "indifferent attitude" (p. 385). Following each lesson, students' attitudes and achievements were assessed using a researcher-designed instrument.

Student attitudes were found to be more favorable following the enthusiastic presentation. In addition, the researcher reported a significant difference ($p < .01$) in achievement scores between the two presentations across 15 of the 20 experimental groups. Mastin's finding that achievement is affected significantly by enthusiastic or indifferent presentation was supported in a subsequent study by Coats and Smidcens (1966).

Sneed (1977) investigated the effect of enthusiastic and lethargic teaching on the achievement and attitude of ninth- and tenth-grade history students. One hundred and twelve students were assigned randomly to four groups and received one lesson taught in either an enthusiastic style or lethargic style across a two-day period. Two teachers were involved in the experiment; however, their teaching styles were varied between lessons so students received tutelage from the same teacher using a different teaching style each day. Following each lesson, student achievement and attitude were assessed using researcher-designed instruments. Although results were virtually identical at the end of the first day, achievement between the enthusiastic and lethargic classes was significantly different after the second day ($p = .05$). In addition, the attitude assessment results revealed that students were able to perceive differences between teaching styles and preferred the enthusiastic treatment.

Malcolm (1977) extended Sneed's findings by examining three levels of teaching enthusiasm--high, normal, and low. Using three intact classes of

98 seventh graders, social studies instruction was provided by one teacher who exemplified the same level of enthusiasm to each class over a three-day experimental period. Posttest achievement scores on a researcher-developed instrument were significantly different between groups ($p < .01$), with the highest group mean achieved by students in the high teacher enthusiasm class and the lowest group mean by those in the low teacher enthusiasm class.

Larkins and McKinney (1982) conducted two contiguous studies based on the findings of Sneed and Malcolm. The first involved 211 seventh-grade students in nine intact social studies classes. During a four-day experimental period, subjects received instruction from three teachers demonstrating "high," "normal," and "low" levels of enthusiasm. Lesson content was held constant across the groups with each teacher using the same level of enthusiasm for each group. Students' mean scores on the teacher-developed posttest were significantly lower for the enthusiastic group ($p < .01$) when compared to the other groups. This finding was unexpected and motivated the researchers to replicate the study one month later using the same students, teachers, lesson content, and evaluative instruments. Several research procedure and design changes were instituted for the second study, including the random assignment of students to the four groups, daily analysis of teacher performance, reduction of the experimental phase to three days, and daily administration of achievement

measures. Data analysis from this second study revealed little difference between achievement scores of students taught by teachers exhibiting high and normal enthusiasm levels; however, students taught by low enthusiasm instructors scored significantly lower on the achievement measure than the other two groups ($p < .01$). To explain the similarity in students' scores receiving high and normal conditions, the researchers reported "classroom observers perceived the normal and enthusiastic treatments as being more similar than the normal and lethargic" and suggested "teacher behaviors in those two treatments were not adequately differentiated" (p. 38). In addition, based upon daily attitude measures, the investigators indicated students were able to differentiate between treatments and "preferred the more enthusiastic to the less enthusiastic treatments" (p. 38).

Subsequent replication of these two studies also yielded conflicting results (McKinney & Larkins, 1982). The sample was increased to 426 seventh-grade students and the three levels of teacher enthusiasm were distributed among five teachers over a three-day treatment period. Using researcher-designed assessment tools, social studies achievement was found to be significantly higher for the high enthusiasm group than for the low enthusiasm group after the first day of instruction ($p < .05$); however, the difference did not continue during the second and third days. Although not statistically significant ($p > .05$), student attitudes consistently were more favorable for the high and normal enthusiasm teaching than for the low

enthusiasm teaching. The researchers attributed inconsistency in results to differences between groups prior to instruction and teacher failure to execute specified enthusiasm level consistently.

Evertson, Anderson, Anderson, and Brophy (1980) investigated relationships between classroom behaviors and junior high student outcomes in mathematics and English classes. In addition to identifying enthusiasm as one trait of successful teachers, the researchers suggested enthusiasm was an important contributor to student attitude and achievement gains in mathematics classes. Student attitude ratings in English classes were highest also for teachers rated by observers as enthusiastic.

Numerous other educational theorists have advocated the presence of enthusiasm in teaching (Walberg, Schiller, & Haertzel, 1979). Reinhartz and Beach (1983) hypothesized that enthusiasm is one of the most important teaching process variables in improving student attitudes, increasing recall, and producing comprehensive learning gains. This hypothesis was supported also in studies by Ryans (1960) and Medley (1977). Rosenshine and Furst (1971, 1973) explained that a relationship existed between teacher enthusiasm and student achievement. In a review of research about enthusiastic teaching, Rosenshine (1970) suggested that teacher behaviors of movement, gestures, voice variation, and eye contact are related to pupil achievement and described a positive relationship between student achievement and "energetic, mobile, enthusiastic, and animated" teachers

(p. 510). Cruickshank (1990) identified enthusiastic and stimulating teaching style as an important indicator of effective teaching for various age levels and subject areas. According to McConnell (1977), enthusiasm is one correlate of student learning in high school algebra classes. Armento (1977) suggested that enthusiastic teachers remain on-task for longer periods of time than less enthusiastic teachers. This on-task teacher behavior may encourage students to become actively involved in lesson content and consequently develop positive attitudes (Coatney, 1985; Dubelle, 1986). Further support for the effect of enthusiasm on student attitude was provided by Marsh (1977) and Mintzes (1979) who found that teachers rated as "outstanding" by students generally received significantly higher ratings in enthusiasm than teachers rated as less outstanding.

Music Research on Teaching Delivery

Magnitude, Affect, and Enthusiasm

Yarbrough (1975) pioneered research that defined operationally music teacher behaviors in high and low magnitude categories. Yarbrough investigated the impact of high and low conductor magnitude on performance, attentiveness, and attitude of students in four university and high school mixed choruses. Using the descriptors of eye contact, closeness, volume (loudness) and modulation of voice, gestures, facial expressions, and rehearsal pace, the researcher established high and low magnitude classifications and subsequently developed the Music Conductor

Observation Form to measure teaching behaviors in these magnitude categories. Teacher magnitude effects were determined by a panel of judges rating audiotaped performances, by behavioral observation of student attentiveness, and by self-assessment of student attitude. Although the researcher reported no significant differences among experimental groups receiving two levels of teacher magnitude ($p > .05$), three of the groups received their lowest ratings under the low magnitude conductor, and off-task behavior was reduced during the high magnitude condition. Additionally, students' attitudes were found to be more positive toward the high magnitude conductor than toward the low magnitude conductor.

Student attentiveness was examined by Sims (1986). Using 94 preschool children as subjects, the researcher investigated the effect of high and low teacher affect on three- through five-year-old subjects' attentiveness. Eye contact and facial expressions were manipulated to illustrate high and low nonverbal teacher affects during four listening activities. High affect was characterized by sustained eye contact with students, and by facial expressions indicating "excitement, happiness, and enthusiasm"; low affect involved no eye contact with students and maintenance of a "bored facial expression" (p. 177). Based upon observation of videotaped lessons, Sims reported an association between high teacher affect and high levels of group attending behavior.

Enthusiasm also has been cited as an important attribute of effective music teachers. Kirkwood (1974) reported enthusiasm as a predictor of

fifth-grade students' music achievement. In Sasala's 1980 study examining characteristics of exemplary high school band programs, teacher energy and enthusiasm contributed to student success. Baker (1982) surveyed 119 music teachers and administrators and identified enthusiasm as one of the most important competencies for effective music teaching. In a review of research on productive music teaching, Brand (1985b) also identified high energy and enthusiasm as important teacher traits, and noted specific behaviors of frequent eye contact, use of physical gestures, variation of facial expressions and speaking voice, and rapid and exciting pace as essential teaching behaviors.

Teaching Intensity

Numerous studies have been conducted by music researchers specifically investigating teaching intensity. These studies have considered various questions related to intensity. Can intensity be defined, observed, and taught? Can students be taught to recognize intensity? What is the effect of training on teachers' instruction? While these studies embody the global definition of intensity presented previously; that is, "sustained control of the student/teacher interaction with efficient, accurate presentation of subject matter combined with enthusiastic affect and pacing" (Madsen, 1990, p. 38), the studies also provide crucial information related to the current study.

Standley and Madsen (1987) conducted a study designed to ascertain the intensity level prospective teachers display in a variety of leadership

situations. Forty-two freshman music education majors were videotaped in two situations: (1) speaking about individual goals for a music career, and (2) leading a familiar song with preschool children. The videotapes then were reviewed and evaluated to determine intensity level. According to the researchers, intensity in speaking about one's self was low and was related moderately to intensity in a teaching situation ($\rho = .43$).

A song-leading task also was used by Standley and Madsen (1987) to assess differences in intensity between music education and music therapy majors in various stages of training. Fifteen freshmen and 15 senior music education majors, and 15 senior music therapy majors served as subjects for the study. Using a 10-point Likert scale, the researchers evaluated the intensity level of each subject teaching a song to preschoolers. Freshmen were rated lower in intensity than either of the senior groups, but there was no noticeable difference in intensity between the senior music education majors and the senior music therapy majors. According to the researchers, teaching intensity is a skill that can be measured.

Senior music education majors also were included as subjects in a study by Madsen and Geringer (1989). The research was designed to determine the relationship between demonstrated effective teaching and teaching intensity. Using a five-point Likert scale, teaching effectiveness was evaluated by a panel of four judges who rated videotapes of 22 subjects' "best teaching" during the final week of student teaching. In

addition, the videotapes were evaluated independently by two experts who focused on behaviors related to teaching intensity. The researchers found a high correlation between effective teaching and intensity ($\rho = .92$), and concluded that intensity is an important attribute of effective music teaching.

To investigate intensity and its relationship to music teaching effectiveness, Madsen (1988) investigated whether teaching intensity could be defined behaviorally and measured within a brief, inservice workshop. Twenty-two experienced music teachers with experience ranging from 4 to 21 years enrolled in a classroom management workshop served as subjects for the study. Instruction during the five-afternoon workshop included instructor modeling of extreme contrasts in intensity, three peer teaching experiences, and instruction in evaluating teacher intensity. At the conclusion of the workshop, subjects submitted a videotape representative of their "best" classroom teaching performance. Using the Teacher Intensity Form developed by the researcher and a five-point Likert scale to measure teacher effectiveness, each videotape subsequently was evaluated by workshop participants. Madsen reported a high positive correlation between ratings on the Teacher Intensity Form and teaching effectiveness assessments ($\rho = .84$), and suggested that there was a high relationship between intensity and teacher effectiveness.

Madsen, Standley, and Cassidy (1989) investigated learning, demonstrating, and recognizing teaching intensity. Specifically, the

researchers sought to determine whether high and low contrasts in teaching intensity could be learned over a brief time period and subsequently demonstrated by music student teachers, and whether subjects untrained in intensity recognition could identify these contrasts. Twenty prospective choral, general, and instrumental music student teachers served as the experimental group while freshmen ($n = 23$), seniors ($n = 22$), and graduate students ($n = 29$) in music education and music therapy degree programs served as control groups. Following a training session of 1.5 hours, subjects in all four groups used a ten-point Likert scale to evaluate the intensity displayed on videotapes of the experimental subjects' teaching. The researchers concluded that intensity could be defined operationally, taught to student teachers, demonstrated effectively, and recognized reliably by music education and music therapy majors with a variety of experience levels.

While teachers may be able to demonstrate high intensity when teaching for short amounts of time, sustaining intensity for long periods may be necessary to enhance student achievement and attitude. The effect of training on the ability of student teachers to maintain intensity while teaching a music lesson was studied by Cassidy and Madsen (1987). Subjects in the experimental group were videotaped teaching a music lesson to peers prior to and following intensity instruction; control group subjects were treated similarly but received no instruction. Using five-second observation intervals, videotapes were evaluated to determine teaching

intensity. From the results of the study, Cassidy and Madsen concluded that training enhanced music education students' abilities to maintain the desired intensity while teaching music.

Byo (1990) studied the effect of training on instrumental conductors' teaching intensity. The researcher sought to determine whether high and low contrasts in gestural intensity could be taught to and demonstrated by undergraduate instrumental conductors. He also investigated if these contrasts could be detected by observers untrained in the concept of teaching intensity. The initial phase of the study consisted of providing instruction in intensity contrast to 25 students enrolled in a beginning instrumental conducting class. Following the instructional period, each student conducted one-minute sessions demonstrating high and low intensity contrasts. Upon viewing the videotape of these sessions, subjects were able to identify the intended intensity contrasts with a 92 percent accuracy rate. A second videotape was then developed in a similar manner and disseminated for viewing by 320 subjects untrained in the concept of teaching intensity. Graduate music majors ($n = 80$), undergraduate music majors ($n = 80$), nonmusic majors ($n = 80$), and high school band and choral students ($n = 80$) observed the conducting segments, identified high and low intensity contrasts during 15-second intervals, and provided a composite intensity rating for each conductor. Although subjects in the four groups provided a combined correct response rating of 77 percent, graduate

music majors were more accurate in identifying intensity contrasts. Byo suggested that intensity as a part of conductor affect is "recognizable across multiple illustrations and diverse levels of musical experience" (p. 161).

Elementary education majors were subjects in a 1989 Cassidy study in which she investigated the effect of intensity training on preservice instructional accuracy and delivery effectiveness. Fifty-two subjects completed five instructional presentations that included teaching three children's songs to peers, teaching a music concept to peers, and teaching songs to preschoolers. Subjects in the experimental group ($n = 26$) received four teaching intensity training sessions while control group subjects ($n = 26$) received no intensity training. Although the frequency of subjects' high teaching intensity behaviors increased throughout the experimental period, no significant effect of treatment was found ($p > .05$). The researcher suggested that simultaneous acquisition of subject matter and presentation competencies may have impeded the effect of intensity training.

Cassidy (1990) investigated two aspects of teaching intensity, delivery and instruction, using 10 music education students in an elementary music methods course. Subjects received instruction in identifying high and low teaching intensity behaviors and in using researcher-developed delivery and instruction forms to analyze teaching performances. Following analysis of subjects' videotaped teaching performances of four elementary music classes, the researcher reported significant improvement in both delivery and

instruction aspects of teaching intensity ($p < .05$). This study supports research suggesting teaching intensity is an attribute that can be defined, demonstrated, observed reliably, and improved with practice.

The research reported in this section included findings about teaching enthusiasm, magnitude, affect, and intensity. The premise that teaching intensity is one component of effective music and nonmusic teaching was supported. However, the effects of teaching intensity on music achievements and attitudes has not been demonstrated empirically. As an attribute which can be defined operationally, learned, observed, and measured, additional research is needed that specifically examines the influences of teaching intensity on music students' achievements and attitudes. Because gender and music background affect adolescent students' music achievements and attitudes, research on teaching intensity must control for these potentially confounding variables.

Null Hypotheses

The purpose of this study was to investigate effects of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance. The primary research objective was accomplished by considering the following question:

1. Do variations in teaching intensity affect music achievement, music attitudes, and recorder performance?

Two additional research objectives were accomplished by considering the following questions:

2. Does gender affect music achievement, music attitudes, and recorder performance?
3. Does music background affect music achievement, music attitudes, and recorder performance?

For statistical treatment, the following null hypotheses were tested for music achievement, music attitudes, and recorder performance ($\alpha \leq .05$).

1. There is no significant effect of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance.
2. There is no significant effect of gender on sixth-grade students' general music achievement, music attitudes, and recorder performance.
3. There is no significant effect of music background on sixth-grade students' general music achievement, music attitudes, and recorder performance.
4. There are no significant effects of interactions among teaching intensity, gender, and music background on sixth-grade students' music achievement, music attitudes, and recorder performance.

CHAPTER III

PROCEDURE

To compare effects of teaching intensity on sixth-grade students' general music achievements and attitudes, a three-phase study was conducted. The level of teaching intensity (high and low) was the primary independent variable; music achievement, music attitudes, and recorder performance constituted the dependent variables. Gender and music background were studied as secondary independent variables to control for possible confounding effects. Additionally, entry level music achievement, as measured by a researcher-designed Music Achievement Test, served as a covariate.

Pretreatment Phase

Selection of Subjects

The study was conducted in an urban North Carolina public school. Because a realistic setting for the study was desired, sixth-grade students (n = 43) in two intact general music classes served as subjects. Three additional students participated in the classes but were not included in the data analysis; one student accrued excessive absences and two students enrolled in the classes during the treatment.

Subjects attended a middle school (grades 6-8) and were enrolled in nine-week general music classes. These classes were part of a four-section cultural wheel which included music, art, foreign language, and occupations rotations. Prior to administering the study, a written request for permission to conduct the study was provided for the school principal (see Appendix A) and his verbal permission was secured. The regular music teacher instructed both classes for six weeks prior to the study. During this time, music lessons focused on basic melodic, harmonic, and rhythmic concepts and did not include instrument playing. The sample was composed of 22 females and 21 males representing a mixture of ethnic backgrounds. Class A (high teaching intensity) was comprised of 22 students, 10 females and 12 males; Class B (low teaching intensity) contained 12 females and 9 males for a total of 21 students (see Table 1). The sample of 43 subjects, with 22 and 21 in each experimental group, met the sample size criterion established for multivariate research designs (Bruning and Kintz, 1977; Gay, 1987). Prior to beginning the study, subjects were required to return signed parental permission forms (see Appendix B).

Table 1

Number of Subjects in Treatment Group by Gender

Treatment Group	Female	Male	Total
Class A - High Teaching Intensity	10	12	22
Class B - Low Teaching Intensity	12	9	21

Teaching Content

Based upon consultation with area middle school music teachers, review of basal texts, and analysis of music competencies for sixth-grade students stated in curriculum guidelines of North Carolina (North Carolina Department of Public Instruction, 1985) and the Music Educators National Conference (George, Hoffer, Lehman, & Taylor, 1986), a primary instructional focus was to develop music reading skills through playing soprano recorder. Area middle school teachers expressed concern about students' lack of music reading skills and an analysis of national trends indicating a decline in knowledge about music elements and notation illustrated the pervasiveness of this problem (Ward, 1983). Thus, instruction enhancing development of reading skills was considered relevant. Since instrument playing is included as a subject matter achievement for grade six (George et al., 1986) and subjects had no prior experience with the soprano recorder, using soprano recorder to facilitate development of reading skills seemed to be an appropriate means. Additionally, because active learning experiences and instrument playing have been associated with positive student attitudes and involvement with lesson content (Broquist, 1961; Nolin, 1973), soprano recorder performance was used to maintain a high level of student time-on-task throughout the study.

Before beginning treatment, the researcher designed 11 lessons emphasizing the development of skills in music reading and soprano recorder

performance. Let's Play (Burakoff & Burakoff, 1986), a recorder text designed for middle school students, served as the foundation for lessons; researcher-developed materials also were included. Teaching scripts were written for each lesson and are included in Appendix C.

Definition of Teaching Intensity

Based upon previous research (Yarbrough, 1985), an operational definition of teaching intensity was developed. Specific behaviors targeted included eye contact, proximity, voice inflection, voice loudness, facial expressions, and pace. Descriptions of high and low intensity behaviors are shown in Table 2. A five-part Teaching Intensity Rating Form was developed to evaluate the intensity of teaching across the seven predefined behaviors (see Appendix D). The general definition of teaching intensity omitted the parameters of classroom management and subject matter accuracy used by many contemporary researchers; however, because the researcher taught both classes, classroom management and subject matter accuracy were constant across both experimental groups.

Data Collection Instruments

Four evaluative instruments were developed by the researcher to assess subjects' music background, music attitudes, music achievement, and recorder performance: Music Background Questionnaire, Music Attitudes Profile, Music Achievement Test, and Recorder Performance Test. Ease of response, need for objective measurement, and ability levels of

Table 2

 Operational Definition of Teaching Intensity

EYE CONTACT

- High: Maintains eye contact with group and/or individuals throughout lesson.
- Low: Looks at group and individuals infrequently, or focuses attention on a single student.

PROXIMITY

- High: Frequently walks toward or stands near group and/or individuals.
- Low: Remains in front of classroom, maintaining distance between teacher and students.

VOICE LOUDNESS

- High: Utilizes firm, strong voice with varying loudness level; reflects vitality.
- Low: Displays audible, yet quiet voice which maintains constant loudness level; reflects little vitality.

VOICE INFLECTION

- High: Exhibits wide range of pitch fluctuation in speaking voice.
- Low: Displays little variation in pitch of speaking voice.

GESTURES

- High: Uses arms and hands frequently; illustrates variety of movement.
- Low: Rarely uses arms and hands; maintains strict body posture and position.

FACIAL EXPRESSIONS

- High: Displays animated expression incorporating a variety of facial expressions showing approval and disapproval (smiling, laughing, raising eyebrows, widening eyes; frowning, knitting brow, pursing lips, narrowing eyes).
- Low: Displays neutral facial expression exhibiting little variety in expression.

PACE

- High: Maintains fast, exciting pace characterized by concise instructions, minimal talking, rapid speech, provision of immediate and constant feedback (often while students are involved in activity), and absence of lag time between activities (less than one second between activities).
- Low: Displays slow, methodical pace characterized by meticulous detail in instructions, much lag time between activities, and provision of feedback only when students are not involved in activity.
-

subjects were principal considerations when developing the evaluative instruments.

The Music Background Questionnaire was designed to assess music training, present and past music experiences, and home music environment (see Appendix E). The questionnaire provided a profile of each subject's music background, and included questions related to instrument(s) played, number of years played, and years of private lessons. Because of the association between parents' and students' music experiences (Brand, 1985a), questions related to parents were incorporated, including listening practices and preferences, ensemble participation, music equipment present in home, and attitudes toward music. Only students completed the Music Background Questionnaire; thus, responses related to parental music experience reflected student perceptions.

The Music Attitudes Profile was developed to determine subjects' pretreatment and posttreatment attitudes toward music, their music teacher, and music class (see Appendix F). Using a five-point Likert scale, students responded to 22 statements with "Strongly Agree, Agree, Undecided, Disagree, and Strongly Disagree." To eliminate patterned responses, a random order of 12 positive and 10 negative statements was used. For data analysis purposes, ratings of the 10 negative statements were reversed.

Two evaluative measures were designed to assess achievement: the Music Achievement Test and the Recorder Performance Test. Scores from

these achievement measures were analyzed separately. The Music Achievement Test was constructed to evaluate subjects' pretreatment and posttreatment music reading skills, music notation and terminology knowledge, and soprano recorder knowledge (see Appendix G). Designed as a paper-and-pencil measure of students' knowledge of lesson content, the Music Achievement Test assessed aural-visual skills, visual identification and description of music symbols and terminology, and soprano recorder knowledge. The test format included 26 fill-in-the-blank, 14 four-response multiple choice, 1 two-response multiple choice, and 19 matching responses.

The Recorder Performance Test was created to assess simultaneously students' soprano recorder playing and music reading skills (see Appendix H). This measure contained three sections: (1) performance in response to verbal cues, (2) performance of a familiar melody, and (3) performance of an unfamiliar melody (sightreading). In the first section, subjects performed pitches in response to verbal cues provided by the researcher; for example, the researcher stated "Play me a B," and the subject responded by performing the specified pitch. Subjects' performances were assessed by the ability to sound the specified pitch using correct fingering; the Verbal Recorder Evaluation Form was developed to evaluate and record subjects' performances (see Appendix I). The second section involved subjects' performing "Gavotte," a melody studied in class. In the third section, subjects sightread and performed an unfamiliar melody composed by the

researcher. This eight-measure melody contained melodic and rhythmic material similar to the familiar melody; however, because of brevity and less complex rhythms, it was judged by two experts to be easier than the familiar melody. Using the researcher-developed Total Recorder Evaluation Form (see Appendix J), two independent judges evaluated subjects' performances of "Gavotte" and the sightreading melody, yielding a total recorder score. The total recorder score was a composite of reading and performance scores. The reading score was obtained by independent judges identifying and counting pitch and rhythm errors. The performance score was established by the judges' rating of each subject's tone quality, articulation, phrasing, and tempo using a five-point Likert scale.

Pilot Testing of Data Collection Instruments

Pilot testing of the first three evaluative measures was completed one month prior to beginning treatments. Two classes of sixth-grade students in two schools comparable to the school in the study were selected for pilot testing of the Music Background Questionnaire, Music Attitudes Profile, and Music Achievement Test. To establish reliability, the Music Background Questionnaire was readministered two weeks later. Because of students' inexperience with the soprano recorder, pilot testing of the Recorder Performance Test was not possible; however, evaluation of the test was completed by two experts prior to treatment. Content validity of the Music Achievement Test and the Recorder Performance Test was considered

through examination and analysis of instructional content; both data collection instruments provided balanced representations of instructional content. Standardized administration procedures for data collection instruments were established and followed during pilot testing.

Data from the pilot tests were examined and analyzed to revise and improve format and text and to establish reliability. Using a test-retest method, an acceptable reliability estimate of .75 was obtained for the Music Background Questionnaire (Hopkins, Stanley, & Hopkins, 1990). For enhanced clarity, the following changes were made.

1. Question 1 relating to instrument(s) played was reorganized so students responded with "Yes" or "No" before indicating specific instrument(s).
2. Descriptors were aligned vertically rather than horizontally and vertically.
3. Where only one response was desired, the phrase "CIRCLE ONLY ONE RESPONSE" was inserted.
4. In Questions 8 and 9, "obtained" was replaced with "bought or been given."
5. In Questions 10-13, a line was provided for writing a response and the words "If yes" were omitted.

Reliability for the Music Attitudes Profile was assessed via Cronbach's coefficient alpha (Boyle & Radocy, 1989), and a reliability of .54 was obtained. Based on responses, the following statements were reworded to enhance clarity.

1. Question 16 was changed from "I am afraid of not being able to do well in music class" to "I am afraid of not doing well in music class."

2. Question 18 was changed from "I have never liked music class" to "I did not like music class in elementary school."
3. Question 19 was changed from "I wish all my friends could learn what we are learning in music class" to "I wish all my friends could learn to play recorder in music class."
4. Question 20 was changed from "Time passes slowly in music class" to "Time goes by slowly in music class."

Pilot testing of the Music Achievement Test yielded a reliability of .94 using the Kuder-Richardson formula 20 reliability estimate (Hopkins, Stanley, & Hopkins, 1990). Items were analyzed for difficulty and discrimination (see Appendix K). Based upon test format and item analysis, the following revisions were made.

1. Because the listening was completed at the beginning of the achievement test session, this section was moved from page five to page one.
2. For clarity, the word "Value" in the Matching section was changed to "Number of Beats."
3. Each section of the test was relabelled for organizational clarity.

No retesting following revision of the three instruments was possible.

Based on consultation with four experts, the revisions were considered to enhance reliability.

Pretreatment Testing

Two days prior to treatment, the Music Background Questionnaire, Music Attitudes Profile, and Music Achievement Test were administered to subjects. To ensure anonymity, each subject was assigned an identification number that was used throughout the study. Administration of all data

collection instruments was completed by the researcher during the scheduled class periods and in the regular music classroom. Because subjects had no prior recorder performance experience, the Recorder Performance Test was not administered prior to treatment. To eliminate possible bias by the presence of the regular music teacher, she was not present during the Music Attitudes Profile administration. Students were allowed to work for the entire class period during both pretreatment days to complete the data collection instruments.

On the initial pretreatment test day, the Music Background Questionnaire and Music Attitudes Profile were administered. A copy of the administration procedures is presented in Appendix L. The Music Background Questionnaire was completed first. Instructions for completing the questionnaire were read aloud and subjects completed the questionnaire. All background questionnaires were collected before continuing with the Music Attitudes Profile. Instructions for completing the Music Attitudes Profile were read aloud; additionally, each attitude profile statement to which subjects responded was read aloud by the researcher.

The Music Achievement Test was administered on the second pretreatment day. Music stimuli for the listening section of the test were presented using a Sony stereo cassette system, Model CFS-W301. As with the previous data collection instruments, the entire class period was allotted for completion of the test. A copy of the administrative instructions for the

Music Achievement Test is included in Appendix M. Additionally, following the achievement test administration, two students who were absent the previous day responded to the Music Background Questionnaire and the Music Attitudes Profile.

Treatment Phase

The main phase of the study involved the presentation of identical subject matter to all subjects according to the conditions of predefined high or low teaching intensity. Each class met for 11 consecutive school days, 45 minutes daily. The regular music teacher determined that subjects in Class A receive high intensity instruction and subjects in Class B receive low intensity instruction. The high intensity class met from 10:15 a.m. to 11:00 a.m. and immediately preceded the students' lunch period. The low intensity class met from 11:55 a.m. to 12:40 p.m. and immediately followed the students' lunch period. Both classes received the same lesson each day and all instruction was provided by the researcher. During each lesson, the researcher used the predefined high intensity or low intensity teaching behaviors (Table 2) according to the intensity classification of the class (i.e., Class A = high intensity and Class B = low intensity). Each subject was given a soprano recorder and text; however, all materials remained in the classroom to eliminate possible effects of extra practice.

For purposes of validating teaching intensity and lesson content, all class sessions were videotaped. A VHS Panasonic AG-170 video camera,

studio tripod, and JVC T-120 EHG videotapes were used to record teaching behaviors. To ensure a minimal amount of student distraction, the camera was placed in the back of the classroom behind students. Two lessons of one intensity level were recorded on each videotape.

To control for the effect of teacher reinforcement on students' music achievements and attitudes, positive and negative teacher feedback was equalized under both high and low intensity conditions. During instruction, a tally sheet was displayed behind students on which an observer recorded positive and negative verbal and nonverbal reinforcement during each lesson. This provided the teacher with immediate information regarding frequency of positive and negative feedback and allowed for equalization of reinforcement between classes.

Posttreatment Phase

Measurement of Music Achievement and Attitudes

Following completion of treatment, two days of data collection occurred. The same procedures were used as in pretreatment sessions; Appendix N presents the posttreatment administration procedures. Because of the additional recorder test and the omitted background measure, some variations in sequence and procedure were necessary. Subjects completed the Music Attitudes Profile and Music Achievement Test on the first posttreatment day. The attitude measure was administered first, replicating pretreatment administration conditions. The Music Achievement Test was

administered immediately following the attitude measure using the same pretreatment conditions. Students were given the entire class period to complete the Music Attitudes Profile and Music Achievement Test; all students completed these during the allotted classtime.

Measurement of Recorder Performance

In addition to the attitude and achievement measures, subjects completed the Recorder Performance Test. This test was administered to individual subjects during both posttreatment days by the researcher. To allow for privacy, testing occurred in a room close to, but not adjoining, the regular music classroom. In the first section of the Recorder Performance Test, subjects played single pitches in response to verbal cues provided by the researcher. In the second section, subjects played the familiar melody "Gavotte." The third section of the Recorder Performance Test involved sightreading; subjects played the unfamiliar melody twice. All playing tests were audiotaped using a TEAC 124 Syncaset tape player and Realistic model 33-1071 microphone on Maxell XLII chromium-oxide cassette tapes. At the beginning of each test session, the subject's identification number was announced by the test administrator and recorded on the response tape. Each session lasted approximately six minutes.

The first section of the Recorder Performance Test involving subjects' playing in response to a verbal cue was assessed by the researcher during individual testing sessions. Using the Verbal Recorder Evaluation Form (see Appendix I), subjects' abilities to sound and correctly finger the prescribed

pitch were evaluated and recorded. These ratings were summed, yielding each subject's **Verbal Recorder Score (VR)**.

In the second section of the Recorder Performance Test, subjects' music reading and recorder performance skills were assessed using the Total Recorder Evaluation Form (see Appendix J). To evaluate subjects' music reading, the number of pitch and rhythm errors were counted, subtracted from the total possible correct responses, and recorded as total reading score. Subjects' recorder performance was evaluated by assigning a numerical rating (1-5) across tone quality, articulation, phrasing, and tempo; these equally weighted categories were summed, yielding a total performance score. Total reading and performance scores were combined to create a total recorder score for each selection; that is, Selection #1 - familiar melody; Selection #2A - sightreading (first playing); and Selection #2B - sightreading (second playing). Finally, each subject's **Total Recorder Score (TR)** was derived by adding the Selection #1 total recorder score and the highest total recorder score for Selection #2. Only the highest Selection #2 score (sightreading) was included in the total recorder score.

Two expert independent judges trained to use the Total Recorder Evaluation Form rated subjects' recorder performance on the reading and performance sections of the Recorder Performance Test. A TEAC 124 Syncaset model cassette tape recorder and Koss K-6A headphones were used to playback test tapes. An interjudge reliability of .89 was obtained.

Based on studies regarding performance evaluation forms using the Likert scale format (Abeles, 1973; Cooksey, 1974), this reliability was considered acceptable.

Verification of Teaching Intensity

To verify reliable presentation of specified intensity level, two expert observers identified, rated, and recorded behaviors characterizing teaching intensity across ten randomly selected lessons. Using the Teaching Intensity Rating Form designed for this purpose (see Appendix D), each observer independently evaluated randomly selected videotaped lessons using high-quality playback equipment. Because the purpose of this phase was verification, 10 lessons were selected randomly for evaluation from the 22 lessons. Five days were selected for evaluation, and both high and low intensity classes from these days were evaluated. Due to the preparatory and conclusionary nature of the first and eleventh days of classes, these days were omitted as possible lessons for random selection.

Observers rated the intensity of nine five-minute teaching segments across the 45-minute lesson for each of the predefined teaching intensity behaviors using a rating scale ranging from 1 (low intensity) to 5 (high intensity). An audio cassette tape was provided with an audible signal indicating the five-minute segments at which time observers rated the lesson segment. Following a signal on the audio tape, observers recorded ratings for the previous teaching segment. Observers assigned ratings in all

categories for a time period before proceeding to the next segment. Intensity ratings were obtained by summing numerical values for all categories (e.g., eye contact, proximity, voice loudness, voice inflection, gestures, facial expressions, and pace) on the Teaching Intensity Rating Form (see Appendix D). To prevent observer bias, the videotapes were ordered randomly. An interjudge reliability of .99 was obtained which was accepted as a verification that lessons were representative of specified intensity level. Mean intensity ratings for each behavior across the 10 lessons are provided in Table 3. Composite mean ratings for high and low intensity lessons also are provided in Table 3.

Data Analysis

Descriptive statistics, *t*-tests, and multivariate analysis of covariance were used to analyze data and to test the null hypotheses. Statistical analyses for the study were conducted at the University of North Carolina at Greensboro, using the Statistical Package for Social Sciences (SPSS, 1988).

Data analysis included computation of subjects' total background scores using the Music Background Questionnaire. Numerical values were assigned to each response, summed, and reported as **Total Background Score**. In addition, these scores were used to categorize subjects into three groups: Subjects with scores of 27-54 were assigned to the "Much Music Background Category"; those with scores of 21-26 were assigned to the

Table 3

Composite Mean Intensity Ratings across Lessons and Teaching Behaviors
(Teaching Intensity Ratings: 1 = Low Intensity to 5 = High Intensity)

HIGH TEACHING INTENSITY	
Teaching Behaviors	Composite Mean Ratings
Eye Contact	4.975
Proximity	4.856
Voice Loudness	4.763
Voice Inflection	4.963
Gestures	4.913
Facial Expression	4.944
Pace	4.856
<u>Lessons*</u>	
2 (#1)	4.853
4 (#8)	4.933
5 (#4)	4.906
8 (#10)	4.915
10 (#9)	4.442
LOW TEACHING INTENSITY	
Teaching Behaviors	Composite Mean Ratings
Eye Contact	1.606
Proximity	1.219
Voice Loudness	1.163
Voice Inflection	1.325
Gestures	1.475
Facial Expression	1.113
Pace	1.613
<u>Lessons*</u>	
2 (#6)	1.813
4 (#7)	1.125
5 (#2)	1.455
8 (#3)	1.647
10 (#5)	1.183

*Numbers in parentheses indicate the random order in which each lesson was presented for rating teaching intensity.

"Some Music Background" category; and those with scores of 13-20 were assigned to the "Little Music Background" category.

Attitude scores for each subject were computed using Music Attitudes Profile responses. Numerical values were assigned to each positive statement (5 = Strongly Agree, 4 = Agree, 3 = Undecided, 2 = Disagree, and 1 = Strongly Disagree) and reversed for negative statements (5 = Strongly Disagree, 4 = Disagree, 3 = Undecided, 2 = Agree, and 1 = Strongly Agree). Responses were summed and yielded a **Total Attitude Score** for each subject. The total possible score for the Music Attitudes Profile was 110. Identical attitude computational procedures were used for pretreatment and posttreatment tests. Reliability of the Music Attitudes Profile was determined by Cronbach's coefficient alpha (Boyle & Radocy, 1987). Pretreatment test reliabilities of .74 for the high intensity subjects and .90 for the low intensity subjects were obtained. Computation of posttreatment test scores on the Music Attitudes Profile yielded high and low intensity class reliabilities of .82 and .92, respectively. Total reliability of the Music Attitudes Profile was assessed at .85 on the pretreatment test and .76 on the posttreatment test. Based on researcher recommendations (Rainbow & Froehlich, 1987; Gay, 1987), the reliability of the Music Attitudes Profile was considered acceptable.

Subjects' responses on the Music Achievement Test were transferred to NCS 4521 answer sheets by the researcher, electronically scanned, and

scored and analyzed via test analysis software housed on the University of North Carolina at Greensboro mainframe computer. The total possible score for the test was 60. Pretreatment reliability for the Music Achievement Test was .92 for high intensity subjects, .95 for low intensity subjects, and .94 for all subjects. Reliabilities of the posttreatment test were computed at .94 for high intensity subjects, .96 for low intensity subjects, and .95 for all subjects. Based on researcher recommendations for achievement measures (Gay, 1987), the Music Achievement Test reliability was considered acceptable.

As described earlier in this chapter, recorder performance achievement was assessed using the Recorder Performance Test. For data analysis, two recorder scores were computed as follows: Recorder Score in Response to Verbal Cues (sum of scores on researcher-evaluated test; VR) and Total Recorder Score (sum of reading and performance scores on two independent observers' evaluations; TR). Total possible scores for the Recorder Performance Test were 40 (VR) and 260 (TR).

Posttreatment Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test scores were analyzed via a 2 (high and low intensity instructional treatment) x 2 (gender) x 3 (background category) multivariate analysis of covariance. Use of a multivariate model rather than separate analyses for each dependent variable permitted analyses of possible interactions among variables, minimized loss of information (Norusis, 1990),

and reduced the ". . . probability of obtaining a significant difference due simply to chance" (Asmus & Radocy, 1992, p. 156). Pretreatment Music Achievement Test scores served as the covariate to control statistically for differences due to entry level music achievement and for bias due to using intact classes. When using intact classes, a covariate generally increases precision of experiments by reducing variance error due to differences in entry behaviors (Wildt & Ahtola, 1978). Because of robustness and power, the Pillai's trace statistic was used to test the null hypotheses (Norusis, 1990). Alpha level was set at .05 or less for all statistical analyses.

CHAPTER IV

ANALYSIS AND RESULTS

Introduction

The purpose of this study was to examine effects of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance. Effects of gender and music background also were considered. Treatment involved presentation of identical lessons to two intact sixth-grade general music classes using operationally defined levels of high teaching intensity and low teaching intensity. Subject data were collected using the researcher-designed Music Background Questionnaire, Music Attitudes Profile, and Music Achievement Test. The Music Attitudes Profile and Music Achievement Test were administered prior to and following treatment. High and low teaching intensities during treatment periods were confirmed via a Teaching Intensity Rating Form.

Descriptive statistics, *t*-tests, and multivariate analysis of covariance were used to analyze data and to test the null hypotheses. Posttreatment scores were analyzed via a 2 (high and low teaching intensity) x 2 (gender) x 3 (background category) multivariate analysis of covariance. Pretreatment Music Achievement Test scores served as the covariate to control

statistically for differences due to subjects' entry level music achievements and for bias due to using intact classes. Results of the study are presented in two sections. Section one presents results of descriptive statistics. Section two includes results of the multivariate analysis of variance, t -tests, and a discussion of significant and nonsignificant variables for each of the null hypotheses.

Descriptive Statistics

Subjects

Forty-three students in an urban North Carolina middle school served as subjects for the study. The school housed approximately 950 sixth-, seventh-, and eighth-grade students of varying socioeconomic levels and ethnic backgrounds. Subjects were divided between two nine-week general music classes which functioned as part of a four-section cultural wheel. The study was conducted during the third rotation of the cultural wheel.

High teaching intensity (HI) was administered to Class A; and low teaching intensity (LI), to Class B. One student in the HI class was omitted from the study due to five days of absence. One student joined the HI class after institution of the treatment as did one student in the LI class; these subjects' data were not included in the analysis. Following these eliminations, the HI class was composed of 22 students, 12 male and 10 female subjects; the LI class included 9 males and 12 females for a total of 21 subjects.

Designed to ascertain subjects' music experience and home music environment, the Music Background Questionnaire was administered prior to treatment. Questions about subjects' instrumental experience and subjects' and parents' music listening equipment, listening habits, participation in music ensembles, and attitudes toward music education were included. Tables 4 through 26 present data obtained from the Music Background Questionnaire.

Data related to subjects' instrumental experience are presented in Tables 4 through 7. Instrument played is reported by intensity group (Table 4) and gender (Table 5). Amount of private lessons (expressed in years) and number of years the instrument had been played are presented in Tables 6 (intensity group) and 7 (gender). As illustrated in Tables 4 through 7, subjects in the LI group had considerably more instrumental experience than those in the HI group; 82 percent of the HI subjects reported no instrumental experience while only 33 percent of the LI were inexperienced instrumentally. Piano was the most popular instrument with two LI and nine HI subjects having piano experience. Fifty percent of the females ($n = 11$) reported instrumental experience as compared to 33 percent of the males ($n = 7$).

Table 4

Number of Subjects with Instrumental Experience by Teaching Intensity

Instrument	High Intensity (n = 22)		Low Intensity (n = 21)	
	n	%	n	%
None	18	81.8	7	33.3
Piano	2	9.1	4	19.0
Trombone	1	4.5	-	-
Flute	1	4.5	-	-
Saxophone	-	-	1	4.8
Drums	-	-	2	9.5
Violin	-	-	1	4.8
Guitar	-	-	1	4.8
Piano & Percussion	-	-	1	4.8
Piano & Strings	-	-	4	19.0

Table 5

Number of Subjects with Instrumental Experience by Gender

Instrument	FEMALE (n = 22)		MALE (n = 21)	
	n	%	n	%
None	11	50.0	14	66.7
Piano	5	22.7	1	4.8
Trombone	-	-	1	4.8
Flute	1	4.5	-	-
Saxophone	-	-	1	4.8
Drums	1	4.5	1	4.8
Violin	-	-	1	4.8
Guitar	1	4.5	-	-
Piano & Percussion	-	-	1	2.3
Piano & Strings	3	7.0	1	2.3

Table 6

Years Instrumental Experience and Private Instrumental Lessons
by Teaching Intensity

Years	High Intensity (n = 22)				Low Intensity (n = 21)			
	Experience		Private Lessons		Experience		Private Lessons	
	n	%	n	%	n	%	n	%
None	18	81.8	21	95.5	8	38.1	10	47.6
1 year	2	9.1	1	4.5	1	4.8	3	14.3
2 years	2	9.1	-	-	4	19.0	2	9.5
3 years	-	-	-	-	4	19.0	3	14.3
5 years	-	-	-	-	3	14.3	2	9.5
8 years	-	-	-	-	1	4.8	1	4.8

Table 7

Years Instrumental Experience and Private Instrumental Lessons by Gender

Years	Female (n = 22)				Male (n = 21)			
	Experience		Private Lessons		Experience		Private Lessons	
	n	%	n	%	n	%	n	%
None	12	54.5	14	63.6	14	66.7	17	81.0
1 year	1	4.5	3	13.6	2	9.5	1	4.8
2 years	3	13.6	1	4.5	3	14.3	1	4.8
3 years	3	13.6	2	9.1	1	4.8	1	4.8
5 years	2	9.1	1	4.5	1	4.8	1	4.8
8 years	1	4.5	1	4.5	-	-	-	-

Hours spent in daily music listening by subjects and parents are presented in Tables 8 (intensity group), 9 (gender), and 10 (composite). As illustrated in these tables, more LI subjects reported listening to music for two or more hours daily (76.2 percent) than did HI subjects (63.6 percent). Similarly, more daily music listening hours were reported for LI subjects' parents than HI subjects; 68 percent of HI subjects' parents and 43 percent of LI subjects' parents were reported as listening to music one hour or less daily. Twenty-one percent of subjects indicated daily music listening of six or more hours daily; no parent was reported listening to music six hours or more daily. In addition, females reported more listening hours than males; 86 percent of females reported listening to music two or more hours daily compared to 52 percent of males.

Table 8

Hours of Subject and Parent Daily Music Listening by Teaching Intensity

Hours Daily	High Intensity (n = 22)				Low Intensity (n = 21)*			
	Subject		Parent		Subject		Parent*	
	n	%	n	%	n	%	n	%
0-1 hour	8	36.4	15	68.2	5	23.8	9	42.9
2-3 hours	6	27.3	6	27.3	9	42.9	9	42.9
4-5 hours	3	13.6	1	4.5	3	14.3	2	9.5
6 or more hours	5	22.7	-	-	4	19.0	-	-

* One missing response

Table 9

Hours of Subject and Parent Daily Music Listening by Gender

Hours Daily	Female (n = 22)*				Male (n = 21)			
	Subject		Parent*		Subject		Parent	
	n	%	n	%	n	%	n	%
0-1 hour	3	13.6	12	54.5	10	47.6	12	57.1
2-3 hours	10	45.5	8	36.4	5	23.8	7	33.3
4-5 hours	4	18.2	1	4.5	2	9.5	2	9.5
6 or more hours	5	22.7	-	-	4	19.0	-	-

* One missing response

Table 10

Composite Hours of Subject and Parent Daily Music Listening

Hours Daily	SUBJECT (n = 43)		PARENT (n = 42)*	
	n	%	n	%
0-1 hour	13	30.2	24	55.8
2-3 hours	15	34.9	15	34.9
4-5 hours	6	14.0	3	7.0
6 or more hours	9	20.9	-	-

* One missing response

Music style preference of subjects and parents is presented in Tables 11 (intensity group) and 12 (gender). Rap was the most popular music style for HI (50 percent) and LI subjects (38 percent); rock (HI = 18 percent; LI = 33 percent) and top 40 (HI = 9 percent; LI = 19 percent) were the

second and third preferred music styles. These three styles also were preferred by male and female subjects although more males (52 percent) than females (36 percent) selected rap as their favorite music style. Parental preferences were country (24 percent), easy listening (19 percent), and classical (19 percent) musics for the LI group and easy listening (23 percent), top 40 (18 percent), and rap (14 percent) musics for the HI group. Four LI subjects cited classical music as their parents' favorite while one HI subject indicated this preference.

Table 11

Subject and Parent Music Style Preference by Teaching Intensity

Music Style	High Intensity (n = 22)				Low Intensity (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
Rock	4	18.2	2	9.1	7	33.3	-	-
Easy Listening	1	4.5	5	22.7	1	4.8	4	19.0
Classical	1	4.5	1	4.5	-	-	4	19.0
Country	-	-	2	9.1	-	-	5	23.8
Top 40	2	9.1	4	18.2	4	19.0	3	14.3
Rap	11	50.0	3	13.6	8	38.1	1	4.8
Jazz	1	4.5	2	9.1	-	-	1	4.8
Gospel	-	-	1	4.5	-	-	3	14.3
Other	2	9.1	2	9.1	1	4.8	-	-

Table 12

Subject and Parent Music Style Preference by Gender

Hours Daily	Female (n = 22)				Male (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
Rock	6	27.3	2	9.1	5	23.8	-	-
Easy Listening	-	-	4	18.2	2	9.5	5	23.8
Classical	-	-	4	18.2	1	4.8	1	4.8
Country	-	-	3	13.6	-	-	4	19.0
Top 40	4	18.2	3	13.6	2	9.5	4	19.0
Rap	8	36.4	-	-	11	52.4	4	19.0
Jazz	1	4.5	2	9.1	-	-	1	4.8
Gospel	-	-	4	18.2	-	-	-	-
Other	3	13.6	-	-	-	-	2	9.5

Data about music listening equipment owned by subjects and parents are reported in Tables 13 (intensity group), 14 (gender), and 15 (composite). Audio tape players were the most prevalent music equipment in subjects' homes, with 96 percent of HI subjects and 100 percent of LI subjects reporting tape player ownership. Additional parental music listening equipment included record players (81 percent), Walkmans (67 percent) and compact disc players (51 percent). Subjects reported personal ownership of audio tape players (98 percent), Walkmans (91 percent), record players (40 percent), and compact disc players (35 percent).

Table 13

Subject and Parent Music Listening Equipment by Teaching Intensity

Equipment	High Intensity (n = 22)				Low Intensity (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
Compact disc	8	36.4	12	54.5	7	33.3	10	47.6
Tape player	21	95.5	21	95.5	21	100.0	21	100.0
Record player	7	31.8	21	95.5	10	47.6	14	66.7
Walkman	18	81.8	16	72.7	21	100.0	13	61.9

Table 14

Subject and Parent Music Listening Equipment by Gender

Equipment	Female (n = 22)				Male (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
Compact disc	6	27.3	8	36.4	9	42.9	14	66.7
Tape player	22	100.0	22	100.0	20	95.2	20	95.2
Record player	8	36.4	17	77.3	9	42.9	18	85.7
Walkman	21	95.5	19	86.4	18	85.7	10	47.6

Table 15

Composite Subject and Parent Music Listening Equipment

Equipment	SUBJECT (n = 43)		PARENT (n = 42)	
	n	%	n	%
Compact disc	15	34.9	22	51.2
Tape player	42	97.7	42	97.7
Record player	17	39.5	35	81.4
Walkman	39	90.7	29	67.4

Data about number of compact discs, tapes, and/or recordings purchased by or given to subjects during the past school year and the number of these items acquired by subjects' parents are presented in Tables 16 (intensity group), 17 (gender), and 18 (composite). As illustrated by these data, HI and LI subjects reported purchasing or being given similar numbers of compact discs, tapes, and recordings. However, female subjects reported acquiring more compact discs, tapes, and/or recordings than males; 43 percent of male subjects reported obtaining more than four items while 86 percent of females reported this amount.

Table 16

Quantity of Subject- and Parent-owned Compact Disc, Tape
and/or Vinyl Recordings by Teaching Intensity

Quantity	High Intensity (n = 22)				Low Intensity (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
0-3	7	31.8	5	22.7	8	38.1	8	38.1
4-7	5	22.7	5	22.7	5	23.8	6	28.6
8-15	6	27.3	8	36.4	6	28.6	5	23.8
16-20	2	9.1	2	9.1	2	9.5	2	9.5
21 or more	2	9.1	2	9.1	-	-	-	-

Table 17

Quantity of Subject- and Parent-owned Compact Disc, Tape
and/or Vinyl Recordings by Gender

Quantity	Female (n = 22)				Male (n = 21)			
	Subject		Parent		Subject		Parent	
	n	%	n	%	n	%	n	%
0-3	3	13.6	4	18.2	12	57.1	9	42.9
4-7	7	31.8	5	22.7	3	14.3	6	28.6
8-15	8	36.4	8	36.4	4	19.0	5	23.8
16-20	2	9.1	4	18.2	2	9.5	-	-
21 or more	2	9.1	1	4.5	-	-	1	4.8

Table 18

Composite Quantity of Subject- and Parent-owned Compact Disc,
Tape and/or Vinyl Recordings

Quantity	SUBJECT (n = 43)		PARENT (n = 42)	
	n	%	n	%
0-3	15	34.9	13	30.2
4-7	10	23.3	11	25.6
8-15	12	27.9	13	30.2
16-20	4	9.3	4	9.3
21 or more	2	4.7	2	4.7

Subjects' past and present ensemble experience is reported in Tables 19 (intensity group), 20 (gender), and 21 (composite). While 54 percent of all subjects reported past ensemble participation, only 21 percent were involved in ensembles during the study. Females reported more past (68 percent) and present (36 percent) ensemble experience than males (past = 38 percent; present = 5 percent). Choir was the most frequently cited ensemble for both males' and females' past (44 percent) and present (19 percent) ensemble experience. All subjects reporting present ensemble participation indicated choir experience; one subject participated in band and choir.

Table 19

Number of Subjects with Past and Present Ensemble Experience
by Teaching Intensity

Ensemble	High Intensity (n = 22)				Low Intensity (n = 21)			
	Past		Present		Past		Present	
	n	%	n	%	n	%	n	%
None	10	45.5	19	86.4	10	47.6	15	71.4
Choir	11	50.0	3	13.6	8	38.1	5	23.8
Band	1	4.5	-	-	1	4.5	-	-
Orchestra	-	-	-	-	1	4.5	-	-
Choir and Band	-	-	-	-	1	4.5	1	4.5

Table 20

Number of Subjects with Past and Present Ensemble Experience
by Gender

Ensemble	Female (n = 22)				Male (n = 21)			
	Past		Present		Past		Present	
	n	%	n	%	n	%	n	%
None	7	31.8	14	63.6	13	61.9	20	95.2
Choir	13	59.1	7	31.8	6	28.6	1	4.8
Band	-	-	-	-	2	9.5	-	-
Orchestra	1	4.5	-	-	-	-	-	-
Choir and Band	1	4.5	1	4.5	-	-	-	-

Table 21

Composite Number of Subjects with Past and Present Ensemble Experience

Ensemble	PAST		PRESENT	
	n	%	n	%
None	20	46.5	34	79.1
Choir	19	44.2	8	18.6
Band	2	4.7	-	-
Orchestra	1	2.3	-	-
Choir and Band	1	2.3	1	2.3

(n = 43)

Table 22 presents data about parents' past and present ensemble experience. While parents of 19 subjects participated in ensembles in the past, only three subjects reported current parental ensemble participation. Choir participation was cited most frequently as past ensemble experience; those reporting current ensemble experience indicated only choir participation.

Table 22

Parents' Past and Present Music Ensemble Experience
by Teaching Intensity and Gender

Ensemble Experience	Teaching Intensity				Gender			
	High		Low		Female		Male	
	n	%	n	%	n	%	n	%
Past	9	40.9	10	47.6	8	36.4	11	52.4
No past	13	59.1	11	52.4	14	63.6	10	47.6
Present	2	9.1	1	4.8	2	9.1	1	4.8
No present	20	90.9	20	95.2	20	90.9	20	95.2

(n = 43)

Responses to questions about singing at home are presented in Table 23. More subjects in the low intensity group (62 percent) reported singing at home than did subjects in the high intensity group (41 percent). In addition, singing at home was more frequently indicated by females (59 percent) than males (42 percent).

Table 23

Number of Subjects with Current Home Singing Experience
by Teaching Intensity and Gender

Home Singing Experience	Teaching Intensity				Gender			
	High (n = 22)		Low (n = 21)		Female (n = 22)		Male (n = 21)	
	n	%	n	%	n	%	n	%
No singing	13	59.1	8	38.1	9	40.9	12	57.1
Singing	9	40.9	13	61.9	13	59.1	9	42.9

Tables 24 (intensity) and 25 (gender) present subject and parent perceptions of the importance of music. Subjects reported their beliefs about parent perceptions. Overall, subject perceptions of music's importance were more positive than parent perceptions. Twenty-six subjects (LI = 13; HI = 13) indicated that music was either important or very important, while 21 parents (HI = 12; LI = 9) viewed music as important or very important. In addition, females placed more importance on music than did males.

Based upon responses to the Music Background Questionnaire, each subject was assigned a music background score. These raw scores were used to group subjects in music background categories: (1) 27-54, much music background; (2) 21-26, some music background; and (3) 13-20, little music background. The range of raw scores within each category was determined by percentiles; each category consisted of approximately one-third of the entire sample of subjects.

Table 24

Subjects' and Parents' Perceptions of Music Importance
by Teaching Intensity

Music Education Importance	High Intensity (n = 22)				Low Intensity (n = 21)*			
	Subject		Parent		Subject		Parent*	
	n	%	n	%	n	%	n	%
Not Important	2	9.1	4	18.2	3	14.3	4	19.0
Somewhat Important	7	31.8	6	27.3	5	32.8	7	33.3
Important	8	36.4	7	31.8	8	38.1	5	23.8
Very Important	5	22.7	5	22.7	5	23.8	4	19.0

* One missing value

Table 25

Subjects' and Parents' Perceptions of Music Importance by Gender

Music Education Importance	Female (n = 22)				Male (n = 21)			
	Subject		Parent		Subject		Parent*	
	n	%	n	%	n	%	n	%
Not Important	2	9.1	3	13.6	3	14.3	5	23.8
Somewhat Important	4	18.2	6	27.3	8	38.1	7	33.3
Important	10	45.5	9	40.9	6	28.6	3	14.3
Very Important	4	18.2	5	23.8	4	19.0	5	23.8

* One missing value

Table 26 presents high and low teaching intensity subjects' music background scores and categories; gender also is reported. As illustrated by Table 26, five high intensity subjects had much music background, seven had some music background, and ten had little music background. The low intensity group included seven subjects with much music background, six with some music background, and eight with little music background.

Table 26
 Music Background Scores, Background Categories,
 and Gender by Teaching Intensity Group

Subject	Background Score	Background Category	Gender
<u>High Teaching Intensity</u>			
40	18	3	Female
41	14	3	Male
42	22	2	Female
43	26	2	Male
44	29	1	Female
45	14	3	Male
46	21	2	Male
47	28	1	Female
48	22	2	Male
49	20	3	Female
50	15	3	Male
51	21	2	Male
52	23	2	Female
53	26	2	Female
54	30	1	Female
55	20	3	Male
56	16	3	Male
57	16	3	Male
58	32	1	Male
59	15	3	Female
60	20	3	Male
61	27	1	Female
<u>Low Teaching Intensity</u>			
65	20	3	Male
66	26	2	Male
67	28	1	Female
68	31	1	Male
69	17	3	Male
70	19	3	Female
71	16	3	Male
72	15	3	Male
73	36	1	Female
74	20	3	Female
75	20	3	Female
76	25	2	Female
77	26	2	Female
78	21	2	Male
79	40	1	Female
80	13	3	Female
81	33	1	Female
82	33	1	Female
83	22	2	Female
84	22	2	Male
85	27	1	Male

Table 27

Raw Scores for Pretreatment and Posttreatment Tests by Teaching Intensity

Subject	Music Achievement (Maximum = 60)		Music Attitudes (Maximum = 120)		Recorder Performance* TR** VR (Max = 260) (Max = 24)	
	Pre	Post	Pre	Post		
<u>High Teaching Intensity</u>						
40	11	24	93	93	120	15
41	17	40	70	89	143	22
42	33	51	85	98	164	23
43	15	25	85	95	33	17
44	5	29	92	83	138	22
45	17	22	96	100	124	18
46	18	46	66	65	228	24
47	26	46	86	76	0	18
48	29	38	91	106	146	23
49	31	51	86	86	196	22
50	20	55	69	77	150	24
51	20	47	78	91	185	23
52	43	49	72	83	170	17
53	20	48	62	89	147	24
54	27	37	84	82	109	18
55	33	36	83	86	135	20
56	32	51	78	80	173	18
57	24	50	67	74	165	20
58	20	26	72	100	49	22
59	38	58	85	94	216	24
60	9	27	84	87	19	20
61	7	17	75	75	72	18
<u>Low Teaching Intensity</u>						
65	21	55	63	73	197	21
66	46	57	58	59	168	20
67	44	53	99	99	199	24
68	12	17	90	100	78	17
69	38	55	85	77	205	24
70	29	31	76	76	118	17
71	34	54	44	47	185	24
72	26	41	58	71	184	20
73	47	54	104	106	228	23
74	21	34	80	61	82	22
75	15	25	54	68	73	18
76	32	49	82	80	124	18
77	9	30	69	74	96	19
78	19	35	76	83	170	22
79	46	56	94	63	172	24
80	35	46	67	60	35	18
81	35	57	83	84	194	24
82	17	27	100	106	184	18
83	16	16	82	74	0	11
84	54	56	78	91	250	24
85	42	55	78	85	203	24

* Administered as a posttreatment test only.

** Two subjects chose not to complete Total Recorder section (TR) of RPT.

Scores Across Music Achievement, Music Attitudes, and Recorder Performance

Table 27, on the preceding page, includes raw scores for high intensity subjects (HI) and low intensity subjects (LI). Raw scores are presented for the Music Achievement Test (pretreatment and posttreatment), Music Attitudes Profile (pretreatment and posttreatment), and Recorder Performance Test (posttreatment).

Tables 28 and 29 present HI and LI groups' pretreatment and posttreatment mean scores and standard deviations for the Music Achievement Test and the Music Attitudes Profile. The highest possible score for the Music Achievement Test was 60 and for the Music Attitudes Profile, 110. Gender also is reported. As illustrated by Tables 28 and 29, LI subjects' pretreatment and posttreatment mean scores were higher on the Music Achievement Test than were HI subjects' mean scores. Conversely, HI subjects produced higher pretreatment and posttreatment mean scores on the Music Attitudes Profile than did LI subjects.

Table 28

High and Low Teaching Intensity Group Means and Standard Deviations across Pretreatment and Posttreatment Music Achievement Test Scores (maximum raw score = 60)

Treatment Group	n	Pretreatment		Posttreatment	
		mean	SD	mean	SD
High Teaching Intensity	22	22.50	10.10	39.68	12.20
Low Teaching Intensity	21	30.38	13.23	43.00	14.14

Table 29

High and Low Teaching Intensity Group Means and Standard Deviations across Pretreatment and Posttreatment Music Attitudes Profile Scores (maximum raw score = 110)

Treatment Group	n	Pretreatment		Posttreatment	
		mean	SD	mean	SD
High Teaching Intensity	22	79.96	9.63	86.77	10.04
Low Teaching Intensity	21	77.14	15.91	77.95	17.04

Table 30 presents results of comparisons of pretreatment and posttreatment mean scores across the Music Achievement Test and the Music Attitudes Profile by teaching intensity groups using two-tailed *t*-tests for dependent means. A significant difference was found between pretreatment and posttreatment mean scores on the Music Achievement Test for both groups ($p < .05$). In addition, HI subjects' mean scores on the Music Achievement Test increased 17.18 points while LI subjects' mean

Table 30

Two-tailed *t*-Tests for Dependent Pretreatment and Posttreatment Means across the Music Achievement Test and Music Attitudes Profile by Teaching Intensity

Treatment by Test	<i>t</i>	df	<i>p</i>
High Teaching Intensity MAT	-9.03	21	< .001
Low Teaching Intensity MAT	-7.35	20	< .001
High Teaching Intensity MAP	-3.23	21	.004
Low Teaching Intensity MAP	-.34	20	.738

scores increased only 12.62 points. While pretreatment and posttreatment scores on the Music Attitudes Profile were significantly different for HI subjects ($p = .004$), no significant difference was found for LI subjects ($p = .738$).

Posttreatment administration of the Recorder Performance Test was used to assess subjects' recorder performance. Table 31 presents the raw scores obtained from this measure which are grouped by teaching intensity, gender, and music background category. Two scores were obtained for each subject: (1) Total Recorder (TR), composite evaluators' ratings; and (2) Recorder Performance in Response to Verbal Cues (VR), sum of responses to verbal cues. Highest possible scores were 260 for TR and 24 for VR. * Total recorder mean scores of 133.91 and 149.76 were obtained by high intensity and low intensity subjects, respectively. Females achieved a TR mean score of 128.95 while males' mean score was 154.95. Subjects with much music background achieved a TR mean score of 135.50, while those with some music background scored 143.08, and those with little music background scored 144.63. Subjects achieved comparable mean scores in response to verbal cues (VR) across intensity, gender, and music background. Little difference was evident between high and low intensity subjects' VR mean scores (HI = 20.55; LI = 20.57). Females achieved a VR mean score of 19.86 compared to males' mean score of 21.29. In response to verbal cues, means of 21.00, 20.17, and 20.53 were obtained by subjects with much, some, and little music background, respectively.

Table 31

Recorder Performance Test Scores by Gender and Music Background

Subject	Recorder Performance		Gender	Music Background Category (1 = Much, 2 = Some, 3 = Little)
	TR* (max = 260)	VR (max = 24)		
<u>High Teaching Intensity</u>				
40	120	15	Female	3
41	143	22	Male	3
42	164	23	Female	2
43	33	17	Male	2
44	138	22	Female	1
45	124	18	Male	3
46	228	24	Male	2
47	0	18	Female	1
48	146	23	Male	2
49	196	22	Female	3
50	150	24	Male	3
51	185	23	Male	2
52	170	17	Female	2
53	147	24	Female	2
54	109	18	Female	1
55	135	20	Male	3
56	173	18	Male	3
57	165	20	Male	3
58	49	22	Male	1
59	216	24	Female	3
60	19	20	Male	3
61	72	18	Female	1
<u>Low Teaching Intensity</u>				
65	197	21	Male	3
66	168	20	Male	2
67	199	24	Female	1
68	87	17	Male	1
69	205	24	Male	3
70	118	17	Female	3
71	185	24	Male	3
72	184	20	Male	3
73	228	23	Female	1
74	82	22	Female	3
75	82	22	Female	3
76	124	18	Female	2
77	96	19	Female	2
78	170	22	Male	2
79	172	24	Female	1
80	35	18	Female	3
81	194	24	Female	1
82	184	18	Female	1
83	0	11	Female	2
84	250	24	Male	2
85	203	24	Male	1

* Two subjects chose not to complete Total Recorder section (TR) of RPT.

Multivariate Analysis of Covariance

The purpose of this study was to determine effects of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance. In addition, effects of gender and music background on sixth-grade students' music achievement, music attitudes, and recorder performance were considered. The following four null hypotheses were tested.

1. There is no significant effect of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance.
2. There is no significant effect of gender on sixth-grade students' general music achievement, music attitudes, and recorder performance.
3. There is no significant effect of music background on sixth-grade students' general music achievement, music attitudes, and recorder performance.
4. There are no significant effects of interactions among teaching intensity, gender, and music background on sixth-grade students' music achievement, music attitudes, and recorder performance.

To test the four null hypotheses, data were analyzed by a 2 (teaching intensity) x 2 (gender) x 3 (background category) multivariate analysis of covariance (MANCOVA) with subjects' pretreatment scores on the Music Achievement Test serving as the covariate. A MANCOVA was used to determine main effects of treatment (high intensity or low intensity), gender (female or male), music background category (much, some, or little), and possible interactions among these variables. The dependent measures of the

analysis were subjects' scores on the Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test (total recorder and verbal recorder). For statistical confidence, an alpha level of .05 or less was established.

Results of the multivariate analysis of covariance are presented in Table 32. To equalize treatment groups, the covariate (pretreatment Music Achievement Test scores) statistically controlled for the unequal variance among subjects due to entry level music skills and knowledge ($p < .001$). Table 32 also includes results of univariate analysis for each dependent variable (music achievement, music attitudes, total recorder, and verbal recorder) across independent and interacting variables. While examination of univariate test results is not necessary unless multivariate results are significant (Norusis, 1990), consideration of these results was helpful in determining the extent to which each dependent variable contributed to observed variances.

Teaching Intensity

Based on the MANCOVA results, the effect of high intensity and low intensity instruction on subjects' general music achievement, music attitudes, and recorder performance was not significant ($p = .093$). The null hypothesis, therefore, was retained. To clarify specific effects of teaching intensity on music achievement, music attitudes, and recorder performance, each univariate analysis was examined separately.

Table 32
Multivariate Analysis of Variance

Source	Pillai's trace	Hypothesis MS	Error MS	F	df	p
Covariate - MAT pretest	.670			8.449	6,25	.000
Achievement		2781.138	73.608	37.783	1,30	.000
Attitude		107.541	138.283	.778	1,30	.385
Total Recorder		10130.218	2482.538	4.081	1,30	.052
Verbal Recorder		20.680	8.307	2.490	1,30	.125
Intensity	.332			2.073	6,25	.093
Achievement		37.264	73.608	.506	1,30	.482
Attitude		632.427	138.283	4.573	1,30	.041
Total Recorder		878.417	2482.548	.354	1,30	.556
Verbal Recorder		5.984	8.307	.720	1,30	.403
Gender	.195			1.012	6,25	.440
Achievement		.141	73.608	.002	1,30	.965
Attitude		90.788	138.284	.657	1,30	.424
Total Recorder		2635.837	2482.539	1.062	1,30	.311
Verbal Recorder		27.773	8.307	3.343	1,30	.077
Background	.120			1.602	12,52	.120
Achievement		107.418	73.608	1.459	2,30	.248
Attitude		473.478	138.283	3.424	2,30	.046
Total Recorder		2303.568	2482.538	.928	2,30	.406
Verbal Recorder		3.117	8.307	.375	2,30	.690
Intensity x Gender	.171			.859	6,25	.538
Achievement		87.541	73.608	1.189	1,30	.284
Attitude		15.466	138.283	.112	1,30	.740
Total Recorder		10388.986	2482.538	4.185	1,30	.050
Verbal Recorder						
Intensity x Background	.459			.459	12,52	.252
Achievement		35.320	73.608	.480	2,30	.624
Attitude		485.503	138.283	3.511	2,30	.043
Total Recorder		8544.850	2482.538	3.442	2,30	.045
Verbal Recorder		4.643	8.307	.559	2,30	.578
Gender x Background	.392			1.056	12,52	.415
Achievement		129.901	73.608	1.765	2,30	.189
Attitude		147.706	138.283	1.068	2,30	.356
Total Recorder		5320.554	2482.538	2.143	2,30	.135
Verbal Recorder		4.495	8.307	.541	2,30	.588
Intensity x Gender x Background	.293			.742	12,52	.704
Achievement		37.979	73.608	.516	2,30	.602
Attitude		182.312	138.283	1.318	2,30	.283
Total Recorder		3055.328	2482.539	1.230	2,30	.306
Verbal Recorder		9.533	8.307	1.148	2,30	.331

Music Achievement. Univariate analyses of variance revealed no significant differences between subjects' Music Achievement Test scores in high intensity and low intensity treatment groups ($p = .482$). While t -tests indicated significant differences between subjects' pretreatment and posttreatment Music Achievement Test scores ($p < .05$), teaching intensity did not affect subjects' music achievement significantly ($p > .05$).

Music Attitudes. While no significant differences due to teaching intensity were revealed by the Pillai's trace statistic in the MANCOVA solution, univariate analyses indicated a significant difference between high intensity and low intensity subjects' scores on the Music Attitudes Profile ($p = .041$). High intensity subjects' pretreatment and posttreatment mean attitude scores differed significantly ($p = .004$); no significant difference was found between low intensity subjects' pretreatment and posttreatment mean attitude scores ($p > .05$). Therefore, teaching intensity had an effect on subjects' music attitudes with subjects preferring high intensity teaching.

Recorder Performance. Two scores were reported for each subject using the Recorder Performance Test: Total recorder and verbal recorder. Neither total recorder scores ($p = .556$) nor verbal recorder scores ($p = .403$) yielded significant differences between intensity groups. Teaching intensity did not affect subjects' recorder performance significantly ($p > .05$).

The null hypothesis that there is no significant effect of teaching intensity on sixth-grade students' general music achievement, music

attitudes, and recorder performance was retained. However, based on univariate test results, the effect of high and low teaching intensity on subjects' attitudes was significant. The specific behaviors that defined teaching intensity in this study were eye contact, proximity to students, voice loudness and inflection, gestures, facial expression, and instructional pace. Replication studies should be conducted to help clarify the effect of various teaching intensity behaviors on students' attitudes toward music and music class.

Gender

No significant differences attributable to gender were revealed by the Pillai's trace statistic of the MANCOVA solution ($p = .440$). Therefore, the null hypothesis that there is no significant effect of gender on sixth-grade students' general music achievement, music attitudes, and recorder performance was retained.

Music Achievement. Univariate tests yielded no significant differences between Music Achievement Test scores of females and males ($p = .965$). Gender was not a significant variable impacting subjects' music achievement scores.

Music Attitudes. No significant differences due to gender were found via the univariate test of subjects' Music Attitudes Profile scores ($p = .424$). Male and female subjects' music attitudes were not significantly different.

Recorder Performance. No significant difference was found between recorder performance scores of female subjects and male subjects ($p > .05$).

While total recorder scores on the Recorder Performance Test did not differ significantly ($p = .311$), verbal recorder scores approached significance ($p = .077$). From a total possible score of 24, male subjects achieved a mean verbal recorder score of 21.29 while female subjects' mean score was 19.86. Overall, gender was not a significant factor in subjects' recorder performance.

The null hypothesis that there is no significant effect of gender on sixth-grade students' general music achievement, music attitudes, and recorder performance was retained. Gender was not a significant variable and control for gender in future research appears unnecessary; however, performance skills involving responses to verbal cues may warrant further investigation of gender effects.

Music Background

No significant effect of music background was indicated by the Pillai's trace statistic in the MANCOVA solution ($p = .120$). Therefore, the null hypothesis that there is no significant effect of music background on sixth-grade students' music achievement, music attitudes, and recorder performance was retained.

Music Achievement. A probability level of .248 was obtained for subjects' Music Achievement Test scores indicating that music background did not significantly affect achievement. There were no significant differences in music achievement scores attributable to subjects' previous music experience ($p > .05$).

Music Attitudes. While the MANCOVA revealed no significant effect of music background within the overall solution, results of univariate analyses supported a significant difference between attitudes of subjects with much, some, and little music background ($p = .046$). Subjects with much music background produced a mean attitude score of 87.53 while subjects with some and little music background scored 82.50 and 77.14, respectively. Subjects' music attitude scores declined concurrently with the amount of music background; therefore, previous music experience significantly affected subjects' attitudes toward music.

Recorder Performance. No significant differences attributable to music background were found in subjects' Recorder Performance Test scores (total recorder: $p = .406$; verbal recorder: $p = .690$). Subjects' previous music experience did not affect recorder performance significantly ($p > .05$).

The hypothesis that there is no significant effect of music background on sixth-grade students' general music achievement, music attitudes, and recorder performance was retained. However, music background did appear to affect attitudes significantly ($p = .046$), and thus, should be considered as a variable in further research on sixth-grade students' music attitudes.

Interaction Effects

No significant effects of interactions among teaching intensity, gender, and music background on subjects' music achievement, music attitudes, and recorder performance were noted in the MANCOVA solution

(Table 32); however, two significant interaction effects involving intensity appeared in the univariate analyses of variance. These interactions were evident in total recorder and Music Attitudes Profile scores.

An interaction between teaching intensity and gender was found in subjects' total recorder scores from the Recorder Performance Test ($p = .050$). Table 33 includes total recorder mean scores for female and male subjects by teaching intensity group; Figure 1 illustrates the interaction effect of intensity and gender. As shown in Figure 1, males in the low intensity group contributed to the interaction effect. Whereas high intensity females, high intensity males, and low intensity females achieved similar total recorder mean scores using the Recorder Performance Test (133.20, 134.50, and 125.42 respectively), the mean score of the low intensity males was 182.22.

Table 33

Total Recorder Mean Scores by Teaching Intensity and Gender

Gender	n	Teaching Intensity	
		<u>High</u> mean	<u>Low</u> mean
Female	10	133.20	125.42
Male	12	134.50	182.22

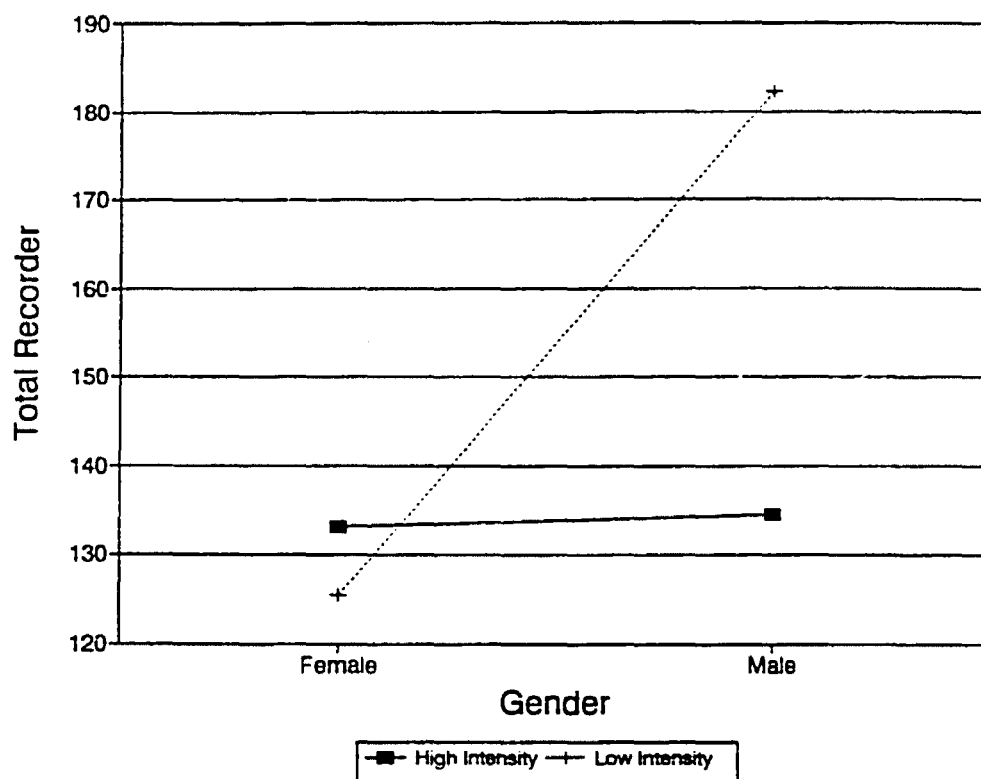


Figure 1. Graph of the interaction effect of teaching intensity and gender on total recorder mean scores.

Subjects' total recorder mean scores also reflected an interaction between teaching intensity and music background ($p = .045$). Table 34 presents subjects' total recorder mean scores by intensity and background groups; the interaction effect is illustrated in Figure 2. As illustrated in Figure 2, subjects in the high intensity group with much music background contributed to the interaction effects of teaching intensity and music background. While high intensity subjects' in categories of some and little music background achieved total recorder mean scores of 151.50 and

Table 34

Total Recorder Mean Scores by Teaching Intensity and Music Background

Music Background	n	Teaching Intensity		
		High	Low	
		mean	n	mean
Much Experience	5	73.60	7	179.11
Some Experience	6	151.50	6	134.67
Little Experience	11	151.73	8	134.88

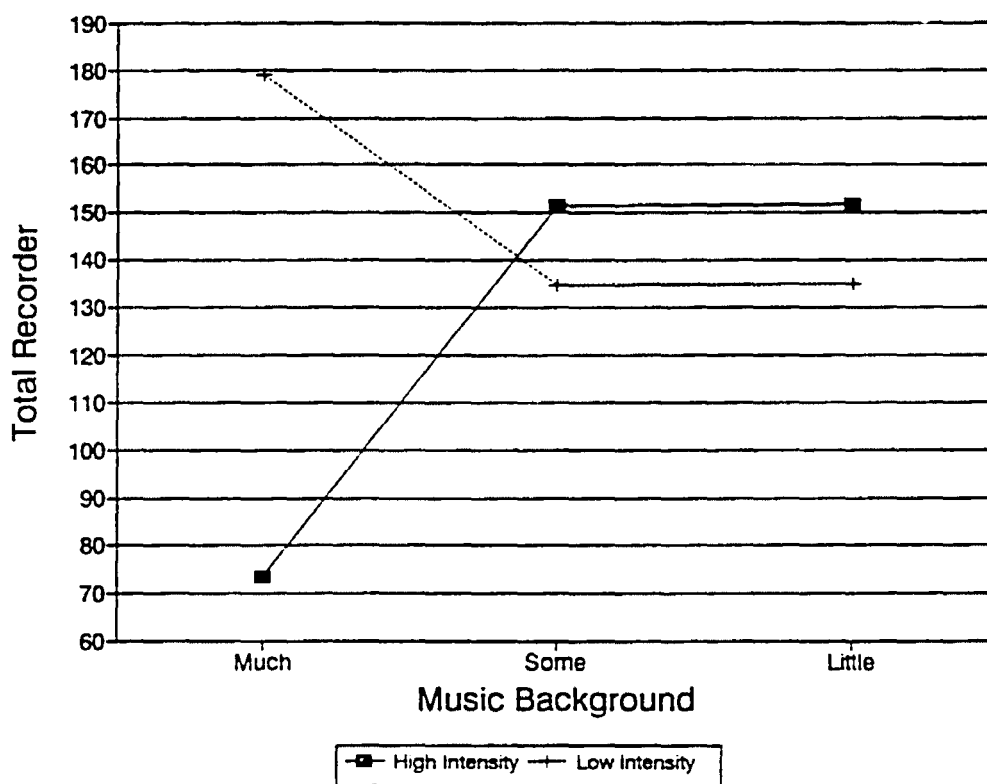


Figure 2. Graph of the interaction effect of teaching intensity and music background on total recorder mean scores.

151.73 on the Recorder Performance Test, high intensity subjects' with much music background obtained a mean score of 73.60. Contrary to expectations that subjects with much music background would achieve higher recorder mean scores than subjects with some and little music background, the total recorder score produced by the five high intensity subjects with much music background was the lowest of all music background groups. This unexpected finding supports the need for further research to clarify interaction effects of teaching intensity and music background on music reading and performance skills, and to control for possible confounding variables unidentified by the current study.

The interaction between intensity and background also was evident in subjects' posttreatment Music Attitudes Profile mean scores ($p = .043$). Table 35 presents subjects' mean attitude scores by teaching intensity and music background groups; the interaction is illustrated in Figure 3. As illustrated by Figure 3, an expected decrease in low intensity subjects' mean attitude scores occurred concurrently with subjects' music background (Much Background, 91.86; Some Background, 76.83; Little Background, 66.63). Mean attitude scores of high intensity subjects, however, increased for subjects with some and little music background (Much Background, 83.20; Some Background, 88.17; Little Background, 87.64). High teaching intensity, therefore, affected subjects' attitudes positively across music background categories and was influential particularly on attitude scores of

Table 35

Music Attitudes Profile Mean Scores
by Teaching Intensity and Music Background

Music Background	Teaching Intensity			
	n	High mean	n	Low mean
Much Experience	5	83.20	7	91.86
Some Experience	6	88.17	6	76.83
Little Experience	11	87.64	8	66.63

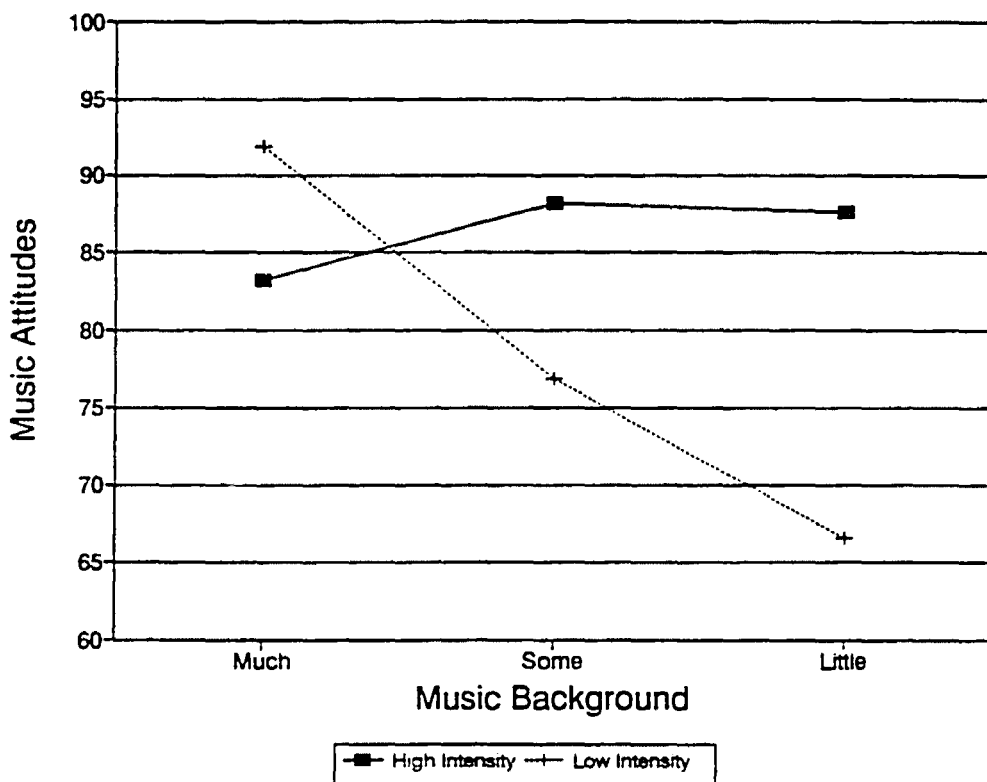


Figure 3. Graph of the interaction effect of teaching intensity and music background on Music Attitudes Profile mean scores.

subjects with some and little music background. The null hypothesis that there are no significant effects of interactions among intensity, gender, and music background on sixth-grade students' music achievement, music attitudes, and recorder performance was retained. However, because of teaching intensity interactions with gender and music background evident in the univariate analyses, further research on effects of high and low teaching intensity on subjects' music attitudes and recorder performance is warranted.

Summary

The purpose of this study was to determine effects of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance. Data were analyzed via a multivariate analysis of covariance (MANCOVA) with subjects' pretest scores on the Music Achievement Test serving as covariate and an alpha level of .05. No significant effects of teaching intensity, gender, nor music background were revealed by the MANCOVA; however, univariate analyses of data indicated significant effects of teaching intensity and music background on subjects' music attitudes ($p < .05$). Additionally, effects of interactions among independent variables were not significant in the MANCOVA solution; however, significant interactions of teaching intensity with gender and with music background were evident in the univariate analyses.

Although results should be approached with caution, data supported the conclusion that sixth-grade students' music attitudes are affected significantly by teaching intensity and music background. Also, the researcher concluded that recorder performance skills, in part, are dependent upon previous music experience, teaching behaviors directed toward skill development, and gender of subjects.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

The purpose of this study was to investigate effects of teaching intensity on sixth-grade subjects' general music achievement, music attitudes, and recorder performance. Specifically, the researcher sought to determine if operationally defined levels of high and low teaching intensity affected subjects' general music achievement, music attitudes, and recorder performance. Subjects' music background and gender also were examined as independent variables.

Two intact groups of sixth-grade general music students served as subjects. One group ($n = 22$) received a high teaching intensity treatment; a second group ($n = 21$) received a low teaching intensity treatment. Twelve males and ten females comprised the first group, and nine males and twelve females comprised the second group. Prior to treatment, subjects' music achievement, attitudes, and music background were assessed using the Music Achievement Test, Music Attitudes Profile, and Music Background Questionnaire. During the eleven-day treatment period, subjects received 45 minutes of music instruction focusing on developing music reading and

recorder performance skills. Effects of teaching intensity, gender, and music background on subjects' music achievements and attitudes were determined via analysis of posttreatment Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test scores.

To accomplish the research objectives, the following null hypotheses were tested.

1. There is no significant effect of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance.
2. There is no significant effect of gender on sixth-grade students' general music achievement, music attitudes, and recorder performance.
3. There is no significant effect of music background on sixth-grade students' general music achievement, music attitudes, and recorder performance.
4. There are no significant effects of interactions among teaching intensity, gender, and music background on sixth-grade students' music achievement, music attitudes, and recorder performance.

Data were analyzed using descriptive statistics, t -tests, and multivariate analysis of covariance. A 2 (teaching intensity) x 2 (gender) x 3 (music background category) multiple analysis of covariance (MANCOVA) was used to analyze the data. Pretreatment Music Achievement Test scores served as the covariate to control for differences due to subjects' entry-level behaviors and for bias due to intact class members serving as subjects.

The Music Background Questionnaire was administered to ascertain subjects' music experience and home music environment. Based on

responses, each subject was categorized as having much music background, some music background, and little music background. The high intensity treatment group was composed of five subjects with much music background, seven with some music background, and ten with little music background. Seven subjects in the low intensity treatment group had much music background, six had some music background, and eight had little music background. Low intensity subjects reported more instrumental experience, more daily hours of music listening, and more singing at home than did high intensity subjects. Five low intensity group subjects produced music background scores of 30 or above (31, 33, 33, 36, and 40) while two subjects in the high intensity group scored similarly (30, 32). Likewise, only two subjects in the low intensity group scored 15 or below (13, 15) as compared to four high intensity subjects (14, 14, 15, 15,). Therefore, while similar in music backgrounds, subjects in the low intensity group were more experienced musically than were high intensity subjects.

Results of two-tailed t -tests of pretreatment and posttreatment Music Achievement Test scores by teaching intensity indicated a significant effect of treatment on music achievement for high and low intensity subjects ($p < .001$). Additionally, while high intensity subjects' pretreatment and posttreatment Music Attitudes Profile scores were significantly different ($p = .004$), no significant difference in pretreatment and posttreatment attitude scores was evident for low intensity subjects ($p = .738$). Thus,

instructional treatment had a significant effect on high and low intensity subjects' music achievement and high intensity subjects' music attitudes. Low intensity subjects' music attitude scores increased only slightly between pretreatment and posttreatment assessment (pretreatment, 77.14; posttreatment, 77.95); therefore, low teaching intensity did not noticeably affect subjects' music attitudes.

Teaching Intensity

The Pillai's trace statistic of the MANCOVA solution revealed no significant effect of teaching intensity on subjects' posttreatment Music Achievement Test scores, Music Attitudes Profile scores, and Recorder Performance Test scores ($p > .05$). Therefore, the null hypothesis that there is no significant effect of teaching intensity on sixth-grade students' general music achievement, music attitudes, and recorder performance was retained.

There was no significant effect of teaching intensity on subjects' music achievement. However, high intensity subjects gained 17.18 points between pretreatment and posttreatment administrations of the Music Achievement Test while subjects in the low intensity group gained 12.62 points. Subjects in the high intensity group began treatment with pretest scores which were 7.89 points lower than the low intensity group scores; yet, by the end of treatment, the difference between groups' scores narrowed to 3.32 points. Thus, high intensity teaching behaviors appeared to produce significant gains in music achievement scores.

Although no significant effect of teaching intensity on attitudes was revealed in the MANCOVA solution, univariate analysis yielded a significant difference between high and low intensity subjects' Music Attitudes Profile scores ($p = .041$). Subjects in the low intensity group began treatment with a mean attitude score of 77.14 and concluded treatment with a mean score of 77.95, an increase of only .81 of a point. High intensity subjects began treatment with a slightly higher mean attitude score than low intensity subjects (79.95) and concluded treatment with a mean attitude score of 86.77, an increase of 6.82 points. Thus, there was a significant difference between pretreatment and posttreatment Music Attitudes Profile scores for the high intensity group ($p < .05$) but not for the low intensity group ($p > .05$). Subjects in both groups entered with similar attitude scores, but emerged from treatment with significantly different attitude scores ($p < .05$).

No significant difference between subjects' recorder performance was revealed due to teaching intensity. However, low intensity subjects' mean score on the Recorder Performance Test was higher (149.76) than that of high intensity subjects (133.91). While not confirmed empirically, the slow pace of the low intensity treatment may have been more conducive to skill development than the fast-paced high intensity treatment. The null hypothesis that there is no significant effect of teaching intensity on sixth-grade students' music achievement, music attitudes, and recorder performance was retained with qualifications.

Gender

The effect of gender on subjects' posttreatment Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test scores was not significant ($p > .05$). Although not significant, males' total recorder mean score (154.95) was noticeably higher than females (128.95), suggesting the possibility of gender differences in recorder performance skill development. The null hypothesis that there is no significant effect of gender on sixth-grade students' music achievement, music attitudes, and recorder performance was retained.

Music Background

No significant effect of music background on subjects' Music Achievement Test, Music Attitudes Profile, and Recorder Performance Test scores was indicated by the Pillai's trace statistic in the MANCOVA solution ($p > .05$). However, while univariate tests indicated that music achievement and recorder performance scores were not affected significantly by music background, a significant difference in attitude scores of subjects with varying levels of music background was found ($p = .046$). Subjects with much music background attained a mean attitude score of 87.53, while scores of 82.5 and 77.14 were attained by subjects with some and little music background. Thus, subjects' mean posttreatment attitude scores decreased as the amount of music background decreased. While not significant in this study, music attitudes are affected by music background;

therefore, the null hypothesis that there is no significant effect of music background on sixth-grade students' music achievement, music attitudes, and recorder performance was retained with qualifications.

Interaction Effects

No significant effects of interactions among teaching intensity, gender, and music background on music achievement, music attitudes, and recorder performance were revealed by the MANCOVA ($p > .05$). However, univariate analyses indicated interaction effects of teaching intensity with gender and with music background on recorder performance. The interaction effect of intensity with gender on recorder scores was attributed to low intensity males whose total recorder mean score of 182.22 was much higher than that of other subjects (high intensity females, 133.20; high intensity males, 134.20, and low intensity females, 125.42). Analysis of total recorder scores by teaching intensity and music background also revealed an interaction effect. High intensity subjects with much music background achieved a total recorder mean score of 73.60 while their classmates with some and little music background performed considerably better (Some Background, 151.50; Little Background, 151.73). The interaction effect of teaching intensity and music background on recorder performance skills, therefore, was attributable to high intensity subjects with much music background.

Additionally, univariate analyses indicated interaction effects of intensity and music background on music attitudes. While low intensity

subjects' attitude scores decreased as the amount of music background decreased (Much Background, 91.86; Some Background, 76.83; Little Background, 66.63), high intensity subjects' mean attitude scores unexpectedly increased and remained stable as the amount of music background decreased (Much Background, 83.20; Some Background, 88.17; Little Background, 87.64). Thus, subjects' attitudes were affected positively by high teaching intensity across music background categories, an effect that was illustrated particularly by subjects with some and little music background. The null hypothesis that there are no significant effects of interactions among teaching intensity, gender, and music background on sixth-grade students' music achievement, music attitudes, and recorder performance was retained with qualifications.

Conclusions and Recommendations

Identifying and delineating teaching strategies which enhance students' music achievements and attitudes is a crucial element in a music teaching and learning paradigm. Numerous studies associate music students' achievements and attitudes with teacher behavior and conduct (Grant & Drafall, 1991). In music, more than in any other subject, student learning is dependent on teaching behaviors (Colwell, 1987). Although critical at all educational levels, examination and demonstration of effective teaching strategies is of paramount importance for teachers of middle school students because of the lifelong values formed during adolescence (Melton,

1990) which influence future music learning and participation (Sink, 1992). This study supported research demonstrating that teaching intensity can be defined operationally, demonstrated, and evaluated reliably (Madsen, 1988; 1990). The research, however, did not conclusively delineate effects of teaching intensity on music learning and development.

Although this study satisfied the principal research objectives, there are variables other than teaching strategies which possibly contributed to the outcomes of the current study. While the 11-day treatment period significantly affected attitudes, a treatment period longer than the one used in the study may have produced different results; thus, replications of the current study should involve a treatment period longer than 11 days. A treatment period extending across an entire rotation of the cultural wheel (i.e., nine weeks) may maximize the experimental conditions, afford subjects sufficient time to synthesize the knowledge and skills studied during the music learning conditions, and provide the time needed to discriminate effectively between potential effects of the two instructional treatments used in the current study.

Additional confounding effects possibly occurred by using intact classes. Although differences between groups prior to treatment were controlled statistically, results of the study may have been different if subjects had been selected randomly; thus, results should be approached with caution. Future research including random selection and placement of

subjects in treatment groups should promote generalizable results most effectively. While rigorous controls are difficult to achieve when conducting research in an educational setting, such control is necessary to reduce extraneous variables impacting subjects and to achieve accurate and precise results.

Other confounding variables which should be controlled in future research include the presence of a video camera in classroom and presence of the regular teacher in classroom. Furthermore, while not evident overtly, subjects' performances may have been affected by their perceptions of the researcher/teacher. Instruction was provided by a teacher other than the subjects' regular music teacher; therefore, the "Hawthorne effect," a phenomenon which occurs when subjects are aware they are participating in an experiment or receiving special attention (Phelps, 1980), may have influenced subjects' performances. In particular, posttreatment attitude scores may have been influenced positively because of knowledge of the researcher's university teaching background.

Although results of this study indicate no effect of teaching intensity, gender, and music background on sixth-grade students' music achievement and recorder performance, music attitude emerged repeatedly as a variable affected by teaching intensity. Students' music attitudes were affected positively by high teaching intensity behavior; whereas, low intensity students' attitudes remained relatively unchanged. Therefore, high teaching

intensity, characterized by behaviors of constant eye contact with students, close proximity to students, rapid pace, variation in voice inflection and loudness, use of gestures, and animated facial expressions, facilitates positive student attitudes. This finding supports research indicating positive effects of specific teaching strategies on music students' attitudes (Sink, 1992; Nolin, 1973; Taebel & Coker, 1980) and emphasizes the importance of teaching behaviors in determining students' music attitudes. Given the relationship between attitude and achievement (Hedden, 1982), incorporation of teaching strategies which enhance positive attitudes also may impact achievement. Additionally, high teaching intensity is motivational, thereby maintaining a high level of student time-on-task and continued participation in music programs.

Music background also emerged as a significant influence on subjects' music attitudes, a finding which is inconsistent with Taebel & Coker (1980) and Pogonowski (1985). Based on results of this study, students' music attitudes are influenced by previous music experiences; students with much music background exhibited more positive attitudes than students with some or little music background. Thus, recognition of students' music background is an important part of planning and implementing effective music instruction. Further research clarifying the effects of music background on student attitudes is warranted.

Results of the current study indicated no marked effect of gender on students' music achievements and attitudes. Despite the predominance of

females participating in many school music programs, no inherent music achievement and attitude differences exist between male and female students which influence music participation. This finding supports a theory reiterated by Radocy and Boyle that individuals differ in music ability, but gender differences are "a cultural artifact" (1979, p. 272). Controlling for gender in future research appears unnecessary; however, because differences in male and female subjects' verbal recorder scores approached significance ($p = .077$), further investigation of gender effects on performance skills involving responses to verbal cues is warranted.

Although no noticeable difference was found between students' recorder performance due to teaching intensity, low intensity students' mean score on the Recorder Performance Test was higher than that of high intensity students (low intensity, 149.76; high intensity, 133.91). While not confirmed empirically, the fast pace of high teaching intensity may not have been conducive to acquiring unfamiliar conceptual understanding and skills simultaneously. The slow pace of the low intensity treatment may have afforded subjects more time for processing and practicing than the high intensity treatment. Although not reflected in subjects' individual recorder scores, videotape reviewers and the subjects' regular music teacher appraised recorder performance of the low intensity group as "more musical" than the high intensity group, particularly in understanding music dynamics and rhythm. While some music learning may be enhanced by high teaching

intensity, the fast pace characterizing this instructional approach may impede achievement of some music skills; thus, additional research is needed to clarify effects of teaching intensity on various music behaviors and to identify high and low teaching intensity behaviors associated with producing desired music learning. Such research would contribute to developing a music teaching and learning model which appropriately pairs music teaching behaviors with specific music concepts and skills.

This study focused on the effects of using and maintaining two dynamically contrasting teaching intensities on sixth-grade students' music achievements and attitudes. Further research investigating the effects of varying levels of teaching intensity during lessons is needed also. Researchers have explored effects of various rehearsal structures and behaviors on choral students' achievement and attitudes (Bessom, Tatarunis, & Forcucci, 1980; Cox, 1989; Decker & Herford, 1973; Garretson, 1966; Lamb, 1979; Pascoe, 1973; Robinson & Winold, 1976; Roe, 1983; Sunderman, 1952); similar studies investigating effects of various teaching intensity behaviors on general music learning should be conducted. Additionally, maintenance of a regimented high or low teaching intensity level throughout a lesson may prove artificial, difficult, and ineffective for many teachers. Research identifying which high and low teaching intensity behaviors positively contribute to producing effective teaching and desired music outcomes is essential.

Understanding, delineating, and clarifying effective music teaching behaviors is imperative amidst continued local, state, and national trends intended to improve all facets of education and to differentiate between expert teachers and average teachers. While the complexity of the music teaching and learning paradigm makes this task difficult, research which identifies teaching behaviors contributing to desired student music outcomes is crucial. Teaching behaviors impact students' achievements and attitudes; thus, further research clarifying effects of teaching intensity on music learning in a variety of educational settings is crucial.

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APPENDIX A
LETTER REQUESTING PERMISSION TO CONDUCT STUDY

Mr. _____
Principal
_____ Middle School
_____, North Carolina

Dear Mr. _____:

I am requesting permission to conduct a research study using two sixth-grade general music classes at _____ Middle School. Because of my previous experience as a middle school music teacher, I am interested in determining how music instruction can be modified to better meet the needs of middle school students. Additionally as a faculty member at UNCG, my work with middle school music has reinforced the need for advancing educators' understanding of effective teaching methods with adolescent students. Specifically, I am researching the effect of teaching style on the music achievements and attitudes of sixth-grade general music students. Although results of this research will be published in my doctoral dissertation, confidentiality will be maintained and no identification of students and school will occur.

The study would begin on _____ with two music classes. During the three-week study, I would teach students to play the soprano recorder and further develop music reading skills. Prior to beginning the study, written parental consent to participate in this study would be obtained for all students. No monetary expense would be incurred by students, parents, and school as a result of this study. Additionally, students would be allowed to keep soprano recorders so that continuation of instrumental instruction could occur.

I feel confident this experience would benefit your students and further enhance the excellent education your school currently provides. This study would provide students opportunities to play a new instrument and to further develop music literacy. In addition, it would support the music program already in place in your school. I appreciate your kind assistance and careful consideration of my request. I look forward to hearing from you soon. Best wishes.

Sincerely,

Maribeth Yoder-White

APPENDIX B
PARENTAL LETTER AND CONSENT FORM

Dear Parent:

I am conducting a research study using two sixth-grade general music classes at _____ Middle School and would like to include your child in this experience. The study will examine the effect of teaching style on the music achievements and attitudes of sixth-grade students and will occur during your child's regular music class time.

The study will begin on _____ and will continue for three weeks. During this time, I will teach students to play the soprano recorder and further develop music reading skills. I will be videotaped while I am teaching. Within the report of the study, confidentiality will be maintained, and the school and students will not be identified. This study will be conducted at no expense to you or your child, and students will be allowed to keep soprano recorders at the conclusion of the study.

I feel confident this experience will benefit your child as it will provide opportunities to learn a new instrument and to further develop music skills. In addition, the study will support the music program already in place in your school. Please indicate your approval of your child participating in this study by completing the permission form below. I appreciate your careful consideration of my request. Please contact me if you have any questions.

Sincerely,

Maribeth Yoder-White

 My child, _____, has permission to participate in the music classes as a part of the research study being conducted by Maribeth Yoder-White at _____ Middle School.

 Parent Signature

 Date

APPENDIX C

TEACHING SCRIPTS FOR GENERAL MUSIC LESSONS

(Bold type indicates teacher speaking.)

LESSON ONE
INTRODUCTION TO THE SOPRANO RECORDER;
PLAYING "B," "A," AND "G" ENACTIVELY AND ICONICALLY

MATERIALS

Teacher: soprano recorder; chalkboard and chalk; bass, tenor, alto, and sopranino recorders; flute poster; recorder name visuals
Student: soprano recorder

INTRODUCTION

Display soprano recorder. **This is a soprano recorder. It isn't a newly created instrument; in fact, recorders have been around since the twelfth century. In the sixteenth century, composers wrote music for recorder solos and ensembles similar to string quartets or rock groups you might see and hear today. When large orchestras became popular, the recorder was replaced by a similar instrument which later changed into a common instrument found in today's orchestras and bands.**

What instrument do you think replaced the recorder in the orchestra? (flute) Following student response, display flute poster. **How did you know this? How are the flute and recorder alike? (Both are high-pitched instruments with sound produced by blowing.) How are they different? (The flute is held to the side. Flute players blow over the mouthpiece rather than directly into it.)**

Display bass, tenor, alto, and sopranino recorders. Have individual students stand in front of class, holding each recorder. Present recorder name visuals (sopranino, soprano, alto, tenor, and bass) and give appropriate visual to students holding recorders. **You are going to learn to play the soprano recorder, but there are other kinds of recorders too. We have four recorders here: bass, alto, sopranino, and tenor. Only one type, the great bass, is not here.**

Of these recorders, which one has the highest sound? (sopranino) Move student holding sopranino to one end of the line. **Which one has the lowest sound? (bass)** Move student holding bass to opposite end of the line. **How do you know?** Guide students to relating length of air column with pitch. **Can you put the remaining two recorders in the right place according to the**

range of pitches they produce? Guide students to arranging tenor and alto recorders in appropriate sequence.

You have a soprano recorder. Where do you think it will fit? (between the sopranino and alto recorders) **How do you know?** Guide students to awareness of soprano recorder size and pitch range as compared to other recorders displayed. Have one student from the class join the line of recorders with his/her soprano recorder.

Listen and see if you are right. Play scales on all recorders moving from bass to sopranino. **Moving from lowest to highest pitches, in what order should these recorders be placed?** (bass, tenor, alto, soprano, sopranino) Arrange recorder name visuals on board vertically, indicating low to high pitch progression. Have students in front of class place recorders on teacher's desk and return to their seats.

People today still enjoy playing recorder for fun. Sometimes you will hear the recorder in popular and classical recordings.

Establish rules for playing. **Keep your recorder on your lap when we are not playing. Remember if you play your recorder at the wrong time intentionally, it goes back on your lap.**

Establish appropriate mouth placement. **Rest the recorder mouthpiece on your lower lip and close your mouth gently around it. Do not touch the mouthpiece with your teeth.**

Establish finger placement. **Place your left hand on the top half of the recorder and your right hand on the bottom half. Cover the holes softly with the pads of fingers. Relax your fingers and hold the instrument gently.**

Establish proper breathing. **Rather than blowing into the instrument, think of breathing into it. You don't need much air to get a nice sound on the recorder, so barely breathe into your instrument. Try to keep a steady stream of air moving into the recorder.**

Obtain pleasant sound with no holes covered. **This is what the recorder sounds like with no holes covered.** Teacher plays open pitch. **See if your recorder sounds like this. Follow my conducting so you know when to play and when to rest.** Allow students to experiment with open pitch. Assist individual students as needed.

Develop tonguing using open pitch. **To separate pitches, think about saying "duh" and "duh. . d" into your recorder. When you do this, your tongue will**

automatically move and stop the air flow briefly. This causes the notes to sound separately. See if you can play what I play. One, two, ready, listen. Teacher plays four quarter notes; students echo. Repeat pattern; students echo. Teacher plays one half note and two quarter notes; students echo. Repeat pattern; students echo.

PROCESS

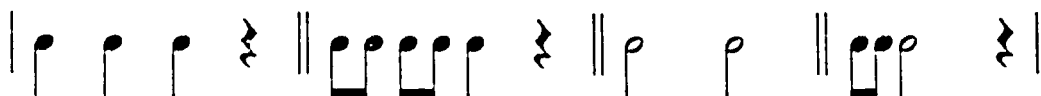
The first pitch we will learn is "B." To sound "B," the fingers are placed like this. Model fingering. If the holes are covered correctly and I breathe quietly into the instrument, this is the sound I get. Teacher plays "B." See if yours sounds like that. Remember to use your left hand to cover the holes and follow the conductor to know when to play. Allow students to play "B," obtaining a pleasant sound. Encourage quiet playing.

See if you can be my echo now. You play after me. One, two, ready, listen. Echo play the following four-beat patterns using "B."



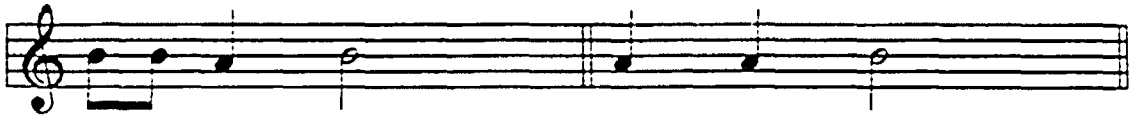
The next pitch we will learn is "A." To sound "A," the fingers are placed like this. Model fingering. This is what "A" sounds like. Teacher models "A." Use your left hand to cover the holes. See if your recorder sounds that way. Allow students to play "A," obtaining a pleasant sound.

Let's add some rhythms to our new pitch. Listen and be my echo. One, two, ready, listen. Echo play the following rhythms using "A."



Let's see if you can combine those two pitches. One, two, ready, listen. Play the following exercises, pausing for student response after each.



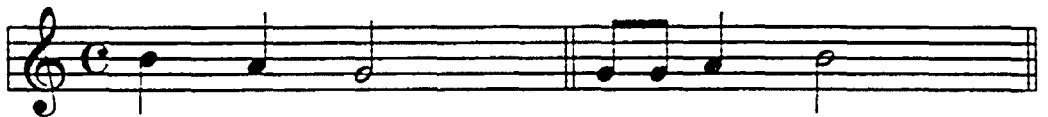


Let's learn one more pitch today. If I place my fingers like this, "G" is sounded. Listen to "G." Teacher demonstrates "G." See if your recorder sounds like that. Allow students to play "G," obtaining a pleasant sound.

Let's add some rhythms to our new pitch. You be my echo. One, two, ready, listen. Echo play the following exercises using "G."



Let's combine all three pitches now. Listen and be my echo. One, two, ready, listen. Echo play the following exercises.



Establish phrase lengths for question and answer technique. Put your recorders on your lap and speak after me. One, two, three, four, five, six, seven, eight. Students respond. Try this one. One, two, three, four, five, six, seven. Students respond. What was different about those two patterns? Establish that the first pattern contained eight beats while the second had only seven beats. Write numbers one through eight on the chalkboard; underneath that sequence, write numbers one through seven. We will call the first pattern our question and the second pattern our answer. How long will the question last? (eight beats) How about the answer? (seven beats) I'll count the question, you count the answer. Combine question and answer using numbers: Teacher counts one, two, three, four, five, six, seven, eight; students respond with one, two, three, four, five, six,

seven. Repeat exercise by dividing the class in half; one half speaks the question using numbers and the other half responds with the answer.

This time, let's use body percussion to create our questions and answers. We'll use four levels of body percussion: snapping, clapping, patsching, and stamping. Teacher models body percussion options as they are delineated. Listen to my example. I am going to ask myself a question and give myself an answer using clapping. I can use any rhythms I want, but my pattern must end on the correct beat or number. Teacher models question and answer through clapping and body movement, facing right for the question and left for the answer. This time I'll ask everyone a question; you give me an answer using the same body percussion I use. Using the following rhythm, teacher provides the question through clapping and students respond with an answer.



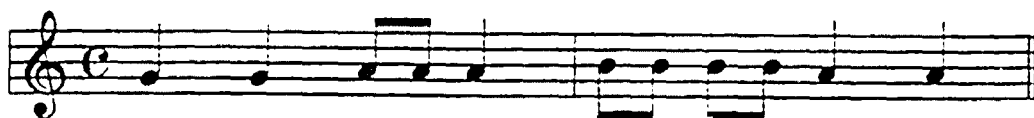
Let's try another one. Remember to make your answer a little different from my question. This is not echoing; this is question and answer. One, two, ready, listen. Teacher provides another question by patsching the following rhythm and students respond with an answer.



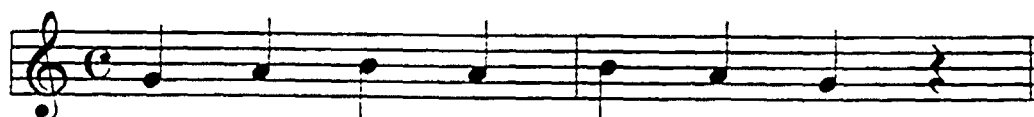
Better that time! Try another one. One, two, ready, listen. Teacher provides another question by stamping the following rhythm and students respond with an answer.



Transfer question and answer technique to soprano recorder. This time let's play questions and answers using our recorders. Listen to my pattern; tell me if you hear a question or an answer. Teacher plays the following melody.



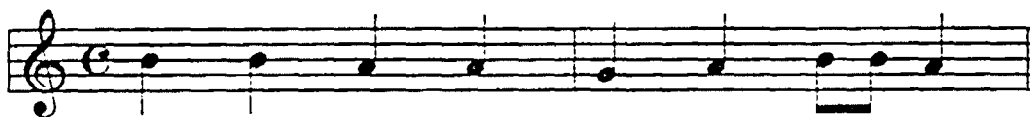
Was it a question or an answer? (question) How did you know? (It was 8 beats long.) Listen to another melody; decide if it is a question or an answer. Teacher plays the following melody.



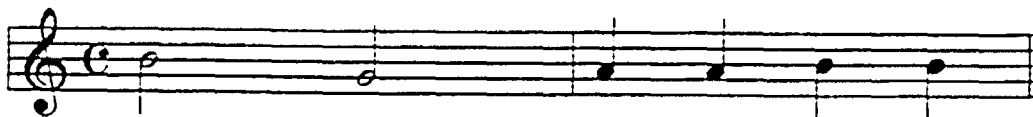
Was that melody a question or an answer? Show me what you think by holding one finger under your chin if I played a question and two fingers under your chin if I played an answer. Students respond by holding two fingers under chin, indicating that an answer was played. How did you know? (The sound was seven beats long.) This time I'll ask myself a question and give myself an answer. This half of the room count quietly with the question; this half of the room count quietly with the answer. See if I play the correct number of beats for the question and answer. Improvise question and answer. Did the question and answer contain the correct number of beats? How did you know? Students respond. Now I'll ask you a musical question; you give me an answer using "B," "A," and/or "G." One, two, ready, listen. Teacher plays the following question and students respond with an answer.



Let's try another one. See if you can make your answer end on "G." One, two, ready, listen. Teacher plays the following melody and students respond with answer.



Let's do one more. Remember to use only "B," "A," and "G." One, two, ready, listen. Teacher plays the following melody and students respond with answer.



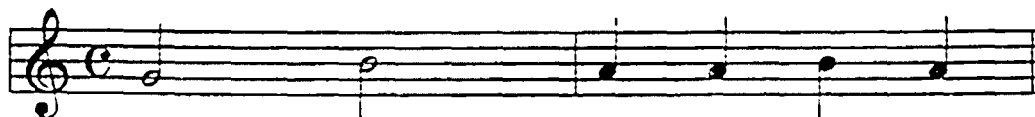
SUMMARY

Review fingerings. **We learned three pitches today. What were their names? ("B," "A," "G") Show me "B" with your fingers only, no playing.** Students respond with appropriate fingering. **Show me "A."** Students respond with appropriate fingering. **How about "G"?** Students respond with appropriate fingering.

Review question and answer technique. **I'll play you a "goodbye" question; you play me an answer using "B," "A," and "G." One, two, ready, listen.** Teacher plays the following melody and students respond with answer.



We have time for one more. Give me an answer to my question, and remember to end on "G." One, two, ready, listen. Teacher plays the following melody and students respond with answer.



Good job. Please put your recorders in your slot and I'll see you tomorrow.

LESSON TWO
PLAYING "B," "A," AND "G" SYMBOLICALLY;
IDENTIFYING AND LABELLING STAFF, TREBLE CLEF,
QUARTER NOTE AND REST, AND EIGHTH NOTE AND REST

MATERIALS

Teacher: visuals #1-14; visuals of "B," "A," and "G" on staff (black noteheads only); visuals of quarter note and rest, eighth note and rest; soprano recorder; chalkboard and chalk

Student: soprano recorder; rhythm packets

INTRODUCTION

Yesterday we learned three pitches. Raise your hand if you can tell me the names of these pitches. ("B," "A," and "G") Let's see if we remember how to play those pitches. Show me "B" with fingers only, no playing. Students respond by demonstrating "B." Show me "A." Students respond by demonstrating "A." Show me "G." Students respond by demonstrating "G."

Now you be my echo. Repeat what I play. One, two, ready, listen.
Teacher plays the following four-beat single-pitch motives, pausing for student response after each pattern.

The image displays four musical staves, each containing a four-beat single-pitch motive. All staves are in treble clef and C major. The motives are as follows:

- Staff 1: G4 (quarter), rest (quarter), G4 (quarter), rest (quarter).
- Staff 2: G4 (quarter), G4 (quarter), G4 (quarter), rest (quarter).
- Staff 3: G4 (quarter), G4 (quarter), G4 (quarter), rest (quarter).
- Staff 4: G4 (quarter), G4 (quarter), G4 (quarter), G4 (quarter).

Now let's use more than one pitch in our melodies. Listen and be my echo. One, two, ready, listen. Teacher plays the following four-beat motives, pausing for student response after each pattern.



Let's combine the pitches we know with some rhythms. Look at this picture. Teacher displays visual #1.

VISUAL #1:

Tell me what you see using the words "long" and "short." One, two, ready, speak. Students respond to icon by saying "long" and "short." This time say "duh" instead of "long" and "short." Be sure to say a long "duh" for a long line and a short "duh" for a short line. One, two, ready, speak. Students speak rhythm using "duh." Now let's play this pattern using "B." One, two, ready, play. Students respond by playing pattern using "B." Repeat sequence for visuals #2 (using "A"), #3 (using "G"), and #4 (using "B").

VISUAL #2:

VISUAL #3:

VISUAL #4:

This time as we play each pattern, you decide which pitches to use. You may play "B," "A," and "G," but try to end on "G." One, two, ready, play. Play visuals #1 - #4 once with students using pitches they select.

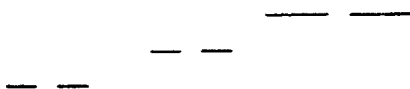
Display visual #5.

VISUAL #5:

What is different about this picture? (It denotes rhythm and pitch.) On what pitch does it begin? ("B") How do you know? (The icons move down.) What is this pitch? Point to second line. ("A") And this one? Point to bottom line. ("G") See if you can say the names of the pitches using the correct rhythm. One, two, ready, speak. Students respond. This time do the same thing, but add your fingers on your recorder. One, two, ready, speak. Students respond by speaking the correct pitches and rhythms while fingering the pitches. Let's play it now. One, two, ready, play. Students respond.

Repeat process with visuals #6 - #8.

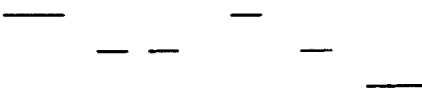
VISUAL #6:



VISUAL #7:



VISUAL #8:



PROCESS

Introduce symbolic notation of "B," "A," and "G." Present individual visuals of "B," "A," and "G" on the staff using black noteheads without stems. What looks different about these pictures? Guide students to awareness and labelling of treble clef and staff. Display "G" visual. Who knows what we call this pitch? ("G") How can you tell it is "G"? (The second line of the staff goes through the notehead.) Display "A" visual. What about this one? ("A") How do you know to call it "A"? (The notehead is in the second space of staff.) Display "B" visual. And this one? ("B") How can you tell? (The third line of the staff goes through the notehead.) This time as I hold up a picture, use your fingers to show how to play that pitch. Practice silent fingering in response to visuals ("B," "A," "G," "A," "G," and "B").

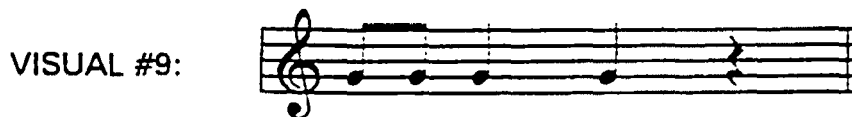
Introduce rhythm. These pictures don't look exactly like those you see in a melody. Let's figure out what is missing. Every symbol on the staff tells us **two things** about a note. Display visual of "B." **What does this symbol tell us?** (what pitch to play) **What important thing does it not tell us?** (how long to play the pitch) Guide students to understanding that each symbol denotes pitch and rhythm. **What is rhythm?** Guide students to understanding that rhythm refers to sounds and silences in music.

Introduce symbolic notation of rhythm. You have studied these symbols in music class already. Tell me what they are. Display quarter note, quarter rest, eighth note, and eighth rest. Allow students to identify rhythmic symbols. Let's see if we can take the icons we used earlier and match the symbols to represent the sound. Display visual #1. In this pattern on the board, which of these symbols would we use to represent the long line? (quarter note) How about the short lines? (eighth note) How did you know that? Students respond. Write symbols above icons on board using quarter note for long lines and eighth notes for short lines. Let's speak this rhythm now. We'll use "tah" for quarter notes and "tee" for eighth notes. One, two, ready, speak. Students respond. This time we'll play the pattern using "B." One, two, ready, play. Students respond by playing "B" using the notated rhythm. Repeat process with visual #2, using "A" to play rhythm.

Now you try some on your own. Pick up the packet under your desk. See if you can arrange the quarter and eighth notes to fit this pattern. Display visual #3. After students have arranged symbols, have individual student describe symbol arrangement. Let's speak the rhythm using "tah" for the quarter notes and "tee" for the eighth notes. One, two, ready, speak. Students respond. Play that rhythm on your recorder using "G." One, two, ready, play. Students respond.

Let's do another one. Repeat process with visual #4.

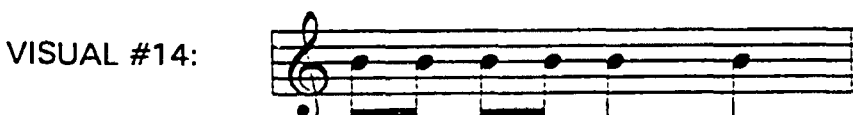
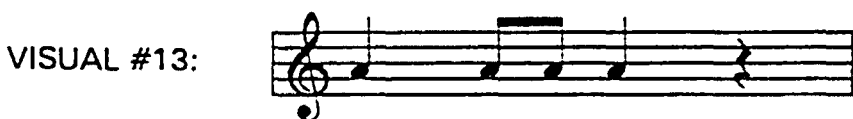
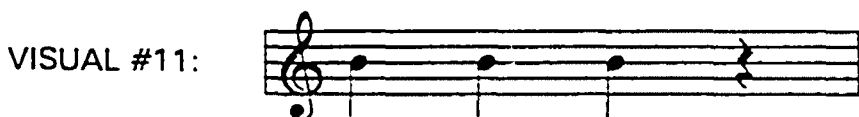
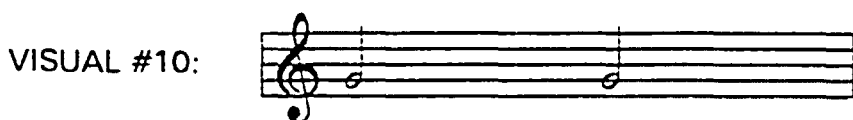
Combine melodic and rhythmic symbolic notation of "B," "A," and "G" in four-beat patterns. Present visual #9.



What note do we play in this example? ("G") How do you know this? Students respond. Let's speak the rhythm using "tah" and "tee." One, two, ready, speak. Students respond. This time speak the pitch name in rhythm while you place your fingers over the correct holes. One, two, ready, speak.

Students respond. Let's play this pattern. One, two, ready, play. Students respond.

Repeat process with visuals #10-14. After each playing, post visual on board.



Combine "B," "A," and "G" into a two-measure phrase using visuals #9-14. Listen to my melody. I will play two of these patterns; see if you can tell which I play. Teacher plays visuals #14 and #9. Tell me how to arrange these pictures in the order I played. Students respond. Speak the pitch names of this pattern in rhythm. One, two, ready, speak. Students respond. This time use your fingers but not your mouth to play this pattern; we'll call this silent playing. One, two, ready, play. Students respond. This time let's play the pattern. One, two, ready, play. Students respond.

Now it's your turn to be creative. Who will volunteer to organize two visuals into a different pattern? Individual student plays created melody. Tell me how to arrange the pictures to show what (name) played. Student responds. Speak the pitch names of this new pattern in rhythm. One, two,

ready, speak. Students respond. **Use silent playing to practice this pattern.**
One, two, ready, speak. Students respond. **Now we're ready to play**
(name)'s melody. **One, two, ready, play.** Students respond. Repeat the
process with another student-created melody.

SUMMARY

Review terms and symbols presented during lesson by displaying visuals and asking students to identify symbols (treble clef, staff, quarter note, quarter rest, eighth note, and eighth rest).

Good work today. Please put your recorder in your slot as you leave the room. Have a good day.

DAY THREE
 COMBINING "B," "A," AND "G" IN MELODIES;
 INTRODUCING HALF NOTE AND REST SYMBOLS

MATERIALS

Teacher: Let's Play; visuals of "B," "A," and "G" on staff; visuals of staff, treble clef, bar line, double bar line, measure, and 3/4 meter signature; overhead transparency of page six, Let's Play; overhead projector and pens; visuals of half note and rest (off staff); visuals of half note presented as "B," "A," and "G"; visuals of "Suogan" rhythm on board; visuals of "Suogan" melody on board (measures one, two, and four); soprano recorder

Student: Let's Play; soprano recorder

INTRODUCTION

Review fingerings of "B," "A," and "G" in response to verbal cues. **Show me how to play "B."** Students respond with correct fingering. **Play a "B."** Repeat process with "A" and "G."

Be my echo. Listen carefully and play after me. One, two, ready, listen. Play the following motives, pausing for student response after each.

The image contains four musical staves, each in treble clef and 3/4 time signature. Each staff is divided into two measures by a double bar line. The first staff shows two half notes: B4 and A4. The second staff shows two half notes: G4 and B4. The third staff shows a quarter note G4, a quarter note A4, a quarter note B4, followed by a quarter rest, then a quarter note B4, a quarter note A4, a quarter note G4, followed by a quarter rest. The fourth staff shows a quarter note B4, a quarter note A4, a quarter note G4, followed by a quarter rest.

Display visual of "A" on the staff. What do we call this pitch? Students respond. Play "A." Students respond. Repeat process with "G" and "B."

PROCESS

In addition to notes and rests, there are other symbols we use to help us read music. Let's look at those in your book. Turn to page five. Look at the bottom half of the page in the section labelled "Getting Acquainted with Musical Symbols." Raise your hand if you can name the two symbols we learned yesterday that appear in this section. (staff and treble clef) As students respond, display visuals of staff and treble clef. Notice that your book gives the treble clef another name, the "G clef." Why might we call the treble clef "G clef"? (The end of the symbol curves around the "G" line.) The next symbol presented in your book is the bar line. Raise your hand if you can describe what a bar line looks like. Students respond. Display visual of bar line. Why are bar lines important? (They indicate beat groupings.) What other kind of bar line will you see in a piece of music? (double bar line) Display visual of double bar line. How does it look different from a regular bar line? (The second line is wider.) Where do we find double bar lines? (at the end of a piece of music) What do we call the space between bar lines? (measure) Display visual of measure.

There is one more symbol on this page we haven't discussed yet. Raise your hand if you can tell us about it. Students respond by identifying meter signature. Do you know another name for the meter signature? (time signature) Who will read the definition of meter signature aloud? Students respond. So in the example in your book, how many beats are in each measure? (four) What tells you this? (top number is four) What kind of symbol receives one beat? (quarter note) How do you know this? (bottom number is four) Display visual of 3/4 meter signature. In this melody, how many beats are in a measure? (three) And what note receives one beat? (quarter) How do you know this? (top and bottom numbers of meter signature)

Now let's put everything together we've learned thus far and play some melodies. Please turn to page six in your book. Look at Number One. What is the meter or time signature? (4/4) How many beats are in a measure? (four) What note receives one beat? (quarter) How many measures are in this melody? (four) What pitch is played? ("B") What rhythmic symbol is used? (quarter note) Raise your hand if you see any other symbol in Number One that we haven't discussed. (') What is that symbol and what does it mean? (breath mark; indicates where to breathe) Let's play Number One. One, two, ready, play. Students respond.

Look at Number Two. How is it different from Number One? (It uses the quarter rest and "A.") How is it similar to Number One? (It primarily uses quarter notes.) Let's use silent playing to practice Number Two. Remember to speak the pitch name in rhythm while fingering the note. One, two, ready, speak. Students respond. Play Number Two now. One, two, ready, play. Students respond.

Skip to Number Four. How is it different from Number Two? (It uses "G" and the quarter rest.) How is it similar to Number Two? (The rhythm of the last two measures is identical.) I bet you could play Number Four immediately. One, two, ready, play. Students respond.

Now look back at Number Three. What do you notice about Number Three that makes it different from the other melodies we have played today? (It uses more than one pitch.) What makes Number Three similar to Number Two? (It uses the same rhythm.) Let's speak the pitches in rhythm. One, two, ready, speak. Students respond. Use silent playing to perform Number Three. One, two, ready, speak. Students respond. You're ready to play it now. One, two, ready, play. Students respond.

Find Number Seven in your book. I have a picture of it up here too. Display overhead of page six, Number Seven. What do you notice about the length of Number Seven? (It is eight measures long.) What pitches are used? ("B," "A," and "G") What rhythmic values are used? (quarter notes and quarter rests) Are any measures repeated? (Measures one and two are repeated in measures three and four, and seven and eight.) Let's speak the pitches in rhythm for measures one and two. One, two, ready, speak. Students respond. Use silent playing to practice measures one and two. One, two, ready, speak. Students respond. Let's play measures one and two. One, two, ready, play. Students respond. This time you play measures one and two, three and four, and seven and eight; I'll play measures five and six. Use silent playing when we get to the part I play alone. One, two, ready, play. Students respond.

I'm going to play Number Seven again, but I'll make some mistakes this time. See if you can find what I play differently. Teacher plays the melody, changing the rhythm of measures two, four, and eight from quarter note, quarter note, quarter note, quarter rest to quarter note, quarter note, half note. Raise your hand if you can tell me what I played differently. Students respond. Guide students to identify the change by describing it as a longer sound (twice as long as a quarter note; played for two beats) To notate this longer sound, we use a half note. Display visual of half note. Using overhead transparency, draw half notes above measures two, four, and eight to illustrate change. A half rest looks like this. Display visual of half rest. If

I added a half rest to this melody, how many beats would I rest? (two) This time, you play Number Seven and substitute a half note in measures two, four, and eight as I did. One, two, ready, play. Students respond.

Present visuals of "B," "A," and "G" as half notes on staff. If we were going to write the note we changed in Number Seven, which one would it look like? Guide students to select visual of "G" and explain why they selected that visual. Display visual of "B." If you saw this symbol, what would you play? ("B") How about this symbol? ("A")

Let's use this new rhythmic value in a song. Look at Number Eight on page seven ("Suogan"). Present visuals of rhythmic pattern (quarter, quarter, half) on board. "Suogan" uses this rhythmic pattern. Speak the rhythm pattern using the syllables "tah" for the quarter notes and "toe" for the half notes. One, two, ready, speak. Students respond. Present visuals of measures one, two, and four on the board. Speak the pitch names of this measure in rhythm. Students respond by speaking pitch names used in measure one. Let's add our fingers this time and use silent playing to prepare. One, two, ready, speak. Students respond. Play this measure now. Students respond. Repeat process for measures two and four. Let's combine these three patterns into a song. To see if we are ready to play the entire melody, let's speak the pitch names in rhythm and use silent playing. One, two, ready, speak. Students respond. We're ready to play "Suogan" now. Don't forget about the breath marks, remember to play quietly, and cover the holes completely. One, two, ready, play. Students respond. Pretty good. Raise your hand if you have a suggestion about what we could do to improve our playing. Student responds. Let's play it one more time, remembering our suggestion for improvement. One, two, ready, play.

SUMMARY

Review terms and symbols used today. Display visuals of the following symbols: half note, half rest, quarter note, quarter rest, meter signature, staff, measure, bar line, double bar line, and treble clef. Have students identify each.

Nice work today. As you leave, please put your recorders and books in your assigned slot. Have a good day.

LESSON FOUR
PLAYING "B," "A," AND "G";
INTRODUCING "C";
EXPLORING 3/4 METER AND THE DOTTED HALF NOTE SYMBOL

MATERIALS

- Teacher: Let's Play; overhead transparency of page seven, Let's Play; soprano recorder; melodic contour icons of "Pierrot"; visual of "C" on staff (black notehead only); visuals of "C," "B," "A," and "G" on staff; visuals of dotted half note and dotted quarter note; visuals of four-beat patterns using "C" on board; overhead projector and pens; form icons; chalk and chalkboard
- Student: Let's Play; soprano recorder

INTRODUCTION

Review "B," "A," and "G" enactively. We have learned three pitches thus far. Raise your hand and tell me the names of these pitches. As individual student responds, have all students illustrate appropriate finger placement for each pitch. Now be my echo. Play what I play. One, two, ready, listen. Play the following patterns, pausing for student response after each.



PROCESS

Review "B," "A," and "G" symbolically. Let's review a melody we learned yesterday. Open your books to page seven. Find the song "Suogan." Look at me when you have found it. Allow time for students to locate melody. To help us remember how to play this melody, speak the names of the pitches in rhythm. One, two, ready, speak. Students respond. This time, let's do the same thing but add our fingers so we are using silent playing.

One, two, ready, speak. Students respond. **Now we're ready to play "Suogan."** Watch the breath marks carefully as we play. **One, two, ready, play.** Students respond.

Let's talk about how this song is put together. If you count the breath you took at the beginning, how many breaths did you need to play that song? (four) **Where did you take your breaths?** (at the breath marks) **So you played this part in one breath, this part in another breath, this in another breath, and this last part in another breath.** Mark phrases on overhead transparency as indicated by breath marks. **How many parts does this melody have?** (four) **In music, when we talk about small parts of music, or musical sentences, we are describing phrases.** Write "phrase" on board. **So this is a phrase, this is a phrase, this is a phrase, and this is a phrase.** Point to overhead transparency to illustrate phrases.

In this song, did you play the same phrase over and over, or were some phrases different? (Some were different.) **Let's describe whether the phrases were same or different using these shapes, also called icons.** **What shape would you like to use for the first phrase?** Student responds. **What about the second phrase?** Student responds. **Why did you choose a different shape for the second phrase?** (It is different musically from the first phrase.) **What about the third phrase?** Student responds. **Why did you select the same shape for the third phrase as for the first phrase?** (The phrases are identical.) **And the last phrase?** Student responds. **Why was this shape the correct choice?** (The fourth phrase is identical to the second phrase.) **In music, we use letters instead of shapes to describe how a melody is organized.** **If we called the first phrase "a," what would we call the second phrase?** ("b") **How about the third and fourth phrases?** ("a b") **So the phrase form of our melody is "a b a b."** **When we talk about how a piece is put together, we're talking about form.** Write "form" on the board.

Let's look at another melody that uses the pitches we know. Look at Number Nine, "Merrily we Roll Along." Allow students to locate melody. **Before we play it, let's talk about the melody.** **What rhythmic values are used in this song?** (quarter notes, half notes, and half rest) **How many phrases are in this song?** (four) **Do any of the phrases repeat?** (one and three) **Let's speak the names of the pitches in rhythm.** **Everyone will speak phrases one and three; I need volunteers to speak phrases two and four.** Assign one student to speak phrase two and a different student to speak phrase four. **One, two, ready, speak.** Students respond.

This time, let's use silent playing to perform the melody while individual people speak each phrase. Select individual students to speak pitch names of each phrase while all students display correct fingering. Use the same

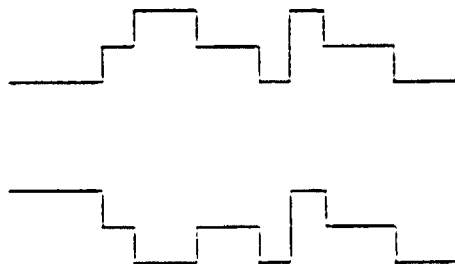
student to speak phrases one and three, and different students for phrases two and four to illustrate same/different phrases. **One, two, ready, speak.** Students respond. **From the pitch names and rhythm of this melody, can you tell us another title for our melody?** ("Mary had a Little Lamb") **We're ready to play this melody now.** **One, two, ready, play.** Students respond.

Let's talk about how this song is organized just as we did for "Suogan." If we use shapes, which shapes would you use and how would they be arranged? Guide students in labelling phrase form using icons. **Now let's see if we can label the phrases using letters.** **What should we call the first phrase?** ("a") **How about phrase two?** ("b") **Why didn't we call phrase two "a"?** (It is different from phrase one.) **What do we call phrase three?** ("a") **Why did we call phrase three "a"?** (It is identical to phrase one.) **What will the last phrase be called?** ("c") **Why is this answer correct?** (It is different from phrases "a" and "b.") **So what is the phrase form of "Merrily We Roll Along"?** ("a b a c")

Let's see if we can figure out the phrase form of another melody. Find "Pierrot" on page seven. Display overhead transparency of page seven. **How many phrases does this melody have?** (four) **Using letters, how would you label the first line?** ("a b") **Why did you label the first line this way?** (It has two different phrases.) **How would you label the second line?** ("a b") **Why did you label the second line this way?** (It is identical to the first line.)

Let's look at the rhythm of this melody. **What note values are used?** (quarter notes, half notes, and half rests) **Which of these notes is longest?** (half) **Speak the names of the pitches in rhythm of the first line only.** **One, two, ready, speak.** Students respond. **This time use silent playing to perform the first line.** **One, two, ready, speak.** Students respond. **We're ready to play "Pierrot" now.** **One, two, ready, play.** Students respond.

Did some pitches in that melody move up? Where? Students respond. **Did some pitches move down? Where?** Students respond. **Are there any places where the pitches stay the same? Where?** Students respond. Display visuals of melodic icons.



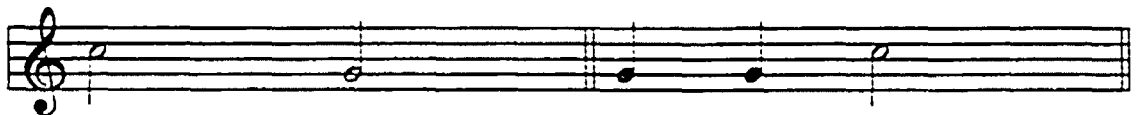
Which of these pictures looks like the melody? Students respond. How did you know? (The pitches move up, down, and stay the same like the lines on the icon charts.) Good work.

We're ready to learn a new pitch. This is "C." Model fingering and appropriate sound. See if your recorder sounds this way. Guide students in producing pleasant tone and correct pitch. Let's review all the pitches we have learned. With your fingers only, show me "B." Students respond. Show me "C." Students respond. Show me "A." Students respond. Show me "G." Students respond.

Let's use our new pitch in some short patterns. Be my echo. One, two, ready, listen. Play "C" using the following rhythms; pause for student response after each.



Good job. Now let's play patterns using more than one pitch. Be my echo. One, two, ready, listen. Play the following patterns, pausing for student response after each.



Nice playing! Let's play a few more patterns using more than two pitches. Listen carefully and be my echo. One, two, ready, listen. Play the following patterns, pausing for student response after each.



This is how our new pitch looks on the staff. Present visual of "C" on the staff (black note head with no stem).

Let's use our new pitch in a melody. Find "Waltz" on page nine. Look at me with your recorder in resting position when you have found it. Pause for student response. This melody has two symbols we haven't discussed yet. Raise your hand if you can identify these. (dotted half note, 3/4 meter signature) Have students point to the new symbols in their text as each is identified. Let's talk about these symbols. Look first at the dotted half note. Display visual of dotted half note. If I cover up the dot so we have this note, how many beats would it receive? (two) Draw half note on chalkboard and write "2" under it. When we add a dot beside a note, we add half the value of the note to the note. What is half of two? (one) Add dot to half note on board and write "1" and "+" under dotted half note on board. So a dotted half note receives how many beats? (three) Good thinking! Transfer learning to dotted quarter note symbol. Display visual of dotted quarter note. What if we had this note? What would it be called? (dotted quarter note) How many beats would it get? (1 1/2) How do you know? Student responds.

Let's talk about the other new symbol. How is the 3/4 meter signature similar to the time signatures we have talked about thus far? (It has "4" as the bottom number; the quarter note receives one beat.) How is it different from previous time signatures we have studied? (It has "3" as the top number.) What does the "3" on the top tell us? (There are three beats per measure.) Let's do some things to help us feel the meter better. Count "one, two, three" four times and clap on beat one. One, ready, speak. Students respond. This time, clap on beats one and three. One, ready, speak. Students respond.

Now look at the melody and speak the pitch names in rhythm. One, ready, speak. Students respond. Use silent playing this time. Put your fingers on

the correct holes while you say the pitch names in rhythm. One, ready, speak. Students respond. You're ready to play the melody now. Remember to blow gently into your instrument and cover the holes completely. One, ready, play. Students respond. Raise your hand if you have a suggestion for improvement. Student responds. Let's play it one more time, paying close attention to that suggestion. One, ready, play.

SUMMARY

Raise your hand if you can tell us the new symbols we learned today.
(dotted half note and 3/4 time signature)

What new pitch did we learn? ("C") Play "C." Students respond. Play "G." Students respond. Play "A." Students respond. Play "B." Students respond. Which hand are we using to play all the pitches we have learned?
(left)

Thanks for working hard today. Please put your recorder and book in your slot as you leave the room. Have a great day!

LESSON FIVE
REVIEWING "C," "B," "A," AND "G";
INTRODUCING "D"

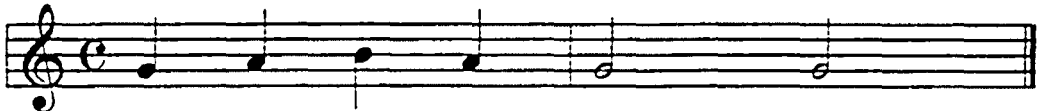
MATERIALS

- Teacher: visuals of "C," "B," "A," and "G" on staff; visual of "D" on staff (black notehead with no stem); overhead transparency of pages eight and nine, Let's Play; overhead projector and pens; soprano recorder; Let's Play; overhead transparency of "Kansas Boys"; patterns from "Waltz" on chalkboard
- Student: soprano recorder; Let's Play

INTRODUCTION

Review "C," "B," "A," and "G." Show me a "B"; play "B." Students respond. Show me a "G"; play "G." Students respond. Show me a "C"; play "C." Students respond. Show me an "A"; play "A." Display visuals of "C," "B," "A," and "G" on the staff. Have individual students identify each pitch.

Let's try some longer patterns today. Listen and be my echo. One, two, ready, listen. Play the following pattern; pause for student response.



Pretty good. Try another one. One, two, ready, listen. Play the following pattern; pause for student response.



Nice playing. Let's play one more using the new pitch we learned yesterday. Listen carefully. One, two, ready, play. Play the following pattern; pause for student response.



Review "Waltz" (page nine, Let's Play). There are three patterns on the board. See if you can tell which pattern I play. Listen carefully. Play pattern one (measures one and two). Who can tell me which I played? Student responds. How did you know? Student responds. Everyone play that pattern. One, ready, play. Students respond. How about this one? Play pattern two (measures three and four). Which was that? Students respond. How did you know? Student responds. Let's play that pattern. One, ready, play. Students respond. Listen to this one. Play pattern one again. Which pattern was that? Students respond. Good listening; you didn't let me trick you! How did you know that was the correct answer? Students respond. Try this one. Play pattern three (measures five and six). Did I play a new pattern or repeat an old one? Students respond. How did you know? Students respond. Now you play pattern three. One, ready, play. Students respond.

Now that we can play all three patterns, we are ready to combine them in a melody we played yesterday. Find "Waltz" on page nine in your book. Look at me when you are ready. Allow time for students to locate melody. Of the three patterns we played, which comes first in this melody? (one) What happens next? (repeat of pattern one) Which pattern comes next? (two) And we end the melody by playing which pattern? (three) Let's play "Waltz" now. One, ready, play. Students respond.

Yesterday we discussed phrases. Raise your hand if you can tell us about phrases. Student responds. How many phrases are in this melody? (four) Using letters, how would you label these phrases? ("a a a' b") How did you know to label the phrases this way? Student responds. So the phrase form of "Waltz" is "a a a' b." Let's play it again and listen for the same, similar, and different phrases. If your recorder squeaks, remember to play quietly and cover the holes completely for a better sound. One, ready, play. Students respond.

PROCESS

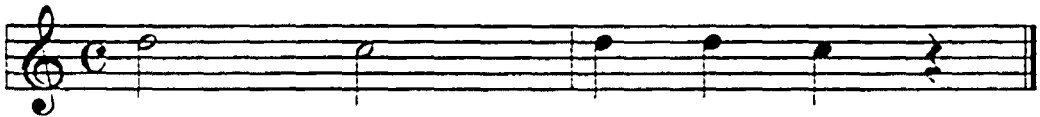
Practice "C," "B," "A," and "G" using "Dance" (page eight, Let's Play). Look back at page eight. Find the melody named "Dance." Look at me when you are ready. Allow time for students to locate melody. To prepare to play this melody, let's chant the rhythm, using "toe" for half notes and "tah" for quarter notes. One, two, ready, speak. Students respond. This time we will add the names of the pitches. One, two, ready, speak. Students respond. We are ready to add our fingers and silently play this melody. Don't forget to say the names of the pitches while you move your fingers. One, two, ready, speak. Students respond. Let's play this melody.

two, ready, play. Students respond. Pretty good. Raise your hand if you can tell us one thing we need to improve. Student responds. Let's play "Dance" again, paying close attention to that suggestion. One, two, ready, play. Students respond.

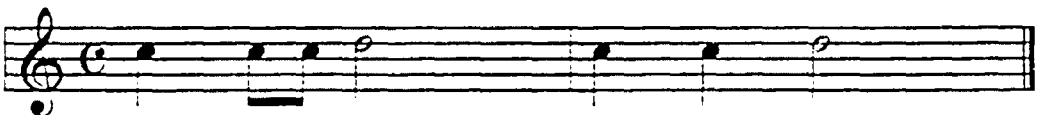
How many phrases are in this melody? (four) Tell me where each phrase begins and ends. Students respond. What do you notice about these phrases? Do any of them repeat or are they all different? (Phrases one and three are identical; phrases two and four are similar.) So how would we label the phrase form of "Dance?" ("a b a b'") Write responses on board. How could we perform this melody to illustrate the repeating and contrasting phrases? Allow student responses, guiding them to suggest use of solos, small groups, and the entire class as means of demonstrating phrase contrasts and repetitions. This time everyone will play the "a" phrases. Who will play the "b" phrase? Students respond. What should we do for the "b'" phrase? Students respond. Let's perform "Dance." One, two, ready, play. Students respond. Nice work. Let's play it one more time to see if we can correct any mistakes we made. One, two, ready, play. Students respond.

You're ready to learn a new pitch. This is "D." Teacher models fingering. The fingering is similar to another pitch we know. What is it? ("C") How is the fingering similar to "C"? How is it different? Students respond. This is what "D" sounds like. Teacher plays "D." See if your recorder sounds that way. Allow for response; help students achieve pleasant sound by encouraging quiet playing.

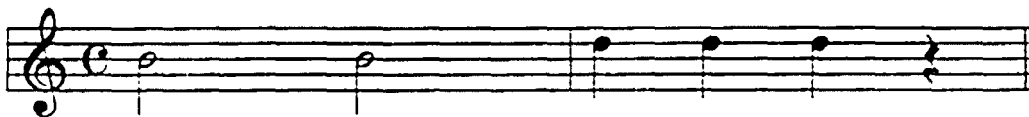
See if you can use the new pitch in some short patterns. Listen carefully and be my echo. One, two, ready, listen. Play the following pattern; pause for student response.



Nice work. Let's play another pattern using the same pitches. One, two, ready, listen. Play the following pattern; pause for student response.



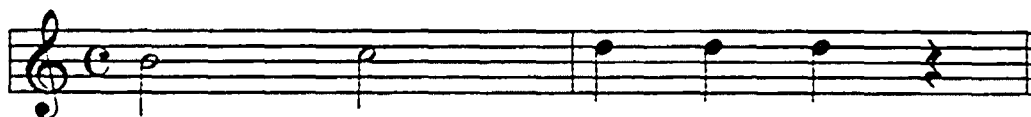
What two pitches did we use in those patterns? ("C" and "D") This time let's work with "D" and "B." Listen and be my echo. Play the following pattern; pause for student response.



Pretty good. Try another one. One, two, ready, listen. Play the following pattern; pause for student response.



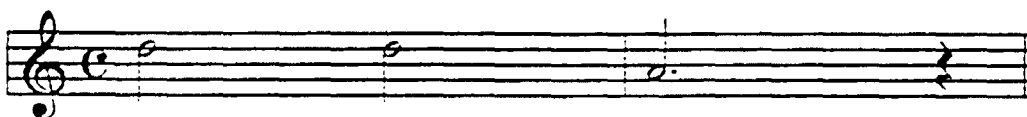
Let's try some patterns with three pitches. Listen and be my echo. One, two, ready, listen. Play the following pattern; pause for student response.



That makes it harder, doesn't it? Let's try another one. Listen carefully. One, two, ready, listen. Play the following pattern; pause for student response.



How about this one? Play the following pattern; pause for student response.



What pitches did that patterns use? ("D" and "A") Let's try one more using those pitches. One, two, ready, listen. Play the following pattern; pause for student response.



Now let's combine all four pitches. Listen carefully and be my echo. One, two, ready, listen. Play the following pattern; pause for student response.



Pretty good. See if you can play this one. One, two, ready, listen. Play the following pattern; pause for student response.



Which pitch have we not played yet? ("G") Let's try playing "D" and "G." Echo me please. One, two, ready, listen. Play the following pattern; pause for student response.



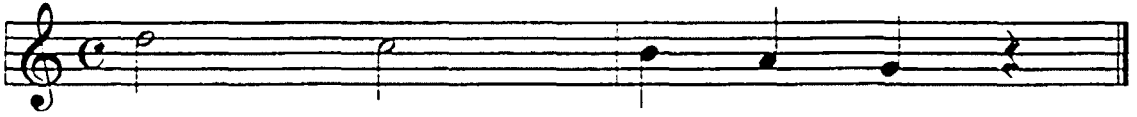
How about this one? One, two, ready, listen. Play the following pattern; pause for student response.



Now let's see if we can combine all the pitches we know. Are you ready? Listen and echo me. One, two, ready, listen. Play the following pattern; pause for student response.



Pretty good. Let's try one more. One, two, ready, listen. Play the following pattern; pause for student response.



Let's see what our new pitch looks like on the staff. Present visual of "D" on the staff (solid notehead without stem). It looks similar to "B." How can you tell the difference between "B" and "D" on the staff? (The third line goes through the notehead of "B" and the fourth line goes through the notehead of "D.")

Let's play a song that uses all the pitches we have learned. This song is not in your book, so look up here. Display overhead transparency of "Kansas Boys." We know that the song uses the five pitches we have learned. What else do we need to know in order to play the melody correctly? Guide students into discussion of rhythm. What is the meter signature? (2/4) What rhythmic values are used in this song? (quarter notes, quarter rests, and eighth notes) Let's chant the rhythm using "tah" for quarter notes and "tee" for eighth notes. One, two, ready, speak. Students respond. Pretty good. Did you hear any parts we need to check again? Student responds. Let's chant the rhythm one more time; be careful at those places we just mentioned. One, two, ready, speak. Students respond. What else might help us play this melody better? Guide students into discussion of phrase form. How many phrases are in this song? (four) Mark phrases on overhead transparency. Are any phrases repeated or are they all different? (different) How would you label the phrase form? ("a b c d") Mark phrases on overhead transparency as students respond. Good thinking.

Let's work on each phrase individually; then we will put them all together. Say the names of the pitches in the first phrase only. One, two, ready, speak. Students respond. This time use silent playing to play the first phrase. One, two, ready, speak. Students respond. You're ready to play the first phrase. One, two, ready, play. Students respond. Repeat the teaching sequence with the remaining phrases.

This time, choose the phrase you want to play. Show me using fingers under your chin which phrase you will play. Check to see that all phrases have at least two players. Let's play "Kansas Boys." When we get to your phrase, play; when we are playing a phrase other than the one you selected, use silent playing to help those who are playing. One, two, ready, play. Students respond. Now see if you can play all phrases. If you miss a note,

keep trying; don't give up! Students respond. I heard some good playing. Let's do it one more time so you can fix any mistakes you made that time. One, two, ready, play. Students respond.

SUMMARY

Review pitches used in lesson. Show me the new pitch we learned today. Students respond. See if you can play what I say. Speak the following patterns, allowing students to play each.

B - A - B A B -
D - C - D C D -
G G A A B B B -
G G A A B C D -
D - B - G - - -

Good work today. Please put your recorders and books in your slot as you leave the room. Have a good day!

KANSAS BOYS

The image displays a musical score for the piece "Kansas Boys". It consists of four staves of music, all written in treble clef with a key signature of one sharp (F#). The first staff begins with a 3/4 time signature. The music is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The notation includes stems, beams, and note heads, with some notes having flags or beams. The score is presented in a clean, black-and-white format.

LESSON SIX
 REVIEWING "D," "C," "B," "A," AND "G";
 INTRODUCING WHOLE NOTE AND REST SYMBOLS

MATERIALS

- Teacher: visuals of individual pitches on staff; soprano recorder; visuals of whole note and rest and half rest; Let's Play; overhead transparency of page eleven, Let's Play; overhead projector; bass xylophone; handdrum
- Student: Let's Play; soprano recorder

INTRODUCTION

Review pitches verbally. **Let's review the pitches we have learned thus far. Show me a "B."** Students respond. **Show me a "D."** Students respond. **Show me an "A."** Students respond. **Show me a "G."** Students respond. **Show me a "C."** Students respond.

Review pitches visually. Display visual of "A" on the staff. **Play this pitch.** Students respond. Repeat process with remaining visuals and pitches.

PROCESS

Let's use the pitches we have learned in a new melody. Find "Lady, Come" in your book on page eleven. Look up at me when you are ready. Allow time for students to locate melody. Display overhead transparency of page eleven. Explain duet notation and bracket.

Look at Part One. Are any measures repeated in Part One? (no) Speak the pitches in rhythm. One, two, ready, speak. Students respond. This time let's use silent playing. Remember to speak the pitches while you place your fingers on the correct holes. One, two, ready, speak. Students respond. You're ready to play Part One. One, two, ready, play. Students respond.

Let's learn Part Two now. Do you see any measures that repeat in Part Two? (Measures one and two are identical.) Compare Parts One and Two. Are any measures in Part Two the same as measures in Part One? (measure one) What do you notice about the rhythm of the two parts? (Parts One and Two are identical rhythmically.) Let's speak the pitches in rhythm. One, two, ready, speak. Students respond. This time, speak pitches while

playing silently. One, two, ready, speak. Students respond. You are ready to play Part Two now. One, two, ready, play.

Let's try it a different way this time. Everyone play Part One. When you get to the end of Part One (the end of the top line), immediately repeat and play Part Two. I'll play an eight-beat interlude on the handdrum as you are switching from Part One to Part Two. One, two, ready, play. Students respond. This time you choose the part you want to play, Part One or Part Two. Show me with fingers under your chin which part you will play. Check to see that parts are evenly divided among students. We are ready to play "Lady, Come." One, two, ready, play. Students respond.

Let's add one more thing to our song. Be my mirror please. Watch first; you repeat the pattern with me when you are ready. Teach rhythm of chord bordun using patsch (half note, quarter note, quarter note, half note, half note). Good job. See if you can keep that pattern going while I play the melody of Part One on my recorder. One, two, ready, patsch. Students respond. Display bass xylophone. Let's put that rhythm on this instrument. Raise your hand if you can tell me the name of this instrument. Student responds. Select student to play bass xylophone. This time (name) will play "G" and "D" on the bass xylophone using the rhythm we just learned. As (name) plays, you continue to patsch the pattern on your legs. One, two, ready, patsch. Students respond. Let's add that to our song. (name) will play the pattern twice as our introduction; then we'll play the song once. One, two, introduction now. Students respond. Pretty good. Raise your hand if you heard something that needs to be corrected. Student responds. Let's play it one more time and pay close attention to that part. One, two, introduction now. Students respond.

Nice work. Find "Silent, Silent" just below "Lady, Come." Allow time for students to locate new melody. What do you notice about the way this melody is notated? Does it look like the song we just played? Use overhead to guide students to understanding that this song also is written as a duet. Do you see any symbols we have not discussed yet? (whole note and rest) Display visuals of whole note and rest. Raise your hand if you can tell us the names of these symbols and how many beats they receive in this song. Student responds. This rest looks like another rest we have learned already. Which rest looks similar to the whole rest? (half rest) To help students differentiate between the two, use visuals to compare the whole rest and half rest.

Let's learn Part One first. Watch my finger as I point to Part One. Remember to skip the second line each time since it is Part Two. Using the overhead transparency, point to Part One to guide students visually before

playing. Let's use silent playing to practice the first line of Part One. We will call this the first phrase of Part One, even though it has a breath mark after the second measure. One, two, ready, speak. Students respond. You are ready to play this phrase. One, two, ready, play. Students respond. Does the part you just played appear anywhere else in this melody? (The third phrase repeats the first phrase.) Let's try playing the entire melody. Since you know the first and third phrases, play those. When we get to the second phrase, I'll play the melody while you use silent playing. One, two, ready, play. Play entire melody of Part One with students playing phrases one and three and the teacher playing phrase two. Let's check the second phrase before we put it all together. Use silent playing to practice phrase two. One, two, ready, speak. Students respond. This time play phrase two. One, two, ready, play. Students respond. You are ready to play the entire Part One melody. Do your best; if you miss a note, try to come right back in. One, two, ready, play. Students respond. Let's play it one more time so you can correct any mistakes. One, two, ready, play. Students respond.

Good job. Now let's learn Part Two. What do you notice about the rhythm of Part One and Part Two in the first phrase? (Phrases are identical rhythmically.) Practice the first phrase of Part Two silently by yourself. Look at me when you are ready to continue. Allow time for students to practice the phrase silently. Let's see how you did. Play the first phrase of Part One. One, two, ready, play. Students respond. I bet you could play phrase two immediately. Let's try it. One, two, ready, play. Students respond. Remember that phrases one and three in Part One were identical. Is this true for phrases one and three in Part Two? (yes) You are ready to play the entire melody of Part Two. One, two, ready, play. Students respond. Let's play Part Two once more. One, two, ready, play. Students respond. Pretty good. We have just enough time to play "Silent, Silent" as a duet. Choose the part you want to play. One, two, ready, play. Students respond.

SUMMARY

Review pitches and new symbols used today. What pitches did we use today? As individual students respond, have all students play each pitch. What new symbols did we use today? As students respond, display visuals of each symbol.

Thanks for working hard today. Put your materials in your slot as you leave the room. Have a good day!

LESSON SEVEN
PLAYING "D," "C," "B," "A," AND "G";
INTRODUCING "LOW E"

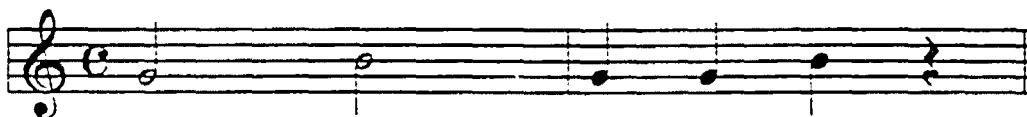
MATERIALS

- Teacher: visuals of "Bye Baby Bunting" (four one-measure visuals); visual of "Low E" on staff (black notehead only); visuals of "D", "B", "A," and "G"; form icons; soprano recorder; chalkboard with empty staff and chalk
- Student: soprano recorder; rhythm packets

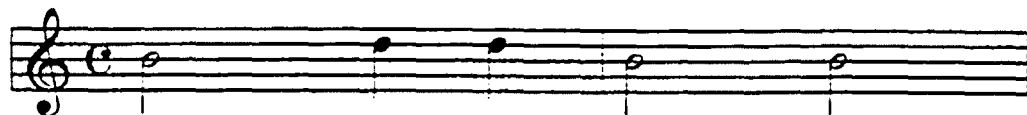
INTRODUCTION

Review pitches learned in previous lesson using visuals. Display visuals of pitches on staff, having individual students identify each pitch. After each identification, have all students demonstrate correct fingerings while a small group of students plays the pitch.

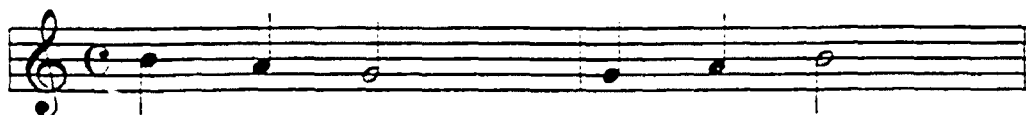
Use imitation to review "D," "C," "B," "A," and "G." **You be my echo.** One, two, ready, listen. Play the following pattern; pause for student response.



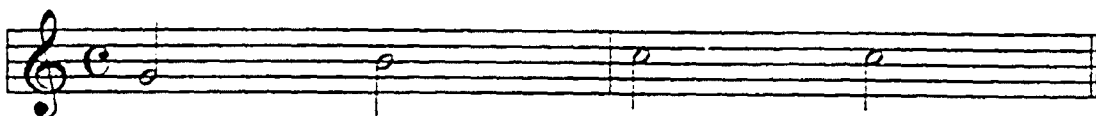
Good listening. Try this one. One, two, ready, listen. Play the following pattern; pause for student response.



How about this pattern? One, two, ready, listen. Play the following pattern; pause for student response.



Nice job. What pitch do we know that we have not played yet today? ("C") Let's try one more pattern using "C." One, two, ready, listen. Play the following pattern; pause for student response.



Review pitches using question-answer technique. Display visuals of "D," "B," "A," and "G." We're going to do some question and answer playing using these pitches. Raise your hand if you can tell us the rules for question and answer playing. Guide students to remember correct length of question and answer phrases. I'll play the question; you give me an answer. Remember to use only these pitches and end your answer on "G." Also try to use something from the question in your answer. One, two, ready, listen. Teacher plays the following question; students provide an answer.



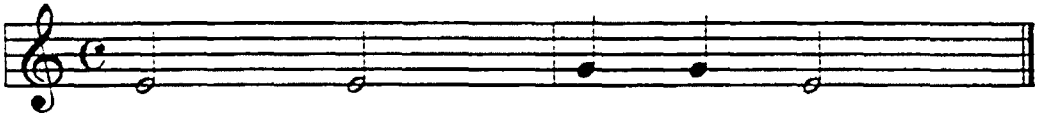
Let's do it again. I'll ask the same question; you give me a different answer. One, two, ready, listen. Teacher repeats the question and students provide a different answer. I like my question and want to remember it. I wonder if you could help me write my question on the board. Pick up your rhythm packets and see if you can write the rhythm of what I played. Guide students to notate rhythm correctly. Write rhythm on chalkboard. What pitches did I play? As students respond, write the pitches on the chalkboard staff using the correct rhythm. Now you play this question. One, two, ready, play. Students respond.

This time everyone will play the question and one person will give an answer. Who will play our answer? Student responds. Remember we all play this question and (name) plays an answer. One, two, ready, play. Students respond. Good job, (name). Who else will play an answer? Student responds. One, two, ready, play. Students respond. Nice! Let's have one more volunteer play an answer. Student responds. One, two, ready, play. Students respond. I really liked what (name) played. Let's see if we can write that answer on the staff. Select one student's answer and notate on board using same process as with teacher's question. Let's play our composed question and answer one more time. This half of the

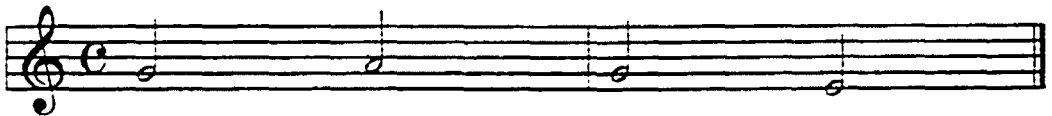
room plays the question and this half, the answer. One, two, ready, play. Students respond.

PROCESS

Introduce new pitch ("Low E"). You are ready to learn another pitch. Place your fingers on the recorder like this. Model fingering for "Low E." This is what the pitch should sound like. Teacher plays pitch. See if your recorder sounds that way. Students respond. This pitch is called "E." Because there is another "E" on the recorder, we will call this particular pitch "Low E." This is what "Low E" looks like on the staff. Display visual of "Low E" on the staff. Let's use our new pitch in some patterns. Listen and be my echo. One, two, ready, listen. Play the following pattern; pause for student response.



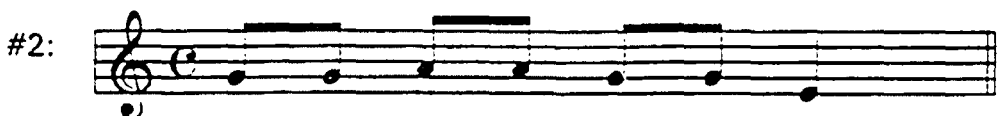
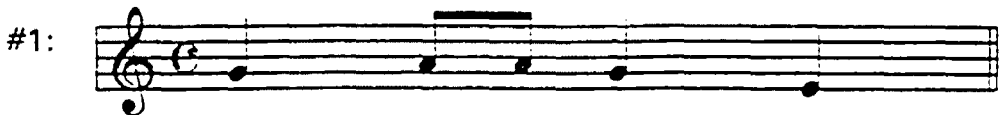
Pretty good. Try this one. One, two, ready, listen. Play the following pattern; pause for student response.



I heard some good playing that time. Let's do one more. One, two, ready, listen. Play the following pattern; pause for student response.



Let's use our new pitch in a song. Look at my pictures. Display visuals of single-measure patterns from "Bye Baby Bunting."





This song is not in your book, so you need to look up here. Let's speak the rhythm of visual #1. One, two, ready, play. Students respond. This time, add your fingers and silently play #1. One, two, ready, play. Students respond. You are ready to play #1. One, two, ready, play. Students respond. Continue process with each of the four visuals.

Good job. Now I will play the song. You listen and tell me the order in which I play the patterns. Listen carefully. One, two, ready, listen. Teacher plays the song. Raise your hand if you can tell me how to arrange these pictures so they match what I played. Guide students to ordering visuals to represent the song (#1, #3, #4, #2). I bet you can play the entire song. One, two, ready, play. Students respond.

This time let's perform our song differently. One person will play the song as a solo; then we will all play the song. Who will be our soloist today? Student responds. One, two, ready, play. Students respond. Good job, (name).

We have talked about form before. Raise your hand if you can tell us what form means. Student responds. Right, (name). Form refers to how a song is organized. Let's see if we can figure out the form of our last performance. We will consider the sectional form (that is, the big parts of our song) rather than the phrase form. Display several icons including solid-colored and striped squares. If we use a solid-colored square to represent the first section (solo), what would we use to illustrate the part we all played? (striped square) Student responds. Why did you choose the striped square rather than another solid-colored square or another shape? (Although the melody is the same, the performance was slightly different when all students played; thus, the parts are similar but not identical.) Instead of shapes, what do we use in music to label the form of a melody? (letters) What letters would we use to describe the form of the melody? ("A A'") Write letters on the board as students provide answer. Notice that we use capital letters to describe the sectional form rather than lowercase letters like we used for the phrase form. Let's play our song one more time using that form. Who will play the "A" section for us this time? Student responds. One, two, ready, play. Students respond. Nice job!

SUMMARY

Review the pitches used today. **What new pitch did we learn today?** ("Low E") **Going from high to low, what pitches do we know now?** ("D," "C," "B," "A," "G," and "Low E").

Good work today. Please put your recorders and rhythm packets in your slot as you leave the room. Have a nice day.

LESSON EIGHT
PLAYING "D," "C," "B," "A," "G," AND "LOW E";
INTRODUCING "LOW D"

MATERIALS

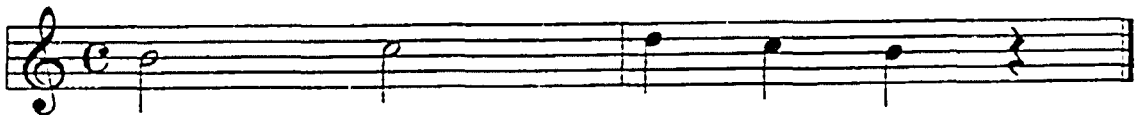
Teacher: Let's Play; recorder; visuals of notes on staff; melodic icons of "Temple Bells" phrases; overhead transparency of "Hot Cross Buns"; overhead projector; handdrum; visuals of recorder fingerings; bass metallophone, alto metallophone, soprano metallophone, finger cymbals; visuals of recorder fingerings

Student: Let's Play; recorder

INTRODUCTION

Display visuals of recorder fingerings and individual pitches on the staff. Raise your hand if you can tell me which pitch is sounded with this fingering. Student responds. Right. What does that pitch look like on the staff? Guide students to select visual of staff notation that matches recorder fingering. Let's play that pitch. Continue with remaining pitches.

Use imitation to review pitches. Listen and be my echo. One, two, ready, listen. Play the following patterns, pausing for student response after each.



Now let's see if you can match these icons with phrases in our melody. Which icon matches the first phrase? Student responds. How do you know? Student responds. Repeat with remaining phrase. Let's play our song once more before we add something new. One, two, ready, play. Students respond.

This time I will add something different. Raise your hand if you can tell us what kind of recorder I am playing. Display alto recorder; student responds. This time as you play the melody, I will add a harmony part on the alto recorder. One, two, ready, play. Students respond. Good job. I bet we could add some other instruments. Let's all learn the other parts. Put your recorders on your lap and be my mirror. Watch carefully. Teach level bordun using stamp, patsch, clap, and snap as half notes. Good work. You keep that pattern going while I play our melody. One, two, ready, go. Students perform level bordun on body while the teacher plays the melody. Let's transfer that pattern to these instruments. Select one student to play each accompanying instrument. Everyone playing a barred instrument will play "E" and "B." Bass metallophone plays on the stamp, alto metallophone plays on the patsch, soprano metallophone plays on the clap, and finger cymbals play on the snap. Let's try it. You help the instrument players by continuing to play the pattern on your body. One, two, ready, play. Students respond.

Let's put it all together now. Our accompaniment players will play their pattern twice as an introduction. One, two, introduction now. Students respond. Raise your hand if you can tell me what kind of notes our accompaniment players are using. Guide students to discover that the rhythm of the instrumental accompaniment uses only half notes.

Let's play it once more with different accompaniment players. Select four different students to play instruments. We will perform our song in a different form this time. Let's play it once with just recorders, once with recorders and accompaniment, and the last time I'll add the alto recorder. Remember to listen for the introduction. One, two, introduction now. Students respond. Tell me how to label the sectional form of this last performance. Guide students to awareness of sectional form as "A A' A''."

You are ready to learn another new pitch. This is "D." As with "E," since there is more than one "D" on the recorder, we will call this one "Low D." Teacher models fingering and students respond. This is what "Low D" sounds like. See if your recorder sounds that way. Students respond. Let's practice our new pitch. Listen and be my echo. One, two, ready, listen. Play the following patterns, pausing for student response after each.

The image displays six staves of musical notation for the 'Hot Cross Buns' melody. Each staff begins with a treble clef and a common time signature (C). The melody is written in a stepwise fashion, with the pitch of the final note increasing on each staff. The sixth staff shows the complete melody with a final double bar line.

Let's use our new pitch in a familiar song. Look up here. Display overhead transparency of "Hot Cross Buns" melody. Can you name this melody just by looking at it? Student responds. I bet you could play this melody immediately. One, two, ready, play. Students respond. Uncover harmony part. This song also has a harmony part. Let's use silent playing to practice the harmony part. One, two, ready, play. Students respond. You are ready to play the harmony. One, two, ready, play. Students respond. Let's put it all together. This half of the room play the harmony while this half plays the melody. One, two, ready, play. Students respond. This time, switch parts. One, two, ready, play. Students respond.

Let's combine these into a form. The first time through, we'll perform it as we did the first time (this half plays melody and this half plays harmony). Then we will repeat the song and everyone will switch parts. To give you time to switch parts, I'll play an eight-beat pattern on the drum. One, two, ready, play. Students respond. Raise your hand if you can tell me the

sectional form of that performance. Guide students to labelling of form as "A" (duet), "Interlude" (eight-beat drum improvisation), and "A" (duet).

SUMMARY

Let's review the pitches we have played today. Raise your hand if you would like to play a pattern for us to echo. You may use any of the pitches we have learned thus far. Echo play several student-created patterns.

Good work today. Your recorders go back in your slots when you leave the room. Have a good day.

HOT CROSS BUNS (melody)

Musical notation for the melody of "Hot Cross Buns". The piece is in G major (one sharp) and 2/4 time. The melody is written on a single staff in treble clef. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The final measure ends with a double bar line.

HOT CROSS BUNS (harmony)

Musical notation for the harmony of "Hot Cross Buns". The piece is in G major (one sharp) and 2/4 time. The harmony is written on a single staff in treble clef. It consists of eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The final measure ends with a double bar line.

LESSON NINE
PLAYING "D," "C," "B," "A," "G," "LOW E," AND "LOW D";
INTRODUCING TIE, SLUR, AND KEY SIGNATURE

MATERIALS

- Teacher: overhead transparency of "Sixth Grade Recorder Rock"; bass xylophone; Let's Play; form icons; visuals of slur and tie; visuals of pitches on staff; soprano recorder; chalkboard and chalk
- Student: copy of "Sixth Grade Recorder Rock"; soprano recorder; Let's Play

INTRODUCTION

Review pitches learned in previous lessons by displaying visuals of pitches on the staff. **As I point to each pitch, play it.** Teacher points to individual pitches and students play each one. **Now let's combine these into patterns. I'll point to several pitches and you play the pattern after I finish pointing. Watch carefully.** Students respond. Repeat sequence. **This time I'll add rhythm to my patterns. Some pitches will be longer than others, so watch carefully.** Students respond. Repeat several times, using patterns from "Gavotte."

PROCESS

Now let's use some of these patterns in a new melody. Turn in your books to page thirteen and find "Gavotte." Look at me when you have found the melody. Allow time for students to locate "Gavotte." How many measures are in this song? (eight) I will play a measure; you listen and tell me which measure was played. Teacher plays one measure; students identify which measure was played by pointing to it in their book and indicating the correct measure number. **See if you can play that measure. One, two, ready, play.** Students respond. **Try another one. Listen carefully.** Continue sequence until all measures have been played.

Now let's play longer patterns. I'll speak the pitch names of measures one and two while you use silent fingering to practice. One, two, ready, play. Students respond. **Play those two measures now. One, two, ready, play.** Continue sequence until all measures have been practiced.

Do you see a symbol we have not yet discussed? (repeat sign) Point to the repeat sign in this melody. Visually check for student understanding. What does this symbol mean? Guide students to understanding of repeat sign. Let's play the entire melody, observing the repeat signs this time. One, two, ready, play. Students respond. Let's play it one more time before we add something else. One, two, ready, play. Students respond.

Let's add an accompaniment to our melody. Watch and be my mirror. Teach bass xylophone part using patsches (rhythm = half note, half note, quarter note, quarter note, quarter note, quarter rest; pitches = "G," "G," "D," "D," "G"). See if you can continue that pattern while I play the melody. One, two, ready, play. Students respond. Select one student to perform the accompaniment on the bass xylophone. As (name) practices the accompaniment, you help him/her on your body. One, two, ready, play. Allow opportunity for xylophone player to solidify accompaniment. Let's add that to our melody. Our introduction will be two patterns by (name) on the bass xylophone. Don't forget the repeat signs. One, two, introduction now. Students respond. Pretty good. Let's do it one more time. Who will provide our bass xylophone accompaniment this time? Select a different xylophone player; repeat practice and playing sequence.

Now let's use the pitches we have learned to create original melodies. Find the sheet in your book called "Sixth Grade Recorder Rock." It looks like this. Display copy of "Sixth Grade Recorder Rock." Look at me when you have found it. Allow time for students to locate melody. How many phrases are in the first line? (two) How did you know this? Student responds. Guide students to understanding that breath marks are not present always to discern phrases so musicians look to see where there is a pause in the music as an indication of phrases. Use silent playing to practice the first phrase. One, two, ready, speak. Students respond. This time, play phrase one. One, two, ready, play. Students respond. Good job. Let's practice phrase two the same way. Use silent playing now. One, two, ready, speak. Students respond. You're ready to play phrase two. One, two, ready, play. Students respond.

There is a symbol in the second phrase that we have not played before. What is it? (slur) Display slur visual. What does a slur tell us? (to connect the pitches) There is another symbol which looks like a slur. What is that symbol? (tie) Display tie visual. These symbols look alike to me. How does a musician tell the difference between a slur and a tie? (A slur connects different pitches; a tie connects the same pitches.)

There is one other symbol we need to know. Look at the beginning of the melody. What three symbols do you see? (treble clef, meter signature, and

key signature) **What does the key signature look like? Draw on board. What does a key signature tell us? (which pitches should be sharpened or flatted) Let's play our melody now. One, two, ready, play.** Students respond. **Pretty good. Watch out for the rhythm in the third measure. Let's play it one more time to be sure it is correct before we continue. One, two, ready, play.** Students respond.

What you have just learned will be our "A" section. Now let's figure out what to do for the "B" section. Look at the second line labelled "B." What rhythmic symbols do you see in this section? (eighth notes, quarter notes, and half notes) Speak the rhythm of this section using "tee" for eighth notes, "ta" for quarter notes, and "toe" for half notes. One, two, ready, speak. Students respond. **See if you can add the words of the chant now. Remember to use the correct rhythm. One, two, ready, speak.** Students respond.

Well done. Now let's perform the entire song. You will play the first section, speak the second section, and play the first section again. One, two, ready, play. Students respond.

Let's talk about how this piece is organized. When we discuss the organization of a song, about what are we talking? (form) What is the sectional form of this piece? ("A B A") How do you know? Guide students to understanding of repetition and contrast and correct labelling of sections using icons and letters.

Let's add an accompaniment to the "A" section. Watch and be my mirror. Demonstrate bass xylophone part using patsching (rhythm = half note, quarter note, quarter note, half note, half note; pitches = "G" and "D" chord bordun) Select student to play accompaniment. As (name) practices the accompaniment, help him/her out by continuing to patsch. One, two, ready, begin. Allow time for student to solidify bass xylophone part. Let's add this accompaniment to our "A" section. During the "B" section, we will speak without accompaniment. (name) will play the pattern twice as our introduction. One, two, ready, introduction. Students respond.

Good job. We have time for one more accompanist. Select another bass xylophone player and repeat song. Nice playing.

SUMMARY

Let's review all the pitches we have learned. Show me a "G." Students respond by illustrating "G" with fingers. Continue with remaining pitches.

What new musical symbols did we learn today? Student responds. As tie and slur are mentioned, display visuals of each and have students describe meaning of each symbol.

Nice work today. Put your materials in your slot as you leave the room quietly. Have a great day!

SIXTH GRADE RECORDER ROCK

A



We are the sixth grade, yes we are! We are the sixth grade and we will go_ far!

B



We're the sixth grade!

We're the sixth grade!



You bet-ter watch out now,

We're the sixth grade!

LESSON TEN
 REVIEWING "D," "C," "B," "A," "G," "LOW E," AND "LOW D";
 INTRODUCING "F#"; IMPROVISING MELODIES;
 INTRODUCING CANON AND RONDO

MATERIALS

Teacher: Let's Play; soprano recorder; recorder fingering charts; "Sixth Grade Recorder Rock"; handdrum; form icons; visual of "F#" on the staff; bass xylophone; chalkboard and chalk

Student: soprano recorder; Let's Play; copy of "Sixth Grade Recorder Rock"

INTRODUCTION

Review pitches learned previously by displaying visuals of recorder fingerings. **Raise your hand if you can name one pitch we have learned.** Student responds. **Which of these fingerings produces that pitch on the soprano recorder?** Student responds. **Everyone play this pitch. Watch the conductor.** Students respond. Continue for remaining pitches.

Review pitches by imitating melodic patterns, including some from "Sixth Grade Recorder Rock." **Listen and be my echo. One, two, ready, listen.** Play the following patterns, pausing for student response after each.



PROCESS

Yesterday we worked with "Sixth Grade Recorder Rock." Please find your copy of this melody. Look at me when you are ready. Allow time for students to locate materials. Let's review the first section. How many phrases are in the first section? (two) Raise your hand if you can tell me which phrase I play. Teacher plays phrase two; students identify correctly. How did you know I played phrase two? Student responds. Put your finger at the beginning of phrase two. Visually check for understanding. Now you play phrase two. One, two, ready, play. Students respond. Let's see if we can play phrase one immediately. One, two, ready, play. Students respond. You are ready to play all of the first part. One, two, ready, play. Students respond. Good job. Raise your hand if you remember what we labelled this section. ("A")

Now let's review the second section. What did we call this section? ("B") Why? Student responds. Speak the words of the "B" section chant. One, two, ready, speak. Students respond. This time clap the rhythm of the words while you speak the "B" section. One, two, ready, speak. Students respond.

Display visuals of "B," "A," "G," "E," and "Low D" notated on the staff. Now it is your turn to create your own melody. Use the rhythm of the words in the "B" section (the chant), but play any of these pitches you want. Try to end your melody on "G." Let me show you what I mean. While you clap the rhythm of the words quietly, I will create a melody using some of these pitches. One, two, ready, clap. Students clap while teacher improvises a melody. I'll do one more for you. This time just listen. Try to hear the rhythm of the words in your mind as I play. One, two, ready, listen. Teacher improvises a different melody.

Discuss "good" melody structure. What did you notice about my melodies? Were they simple or hard? (simple) Were there any repeating parts? (yes) Did the pitches move mostly by steps or skips? (steps) It's your turn now. I'll keep a steady beat on the handdrum while you create your melody. One, two, ready, play. Students respond. Provide several opportunities for melody improvisation over handdrum beat.

I heard some good compositions! Let's put it all together now. Everyone will play the "A" section. When we get to the "B" section, (name) will perform his/her melody. Then we will repeat the "A" section. After that, we'll have a different melody performed by (name). We will end with a final repeat of "A." Raise your hand if you're not sure what to play. Pause for student questions. Here we go. One, two, ready, play. Perform the

song in "ABACA" form, using student-created melodies for "B" and "C" sections.

Well done! Let's talk about how that performance was organized; in other words, let's talk about the form of our composition. What should we call the first section that we all played? ("A") Why is that an appropriate name? Student responds. **What about the section that (name) played? ("B") Why did you call that section "B"? Student responds. What happened next? (repeat of "A") Why did you call that section "A"? Student responds. What came after the repeat of "A"? (A different student improvised a melody.) So what should we call that section? ("C") Why did you call that section "C"? Student responds. Did our composition end there? What happened next? ("A") Why did you label the last section "A"? Student responds. If we wanted to use these icons to diagram our composition, what might we use? As students respond, post icons on the board. What would be the form of our composition if we used letters? As students respond, write letters underneath icons on the board. Guide students to label form as "ABACA."**

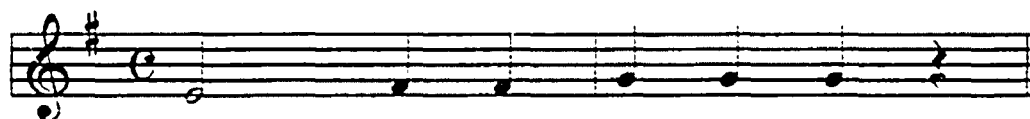
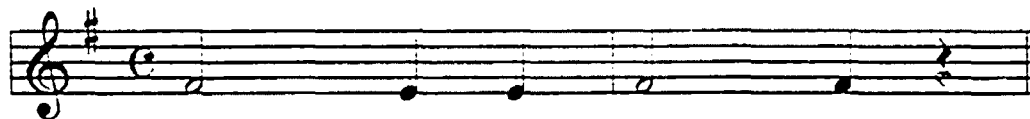
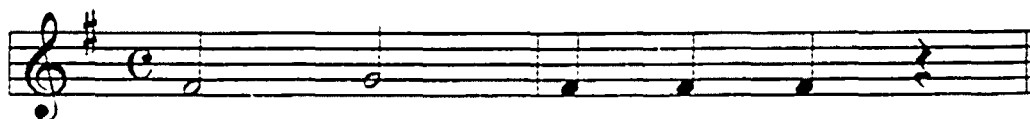
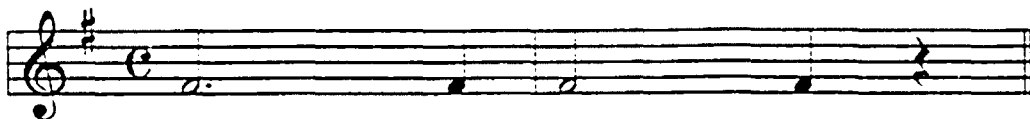
In music, this particular form is called a "rondo." How would you describe a rondo? What happens in a rondo? Guide students to understanding of rondo as a form with a repeating "A" section that alternates with contrasting sections.

Let's add a bass xylophone accompaniment to our composition. Be my mirror. Teach accompaniment using patsching (rhythm = half note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter rest; pitches = chord bordun on "G" and "D"). Select student to play bass xylophone. As (name) practices the accompaniment, you help him/her by continuing to patsch. One, two, ready, patsch. Students respond. Let's add the accompaniment to the "A" Section. Everyone plays recorder except our bass xylophone player. One, two, ready, play. Students respond. Good job.

Let's put everything together into a rondo form with different people playing their melodies for "B" and "C." Select students to play improvised melodies for sections "B" and "C." One, two, ready, play. Students respond.

We have time to learn one more pitch. This is "F#." Teacher models fingering of "F#." Show me "F#" with your fingers only. Students respond. this is how "F#" sounds. Teacher plays "F#." See if your recorder sounds like that. Students respond. Display visual of "F#" on the staff. This is how "F#" looks on the staff. Yesterday we talked about the sharps and flats that may appear at the beginning of a piece of music. What do we call

this symbol? (key signature) **What does the key signature tell us?** (which pitches are to be flatted or sharped) Draw a key signature on the board using "F#." **Which pitch is to be changed in this key signature and how is it to be changed?** Students respond. **So when we see this key signature at the beginning of a piece of music, we know to play the pitch we learned today ("F#").** Let's do some echoing with our new pitch. **One, two, ready, listen.** Play the following patterns, pausing for student response after each.



Let's learn a melody that uses our new pitch. Look on page eighteen and find "Canon." Look at me when you are ready. Allow time for students to locate melody. **At the beginning of this melody, you see three symbols.** Raise your hand if you can name all three symbols in order. Student responds. **What do you notice about the rhythm of this song?** (It uses only quarter notes.) Let's work on the first phrase only. **Speak the pitch names in rhythm to the first breath mark.** One, two, ready, speak. Students respond. **This time use silent playing.** One, two, ready, speak. Students respond. **We're ready to play the first phrase now.** One, two, ready, play. Students respond. Repeat teaching process with phrase two. After phrase two is secure, play phrases one and two before continuing. Repeat teaching process with phrase three. After phrase three is secure, play phrases one, two, and three before continuing. Repeat teaching process with phrase four.

We're ready to play the entire song. Remember if you miss a note, come right back in. One, two, ready, play. Students respond. Pretty good. Let's play it one more time and see if we can correct any mistakes we made.

One, two, ready, play. Students respond. **The name of this piece is "Canon."** **What is a canon?** Student responds. Guide students to understanding that a canon is a round where the same melody is played beginning at different times. **Let's play it in a canon. This side will begin. Group two, watch me for your entrance cue. One, two, ready, play.** Students respond.

SUMMARY

Review pitches played today. **What new pitch did we learn today?** Student responds. **Play "F#" for me.** Students respond. **Where is this new pitch written on the staff?** (in the first space)

Review terms studied today. **What is a key signature?** Student responds. **What other terms did we study today?** (canon and rondo) **What does canon mean?** Student responds. **What is rondo form?** Student responds.

Nice work today. You played some difficult pieces and created original melodies. Please put your materials in your box as you leave. Have a great day.

LESSON ELEVEN
REVIEWING "B," "A," "G," "C," "D," "LOW E," "LOW D," AND "F#"

MATERIALS

- Teacher: soprano recorder; Let's Play; visuals of all symbols and pitches presented in previous lessons; overhead transparency of page twenty, Let's Play; overhead projector; overhead pens; visuals of first and second endings, and common time meter signature; chalkboard and chalk
- Student: Let's Play; soprano recorder

INTRODUCTION

Let's review all the pitches we have learned. Going from lowest to highest, show me the fingering used to produce each pitch as I say its name. As teacher speaks individual pitch names, students illustrate pitch fingerings. Display visuals of each pitch notated on the staff. This time, play each pitch as I point to its symbol. As the teacher points to each visual, students play the notated pitch.

Let's do some echoing. Raise your hand if you have a pattern for us to echo. Student responds. If this is the tempo (one, two, three, four), make your pattern last for eight beats. One, two, ready, listen. Imitate patterns created by individual students. Conclude imitation work with the following pattern presented by the teacher: pitches = "B," "A," "A," "A," "G," "G"; rhythm = quarter note, quarter note, half note, quarter note, quarter note, half note. Raise your hand if you can tell me how to write the rhythm of my pattern. Notate rhythm on chalkboard. This time I will make a change in the rhythm. Listen and be ready to tell me what I changed. Play pattern, changing first and fourth notes to dotted quarter notes. Guide students to understanding of dotted quarter note and eighth note figure. Write new rhythm on the chalkboard. Let's play my pattern once more with this change. One, two, ready, listen. Students respond. Let's use this new rhythm pattern in a song.

PROCESS

Look in your books on page twenty and find "Hymn to Joy." Look at me when you are ready. Display overhead transparency of page twenty. Allow students to locate song. Raise your hand when you can tell me which

measure contains this new rhythmic figure. (measure four) There are some other symbols we have not used before. Can you find them? (C = Common time; first and second endings) Guide students to understanding of common time. If I told you that 4/4 time and common time were the same, what could you tell me about common time? How many beats are in a measure in common time? What note gets the beat? Display visuals of common time and 4/4 meter signatures as well as quarter note visual. Use the overhead transparency to explain first and second endings. Explain visual presentation of piece (duet; repeat signs; first and second endings) by pointing to Part One throughout the song.

Now let's play a musical detective game. I will play Part One and make a mistake. Show me using fingers under your chin the number of the measure in which I make a mistake. Listen carefully. Teacher plays the first line of Part One, playing the second beat of the second measure as "D" rather than "C." Students respond. Good listening. Try another one. Teacher plays the first line of Part One, playing the second beat of the third measure as "A" rather than "G." Students respond. One more time. Listen carefully; this one is harder. Teacher plays the first line of Part One, playing the rhythm of measure four as quarter note, quarter note, half note. Good listening.

Now let's learn the Recorder One part. Let's work on the first phrase (or the first four measures) now. Speak the pitch names of the first phrase in rhythm. One, two, ready, speak. Students respond. This time let's use silent playing to practice the first phrase. One, two, ready, speak. Students respond. You're ready to play the first phrase now. One, two, ready, play. Students respond. Raise your hand if you heard something we need to improve in our playing of that phrase. Student responds. Let's play that phrase again, remembering our suggestion for improvement. One, two, ready, play. Students respond. That's the first phrase of our song. How will we label it? ("a")

Now let's work on the second phrase. Where does the second phrase begin? Be careful; this is a tricky question! (Because of the repeat sign, the second phrase begins at the beginning of the song.) Student responds. How did you know this? Student responds. We already know the first two measures of this phrase. Let's speak the pitch names of measures three and four in rhythm. One, two, ready, speak. Students respond. Since the only difference between the first and second phrases is measure four, how will we label phrase two? ("a'") Student responds. Why did you label phrase two this way? Student responds. Let's play phrase two now. Remember to skip the first ending and play the second ending. One, two, ready, play. Students respond. We're ready to play the first two phrases now. Do not

forget the repeat sign and the second ending. One, two, ready, play. Students respond.

This time you play phrases one and two and I will play phrase three. Follow along and tell me where I stop playing. One, two, ready, play. Students play phrases one and two; the teacher stops playing at the end of the first measure on the bottom score. Students respond. I stopped playing at the end of the third phrase. How should we label this third phrase? ("b") Student responds. Why did you call that phrase "b"? Student responds.

Look at the last phrase. Is it like any other phrase in this song? (phrase two) So how will we label the fourth phrase? ("a'")

Let's play the entire song now. You play the parts you have learned (phrases one, two, and four); I will play phrase three. Remember the repeat sign and first and second endings. Let's play Part One now. One, two, ready, play. Students respond.

Good work. Let's review a melody we learned the other day. Find "Gavotte" on page thirteen. Look at me when you are ready. Allow time for students to locate "Gavotte." Let's review this melody using silent playing. One, two, ready, speak. Students respond. You are ready to play "Gavotte" now. One, two, ready, play. Students respond.

Let's add a harmony part to this melody. Listen to what I play and be ready to tell me the pitches of this part. Play "G," "G," "Low D," "Low D," "G" using rhythm of half note, half note, quarter note, quarter note, half note. Raise your hand if you can tell us the pitches I played. One, two, ready, listen. Student responds. Good listening. I will play the pattern once more. This time be ready to tell me the rhythm I play. One, two, ready, listen. Repeat pattern. Raise your hand if you can tell us the rhythm I played. Student responds. I will draw a staff on the chalkboard. Who can come and notate the harmony part on the staff? Select student and guide him/her to correct notation of harmony part. Now you use silent playing to practice this pattern. One, two, ready, speak. Students respond. You are ready to play the harmony part. Let's add a repeat sign at the end of our harmony part and play the pattern twice. One, two, ready, play. Students respond. Good work.

Now let's combine the harmony and melody. Because the harmony part is two measures long and the melody is sixteen measures long (if we observe the repeat signs), how many times will we need to play the harmony part to make it last as long as the melody? Student responds. Right! This half of the room play the melody while the other half plays the harmony part eight

times. **One, two, ready, play.** Students respond. **Good job. Let's do it one more time.** Perform "Gavotte" again, switching parts. **Well done.**

SUMMARY

We have studied much about music in the last few days. Let's review what we have studied. We will begin with the rhythm symbols. Post visuals of rests on board. As I display the pictures of each symbol, raise your hand if you can identify the symbol and the number of beats it receives in 4/4 time. Also be ready to match each note to its corresponding rest. Teacher displays visuals in the following order: quarter note, half note, eighth note, whole note, dotted half note, and dotted quarter note. Students respond, identifying each note, indicating the number of beats it receives in 4/4 time, and, except for the dotted notes, matching each to the corresponding rest.

Let's review the other symbols we have studied. Raise your hand if you can identify these musical symbols. Teacher displays visuals of the following symbols: meter signatures (C, 3/4, and 4/4), barline, double barline, repeat sign, measure, tie, slur, treble clef, key signature, and staff. Students identify each symbol, describing and/or defining each symbol.

You have done good work in this class. Please put your materials in your slot as you leave the room. Have a great day!

APPENDIX D

TEACHING INTENSITY RATING FORM

TEACHING INTENSITY RATING FORM

OBSERVER _____

LESSON _____

INSTRUCTIONS: Using the operational definitions of intensity categories, rate intensity of each five-minute segment of teaching in each of the categories listed below. An accompanying audio cassette tape is provided which signals the end of a five-minute segment. Please start each videotape when instructed to do so via the audio cassette tape. The numbers 1 through 5 should be used to rate the behaviors in each intensity category across the nine time periods; 1 denotes low intensity and 5 denotes high intensity. As you view and rate the lesson, please write any comments about student or teacher behaviors in the space provided.

LOW									HIGH
1	2	3	4	5					5

CATEGORY	TIME PERIOD								
	1	2	3	4	5	6	7	8	9
EYE CONTACT									
PROXIMITY									
VOICE LOUDNESS									
VOICE INFLECTION									
GESTURES									
FACIAL EXPRESSIONS									
PACE									

COMMENTS: _____

APPENDIX E

MUSIC BACKGROUND QUESTIONNAIRE

FEMALE MALE

ID NUMBER _____

MUSIC BACKGROUND QUESTIONNAIRE

INSTRUCTIONS: DO NOT write your name on these pages. Please give your honest answer to the following questions by filling in the blanks or circling your response.

1. Do you play an instrument? YES NO

If YES, check all instrument(s) you play. Indicate how many years of private lessons you have had and how long you have played each instrument.

<u>I play</u>	<u>Years of private lessons</u>	<u>Number of years played</u>
___ piano	_____	_____
___ trumpet	_____	_____
___ clarinet	_____	_____
___ flute	_____	_____
___ trombone	_____	_____
___ drums	_____	_____
___ saxophone	_____	_____
___ violin	_____	_____
___ guitar	_____	_____
___ other _____	_____	_____
___ other _____	_____	_____

2. How often do you listen to music at home?

- 0-1 hours daily
- 2-3 hours daily
- 4-5 hours daily
- 6 hours or more daily

3. How often do your parents listen to music at home?

- 0-1 hours daily
- 2-3 hours daily
- 4-5 hours daily
- 6 hours or more daily

4. What is your favorite kind of music?

- | | | |
|----------------|--------------------|------|
| Rock | Classical | Rap |
| Easy listening | Top 40 | Jazz |
| Country | Other (list) _____ | |

5. What is your parents' favorite kind of music?

- | | | |
|----------------|--------------------|------|
| Rock | Classical | Rap |
| Easy listening | Top 40 | Jazz |
| Country | Other (list) _____ | |

6. Do your parents have a

- | | | |
|-------------------|-----|----|
| a. CD player? | YES | NO |
| b. tape player? | YES | NO |
| c. record player? | YES | NO |
| d. Walkman? | YES | NO |

7. Do you have your own

- | | | |
|-------------------|-----|----|
| a. CD player? | YES | NO |
| b. tape player? | YES | NO |
| c. record player? | YES | NO |
| d. Walkman? | YES | NO |

8. How many CDs, tapes, and/or records have you bought or been given since school started this year?

0-3 4-7 8-15 16-20 21 or more

9. How many CDs, tapes, and/or records have your parents bought or been given since school started this year?

0-3 4-7 8-15 16-20 21 or more

10. Have you ever sung or played in a musical group like a choir or band?

YES

NO

What group(s)?

11. Do you sing or play in a musical group now?

YES

NO

What group(s)?

12. Have your parents ever sung or played in a musical group like a choir or band?

YES

NO

What group(s)?

13. Do your parents sing or play in a musical group now?

YES

NO

What group(s)?

- 14 Does your family sing at home? YES NO

15. Which of the following describes how you feel about music?
(CIRCLE ONE LETTER ONLY)

- a - Music is not important in my life
- b - Music is somewhat important in my life
- c - Music is important in my life
- d - Music is very important in my life

16. Which of the following describes how your parents feel about music?
(CIRCLE ONE LETTER ONLY)

- a - Music is not important in my child's life
- b - Music is somewhat important in my child's life
- c - Music is important in my child's life
- d - Music is very important in my child's life

APPENDIX F
MUSIC ATTITUDES PROFILE

MUSIC ATTITUDES PROFILE

Mark each of the following statements to express your feeling about music class. Circle the letter(s) which best describe(s) YOUR FEELINGS about each statement. If you STRONGLY AGREE with the statement, circle "SA." If you AGREE with the statement, circle "A." If you are UNDECIDED about how you feel, circle "U." If you DISAGREE with the statement, circle "D." If you STRONGLY DISAGREE with the statement, circle "SD." Read each statement carefully.

REMEMBER: SA = Strongly Agree, A = Agree, U = Undecided, D = Disagree, SD = Strongly Disagree

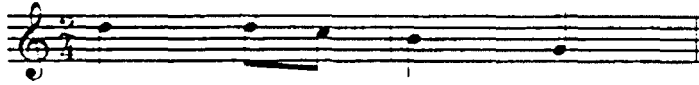
- | | | | | | |
|---|----|---|---|---|----|
| 1. I enjoy music class. | SA | A | U | D | SD |
| 2. I like my music teacher. | SA | A | U | D | SD |
| 3. I do not like the songs we play and sing in music class. | SA | A | U | D | SD |
| 4. I enjoy playing the recorder. | SA | A | U | D | SD |
| 5. Music is a stressful class. | SA | A | U | D | SD |
| 6. My music teacher makes learning fun. | SA | A | U | D | SD |
| 7. I wish I did not have to take music class. | SA | A | U | D | SD |
| 8. I like what we learn in music class. | SA | A | U | D | SD |
| 9. Music class is boring. | SA | A | U | D | SD |
| 10. I like creating my own music. | SA | A | U | D | SD |
| 11. Playing the recorder is a waste of time. | SA | A | U | D | SD |


- | | | | | | |
|---|----|---|---|---|----|
| 12. My music teacher is a good teacher. | SA | A | U | D | SD |
| 13. I do not want to continue taking music in school after the sixth grade. | SA | A | U | D | SD |
| 14. I do not like playing instruments. | SA | A | U | D | SD |
| 15. I am happier in my music class than in any other class. | SA | A | U | D | SD |
| 16. I am afraid of not doing well in music class. | SA | A | U | D | SD |
| 17. My music teacher is enthusiastic. | SA | A | U | D | SD |
| 18. I did not like music class in elementary school. | SA | A | U | D | SD |
| 19. I wish all my friends could learn to play recorder in music class. | SA | A | U | D | SD |
| 20. Time goes by slowly in music class. | SA | A | U | D | SD |
| 21. I pay attention better in music class than in other classes. | SA | A | U | D | SD |
| 22. I learn a lot in music class. | SA | A | U | D | SD |

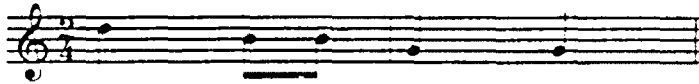
APPENDIX G

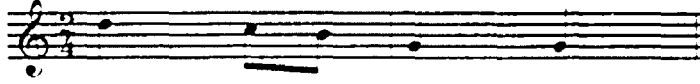
MUSIC ACHIEVEMENT TEST

3. Circle the letter of the melody you hear.

a. 

b. 

c. 

d. 

4. Circle the letter of the melody you hear.

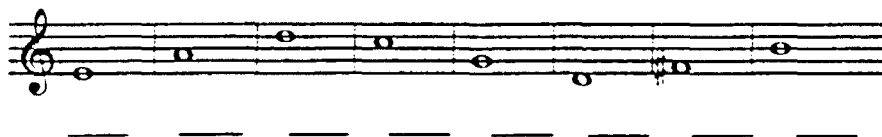
a. 

b. 











c. 

d. 

II. PITCH RECOGNITION: Write the letter name of each note in the space provided.

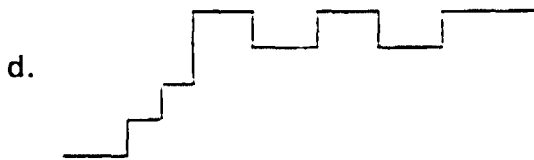
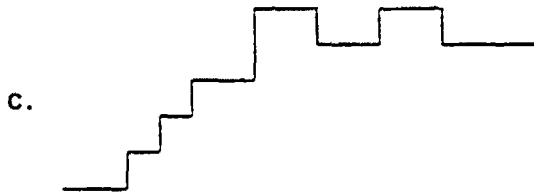
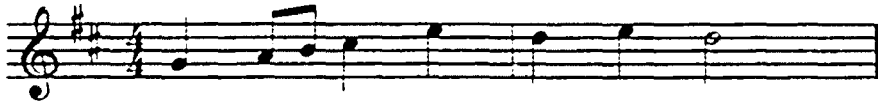


III. MATCHING: Match each symbol with its name by writing the correct letter in the blank under the column "Name." In the column labelled "Number of Beats," write the number of beats the symbol receives in 4/4 time.

NAME	NUMBER OF BEATS			
_____	_____	13.		a. dotted quarter note
_____	_____	14.		b. half note
_____	_____	15.		c. quarter note
_____	_____	16.		d. quarter rest
_____	_____	17.		e. dotted half note
_____	_____	18.		f. dotted sixteenth note
_____	_____	19.		g. half rest
_____	_____	20.		h. eighth note
_____	_____	21.		i. whole rest
_____	_____	22.		j. eighth rest
				k. whole note
				l. sixteenth note






IV. MULTIPLE CHOICE: Circle the letter of the best answer.

23. Which icon represents the following melody?

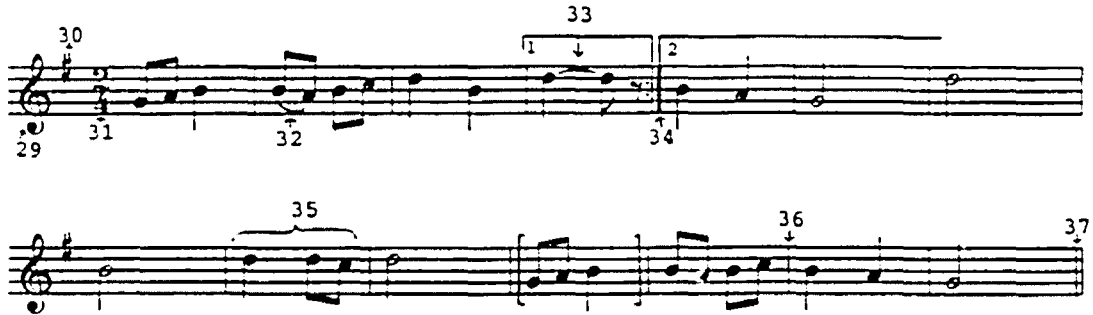


24. Which icon represents the following rhythm?



25. In 2/4 time, there are ____ beats in a measure and the ____ receives one beat.
- a. 4, 
 - b. 2, 
 - c. 4, 
 - d. 2, 
26. The meter signature  is the same as
- a. 2/4
 - b. 4/4
 - c. 3/4
 - d. 2/2
27. Which of the following is a rondo form?
- a. ABA
 - b. ABACA
 - c. AABA
 - d. ABCD
28. A canon is a
- a. rondo
 - b. round
 - c. loud piece of music
 - d. dynamic symbol

V. MELODY ANALYSIS: Use the melody below to answer questions 29-39.



A. SYMBOL IDENTIFICATION: Find the symbol which corresponds to each number and write the letter in the space provided.

29. _____

30. _____

31. _____

32. _____

33. _____

34. _____

35. _____

36. _____

37. _____

a. bar line

b. measure

c. key signature

d. meter signature

e. flat

f. repeat sign

g. tie

h. slur

i. pick-up note

j. double bar line

k. treble clef

B. MULTIPLE CHOICE: Circle the letter of the best answer.

38. The phrase form of the melody on page 6 is
- a. a a' b a'
 - b. a a' a b
 - c. a a a b
 - d. a b b a
39. The melody between the brackets moves ____ by ____.
- a. down, steps
 - b. down, skips
 - c. up, steps
 - d. up, skips

VI. RECORDER

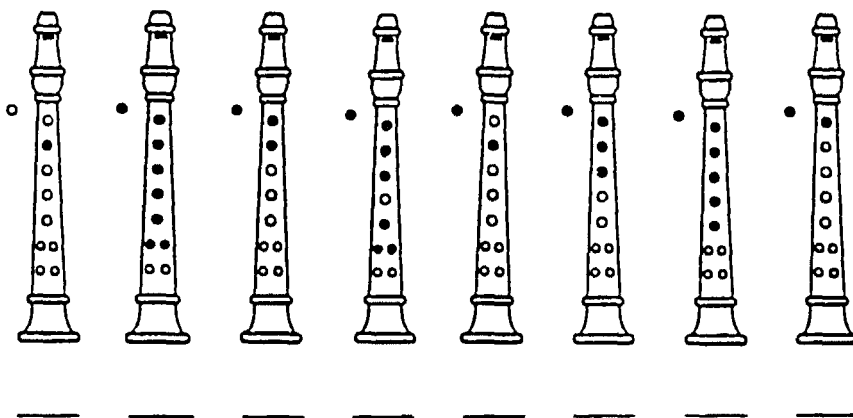
A. Circle the letter of the best response.

40. When playing the recorder, which hand goes on top?
- a. right
 - b. left
41. Identify the types of recorders displayed for you.
- a. soprano, alto, sopranino
 - b. tenor, alto, sopranino
 - c. alto, soprano, tenor
 - d. tenor, soprano, sopranino

42. If the recorder squeaks when playing, which of the following is likely the cause?

- a. blowing too loudly
- b. not covering fingerholes completely
- c. blowing too quietly
- d. both a and b

B. Under each picture, write the letter names of the pitches that will sound with the following fingerings.



APPENDIX H
RECORDER PERFORMANCE TEST

APPENDIX I

VERBAL RECORDER EVALUATION FORM

ID _____

VERBAL RECORDER EVALUATION FORM

INSTRUCTIONS: Read the following letters and allow students to play the pitch. If the student is able to sound the pitch correctly, circle "3." If the student is able to finger the pitch correctly, but does not achieve the correct sound, circle "2." If the student is unable to finger the pitch or sound it correctly, circle "1." Add the ratings and record as **VERBAL RECORDER SCORE**.

<u>PITCHES</u>	<u>EVALUATION</u>		
1. B	1	2	3
2. G	1	2	3
3. HIGH D	1	2	3
4. LOW E	1	2	3
5. A	1	2	3
6. F#	1	2	3
7. C	1	2	3
8. LOW D	1	2	3

VERBAL RECORDER SCORE = _____

APPENDIX J

TOTAL RECORDER EVALUATION FORM

TOTAL RECORDER EVALUATION FORM

Each performance will be rated in two categories, Reading and Performance.

READING SCORE: To determine Reading Score, record the number of pitch and rhythm errors. Combine Pitch Errors (PE) and Rhythm Errors (RE), and subtract from total possible correct responses (#1 = 58; #2A and #2B = 32). This will be recorded as subject's Reading Score.

When rating each performance, evaluators should consider the following:

Pitch accuracy: Is subject sounding the notated pitch?

Rhythm accuracy: Is subject performing the notated durations as defined by the underlying pulse, regardless of silence between consecutively occurring durations? (Articulation of durations at appropriate time is factor being measured, not sustaining of durations according to note values.)

PERFORMANCE SCORE: To determine Performance Score, use the following rating scale to evaluate each category:

1 = Unsatisfactory, 2 = Fair, 3 = Good, 4 = Very Good, 5 = Superior.

When rating each performance, evaluators should consider the following:

Tone quality: Is sound pure and clear, or is it breathy, strident, or harsh?

Articulation: Is tonguing smooth, or are pitches inappropriately slurred or detached?

Phrasing: Does student observe breath marks, or are there excessive breaths?

Tempo: Does student maintain steady tempo?

Evaluate each category and record as subject's Performance Score by summing ratings across four categories.

TOTAL SCORE: To determine Total Score for each selection, sum Reading and Performance Scores and record in space provided. Determine separate scores for each selection played. The sightreading selection will be played twice; scores will be determined for both performances and the highest score will be counted in the final assessment.

TOTAL RECORDER SCORE: To determine Total Recorder Score, sum Selection #1 score and highest Selection #2 (#2A or #2B) score. This will be recorded as each subject's Total Recorder Score.

TOTAL RECORDER EVALUATION FORM

ID _____

SELECTION #1 TOTAL SCORE = _____

A. READING SCORE

1. Pitch Errors _____ PE = _____

2. Rhythm Errors _____ RE = _____

POSSIBLE CORRECT RESPONSES = 58

TOTAL PITCH AND RHYTHM ERRORS = _____

TOTAL READING SCORE = _____

B. PERFORMANCE SCORE:

1. Tone quality 1 2 3 4 5

2. Articulation 1 2 3 4 5

3. Phrasing 1 2 3 4 5

4. Tempo 1 2 3 4 5

TOTAL PERFORMANCE SCORE = _____

READING SCORE + PERFORMANCE SCORE = SELECTION #1 TOTAL SCORE = _____

PAGE 2

ID _____

SELECTION #2A**TOTAL SCORE = _____**

A. READING SCORE1. Pitch Errors _____ PE = _____
_____2. Rhythm Errors _____ RE = _____

POSSIBLE CORRECT RESPONSES = 32

TOTAL PITCH AND RHYTHM ERRORS = _____

TOTAL READING SCORE = _____

B. PERFORMANCE SCORE:

1. Tone quality	1	2	3	4	5
2. Articulation	1	2	3	4	5
3. Phrasing	1	2	3	4	5
4. Tempo	1	2	3	4	5

TOTAL PERFORMANCE SCORE = _____

READING SCORE + PERFORMANCE SCORE = SELECTION #2A TOTAL SCORE = _____

SELECTION #2B**TOTAL SCORE =** _____

A. READING SCORE1. Pitch Errors _____ PE = _____
_____2. Rhythm Errors _____ RE = _____

POSSIBLE CORRECT RESPONSES = 32

TOTAL PITCH AND RHYTHM ERRORS = _____

TOTAL READING SCORE = _____

B. PERFORMANCE SCORE:

1. Tone quality 1 2 3 4 5

2. Articulation 1 2 3 4 5

3. Phrasing 1 2 3 4 5

4. Tempo 1 2 3 4 5

TOTAL PERFORMANCE SCORE = _____

READING SCORE + PERFORMANCE SCORE = SELECTION #2B TOTAL SCORE = _____

SELECTION #1 TOTAL SCORE = _____**SELECTION #2 TOTAL SCORE =** _____

(highest score of #2A and #2b)

TOTAL RECORDER SCORE = _____

(Selections #1 + #2)

APPENDIX K
ITEM ANALYSIS FOR PILOT TEST ADMINISTRATION
OF MUSIC ACHIEVEMENT TEST

Item Analysis for Pilot Test Administration
of Music Achievement Test

Item No.	Discrimination Index	Difficulty Index
1	.5874	.5789
2	.5874	.5789
3	.5874	.6053
4	.5874	.5789
5	.6783	.5789
6	.4476	.2368
7	.5105	.4737
8	.6783	.5526
9	.9091	.5526
10	.7413	.4737
11	.6783	.3947
12	.7552	.3947
13	.8322	.3684
14	.6783	.3421
15	.8462	.4737
16	.4615	.1842
17	.4476	.2368
18	.2168	.1316
19	.5385	.2632
20	.2168	.1579
21	.4476	.2105
22	.3077	.1053
23	.3427	.4211
24	.6154	.2632
25	.8462	.3684
26	.2308	.0789
27	.6643	.5263
28	.7552	.4737
29	.5385	.2895
30	.4336	.2895
31	.3427	.3947
32	.2168	.2368
33	.1329	.2895
34	.1958	.1579
35	.6643	.4211
36	.5245	.3158
37	.1399	.1579

(continued)

Item Analysis (continued)

Item No.	Discrimination Index	Difficulty Index
38	.3077	.1316
39	.6154	.2105
40	.3846	.1316
41	.6154	.2368
42	.2937	.2105
43	.6014	.2632
44	.5385	.1842
45	-.0140	.1053
46	.2028	.2368
47	.3916	.6842
48	.2517	.5000
49	.6154	.3158
50	.1748	.4211
51	.4196	.3947
52	.0000	.0263
53	.4476	.3684
54	-.0140	.0526
55	.0000	.0000
56	-.0909	.0526
57	.3077	.1579
58	.0769	.0263
59	.3077	.1316
60	.2308	.1053
61	.3077	.1316

APPENDIX L

PRETREATMENT ADMINISTRATION PROCEDURES FOR
MUSIC BACKGROUND QUESTIONNAIRE AND MUSIC ATTITUDES PROFILE

PRETREATMENT ADMINISTRATION PROCEDURES
FOR MUSIC BACKGROUND QUESTIONNAIRE AND
MUSIC ATTITUDES PROFILE

1. Explain purpose of today's activities.

"Today you will be completing two written activities which tell me about your feelings toward music class and your music teacher and about your music background. None of these activities will affect your grade in this class, but please do the best you can and ask questions if you need help. Do not put your name on any papers today. You will be assigned an identification number; please remember this number."

2. Complete Music Background Questionnaire.

"Look at the number in the top right corner of your paper. This is your identification number. Please remember that number and make sure it is on each paper you complete in music class until the end of this Cultural Wheel. This is a questionnaire to determine your music background. Do not write your name on the questionnaire. All information will be treated confidentially; no one will know how you answered these questions. Your responses have nothing to do with your grade in this class and your teacher will not see them, so please answer each question honestly."

Distribute numbered Music Background Questionnaire.

"Look at the first page. At the top, you see the words Female and Male. Circle the word that applies to you." Pause for students to circle gender.
"Now look at the questions. Read each one carefully before answering it. If you have any questions, please raise your hand and someone will come to help you. You may begin answering the questions now."

After students have completed the questionnaire, collect them in numerical order, checking numerical sequence as papers are collected.

3. Complete Music Attitudes Profile.

Distribute numbered Music Attitudes Profile.

"Please check your identification number to see if it is the same number that appeared on your first paper. If it is not the same number, please raise your hand. This is a questionnaire to determine your feelings about your music

class and teacher. Do not write your name on the paper. All information will be treated confidentially; no one will know how you answered these questions. Your responses have nothing to do with your grade in this class and your teacher will not see them, so please answer each question honestly."

Read directions to students and ask for questions. Read each statement aloud and allow students to circle responses. Collect papers.

APPENDIX M
PRETREATMENT ADMINISTRATION PROCEDURES FOR
MUSIC ACHIEVEMENT TEST

PRETREATMENT ADMINISTRATION PROCEDURES FOR
MUSIC ACHIEVEMENT TEST

1. Explain purpose of today's activity.

"Today you will be completing an activity which tells me about your music reading ability and your knowledge of the recorder. When you get your paper, please check to see that you have the same number on this paper as you did on yesterday's papers."

Distribute numbered Music Achievement Test.

"This is an exercise to determine your music reading skills and your knowledge about the recorder. Answer each question as best you can; if you do not know an answer, take a guess. Do not leave any answers blank. Let's do the first part together. Look at page 1 and find the section labelled LISTENING. You will hear each pattern played two times; listen and circle your response."

Begin tape.

After the listening section is completed, say the following:

"Please turn to page seven. Find question 39. In this question you are to identify how the melody on page six between the brackets moves. These are brackets (draw brackets on board). Find question 41. This question asks you to identify several recorders. These are the recorders you should identify." Display soprano, sopranino, and tenor recorders. "Turn back to page three. You may complete the rest of the test on your own now. If you have questions, please raise your hand and someone will come to help you. When you finish the test, turn it over and raise your hand."

APPENDIX N
POSTTREATMENT ADMINISTRATION PROCEDURES

POSTTREATMENT ADMINISTRATION PROCEDURES

1. Explain purpose of today's activities:

"Today you will be completing three activities. These activities will tell me about your feelings toward music class and about your knowledge of the soprano recorder and music notation. Nothing you do today will affect your grade in this class. Please do the best you can and ask questions if you need help. The first day I came to your class, you were assigned an identification number. As I give you this questionnaire, please check the number in the top right corner to see if it is your correct number. If it is not, please raise your hand."

2. Distribute numbered Music Attitudes Profile.

"This is a questionnaire to determine your feelings about me and your music class since I have been your teacher. Do not write your name on the paper. All information will be treated confidentially; no one will know how you answered these questions. Your responses have nothing to do with your grade in this class, so please answer each question honestly." Read directions to students and ask for questions. Read each statement aloud and allow students to circle their responses. Collect papers.

3. Explain and complete Music Achievement Test and Recorder Performance Test.

"Now you will be completing two activities which tell me about your music reading ability and your knowledge of the recorder. One activity involves completing a written Music Achievement Test; the other involves playing your soprano recorder. We will begin the Music Achievement Test now as a class. When it is your turn to play the recorder, please take your recorder and go to the room as directed by your teacher. When you finish the playing test, come back to the classroom and continue working on the written test. Are there any questions?" Pause for student questions. "When you get your paper, please check to see that your identification number is correct. If your number is not correct, please raise your hand. Do not put your name on this paper."

Distribute Music Achievement Test.

"This is an exercise to determine your music reading skills. Answer each question as best you can. Let's do the first part together. Look at page one

and find the section labelled LISTENING. You will hear each pattern played two times; listen and circle your response." Begin tape.

After the listening section is completed, say the following:

"Please turn to page seven. Find question 39. In this question you are to identify how the melody on page six between the brackets moves. These are brackets (draw brackets on board). Find question 41. This question asks you to identify several recorders. These are the recorders you should identify." Display soprano, sopranino, and tenor recorders. "Turn back to page three and complete the rest of the test on your own now. If you have questions, please raise your hand and someone will come to help you. When you finish the test, turn it over and raise your hand."

4. During the testing period, individual students will go to secluded room for recorder testing.