A Contemporary, Modified Suzuki Curriculum

for the Beginning Trumpet Player

By

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A Thesis Presented In Partial Fulfillment

Of The Requirements For The Degree Of

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SCHOOL OF MUSIC

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ABSTRACT

Through music education symposiums such as the Tanglewood Symposium and Vision: 2020, calls for popular music's inclusion into the public school music curriculum have been made and heard worldwide. In response, public schools have produced new curricula for popular music courses such as rock band, music technology, and other contemporary music classes. In contrast, traditional music courses such as band, choir, and orchestra have remained unchanged. Despite various beginner trumpet method books and content delivery methods, limited curriculum and methods for content delivery exist to prepare beginning trumpet players for interaction with popular music. This qualitative research study critically examined the sequence inherent in instrumental ensemble method book texts for beginning trumpet students and the required techniques in popular music from 2020 through 2021. In addition, this study analyzed how beginning band curriculum pacing guides prepare the beginning trumpet student for interaction with popular music from 2020 through 2021. In conclusion, a sample curriculum guide for first-year trumpet instruction with popular music illustrates potential application of study findings. As popular music education becomes more widespread in the public school curriculum, educators could apply study findings to improve recruitment for "traditional" music courses and develop a framework for analyzing other instruments' readiness for meaningful interaction with popular music.

Keywords: Popular Music Education, Suzuki Method, Beginning Trumpet

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CHAPTER ONE: INTRODUCTION

The American philosopher and educator John Dewey said of education, "Education is not preparation for life; education is life itself."[1] Dewey's philosophy on education calls for teachers to instill lifelong learning in students; when the students leave the school system, they no longer require teachers to continue their learning process. Outside of academia, people must learn independently; educators can help ease this transition to the world outside of academia by providing opportunities for learners to guide their learning processes inside the classroom. Lifelong learning allows students to take ownership in their knowledge building and provide students with self-esteem growth, pride in achievement, independence, and ultimately meaningful academic knowledge application in their daily lives.[2]

Background

Traditional envisioning of a public school instrumental music education focuses on ensemble-based instruction such as band, orchestra, marching band, jazz band, and others. Inherent to these ensembles are performance-based assessments commonly referred to as concerts or adjudication festivals. At these festivals and concerts, adjudicators critique ensembles on performance accuracy and techniques students can exhibit on the musical styles inherent to the performance group, such as marches, ballads, overtures, and others. In order to meet these needs, teachers often spend class time as a director focusing on ensuring students perform pitches, durations, and other various musical elements accurately.

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[1] Lee Crockett, "6 Ways to Build Lifelong Learning Skills in Your Learners," *Wabisabi Learning* (Wabisabi Learning, January 21, 2020), last modified January 21, 2020, accessed June 24, 2021, https://wabisabilearning.com/blogs/critical-thinking/6-lifelong-learning-skills.

[2] Ibid.

Due to the high frequency of expected performances of these ensembles, directors historically have demonstrated teacher-centered instruction. Dr. Joseph Lathan, from the University of San Diego, notes,

> In teacher-centered learning — the more traditional or conventional approach — the teacher functions in the familiar role of classroom lecturer, presenting information to the students, who are expected to passively receive the knowledge being presented.[3]

As time has passed and further research has been conducted on education techniques, further instructional models have become prevalent in various subjects. The term student-centered instruction was coined around the 1930s by American educators.[4] Dr. Lathan, notes of student-centered learning,

> In student-centered learning, the teacher is still the classroom authority figure but functions as more of a coach or facilitator as students embrace a more active and collaborative role in their own learning.[5]

This alternative student-centered learning approach "encourages youth to construct their knowledge through a rigorous assessment of the material they encounter."[6] Educational research historically promotes the further usage of education techniques, such as student-centered learning and various other techniques. Music education, likewise, also historically faced similar study and suggestions for additional concepts for inclusion to the

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[3]Joseph Lathan, "Complete Guide to Teacher-Centered vs. Student-Centered," *University of San Diego*, last modified April 30, 2021, accessed June 24, 2021, https://onlinedegrees.sandiego.edu/teacher-centered-vs-student-centered-learning/.

[4]"Student-Centered Learning Definition," *The Glossary of Education Reform*, last modified May 7, 2014, accessed June 24, 2021, https://www.edglossary.org/student-centered-learning/.

[5]Joseph Lathan, "Complete Guide to Teacher-Centered vs. Student-Centered," *University of San Diego*, last modified April 30, 2021, accessed June 24, 2021, https://onlinedegrees.sandiego.edu/teacher-centered-vs-student-centered-learning/.

[6]Juliet Hess, *Music Education for Social Change: Constructing an Activist Music Education* (New York, NY: Routledge, Taylor et Francis Group, 2019), 15.

music education curriculum have occurred. Music educators at the Tanglewood Symposium agreed that music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of this time, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures."[7]

Statement of the Problem

Few resources exist to incorporate popular music into the instruction of beginning instrumentalists. The COVID-19 pandemic provided a new opportunity to examine the purpose of instrumental music education. George Shannon's writing, *An Unexpected Shift*, raises questions on curriculum, "If there is no orchestra rehearsal, what is the student to do with their second violin part to Salieri's Il Talismano?"[8] Additionally, Jones, in 2015, writes, "As students graduate from high school and leave music programs, they often abandon ensemble participation, with attrition rates reported as high as 75–80% as they enter college."[9] Jones continues, "The ways in which people engage with music in modern participatory culture outside of educational institutions (e.g., covering, arranging, creating mash-ups, and remixing to name a few) are typically not part of traditional band instruction."[10] Despite research on how people interact with music outside of academia and curricular questioning, beginning band instruction inhibits beginner students' meaningful interactions with popular music.

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[7]Michael L Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (New York, NY: Schirmer, 2014), 39.

[8]Shannon, George W. "An Unexpected Shift: What Is the Future of Music Education after a Global Pandemic?" *Teaching Music*, October 2020:52-55, 52.

[9]Sara K Jones, "An Exploration of Band Students' Experiences With Informal Learning," *Bulletin of the Council for Research in Music Education*, no. 206 (2015): 61-79, 61.

[10]Ibid., 61-62.

Statement of the Purpose

The purpose of this study was to explore how existing methods of instruction prepare beginning trumpet students for interaction with popular music from 2020-2021. The secondary purpose of this study was to facilitate the development of a curriculum for beginning trumpet students honoring calls of the Tanglewood and Vision: 2020 symposiums and sound fundamental development of trumpet technique. Content analysis of beginning method books and beginning band pacing guides provided data to create suggestions for curriculum development.

Significance of the Study

This study is essential to closing a gap in the scholarly literature about beginning trumpet pedagogy using popular music as a resource for instructional curriculum. Beginning band teachers and beginning trumpet teachers are asked to acquaint the student with music from a method book and simultaneously facilitate learning of the instrument. In addition, students then ask teachers to supplement the curriculum with music that allows for musical ownership, as described by Bowman and Frega.[11] In most cases, the result is a melody that vaguely resembles the original melody, using pitches and rhythms previously taught and typically not representative of the performance key.

The overall goal of this study is to provide beginning trumpet teachers, and by extension beginning band teachers, help to meet students' desires to perform music that they interact with within their everyday lives. By providing an initial framework for the utilization of popular music for beginning trumpet students, teachers can repeat this study each year with current music, therefore inspiring the student to play the trumpet due to a sense of musical ownership.

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[11]Wayne D. Bowman and Ana Lucia Frega, *The Oxford Handbook of Philosophy in Music Education* (Oxford University Press, 2014), 324.

Research Questions

Instrumental method books for beginning ensemble and private study progress by levels of difficulty. Songs become longer and more technically demanding. Curriculum pacing guides in method books allow beginning band instructors to map the sequential learning of instrumental techniques. Therefore, the following questions guide the study:

RQ1: What are missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021?

RQ2: What are missing elements in beginning band pacing guides needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021?

Definitions

Imperative to this study is an understanding of octave designations. The octave designation system used in this document (Figure 1) is the one preferred by the Acoustical Society of America.[12]

Figure 1. Octave Designation System

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[12]Andrew Timothy Phillips, "Progressive Harmonic Series Exercises in High Range Expansion for Beginning Horn Players" (dissertation, University of North Carolina at Greensboro, 2016), 10.

Chapter Summary

Calls for change in how music education conducts its business have been prevalent in society, from Singing Schools to Tanglewood, Vision: 2020 to more recent events such as online learning due to COVID-19. With the creation of popular music education courses such as modern bands, garage band courses, and others, traditional music courses such as band, orchestra and choir must continue to grow to meet the demands of the changing society.

This study aims to help beginning trumpet teachers provide a pedagogically sound, current curriculum utilizing popular music from 2020 through 2021 by examining beginning method books, beginning band pacing guides, and popular music from the identified years. Suppose teachers and students can study trumpet through music that encourages them to feel music ownership, as suggested by Bowman and Frega. [13] If so, students may interact with music as adults through instruments such as the trumpet.

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[13]Wayne D. Bowman and Ana Lucia Frega, *The Oxford Handbook of Philosophy in Music Education* (Oxford University Press, 2014), 324.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

This review of the literature serves to provide a context for the study. It begins with an overview of the history of music education and state of trumpet pedagogy. The review of literature continues to examine literature on method books, educational pacing guides, and learning styles and theories. The last sections discuss the literature on the Suzuki method and popular music education. By examining issues in education, this review shows that a unique avenue for education of trumpet pedagogy could meet the needs of a changing society.

Overview of the History of Music Education

Education's earliest history can be dated back to the ancient Egyptians and Mesopotamians between 3000 BC and 1500 BC. Education, at the time, was to impart knowledge on only upper-class societies and in limited subjects.[14] Formalized music education would not occur for centuries later, leaving music education based on master-apprentice relationships of imparting musical tradition. Iran, a country residing where ancient Mesopotamia once stood, has a rich history of music education in a style of music that utilized this form of master-apprentice musical instruction, Persian Art Music.[15] In this master-apprentice musical instruction, a master teacher, known as the Ostad, teaches the apprentice over decades the radif, or musical literature, through observation, imitation, and memorization.[16]

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[14]"Education in the Earliest Civilizations," *Encyclopedia Britannica* (Encyclopedia Britannica, inc., n.d.), accessed June 24, 2021, https://www.britannica.com/topic/education/Education-in-the-earliest-civilizations.

[15]Wayne D. Bowman and Ana Lucia Frega, The Oxford Handbook of Philosophy in Music Education (Oxford University Press, 2014), 183.

[16]Arya Bastaninezhad, "A Historical Overview of Iranian Music Pedagogy (1905-2014)," Australian Journal of Music Education (2014).

Music education in the United States developed similarly to that of music education in ancient civilizations, where the instruction of musical traditions took place orally.[17] Due to the lack of formalized education, "by the turn of the eighteenth century, many people, especially ministers, expressed concern and alarm for the quality of congregational singing."[18] Lack of performance quality in congregational singing sparked the creation of Singing Schools and Singing Masters. Master music teachers would travel from town to town and provide a master-apprentice education of music, including basic music reading literacy.[19] The Singing School movement has critical implications for contemporary education. It aimed to affect an identified issue and met the population's desire for higher performance of music meaningful to the population.

With the success of Singing Schools, music became first included in United States public schools as a curricular subject in 1838 in Boston, Massachusetts.[20] As music education in the United States began to flourish, the end of the 1800s found music educators in a pedagogical war. In this war, some teachers took strong advocacy of rote learning of music, while others urged for music education emphasis on music reading literacy.[21] Critical reflections on the approach to the delivery of music education and the purpose of music education in public schools inspired advocates for further consideration of justification of music's inclusion in the public education curriculum.

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[17]Michael L Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (New York, NY: Schirmer, 2014), 4-5.

[18]Ibid., 4.

[19]Ibid., 4-5.

[20]Ibid., 5.

[21]Ibid., 6-7.

The National Education Association, in 1903, noted Samuel Cole's statement:

> The real purpose of teaching Music in public schools is not to make expert sight singers nor individual soloists. I speak from experience. I have done all these things and I can do them again; but I have learned that, if they become an end and not a means, they hinder rather than help, because they represent only the abilities of the few. A much nobler, grander, more inspiring privilege is yours and mine; to get the great mass to singing and to make them love it.[22]

Cole's statement continues the purpose of education as creating lifelong learners. In addition, this would set a reference point for future events such as the Tanglewood Symposium and the Vision: 2020 Symposium.

The Tanglewood Symposium, sponsored by the Music Educators National Conference (later renamed the National Association for Music Education in 2011), occurred in the 1960s due to significant societal changes after the Second World War.[23] Due to the conclusion of the Second World War, Americans were once more able to focus on leisurely activities. Numerous changes took place in terms of the popular culture of the 1950s and 1960s. Changes to culture included color television's invention, Disneyland's opening, rock n' roll's popularity with younger generations, Elvis Presley's fame, formation of the Beatles, and Las Vegas' emergence as a vacation site for adults. Through all these changes in technology and pop culture, the behaviors of Americans were changing rapidly.

While the changes to pop culture certainly played a significant role in the inception of the Tanglewood Symposium Project, the political and revolutionary movements during the 1960s also facilitated the necessity to analyze the American music education system critically. One of the calling cards of American society is that it is the great "melting pot" of cultures. In practice,

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[22]Michael L Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (New York, NY: Schirmer, 2014), 7.

[23]Piersol, Jon R. "Wiley Housewright on Music's Changing Times." *Music Educators Journal* 86, no. 5 (March 2000): 30.

when translated to society, this metaphor typically allowed participants to succeed when their culture and language association aligned with educational leaders (predominantly white, English-speaking Protestant men).[24] Due to this practice, there were extreme inequalities between races and genders in society and education. In the 1960s, large movements towards equalities took great strides, from the first formal "sit-in" protests, Martin Luther King Jr.'s famous "I Have a Dream Speech," to the Civil Rights Act of 1964. Through this act politically, there was "equality" in the law. Yet still, there was no equality in society's views and changes to the education system's curriculum to foster this sense of equality being fought for by civil rights activists.[25] Educators and stakeholders with a genuine interest in education reform had to react to the changing world to help provide students with adequate preparation for success in the world.

The Tanglewood Symposium aimed to take on issues facing music education in America. For this task's completion, multiple events were required to provide adequate study. Through this multiple-event understanding, the Tanglewood Symposium Cycle was born, in which the planning committee scheduled four events to occur. The first step was at the Music Educator National Conference Divisional level. Each of the divisions held two sessions to discuss the upcoming event. In the first session, committee planning members gave presentations of concepts and plans for the symposium to approximately fifty to sixty Music Educator National Conference members. At the Divisional level, the second session was for any Music Educator National Conference member to summarize the thoughts of the representatives of the first session.[26]

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[24]Mattern, Sarah. "Keeping Our Doors Open: Diversity, Equity, and Inclusion in Music Education for 2019." *Contributions to Music Education* 44 (2019): 204.

[25]"The Sixties. Timeline Text Version," *PBS* (Public Broadcasting Service, n.d.), accessed February 3, 2021, https://www.pbs.org/opb/thesixties/timeline/timeline_text.html.

[26]Choate, Robert A. "Music in American Society: The MENC Tanglewood Symposium Project." *Music Educators Journal* 53, no. 7 (March 1967): 39-40.

The second step in the Tanglewood Symposium Cycle was the Symposium event in Lennox, Massachusetts, from July 23rd through August 5th, 1967. Thirty total participants attended the Symposium event itself. Of those thirty participants, fifteen were practicing music educators. The other fifteen participants came from many music education stakeholder groups such as performing musicians, non-music educators, business people, labor leaders, scientists, and other professions. The third step of the "Cycle" brought ideas to the state level of music educator associations. In Mid-August of 1967, the state-level music educator associations provided materials, information, and initial thoughts on what occurred in conversation at the Tanglewood Symposium. State-level music educator associations would offer initial discussions at the state level from those materials throughout the year. The final step of the "Cycle" took place in March of 1968 at the National Biennial meeting of the Music Educator National Conference in Seattle. At this conference, the national President of the Music Educator National Conference provided attendees with findings, materials, and recommendations as seen fit from the Tanglewood Symposium.[27]

Music educators after the Tanglewood Symposium agreed: music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of the present era, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures."[28] The agreement and experience at Tanglewood Symposium served as a framework for the Vision: 2020 Symposium, which acted as a follow-up to the Tanglewood Symposium.

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[27]Ibid.

[28]Michael L Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (New York, NY: Schirmer, 2014), 39.

The Vision 2020 Symposium occurred from September 23rd to 26th of 1999 at Florida State University in Tallahassee, Florida. Six essential questions drove discussions at the symposium. The six essential questions discussed at the Vision: 2020 symposium are,

> Why do humans value music? Why study music? How can the skills and knowledge called for in the National Standards best be taught? How can all people continue to be involved in meaningful music participation? How will societal and technological changes affect the teaching of music? What should be the relationship between schools and other sources of music learning?[29]

Through symposiums and conferences such as Tanglewood and Vision: 2020, music educators continued to question how to serve students of their time.

Trumpet Pedagogy

"The trumpet has existed since antiquity when humans first discovered the resonant sounds produced by blowing into hollow objects such as animal horns and conch shells."[30] In the Bible, trumpets summon people, sound alarms during wartime, and used in celebration for religious ceremonies. As the trumpet developed over time, it became an instrument utilizing the harmonic series to produce melodies in its highest register. Later it became a keyed and holed instrument until the modern valve trumpet's creation in 1820, in which "new chromatic capabilities made it well-suited to playing melodic parts."[31] As the trumpet has grown into its modern incarnation, many educators have compiled writings on the techniques required for trumpet performance at all levels. Vincent Cichowicz, the late professor of trumpet at Northwestern University, notes of trumpet teachers, "Everyone is concerned about respiration,

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[29]Michael L Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (New York, NY: Schirmer, 2014), 34-35.

[30]Jordan Koehlinger, "Vibe Music Academy," *Vibe Music Academy*, January 25, 2021, accessed September 7, 2021, https://www.vibemusicacademy.com/blog/a-brief-history-of-the-trumpet.

[31]Ibid.

embouchure, and tonguing." [32] Cichowicz' suggestion of trumpet pedagogy is evident throughout the instruction of beginning trumpet students and Frank Gabriel Campos's work *Trumpet Technique*. Campos, the principal trumpet of the Binghamton Philharmonic, focuses on forming proper habits for beginner trumpets on breathing, embouchure formation, and the use of the tongue for articulation purposes.[33] While pedagogues usually agree on proper techniques for the performance of the trumpet, educators have proven that several avenues for the instruction of technique are available to meet the needs of the learner best.

One-Size-Does-Not-Fit-All

Dr. Gary Wurtz, trumpet professor at Stephen F. Austin State University in Texas, regarding conversations with his collegiate trumpet students, provides evidence in his 2014 article that several routes are available to provide instruction on trumpet technique. Wurtz writes, "Even for my college students, I often express the thought that there are many ideas about how to play the trumpet, and mine are the ones I am comfortable with."[34] The argument against a one-size-fits-all continues through the 2019 Texas Bandmasters Association Convention Clinicians Lynne Jackson and Chris Pineda's presentation on *The Complete Beginning Trumpet Classroom: Pedagogy, Management, and Curriculum*. Jackson and Pineda note that while "G is a preferable first note. The next best is E. If a student finds the low C (which many do), begin soon to establish the smaller aperture and move up to the G as soon as possible."[35] In his 2012 Midwest

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[32]Vincent Cichowicz, "The Instrumentalist," *The Instrumentalist*, June 2019, accessed September 7, 2021, https://theinstrumentalist.com/articles/The-Instrumentalist/June-2019/Teaching-the-Concepts-of-Trumpet-Playing/.

[33]Frank Gabriel Campos, *Trumpet Technique* (Oxford, UK: Oxford University Press, 2005), 28.

[34]Gary Wurtz, "Teaching Beginner Trumpet Students," *Bandmasters Review* (September 2014): 15-17, 15.

[35]Lynne Jackson and Chris Pineda, "Texas Bandmasters Association Convention/Clinic," *Texas Bandmasters Association Convention/Clinic* (San Antonio, TX, July 25, 2019).

Clinic lecture on beginning brass, David Brandon noted that the first "pitch produced does not matter as long as they are forming their embouchures correctly and producing a quality sound."[36]

Tone Quality

Keith Pitner and Kelly Lamorena of the Westfield Community School Band write, "Having a good tone means that your sound is pleasant to listen to."[37] Further, in Pitner and Lamorena's blog, a suggestion is made to question who would listen to the performance if it was not pleasant. Many beginning trumpet educators celebrate the first sounds of students but encourage students to develop higher-quality tone quality, or tone inherent to the trumpet. This development takes place through consistent listening of performers who demonstrate a professional tone quality. [38]

Dr. Jeremey Lewis, an associate professor of tuba and euphonium at West Texas A&M University, argues that the development of tone quality must occur over time. In Dr. Lewis' article *Sound is Caught, Not Taught*, he writes, "always remember that the process takes time and needs frequent refreshing and reminding."[39] Additionally, Dr. Lewis provides suggestions on how to facilitate the learning of tone quality through ear training. "To understand what a great sound is, students must first be able to hear the sound clearly. The value of a well-trained ear cannot be overstated when it comes to being a musician."[40] The focus of ear-training benefitting

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[36]David Brandon, "The Midwest Clinic," *The Midwest Clinic* (Chicago, IL, December 22, 2012).

[37]Keith Pitner and Kelly Lamorena, "Westfield Community School Band," *Westfield Community School Band*, n.d., accessed September 7, 2021, https://wcsband.weebly.com/tone-quality-models.html.

[38]Ibid.

[39]Jeremy Lewis, "Sound Is Caught, Not Taught," *Band Directors Talk Shop*, last modified March 6, 2021, accessed September 8, 2021, https://banddirectorstalkshop.com/sound-is-caught-not-taught/.

[40]Jeremy Lewis, "Sound Is Caught, Not Taught," *Band Directors Talk Shop*, last modified March 6, 2021, accessed September 8, 2021, https://banddirectorstalkshop.com/sound-is-caught-not-taught/.

tone quality with performance technique of wind instrument playing is also confirmed by Dr. Matthew Clauhs, assistant professor of music education at Ithaca College, in Ithaca, New York. Dr. Clauhs writes, "Teaching students to "hear" a sound before they play it also helps them avoid "button-pushing" syndrome, which occurs when students believe they can magically push a key or valve to play a note in tune."[41]

Method Books

Dr. James L. Byo, the chair of music education at Louisiana State University, published a research article in March of 1988 on the vast number of beginning band method books. Dr. Byo suggests that method books in beginning instrumental education function as the course of study.[42] As the beginning method book traditionally serves as a curriculum for instruction, many educators have attempted to place their pedagogy on paper through a method book. Byo notes, "the abundant supply of method books currently in publication can be somewhat daunting with respect to making informed decisions."[43] Many studies attempt to provide music educators with frameworks for selecting method books to meet their teaching style and needs for the classroom. Current research on method books focuses on students' familiarity with melodies and types of musical exercises present in method books.

Familiarity of Melodies by Students

When studying melodies present in method books, one will easily find many melodies old enough to fall under the public domain law. The public domain allows instrumental method

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[41]Matthew Clauhs, "Beginning Band Without a Stand: Fostering Creative Musicianship in Early Instrumental Programs," *Music Educators Journal* 104, no. 4 (2018): 39-47, 40.

[42]James L. Byo, "Beginning Band Instruction: A Comparative Analysis of Selected Class Method Books," *Update: Applications of Research in Music Education* 7, no. 1 (1988): 19-23, 19.

[43]Ibid.

book publishing companies to publish melodies not covered by intellectual property rights, such as copyright. Due to the public domain law, many method books contain many of the same melodies, such as *Twinkle, Twinkle, Little Star*, or *Aura Lee*. In Dr. Byo's 1988 research, eight beginner method books served as literature for analysis according to various aspects, including student familiarity. Dr. Byo found that students identified approximately twenty-one percent of melodies as familiar in each of the eight method books.[44]

Familiarity of melodies inherent to beginner instrumental method books continues to be studied, with one example in 2017 of Dr. Pamela L. Turowski's dissertation to Temple University. Dr. Turowski attempted to study a possible correlation between student familiarity with melodies and their literacy and technicalperformance success. In her study, findings included a positive correlation between using familiar melodies and predicting performance success.[45] Psychologists further solidify Dr. Turowski's findings of familiarity leading to new learning. Carnegie Mellon University psychologists, in their 2015 research, note new concepts are more easily learned when they are composed of more familiar concepts.[46]

Types of Musical Exercises Present in Method Books

Regarding the current study on types of exercises in beginner method books, one must look at research within all types of beginner instrumental method books, including studies on concert band method books and jazz band method books. Dr. Byo's research on beginner method books for concert band found that exercises were primarily presented in concert Bb and in

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[44]James L. Byo, "Beginning Band Instruction: A Comparative Analysis of Selected Class Method Books," *Update: Applications of Research in Music Education* 7, no. 1 (1988): 19-23, 22.

[45]Pamela L. Turowski, "Beginning Band Students' Familiarity with Method Book Repertoire as Predictor of Music Achievement" (dissertation, Temple University Libraries, 2017), 97.

[46]Lynne M. Reder et al., "Building Knowledge Requires Bricks, Not Sand: The Critical Role of Familiar Constituents in Learning," *Psychonomic Bulletin & Review* 23, no. 1 (March 2015): 271-277, 271.

common time.[47] A second study completed on beginner method books included types of

exercises present in jazz band method books by Kevin Watson, the jazz director at Western

University. The study on beginner jazz method books showed that thirty-four percent of the

method book focused on arrangements for group performance. In comparison, only twenty

percent focused on jazz style, jazz melodies, aural skills, and improvisational skills.[48]

Pacing Guides

Pacing guides for curriculum and instruction have become a mainstay in teachers'

professional lives. Jane David of the Association for Supervision and Curriculum Development

argues that this phenomenon of pacing guides as a mainstay in teachers' lives is due to high

stakes testing and the pressure placed on educators to cover all material before the next testing

period.[49] Due to a focus on teaching all material before the next test, David notes that pacing

guides heavily rely on teacher-centered lessons as they "seem more efficient and predictable than

student-centered lessons. Engaging students in more time-consuming, cognitively demanding

activities that nurture deep understanding tends to fall by the wayside."[50] Research on pacing

guides stems from the usage of pacing guides and perceptions by in-service teachers.

Typically, pacing guides tend to reflect the curriculum of a textbook, according to Jane

David.[51] Dr. Grant Wiggins, doctoral graduate of the Harvard Graduate School of Education, in

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[47]James L. Byo, "Beginning Band Instruction: A Comparative Analysis of Selected Class Method Books," *Update: Applications of Research in Music Education* 7, no. 1 (1988): 19-23, 22.

[48]Kevin E. Watson, "A Comparative Analysis of Method Books for Class Jazz Instruction," *Update: Applications of Research in Music Education* 36, no. 1 (2017): 5-11, 9.

[49]Jane L David, "What Research Says about. . . / Pacing Guides," *ASCD*, last modified September 29, 2008, accessed September 10, 2021, https://www.ascd.org/el/articles/pacing-guides.

[50]Ibid.

[51]Jane L David, "What Research Says about. . . / Pacing Guides," *ASCD*, last modified September 29, 2008, accessed September 10, 2021, https://www.ascd.org/el/articles/pacing-guides.

his 2012 article, on pacing guides, notes, "no textbook is adequate as a curriculum."[52] Dr. Donna

Turner's 2015 dissertation confirms Dr. Wiggins' suggestions. In Dr. Turner's study, fifty-four

percent of teachers disagreed with pacing guides regarding the amount of content, and forty-six

percent of teachers found that pacing guides were in-flexible and stifled creative teaching.[53]

Based on current research, pacing guides are flawed. However, teachers typically follow due to

high-stakes testing as precedence in the current education system.

<center>Learning Styles and Theories</center>

One critical component to an educator's success in the profession is understanding how

students learn and how they can provide all learners with a meaningful delivery of the content.

VARK Learn Limited, a learning resource company based on the four basic learning styles,

writes,

> Although we have known for centuries about the different modes, this inventory, initially
> developed in 1987 by Neil Fleming, Christchurch, New Zealand, was the first to
> systematically present a series of questions with help-sheets for students, teachers,
> employees, customers, suppliers and others to use in their own way.[54]

The first inventory of learning styles included Visual (V), Aural (A), Reading/Writing

EXERCISE and Kinesthetic (K), commonly referred to as VARK. The Western Governors

University in 2020 produced a blog further explaining the four learning styles inventoried by

Fleming.

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[52]Grant Wiggins, "Granted, and ... Thoughts on Education by Grant Wiggins," *Granted, and ... Thoughts on Education by Grant Wiggins*, January 4, 2012, accessed September 9, 2021, https://grantwiggins.wordpress.com/2012/01/04/on-pacing-guides/.

[53]Donna Michele Turner, "Teacher Perception of Pacing Guide Use in the Secondary Classroom," 2015, 64.

[54]"VARK a Guide to Learning Styles," *VARK a Guide to Learning Styles* (VARK Learn Limited, n.d.), accessed October 3, 2021, https://vark-learn.com/introduction-to-vark/.

Western Governors University (WGU) blog write of visual learners, "The visual learning style, also known as spatial learning, caters to students who prefer to see the information presented to them clearly and try to visualize how different ideas and lessons relate to each other."[55] Inherent to the visual learning style includes the presentation of charts, images, and other non-text literature. WGU further writes of aural learners, "auditory learners retain information best after hearing the information and reciting it back to themselves or someone in the room."[56] WGU continues with a discussion on how reading and writing learners "usually do their best when interacting with text and reading the information they need to retain."[57] WGU concludes its writing on kinesthetic learners as they, "learn through experiencing or doing things and usually will jump at the chance to participate in a hands-on activity."[58]

Since the inception of the first inventory, research has found that an additional three learning styles are inherent to humans. These three additional learning styles include logical, social, and solitary. Logical is described as a mathematical learning style in which learners prefer learning reasoning. The social learning style is described as learning while completing group activities, and solitary learning is best described as working alone and using self-study techniques.[59] By understanding learning styles, teachers can provide a variety of activities to students to engage in learning that best suits each learner's learning style.

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[55]Western Governors University, "What Type of Learner Are You?," *Western Governors University* (Western Governors University, October 27, 2020), last modified October 27, 2020, accessed October 4, 2021, https://www.wgu.edu/blog/tennessee/what-type-learner-are-you2001.html.

[56]Ibid.

[57]Ibid.

[58]Ibid.

[59]"Overview of Learning Styles," *Overview of Learning Styles*, accessed October 4, 2021, https://www.learning-styles-online.com/overview/.

Learning theories take learning styles further to allow educators to use techniques that best fit individual learning styles. WGU, in a second blog article in 2020, discusses various learning theories, including cognitive learning theory, constructivism learning theory, connectivism learning theory, and experiential learning theory. In utilizing cognitive learning theory, teachers are encouraged to ask questions, fail, and think out loud. WGU writes, "at the most basic level, the cognitive theory suggests that internal thoughts and external forces are both an important part of the cognitive process."[60] Constructivism learning theory builds on the concept that students use previous experience to create new learning. WGU notes that teachers act as guides in constructivism learning theory classrooms to help students generate their own learning.[61] Connectivism learning theory, a newly added theory, "focuses on the idea that people learn and grow when they form connections. This can be connections with each other or connections with their roles and obligations in their lives."[62] Finally, experiential learning theory suggests that "students are encouraged to learn through experiences that can help them retain information and recall facts."[63] Teachers in experiential learning theory classroom environments again are called to act as facilitators or guides of learning instead of providing direct instruction.

Expanded research and literature of learning theories provide further insight to constructivism learning theories. Jerome Bruner, an American psychologist, expanded constructivism by studying cognitive development in children. Bruner proposed three modes of representation of new material to be provided sequentially, and when provided sequentially, any

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[60]Western Governors University, "Five Educational Learning Theories," *Western Governors University* (Western Governors University, August 11, 2021), last modified August 11, 2021, accessed October 4, 2021, https://www.wgu.edu/blog/five-educational-learning-theories2005.html#close.

[61]Ibid.

[62]Ibid.

[63]Ibid.

material could be taught to students. The three modes of representation include enactive (action-based), iconic (image-based), and symbolic (language-based). In the enactive mode of representation, learning is facilitated through kinesthetic action, the iconic mode through visual or aural action, and the symbolic mode of representation, through codes and symbols, such as text.[64]

<center>Suzuki Method</center>

Music education expansion throughout the world has led to many different pedagogical methods as well as various curriculums. There are multiple pedagogies for music instruction in the United States alone, such as Kodaly, Dalcroze, Gordon, Orff, and numerous others. While each of these pedagogies aims to create musical learners, the route in which each pedagogy takes differs. Generally, these musical instruction pedagogies require extensive training and have developed passionate educators who follow each method.

Throughout this section of the literature review, a focus for this study will emphasize the Suzuki method, made famous by Dr. Shin'ichi Suzuki. The Suzuki method was conceptualized in Japan, pairing "old world" music education styles with "new world" music education. As such, it is essential to understand music education in Japan throughout history to understand what allowed for the growth of the Suzuki method to become the phenomenon in the world as it is today, deeply rooted in the concept of "sound before sight."

History of Music Education in Japan

Through the study of the history of music education in Japan, it is essential to note that the traditional music of Japan is similar to the traditional music of China and share many

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[64]Saul Mcleod, "Bruner - Learning Theory in Education," *Bruner - Learning Theory in Education | Simply Psychology*, last modified January 1, 1970, accessed October 4, 2021, https://www.simplypsychology.org/bruner.html.

elements in performance and history. Chinese traditions strongly influence Hôgaku or "music of the homeland." These Chinese traditions placed great emphasis on the ideals of beauty and harmony. Hôgaku contains music of two classifications: gagaku, classified as imperial court music, and shômyo, classified as traditional folk music. Gagaku and shômyo, both categories of Hôgaku, were passed down through an oral tradition of rote and mnemonic nature in which random symbols would remind the performer how to perform the music.[65] In addition to this oral tradition, great respect for music was taught to the musical learners by the master teacher. Master teachers taught respect for music based on harmony, where one could only perform music if they were in the right mindset and the appropriate venue and other considerations.[66]

As time passed, changes to Japan's society rapidly changed to accommodate for westernization. When the Meiji government governed Japan, traditional music styles were almost completely eliminated from Japanese culture. This elimination of music styles is due to the Meiji government's firm belief that through the learning of European (Western) music, Japanese people would become "Westernized" more quickly than teaching through science and language through the learning of European (Western) music.[67] While the Meiji government did not last, these concepts of focusing study on Western Music remained prevalent in Japanese culture even after World War II, when the Japanese ministry of education created an official guideline for public music education titled the *Course of Study*.[68]

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[65]Kazumi Narabe, "An Overview: Hôgaku: Traditional Japanese Music: Performing Arts Network Japan," *An Overview: Hôgaku: Traditional Japanese Music | Performing Arts Network Japan*, last modified June 9, 2010, accessed November 13, 2020, https://performingarts.jp/E/overview_art/1005_09/1.html.

[66]Ibid.

[67]Wayne D. Bowman and Ana Lucia Frega, *The Oxford Handbook of Philosophy in Music Education* (Oxford: Oxford University Press, 2014), 151.

[68]Ibid., 151.

The overall objective of Japan's *Course of Study* for music is to "encourage pupils to cultivate their sentiments, fundamental abilities for musical activities, a love for music as well as a sensitivity toward it, through music-making and appraising." This objective can be divided into music-making (performance skills) and appraising (appreciation). Analyzing the elementary levels of the "Course of Study" shows high importance on the music-making aspects of the guidelines. Expected exposure to aural skills training such as listening critically and vocal production of solmization and instrumental performance skills such as learning rhythmic notation and performing simple tunes are present within the Course of Study.[69]

Heavily focused on Western Music, the *Course of Study* includes German songs such as "Honeybee," "May Song," "Twinkle," as well as various other European melodies for musical instruction for young students. As one continues to study music following the *Course of Study*, it is typical that high school students in Japan study music such as "When You Wish Upon a Star," "Over the Rainbow," "Let it Be," and other various popular pieces. The purpose is to develop student's abilities to make and appraise music with an awareness of "musical elements" and be "sensitive toward their goodness, enjoyment, and beauty."[70] As we consider the effects of the changes in musical education in Japan, it is noteworthy that recently there has been a trend in professional orchestras around the world. In Dr. Shin'ichi Suzuki's writings, he states it was typical that the highest or "greatest" violin players in the world's foremost orchestras were of Jewish descent. As the musical education system of Japan changed, it then became reflected in

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[69]Ibid., 150.

[70]Wayne D. Bowman and Ana Lucia Frega, *The Oxford Handbook of Philosophy in Music Education* (Oxford: Oxford University Press, 2014), 153.

the major orchestras and highly-reputable music schools around the world that Japanese musicians began to take on more prominent roles in the performance world.[71]

Dr. Shin'ichi Suzuki and the Inception of His Method

Dr. Shin'ichi Suzuki was born in 1898 in Nagoya, Japan, as the son of parents who owned a violin production factory. As a young child, Dr. Shin'ichi Suzuki did not receive formalized musical training on the violin; however, he became enamored with the instrument's beauty and music. As a result of the lack of formalized musical training, Dr. Shin'ichi Suzuki learned as a young child how to play the violin by ear using the music with which he adored as the basis for his study. Later, he would receive formalized musical training on the violin in Germany under the tutelage of Karl Klinger. Upon his return from Germany, Dr. Shin'ichi Suzuki began training the youth of Japan in music at two musical academies.[72]

After returning from Germany for his formalized training on the violin, Dr. Shin'ichi Suzuki began instructing youth at the Teikoku and Kunitachi music academies. Dr. Shin'ichi Suzuki quickly became a great teacher of children. In 1931, a young four-year-old boy and his father visited Dr. Shin'ichi Suzuki, requesting that he begin education on the violin at the young age of four. Through careful reflection and contemplation, Dr. Shin'ichi Suzuki made an important observation on children's ability, allowing him to instruct the young child. This observation was that all children in Japan could speak Japanese. In contrast, all children in Germany could speak German; even those who perform poorly in school can grasp and use language in conversation. This observation proved that a teaching method existed in which all

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[71]Shin'ichi Suzuki and Mary Louise Nagata, *Ability Development from Age Zero* (Secaucus, NJ: Warner Bros. Publications, 1981), 27.

[72]"History of the Suzuki Method." *Suzuki Music Academy of Hong Kong*. Last modified January 12, 2016. Accessed February 15, 2021. http://suzukihk.org/history-of-the-suzuki-method/.

learners can be successful; this sentiment became the basis of the Suzuki method and "Talent Education."[73]

The Suzuki Method as "Love Education"

When critically examining the main elements of the method created by Dr. Shin'ichi Suzuki, one must break down the methodology into two components, "sound before sight" or "mother tongue" as well as "love education" or "education through love." One may consider the most critical element "love education" or "education through love." Dr. Shin'ichi Suzuki conceptualizes that talent is not inherited or inborn. Instead, its acquisition is through learning and developmental experiences. Dr. Shin'ichi Suzuki further discusses this concept through his writings of "all students can be successful regardless of race."[74] Dr. Shin'ichi Suzuki's philosophy on talent, arts, or music education harkens back to the philosophy of Leo Tolstoy, in which the arts are intended for all to participate and enjoy.[75]

Continuing to examine Dr. Suzuki's "love education" or "education through love," it is critical to the Suzuki method of musical instruction that parents are heavily involved in the learning process for the child. Dr. Shin'ichi Suzuki writes, "A child who is raised in the best possible environment from early childhood will internalize a high level of sensitivity," which discussed his view on children's ability levels to perform music at a high level.[76] Dr. Suzuki suggests that parents play a critical role in the education of the child. It is typical in the Suzuki

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[73]Shin'ichi Suzuki, Kyoko Iriye Selden, and Lili Selden, *Nurtured by Love: Translated from the Original Japanese Text* (Van Nuys, CA: Alfred Music Publishing Co., Inc., 2012), 6-8.

[74]Shin'ichi Suzuki and Mary Louise Nagata, *Ability Development from Age Zero* (Secaucus, NJ: Warner Bros. Publications, 1981), 26.

[75]Stiffler, Brian, "*Three Philosophies: Hanslick, Meyer and Tolstoy*" (lecture, Liberty University, Lynchburg, VA, November 2020).
[76]Shin'ichi Suzuki and Mary Louise Nagata, *Ability Development from Age Zero* (Secaucus, NJ: Warner Bros. Publications, 1981), 26.

method of instruction for parents to learn alongside the child. At home, the parent takes on a

tutor or teacher's role and develops a relationship with the child through music.[77] In a study by

Robert A. Duke from the University of Texas, there was a correlation between increased

perceived ease of learning by the Suzuki method instructor and parental involvement. In the

study, there was approximately a 10% increase in perceived ease of learning when there was

approximately 20% increased perception of parental involvement.[78]

 In addition to the parent learning alongside and taking instructor duties at home, an

essential aspect of the "love education" in the Suzuki method focuses on positivity with the

child. In the same study by Robert A. Duke from the University of Texas, positive and negative

feedback to students served as data points. In this data, approximately 80% of all feedback from

the teacher, both verbal and non-verbal, were positive feedback in nature.[79] These data points

from both parental involvement and positive versus negative feedback data support the method's

key point as "love education."

The Suzuki Method as "Sound Before Sight"

Dr. Shin'ichi Suzuki was very passionate about teaching young students music as a

language inherent to the region, known as the "mother tongue" approach. Due to the method

being young compared to the history of music education, it is fortunate that many writings by Dr.

Shin'ichi Suzuki have been available for translation to numerous languages. In his work

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[77]Augustus Brathwaite, "Suzuki Training: Musical Growth or Hindrance?," *Music Educators Journal* 75, no. 2 (October 1988): 42-45, 44.

[78]Robert A Duke, "Teacher and Student Behavior in Suzuki String Lessons: Results from the International Research Symposium on Talent Education," *Journal of Research in Music Education* 47, no. 4 (1999): 293-307, 299.

[79]Robert A Duke, "Teacher and Student Behavior in Suzuki String Lessons: Results from the International Research Symposium on Talent Education," *Journal of Research in Music Education* 47, no. 4 (1999): 293-307, 301.

"*Nurtured by Love,*" Dr. Shin'ichi Suzuki provides many ideas behind his concept and shares

with learners how the method works for teaching students from extremely young ages. One of

the stories he shares with his readers is a story of a parakeet named Piko. In this story, "Piko" is

taught his name through immersion of consistently saying his name for approximately two

months, with approximately over three thousand repetitions. After the parakeet was finally able

to produce the sound "Piko," instruction was provided to him on the parakeet's last name

"Miyazawa," the parakeet could produce that word within only two hundred repetitions. Through

the story of "Piko," Dr. Shin'ichi Suzuki creates an analogy in which the parakeet represents a

young child and their ability to acquire information, such as language, through immersion of

hearing and repetition.[80]

As one studies the curriculum of the Suzuki method, exposure to "quality music" such as

works of Bach, Brahms, Beethoven, Paganini, Handel, Schumann, and various other "Western"

music great composers is required. This exposure is to immerse the child in the language of

music, similar to the story of "Piko." In lessons with a Suzuki instructor, there is a focus on

teaching fundamentals from the start, such as posture, quality tone production, and secure

intonation. Immediate contact with performable music is essential to the method and exemplified

through variations on "Twinkle, Twinkle, Little Star." The usage of melodies with which the

child has interacted allows for aural skills to begin and ease of understanding of the musical idea,

taken from the concept of "mother tongue."[81]

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[80]Shin'ichi Suzuki, Kyoko Iriye Selden, and Lili Selden, *Nurtured by Love: Translated from the Original Japanese Text* (Van Nuys, CA: Alfred Music Publishing Co., Inc., 2012), 9-10.

[81]Augustus Brathwaite, "Suzuki Training: Musical Growth or Hindrance?," *Music Educators Journal* 75, no. 2 (October 1988): 42-45, 44.

Positive and Negative Implications of the Suzuki Method on Public School Education

Regardless of methodology choices, there will always be criticism of each methodology. Critiques can be both positive and negative. While research discussed previously in this literature review has examined the positives of Dr. Shin'ichi Suzuki's teaching method, it would be neglectful not to acknowledge the negative criticisms of this methodology in the public school setting.

It is essential to consider that the Suzuki method is typical for instruction outside of public school music education. Class sizes are limited to a few students or solo lessons. In addition to class sizes, parents of Suzuki students must pay to participate in lessons, resulting in Suzuki students representing a small minority of Orchestra students in public school music education programs. Negative implications of the Suzuki method on public school music education fall under two standpoints: implications on the student's abilities and parental involvement. In publishing, Karin S. Hendricks, from Ball State University, discusses a few implications on students' abilities to participate in public school music education programs. Suzuki method students typically demonstrate deficiencies in note-reading due to rote style instruction and memorization. Suzuki method students also display robotic or unexpressive performances due to playing incredibly advanced techniques at a young age without life experiences needed to perform such emotional concepts.[82] In addition to these identified student deficiencies and additional areas of students struggling to participate in public school music education programs, they are unable to blend in with the section of the Orchestra, as they display

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[82]Karin S Hendricks, "The Philosophy of Shinichi Suzuki: 'Music Education as Love Education,'" *Philosophy of Music Education Review* 19, no. 2 (2011): 136-154, 137.

atypical techniques of students at that point in their musical development.[83] At times there is a

negative implication for parental involvement, such as parents living vicariously through the

child's performance, creating additional pressure on the student to succeed due to higher

emphasis on practice during the day, limiting the child's opportunities for other recreational

activities.[84] An additional possible negative implication of the Suzuki method regarding parental

involvement focuses on the Suzuki parent belief that "the public school music program students

are not good enough to make music with their child."[85] While the identified sentiment is an

extreme case, it has been noted numerous times in public school orchestra programs.

It is also vital to highlight the possible positive implications of the Suzuki method on the

public school music program. Students of the Suzuki method tend to have the ability to perform

advanced techniques at young ages, allowing for other students to "latch" onto the tone quality

and intonation of the more advanced student.[86] In addition, the Suzuki method techniques have

been adopted by many public school Orchestra teachers, as it allows for extreme focus on

techniques such as bow grip, intonation, and other essential techniques to develop.[87]

Growth of the Suzuki Method

The uniqueness of Dr. Suzuki's sound before sight teaching methodology has allowed for

prolonged growth since its inception. The Suzuki method of instruction was initially conceived

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[83]Augustus Brathwaite, "Suzuki Training: Musical Growth or Hindrance?," *Music Educators Journal* 75, no. 2 (October 1988): 42-45, 42.

[84]Karin S Hendricks, "The Philosophy of Shinichi Suzuki: 'Music Education as Love Education,'" *Philosophy of Music Education Review* 19, no. 2 (2011): 136-154, 137.

[85]Augustus Brathwaite, "Suzuki Training: Musical Growth or Hindrance?," *Music Educators Journal* 75, no. 2 (October 1988): 42-45, 42.

[86]John Kendall, "Suzuki's Mother Tongue Method," *Music Educators Journal* 83, no. 1 (July 1996): 43-46, 44.

[87]Augustus Brathwaite, "Suzuki Training: Musical Growth or Hindrance?," *Music Educators Journal* 75, no. 2 (October 1988): 42-45, 45.

for violin students; however, it has grown to include all string instruments, piano, guitar, vocal music, and various wind instruments. The introduction of wind instruments into the Suzuki curriculum began in 1977 through the recorder and was followed by the flute one year later.[88] As of 2011, the International Suzuki Association recognized trumpet as a Suzuki instrument for instruction. The leading developer for the Suzuki trumpet curriculum published in 2021 is Ann-Marie Sundberg, a trumpet player, and trumpet teacher in Sweden. Suzuki anticipates the further expansion of brass offerings in the Suzuki method, displaying the International Suzuki Association's desire for the continued growth of the teaching method.[89]

<div align="center">Popular Music Education</div>

Popular Music Education (PME), sometimes referred to as contemporary or commercial music education, has recently begun to reach stride and place within mainstream music education programs at the primary, secondary, tertiary, and post-graduate levels of education.[90] The Association for Popular Music Education, in their 2018 *White Paper*, notes that while "teaching students about, and training them in contemporary commercial music has roots stretching at least as far back as community college curricula of the 1930s in the USA...2017 was arguably the year that popular music education came of age."[91]

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[88]"History & Timeline," *Suzuki Association of the Americas* (Suzuki Association of the Americas, n.d.), accessed August 25, 2021, https://suzukiassociation.org/about/timeline/.

[89]"Trumpet," *European Suzuki Association* (European Suzuki Association, 2020), last modified 2020, accessed August 25, 2021, https://europeansuzuki.org/instruments/trumpet/.

[90]Gareth Dylan Smith et al., "Popular Music Education: A White Paper by the Association for Popular Music Education," *Association for Popular Music Education* (Association for Popular Music Education, 2018), last modified 2018, accessed August 26, 2021, https://www.popularmusiceducation.org/wp-content/uploads/2018/07/APME-White-Paper.pdf, 2.

[91]Gareth Dylan Smith et al., "Popular Music Education: A White Paper by the Association for Popular Music Education," *Association for Popular Music Education* (Association for Popular Music Education, 2018), last modified 2018, accessed August 26, 2021, https://www.popularmusiceducation.org/wp-content/uploads/2018/07/APME-White-Paper.pdf, 2.

History of Popular Music Education

PME can trace its roots back to jazz education in America. Before the Tanglewood

Symposium, jazz education and curriculum in schools were often a highly debated topic and seen

by many educators as taboo. The Herbie Hancock Institute of Jazz writes,

> During the 1930s – 1950s, jazz often came under attack in music education texts and
> journals because it was thought to have a degenerative effect on school music. Indeed, a
> majority of music educators in the United States felt it was inappropriate to include jazz
> in their music curricula. Moreover, many teachers of "serious" (classical) music went so
> far as to ban jazz from being played in practice rooms at their colleges, universities, and
> conservatories. However, attitudes began to change in the 1960s and 1970s and jazz was
> gradually accepted by the music education community at large.[92]

Societal changes of the 1950s and 1960s, such as pop culture and political unrest, facilitated the

change of the music education curriculum in schools. Changes in society's culture and the need

for adaptation to the music education curriculum became the focus for address through the

Tanglewood Symposium.

The long-range objectives of the Tanglewood Symposium project were to "assist teachers

of music-in schools, colleges, in the community, or professional fields in every manner possible,

and to explore the maximum potentials of music education."[93] The symposium meetings took

place over a short period, two weeks. Music education stakeholders from all walks of life

discussed the issues and challenges currently faced by music educators at the time. After the

symposium, the Tanglewood Declaration summarized these goals to the public. This declaration

called for music education placement into the core of the school curriculum. In addition, this

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[92]"History of Jazz Education - A Brief Outline," *Jazz in America* (The Herbie Hancock Institute of Jazz, n.d.), accessed August 27, 2021, https://www.jazzinamerica.org/JazzResources/JazzEducation/Page.

[93]Choate, Robert A. "Music in American Society: The MENC Tanglewood Symposium Project." *Music Educators Journal* 53, no. 7 (March 1967): 38.

writing urged educators to "accept responsibility" to participate in educational reform to provide students with music education to meet the needs of the changing society. In the future, the Tanglewood Declaration urged music educators to honor the music of all periods, styles, forms, and cultures in the school music curriculum.[94]

Based on ideas from the Tanglewood Symposium, music educators began to offer new courses and Curriculum in the public school system. David Williams, associate professor of music at the University of South Florida, Tampa, argues, "new models of music education must include a variety of musical styles and genres and should embrace popular styles, including cultural/ethnic considerations of interests to students."[95] New music education courses include mariachi, steel drum ensembles, digital music, history of pop music, modern band, and various other offerings.

Modern band, a term created and coined by the company Little Kids Rock, exemplifies popular music education at the primary and secondary levels of public school education in the United States. Little Kids Rock, a company incepted in 2002, describes the modern band as "teaching kids to perform, improvise and compose using the popular styles that they know and love including rock, pop, reggae, hip hop, R&B, and other modern styles."[96] The Little Kids Rock organization fosters the growth of popular music education at all levels of education. The organization notes, "several colleges and universities that train music teachers are now offering

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[94]Choate, Robert A, Charles B Fowler, Charles E Brown, and Louis G Wersen. "The Tanglewood Symposium: Music in American Society." *Music Educators Journal* 54, no. 3 (November 1967):51.

[95]David A. Williams, "The Elephant in the Room," *Music Educators Journal* 98, no. 1 (September 2011): 51-57, 55.

[96]"Modern Band," *Little Kids Rock* (Little Kids Rock, October 30, 2019), last modified October 30, 2019, accessed August 27, 2021, https://www.littlekidsrock.org/the-program/modernband/.

their student's method courses that focus in part or entirely on the modern band," and by extension, popular music education.[97]

Perceptions of Popular Music and Popular Music Education

Eaton, Reed, and Pendakar, in their 2000 publication, through Simon Fraser University, argue that shared experiences are critical to the human experience and vital to a person's well-being.[98] Eaton, Reed, and Pendakar further note that human beings spend significant amounts of time socializing with other human beings through various entertainment avenues, including visual media consumption, exercise activities, and music consumption.[99] By understanding a shared experience of music consumption, one may argue that a focus of music education research should revolve around the desires of music consumption.

Research on student desires of music education preferences would begin shortly after the Tangle Symposium and the findings from those meetings. A 1974 study conducted by Greer, Dorow, and Randall studied children's music preferences from nursery age through sixth grade. The study aimed to determine preferences between rock music and non-rock music which consisted of symphonic, classical piano, and Broadway show tunes.[100] Research based on the survey of students found that "students in the elementary grades, who are similar to those in the samples studied, will increasingly chooser to listen to more rock music and less non-rock music with advancing age and/or grade level."[101] Recent research indicates similar music consumption

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[97]Ibid.

[98]B. Curtis Eaton, Clyde G. Reed, and Krishna Pendakar (Simon Fraser University, 2000), last modified 2000, accessed August 28, 2021, https://www.researchgate.net/publication/24129904_Socializing_Shared_Experience_and_Popular_Culture, 1.

[99]Ibid., 2.

[100]R. Douglas Greer, Laura G. Dorow, and Andrew Randall, "Music Listening Preferences of Elementary School Children," *Journal of Research in Music Education* 22, no. 4 (1974): 284-291, 285.
[101]Ibid., 289.

patterns, with further consumption growth revolving around popular culture music. Ramakrishnan and Sharma, in 2018, completed a survey of music preferences in various life situations. Of the surveyed student participants, classical or western music was often noted as the least preferred genre of music, while genres encompassing popular music such as rock, pop, electronic dance music, hip-hop, and rap provided overwhelming preference.[102]

Research on popular music's performance provides a unique narrative on student perceptions advocating the inclusion of these genres into the music education curriculum. Matthew Rescanski, a graduate of the University of Connecticut, published his findings in 2015 on high school musicians and their perceptions of music in academic and non-academic settings. In Rescanski's thesis, surveyed students identified preference to music-making outside of the classroom as it provided freedom of curriculum choices. Surveyed students identified they "don't feel obligated to play certain music like I do at school," or "get to let loose and have fun and sing how I want."[103] Further themes expressed in Rescanski's study focused on a desire for students to interact with popular music of that time, such as Taylor Swift, Disney movies, and other various popular music genres.[104]

Further study on popular music education supports students' preference to include popular music into the traditional education curriculum. One of the foremost published music educators of popular music education, Dr. Lucy Green, compiled case studies on popular music education (2008). Dr. Green created a project in which students worked in groups to learn a popular song of their choice, utilizing instruments of their choice. Throughout the curriculum

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[102]Devesh Ramakrishnan and Ritu Sharma, "Music Preference in Life Situations a Comparative Study of Trending Music," *International Journal of Humanities, Arts and Social Sciences* 4, no. 6 (2018): 262-277, 276.

[103]Matthew J. Rescanski, 2015, 21-22.

[104]Ibid., 26.

project, students surveyed noted their pleasure in learning. Student participants noted pleasure as, "I think I enjoyed like, because we done music that we like," as well as, "Itn's better than doing, kind of like, normal school, like, it was open to what we could do. Like we didn't get told 'That's the song you have to do'. We got to choose."[105]

A similar study conducted in 2015 confirmed that providing students opportunities to participate in popular music education provided students with an enjoyable experience. In Jones' study, Jones divided band students into two groups and self-selected literature for group performance. Student groups selected "Animal" by Neon Trees "Sweet Child of Mine" by Guns and Roses. Utilizing traditional band instruments, students learned, arranged, and performed the works throughout the case-study project.[106] In addition to student enjoyment, all students self-identified as experiencing high-level learning throughout the process and translated their knowledge into practice within the traditional band classroom through active listening and analysis of musical elements.[107] A third study conducted in 2017, at Mehmet Akif Ersoy University, in Burdur, Turkey, continues to advocate for further inclusion of popular music in student music lessons through an analysis of the effects of pop music on student attitudes during music lessons. Gökhan Özdemir* and M. Can Çiftçibaşı, found that,

> The use of pop music samples in song learning caused a general increase in the attitudes of students to music lessons...song learning using pop music samples made the students gain lots of enjoyment from music lessons, had increased motivation for lessons, and increased their desire to participate in activities within and outside lessons.[108]

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[105]Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (London, UK: Routledge, 2008), 101.

[106]Sara K. Jones, "An Exploration of Band Students' Experiences with Informal Learning," *Bulletin of the Council for Research in Music Education*, no. 206 (2015): 61-79, 65.

[107]Ibid., 73.
[108]Özdemir Gökhan and M Can Çiftçibaşı, "Effect of Pop Music on Students Attitudes to Music Lessons," *Educational Research and Reviews* 12, no. 18 (2017): 884-890, 889.

Research has proven that providing students with a curriculum reflective of music listened

throughout their daily lives leads to enjoyment, self-assessed high levels of learning, and

develops musical ownership.[109]

Teaching Techniques Inherent to Popular Music Education

Research and case studies relevant to education and music education have displayed

student-centered instruction and informal learning-teaching techniques as progressive and

effective practices towards engaging students within the modern era of education. From the

University of San Diego, Dr. Lathan notes that in student-centered instruction, the teacher acts as

a guide for the students in their Curriculum and facilitates active learning driven by the

student.[110] Emma O'Neill of the educational company LearnUpon, describes informal learning as

"the name given to learning that's unstructured and takes place away from traditional, formal

learning settings...as it's often unplanned and self-directed by the learner."[111]

Technology plays an integral role in informal learning for popular music education.[112]

Students have access to technology outside of the classroom, providing accessibility to

instructional media at the tip of their fingers. A study completed by Gökalp Parasiz, published in

201, closely examined the usage of technology by music students in various music courses, both

performance-based and non-performance-based. Through Parasiz's data analysis, the most

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[109]Ibid.

[110]Joseph Lathan, "Complete Guide to Teacher-Centered vs. Student-Centered," *University of San Diego*, last modified April 30, 2021, accessed June 24, 2021, https://onlinedegrees.sandiego.edu/teacher-centered-vs-student-centered-learning/.

[111]Emma O'Neill, "LearnUpon," *LearnUpon* (LearnUpon, June 20, 2019), accessed August 29, 2021, https://www.learnupon.com/blog/informal-learning/.

[112]Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (London, UK: Routledge, 2008), 6.

common uses of technology for students in consideration of performance-based music courses were overwhelmingly YouTube. At the same time, students also used smartphone technologies for metronomes, tuning devices, and audio recorders, while in non-performance-based courses, technology usages heavily included the internet for research.[113]

Consideration of a student-centered teaching approach is crucial to the presentation of Popular Music Education. In student-centered learning, experimentation allows students to develop their concepts and foundational skills of learning. Dr. Lucy Green writes,

> Popular musicians also tend to acquire musical skills and knowledge, first and foremost through being encultured in, and experimenting with, the music which they are familiar with, which they like, and which they hear around and about them. This involves early experimentation with an instrument or the voice, and discovering what different sounds they can make through trial and error, before stringing sounds together into embryonic musical phrases, rhythms or harmonies...By far, the overriding learning practice for most popular musicians, as is already well known and is also clear from existing studies, is to copy recordings by ear.[114]

Dr. Green's writings suggest the importance of student-centered Curriculum and learning through student influencing curricular choices. Clements' *Alternative Approaches in Music Education* also provides this suggestion. In this work, one case study analyzes a guitar class in which students have added songs to the Curriculum, such as "Hey Ya!" by Outkast. Abramo writes, "when students add songs of their choice, the repertoire changes from year to year and helps to keep the content pertinent and interesting to the students' diverse and ever-evolving listening tastes."[115]

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[113]Parasiz, Gökalp. "The Use of Music Technologies in Field Education Course and Daily Lives of Music Education Department Students(Sample of Atatürk University)." Balikesir University, 2018. Last modified 2018. Accessed February 23, 2021. https://files.eric.ed.gov/fulltext/EJ1177830.pdf.

[114]Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (London, UK: Routledge, 2008), 6.

[115]Ann Callistro Clements and Joseph Abramo, "Guitar Class and the Popular Music Ensemble," in *Alternative Approaches in Music Education Case Studies from the Field* (Lanham, MD: Rowman & Littlefield Education, 2010), pp. 15-27, 18.

Jones' 2015 study on informal learning for band students provides data on the success of informal learning, "students' perceptions suggest that informal learning can complement formal instruction. As students learn how to listen to music more deeply...that skill could be transferred to the band class."[116] The teaching techniques of a student-centered approach and informal learning coincide with the push for blended learning instruction throughout K-12 education. In the blended learning model of education, students study through technological devices for instruction and other methods, allowing teachers to provide students with unique one-on-one instructional opportunities to differentiate for the learner's needs.[117]

The effects of incorporating technology into instruction through techniques such as blended learning teaching models are the focus of numerous researchers. One study completed by researchers Mehmet Arif Özerbaş and Bilge Has Erdogan aimed to study whether the learning environment created by digital classroom technologies affects the academic success, of seventh-grade students, in the town of Sincan, Turkey. Through data analysis from this study, students who participated in a digitally rich classroom environment scored higher on the post-test assessment than students in the control group who received traditional instruction without technology.[118] Successful integration of teaching strategies such as student-centered instruction and informal learning allows students to succeed in Popular Music Education.

Conclusion

Throughout the literature review, several aspects of education provide an overall story for

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[116]Sara K. Jones, "An Exploration of Band Students' Experiences with Informal Learning," *Bulletin of the Council for Research in Music Education*, no. 206 (2015): 61-79, 73.

[117]Clifford Maxwell, "Blended Learning Universe," *Blended Learning Universe* (Christensen Institute, March 4, 2016), accessed March 2, 2021, https://www.blendedlearning.org/what-blended-learning-is-and-isnt/.

[118]Mehmet Arif Özerbaş, and Bilge Has Erdogan. "The Effect of the Digital Classroom on Academic Success and Online Technologies Self-Efficacy." *Journal of Educational Technology & Society* 19, no. 4 (2016): 209-210.

music education regarding beginning trumpet students. Providing a pedagogically sound

instructional method for beginning trumpet students is essential for instructing instrumental

techniques. Additionally, providing students with music to connect with the music they interact

with regularly is a logical next step in the progression of music education.

CHAPTER THREE: METHODOLOGY

Introduction

This qualitative research study aimed to determine how beginner instrumental method books and beginner band curriculum pacing guides prepare beginning trumpet students for interaction with popular music from 2020-2021. In response to the findings, the researcher created a curriculum guide to prepare the beginning trumpet student for a higher ability to interact meaningfully with popular music from 2020-2021. Other educators may use this information to provide beginning trumpet students with a contemporary curriculum grounded in pedagogical principles. This chapter provides an overview of the research method for this study, a rationale for its design, and the music literature chosen for review.

Design

This study utilized a qualitative content analysis research method. Creswell defines qualitative research as "an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem."[119] This definition serves as a rationale for the design of this study, as this study aims to identify how music educators prepare beginner trumpet players for interaction with popular music through the study of literature designed for teacher and student use. Additionally, Creswell notes that text and image analysis is a possible form of data for analysis and interpretation inherent to qualitative research methods.[120]

In their 2005 journal article, Hsieh and Shannon define qualitative content analysis as "a research method for the subjective interpretation of the content of text data through the

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[119]John Creswell in John Creswell and David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* 5th ed., (Thousand Oaks, CA: SAGE Publishing, 2018), 4.

[120]Ibid., 16.

systematic classification process of coding and identifying themes or patterns."[121] Data collection for coding and identifying themes and patterns in method books and curriculum pacing guides included pitch sequences, rhythm sequences, key sequences, and types of exercises, including sight-before-sound or sound-before-sight exercises, and range building. Additional data included pitches, rhythms, and keys inherent to choruses from popular music from 2020-2021 as determined by *Chart Hits of 2020-2021: 20 Top Singles*.

Research Questions and Hypotheses

Research Question 1: What are missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021?

Research Question 2: What are missing elements in beginning band pacing guides needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021?

Hypothesis 1: Missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021 may include: performance keys inherent to popular music, extensive ear-training exercises, and instrument range development.

Hypothesis 2: Missing elements in beginning band pacing guides needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021 may include: interaction with rhythms inherent to popular music, focus on range development for brass players, and interaction with call and response performance.

Texts for Analysis

In this study, a unique perspective of participants was critical. According to Creswell, text and image analysis can serve as data inherent to qualitative studies. The participants for this study were text-based because the study examined method books, curriculum pacing guides, and

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[121]Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research* 15, no. 9 (November 1, 2005): 1277-1288, 1278.

popular music from 2020-2021. The participants included *Essential Elements for Band-Bb Trumpet Book 1, Sound Innovations-Bb Trumpet Book 1, Accent on Achievement-Bb Trumpet Book 1, ¡Simplemente Mariachi!-Trumpet Book 1, Suzuki Recorder Book 1, Suzuki Flute Book 1, Suzuki Trumpet Book 1* and *Chart Hits of 2020-2021: 20 Top Singles*, as well as two curriculum pacing guides. The two curriculum pacing guides selected for this study were the Clark County School District's Beginning Band Curriculum Pacing Guide, and Arlington Public School's Beginning Band Suggested Pacing Guide.

Procedure

The researcher evaluated the participant texts and entered data into Microsoft Excel spreadsheets templates designed for the study and subsequently analyzed data, reported results, and addressed research questions. This study was entirely text-based and did not employ survey, interview, or observational data collection methods. Because the research did not involve human subjects, the study did not require IRB review before data collection.

Data Collection Tools

In preparation for data collection, the researcher created a battery of spreadsheets (see Appendices A-N). Regarding popular music, the researcher created multiple spreadsheets for data collection, including spreadsheets on performance key, time signature, and length of choruses, pitch charts ranging from D3 to E5, as well as rhythmic charts of various rhythmic types. Data collection tools for method books included individual spreadsheet charts in determining types of exercises, key signatures, time signatures, and spreadsheets to analyze all method books regarding pitches and rhythms. Data collection tools for pacing guides guide determining when beginning trumpet students engage with pitches, rhythms, key signatures, and other various curriculum events.

Data Analysis

The study explored variables measured in related studies of similar method books: including pitch sequences, rhythmic sequences, key sequences, and other types of exercises. In addition, this study surveyed these variables in popular music from 2020-2021. RQ1 employed a qualitative comparative method of data analysis similar to the method used by Sena in 2015. Sena comparatively studied recorder methods texts and used a chart as a framework to focus on:

> the sequence in which music theory elements were introduced to the student, the order in which recorder notes were learned, the repertoire students learned to play while using the recorder method, types of assessments given, additional resources available in the book and methods of integrative technology into the classroom.[122]

RQ2 also employed a qualitative comparative method of data analysis to evaluate two beginning band curriculum pacing guides and Chart Hits of 2020-2021: 20 Top Singles. Data points revealed the ability of the literature to appropriately prepare the student for interaction with popular music's choruses. The findings from these analyses appear in the following chapter.

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[122]Carolyn Neuman in Sarah Sena, "A Comparison of Recorder Methods and How They Relate to the General Music Classroom" (master's capstone project, University of Florida, 2015) https://ufdc.ufl.edu/AA00061686/00001.

CHAPTER FOUR: RESULTS

Introduction

The purpose of this study was to explore how existing methods of instruction prepare beginning trumpet students for interaction with popular music from 2020-2021. The study analyzed musical techniques inherent to popular music from 2020-2021. Additional analysis addressed musical techniques, and exercise types present within beginner trumpet method books and beginning band pacing guides.

The research questions for this study are:

Research Question 1: What are missing elements in beginner method books that are needed to prepare trumpet students for interaction with popular music from 2020 through 2021?

Research Question 2: What are missing elements in beginning band pacing guides that are needed prepare beginner trumpet students for interaction with popular music from 2020 through 2021?

The following hypotheses guide the study:

Hypothesis 1: Missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021 may include: performance keys inherent to popular music, extensive ear-training exercises, and instrument range development.

Hypothesis 2: Missing elements in beginning band pacing guides prepare beginner trumpet students for interaction with popular music from 2020 through 2021 may include: interaction with rhythms inherent to popular music, focus on range development for brass players, and interaction with call and response performance.

Musical Techniques Inherent to Popular Music from 2020-2021

The data for choruses from *Chart Hits of 2020-2021: 20 Top Singles* appear in Appendix A, B, and C. Figure 2 represents the recording key signatures for all repertoire in *Chart Hits of 2020-2021: 20 Top Singles*. Key signatures in this figure indicate the number of flats or sharps, but not the major or minor tonality of examples. Of the twenty pieces included in *Chart Hits of 2020-2021: 20 Top Singles*, no key signature was present in more than 20 percent of the pieces. No pieces had key signatures of 3 sharps, 7 sharps, or 7 flats.
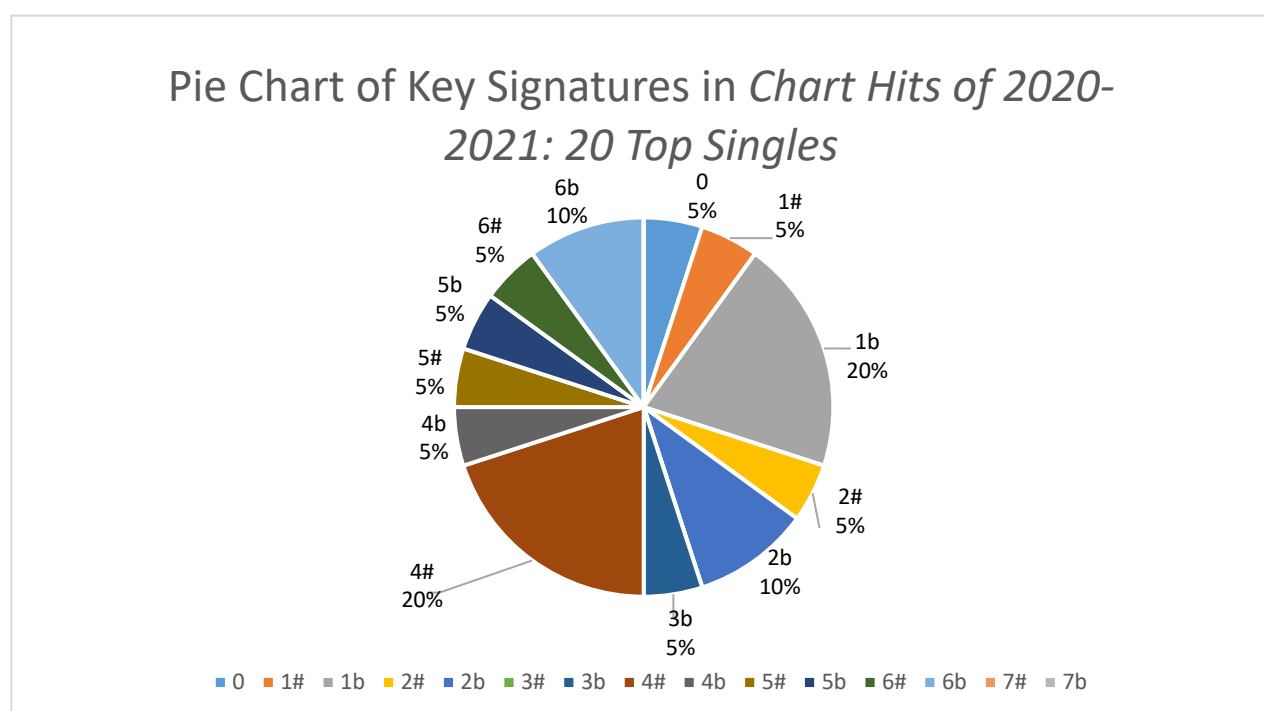
Figure 2: Pie Chart of Key Signatures in *Chart Hits of 2020-2021: 20 Top Singles*.

A second data collection point for techniques inherent to popular music involves time signatures. In *Chart Hits of 2020-2021: 20 Top Singles*, time signatures were coded as fractions. Forty percent of all works within *Chart Hits of 2020-2021: 20 Top Singles* are in 2/2, or cut-time, while 60 percent are in 4/4. Table 1 provides the data results on time signatures.

Table 1: Song Title and Time Signature of *Chart Hits of 2020-2021: 20 Top Singles*.

Song Title	Time Signature	Song Title	Time Signature
Afterglow	4/4	Ice Cream	2/2
Anyone	4/4	Kings & Queens	4/4
Dynamite	4/4	Monster	2/2
Diamonds	4/4	Positions	2/2
Drivers License	4/4	Prisoner	4/4
Forever After All	2/2	Starting Over	4/4
Happy Anywhere	2/2	Watermelon Sugar	4/4
Holy	4/4	Therefore I Am	4/4
Savage Love	2/2	You Broke Me First	2/2
I Hope	4/4	Willow	2/2

Choruses serve as excerpts for popular music in *Chart Hits of 2020-2021: 20 Top Singles*. The length of choruses ranges from 4 measures to 23 measures. The average length of a chorus from *Chart Hits of 2020-2021: 20 Top Singles* is approximately 12 measures in length. Outliers include Watermelon Sugar by Harry Styles at four measures, Forever After All by Luke Combs at 23 measures, and I Hope by Gabby Barrett at 23 measures. Table 2 provides data results on popular music chorus length.

Table 2: Song Title and Chorus Length from *Chart Hits of 2020-2021: 20 Top Singles*.

Song Title	Measures	Song Title	Measures	Song Title	Measures
Afterglow	8	Holy	9	Prisoner	16
Anyone	17	Savage Love	9	Starting Over	8
Dynamite	8	I Hope	23	Watermelon Sugar	4
Diamonds	10	Ice Cream	16	Therefore I Am	8
Drivers License	10	Kings & Queens	8	You Broke Me First	12
Forever After All	23	Monster	17	Willow	9
Happy Anywhere	18	Positions	9		

Rhythmic elements present in popular music choruses include whole notes, dotted half notes, half rests, dotted quarter notes, quarter notes, eighth note triplets, dotted eighth notes, eighth notes, sixteenth notes, as well as half rests, quarter rests, dotted eighth rests, and eighth rests. All sampled pieces (20) contained eighth notes in the sampled choruses, while less than ten percent demonstrated eighth note triplets, dotted half notes, and dotted eighth rests. No popular music choruses included whole rests, dotted half rests, dotted quarter rests, sixteenth rests, or multi-measure rests. Table 3 provides data results on rhythmic elements in popular music choruses.

Table 3: Rhythms Present in Choruses from *Chart Hits of 2020-2021: 20 Top Singles*.

Rhythm	Choruses Present	Rhythm	Choruses Present	Rhythm	Choruses Present
Whole Note	8	Sixteenth Notes	9	Eighth Rest	16
Dotted Half Note	17	Whole Rest	9	Sixteenth Note Rest	8
Half Note	8	Dotted Half Rest	23		
Dotted Quarter Note	10	Half Rest	16		
Eighth Note Triplet	10	Dotted Quarter Rest	8		
Dotted Eighth Note	23	Quarter Rest	17		
Eighth Notes	18	Dotted Eighth Rest	9		

Pitch classifications present in choruses from *Chart Hits of 2020-2021: 20 Top Singles* include the range from D3 through E5. Analyzing the 20 works, 96 of the 130 identified pitches range from A#/Bb3 through A#/Bb4. Most frequently used pitches include A#/Bb3, C#/Db4, D#/Eb4, F4, F#/Gb4, G4, and A#/Bb4, all receiving over 40 percent usage. Additionally, D#/Eb3 and E3 were not present in chorus from *Chart Hits of 2020-2021: 20 Top Singles*. Table 4 provides data on the frequency of pitches in popular music.

Table 4: Pitches Present in Choruses from *Chart Hits of 2020-2021: 20 Top Singles*.

Concert Pitch	Number of Pieces with Pitch	Percentage of Pieces with Pitch	Concert Pitch	Number of Pieces with Pitch	Percentage of Pieces with Pitch
D3	1	5%	E4	7	35%
D#/Eb3	0	0%	F4	8	40%
E3	0	0%	F#/Gb4	8	40%
F3	2	10%	G4	8	40%
F#/Gb3	2	10%	G#/Ab4	7	35%
G3	3	15%	A4	6	30%
G#/Ab3	3	15%	A#/Bb4	9	45%
A3	2	10%	B4	6	30%
A#/Bb3	8	40%	C5	5	25%
B3	4	20%	C#/Db5	4	20%
C4	6	30%	D5	5	25%
C#/Db4	8	40%	D#/Eb5	2	10%
D4	7	35%	E5	1	5%
D#/Eb4	11	55%			

Techniques Inherent to Method Books

Accent on Achievement

Data for the method book *Accent on Achievement* appears in Appendix D, K, and L. Figure 3 represents the key signatures for all exercises in *Accent on Achievement*. Of the 134 exercises, 11 contain the key signature of 1 flat, 90 have the key signature of 2 flats, 21 have the key signature of 3 flats, one includes the key signature of 4 flats, four contain no data for analysis on key, and two provide more than one key in the exercise. No sharp keys and flat keys higher than four are present in *Accent on Achievement*.
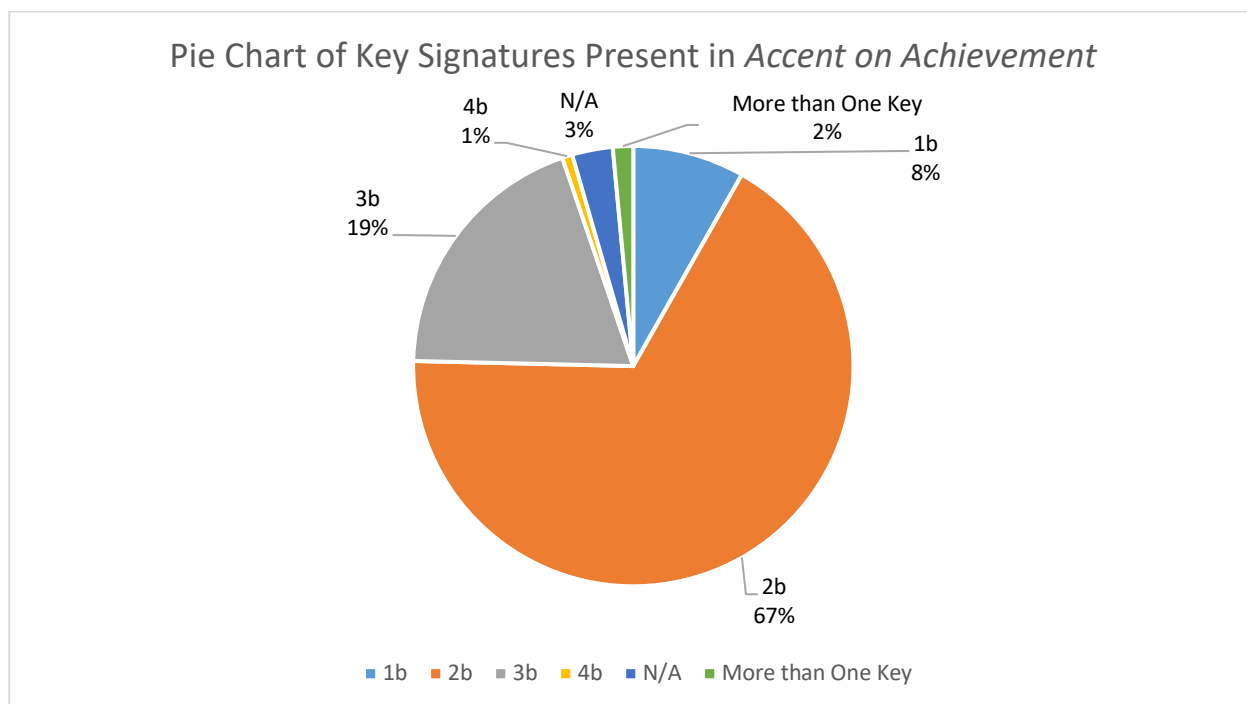
Figure 3. Pie Chart of Key Signatures present in *Accent on Achievement*.

Secondary data for *Accent on Achievement* involves time signatures. Data shows that students interacting with the method book *Accent on Achievement* encounter the 4/4 time signature approximately 60.5 percent of the time. In addition, the three time signatures present in *Accent on Achievement* include 2/4, 3/4, and 4/4. Table 5 provides relevant data on time signature presence in *Accent on Achievement*.

Table 5. Time Signature Frequencies in *Accent on Achievement*.

Time Signature	Number of Exercises	Percentage of Book
2/4	24	≈18%
3/4	22	≈16.5%
4/4	81	≈60.5%
More than One Time Signature	1	less than 1%
N/A	6	≈4.5%

Tertiary data for the text *Accent on Achievement* collected involves the sequence of pitches and rhythms within the work. Throughout the 134 exercise work, 20 exercises provide the learner with 25 new pitches and rhythms. Within those 25 new musical concepts, 11 are rhythmic, and 14 are pitches ranging between G#/Ab3 and C5. Table 6 provides the sequential progression of pitches and rhythms presented in *Accent on Achievement*. Exercises containing new musical concepts exhibit an average of 7.45 measures in *Accent on Achievement*. Table 7 provides data on exercise length for exercises introducing new musical concepts.

Table 6. Sequential Progression of Pitches and Rhythms in *Accent on Achievement*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
Whole Note	1	Half Rest	16	Eighth Rest	70
Whole Rest	1	Quarter Rest	21	A4	75
D4	1	A3	27	A#/Bb4	75
D#/Eb4	2	Eighth Note	32	Multiple Measure Rest	82
F4	4	G4	37	Dotted Quarter Note	92
Quarter Note	10	Dotted Half Note	44	C5	115
A#/Bb3	15	E4	49	C#/Db4	130
C4	15	G#/Ab4	60		
Half Note	16	G#/Ab3	66		

Table 7. New Concepts vs. Number of Measures in *Accent on Achievement*.

Exercise Title and Sequence Number	Number of Measures
1. First Notes And Rests***	8
2. Going Up*	6
4. Watch Those Rests*	8
10. Four In A Row**	7
15. Movin' On Down*	8
16. Half Full Or Half Empty**	8
21. Handclapper's March**	8
27. Reaching Down*	8
32. Eighth-Note Express**	4
37. Climbing Higher*	8
44. Slurs And Dots**	8
49. Two Ways To Play It*	8
60. Another New Note*	8
66. The Key Makes The Difference*	8
70. Easy Eighths**	6
75. Opposite Directions*	8
82. Extended Rests**	8
92. Dotted Quarters**	6
115. Crossing The Break*	8
130. Mixin' It Up*	8

Final data collected for *Accent on Achievement* determined the focus of the exercise for the student. Through analysis of the 134 exercises, four focused on exploratory playing, including dictation of melodies by ear or improvisatory elements. Ten exercises in *Accent on Achievement* focused on music literacy skills, seven focused on range expansion development, including a focus on lip slurs, 126 exercises focused on sight-before-sound playing, and one focused on call and response playing. Fifteen total exercises exhibited more than one type of activity for the student. Table 8 presents these data points as percentages of the whole method book.

Table 8. Types of Exercise Present in *Accent on Achievement*.

Type of Exercise	Percentage of *Accent on Achievement*
Exploratory	≈3%
Music Literacy	≈7.5%
Range Expansion Development	≈5%
Sight-Before-Sound	≈94%
Call and Response	≈.7%

Essential Elements

Primary data for *Essential Elements* appears in Appendix E, K, and L. Figure 4 represents the key signatures for all exercises in *Essential Elements*. Of the 187 exercises, 13 contain the key signature of 1 flat, 111 have the key signature of 2 flats, 51 have the key signature of 3 flats, 12 exercises contain no data for analysis on key. No sharp keys and flat keys higher than three are present in *Essential Elements*.

Pie Chart of Key Signatures Present in *Essential Elements*
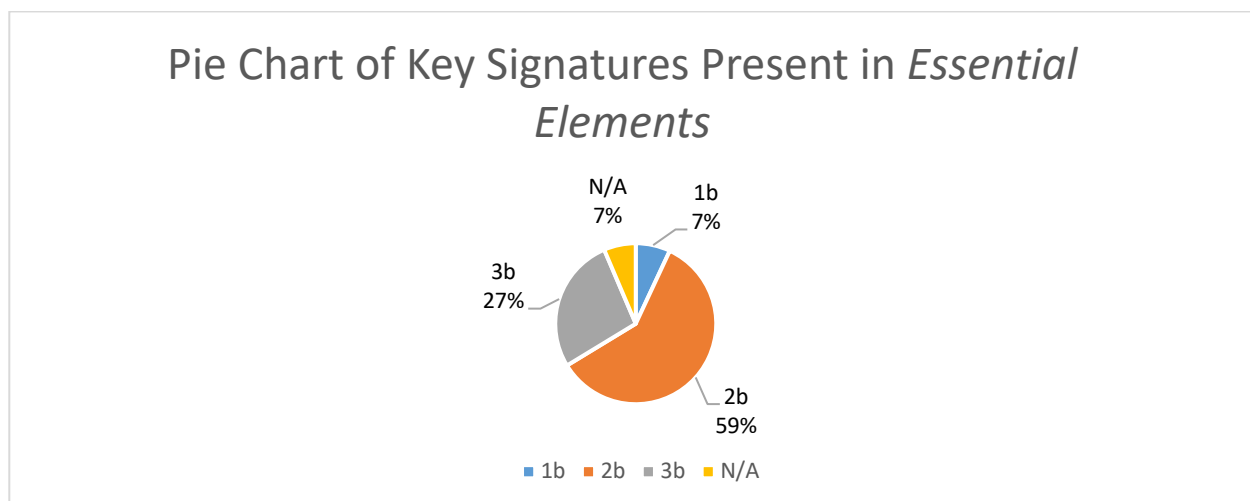
Figure 4. Pie Chart of Key Signatures Present in *Essential Elements*.

Secondary data for *Essential Elements* involves time signatures. Data shows that students interacting with the method book *Essential Elements* encounter the 4/4 time signature approximately 72 percent of the time. In addition, the three time signatures present in *Essential Elements* include 2/4, 3/4, and 4/4. Table 9 provides relevant data on time signature presence in *Essential Elements*.

Table 9. Time Signature Frequencies in *Essential Elements*.

Time Signature	Number of Exercises	Percentage of Book
2/4	18	≈10%
3/4	28	≈15%
4/4	134	≈72%
More than One Time Signature	2	≈1%
N/A	5	≈2%

Tertiary data for the text *Essential Elements* collected involves the sequence of pitches and rhythms within the work. Throughout the 187 exercise work, 24 exercises provide the learner with 27 new pitches and rhythms. Within those 27 new musical concepts, 11 are rhythmic, and 16 are pitches ranging between G#/Ab3 and C5. Table 10 provides the sequential progression of pitches and rhythms presented in *Essential Elements*. Exercises containing new musical concepts exhibit an average of 5.25 measures in *Essential Elements*. Table 11 provides data on exercise length for exercises introducing new musical concepts.

Table 10. Sequential Progression of Pitches and Rhythms in *Essential Elements*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
F4	1	Whole Note	20	A#/Bb4	80
Quarter Note	2	Whole Rest	20	E4	92
Quarter Rest	2	G4	27	A4	99
D#/Eb4	3	A3	33	Multiple Measure Rest	102
D4	5	Eighth Note	40	C#/Db4	107
C4	7	G3	49	Dotted Quarter Note	110
A#/Bb3	9	Dotted Half Note	61	C5	130
Half Note	15	G#/Ab3	73	Eighth Rest	158
Half Rest	15	G#/Ab4	75	F#/Gb4	165

Sound Innovations

Data gathered in *Sound Innovations* appears in Appendix F, K, and L. Figure 5 represents the key signatures for all exercises in *Sound Innovations*. Of the 183 exercises, 13 contain the key signature of 1 flat, 127 have the key signature of 2 flats, 27 have the key signature of 3 flats, nine includes the key signature of 4 flats, five contain no data for analysis on key, and three provide more than one key in the exercise. No sharp keys and flat keys higher than four are present in *Sound Innovations*.
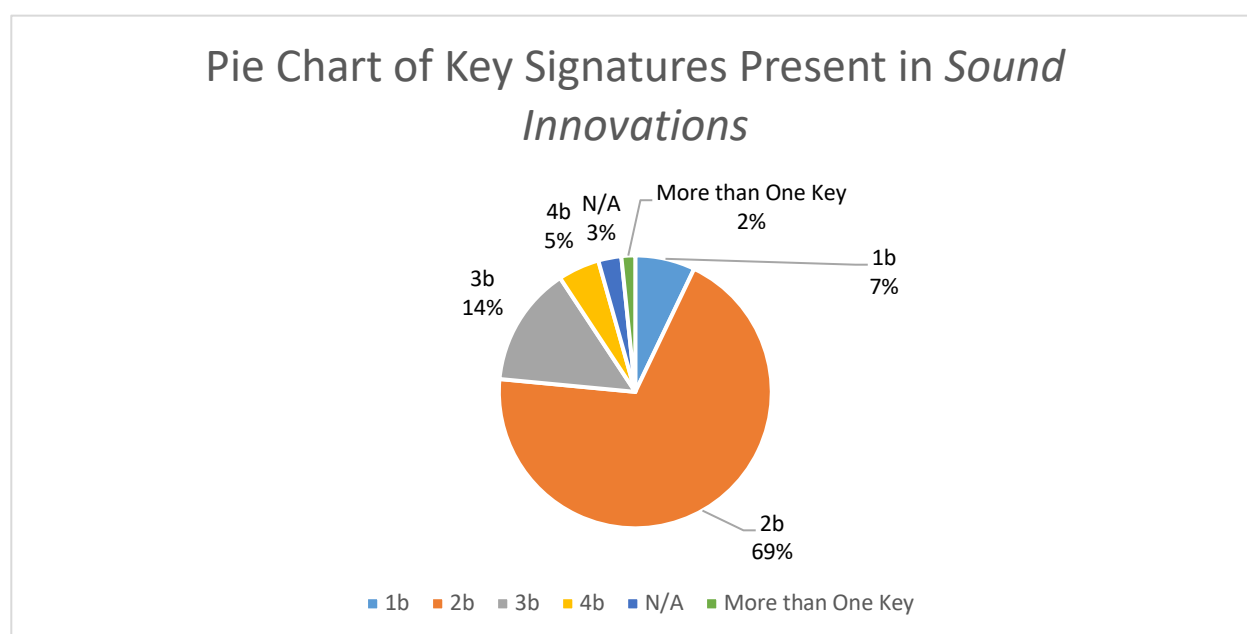
Figure 5. Pie Chart of Key Signatures Present in *Sound Innovations*.

Secondary data for *Sound Innovations* involves time signatures. Students interacting with *Sound Innovations* encounter the 4/4 time signature approximately 76.5 percent of the time. In addition, the three time signatures present in *Sound Innovations* include 2/4,3/4, and 4/4. Table 13 provides relevant data on time signature presence in *Sound Innovations*.

Table 13. Time Signature Frequencies in *Sound Innovations*.

Time Signature	Number of Exercises	Percentage of Book
2/4	20	≈11%
3/4	21	≈11.5%
4/4	140	≈76.5%
More than One Time Signature	1	≈.5%
N/A	1	≈.5%

       Tertiary data for *Sound Innovations* collected involves the sequence of pitches and rhythms within the work. Throughout the 183 exercise work, 23 exercises provide the learner with 28 new pitches and rhythms. Within those 28 new musical concepts, 11 are rhythmic, and 17 are pitches ranging between G3 and C5. Table 14 provides the sequential progression of pitches and rhythms presented in *Sound Innovations*. Exercises containing new musical concepts exhibit an average of 6.08 measures in *Sound Innovations*. Table 15 provides data on exercise length for exercises introducing new musical concepts.

Table 14. Sequential Progression of Pitches and Rhythms in *Sound Innovations*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
Whole Note	2	D#/Eb4	19	Eighth Rest	93
Whole Rest	2	F4	21	E4	98
D4	2	G4	34	Dotted Quarter Note	103
C4	3	A3	41	Multiple Measure Rest	108
A#/Bb3	5	G3	59	C#/Db4	116
Half Note	12	G#/Ab4	77	C5	158
Half Rest	12	Dotted Half Note	83	B3	177
Eighth Note	15	G#/Ab3	85	F#/Gb4	178
Quarter Note	16	A4	88		
Quarter Rest	16	A#/Bb4	88		

Table 15. New Concepts vs. Number of Measures in *Sound Innovations*.

Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures
2. Our First Note***	5	34. Our Sixth Note*	4	98. Sounds New!*	4
3. Our Second Note*	5	41. Sounds New!*	4	103. A Whole Lotta Dots**	7
5. Our Third Note*	5	59. Sounds New!*	4	108. Auld Lang Syne**	16
12. Half The Time**	7	77. Sounds New*	4	116. Sounds New*	4
15. Name The Notes**	6	83. Barcarolle**	16	158. Break Up*	8
16. Quarter Notes**	6	85. Sounds New!*	4	177. New Names For Old Friends*	8
19. Our Fourth Note*	4	88. Sounds New*	3	178. Music Masquerade*	8
21. Our Fifth Note*	4	93. Exercises On Eighths**	4		

Final data collection for *Sound Innovations* determined the focus of the exercise for the student. Through analysis of the 183 exercises, two focused on exploratory playing, including dictation of melodies by ear or improvisatory elements. Two exercises in *Sound Innovations* focused on music literacy skills, 15 exercises focused on range expansion development, including a focus on lip slurs, 180 exercises focused on sight-before-sound playing, one exercise focused on call and response playing, and one focused on sound-before-sight. Nineteen total exercises exhibited focusing on more than one type of activity for the student. Table 16 presents these data points as percentages of the whole method book.

Table 16. Types of Exercise Present in *Sound Innovations*.

Type of Exercise	Percentage of *Sound Innovations*
Exploratory	≈1%
Music Literacy	≈1.6%
Range Expansion Development	≈8.2%
Sight-Before-Sound	≈98.4%
Call and Response	≈.5%
Sound-Before-Sight	≈.5%

¡Simplemente Mariachi!

¡Simplemente Mariachi! data appears in Appendix G, K, and L. Figure 6 represents the key signatures for all exercises in *¡Simplemente Mariachi!*. Of the 123 exercises, 14 contain the key signature of 0 (no flats or sharps), 24 have the key signature of 1 sharp, six have the key signature of 1 flat, 68 have the key signature of 2 sharps, and one exercise provides more than one key in the exercise. No sharp keys higher than two and flat keys higher than one are present.
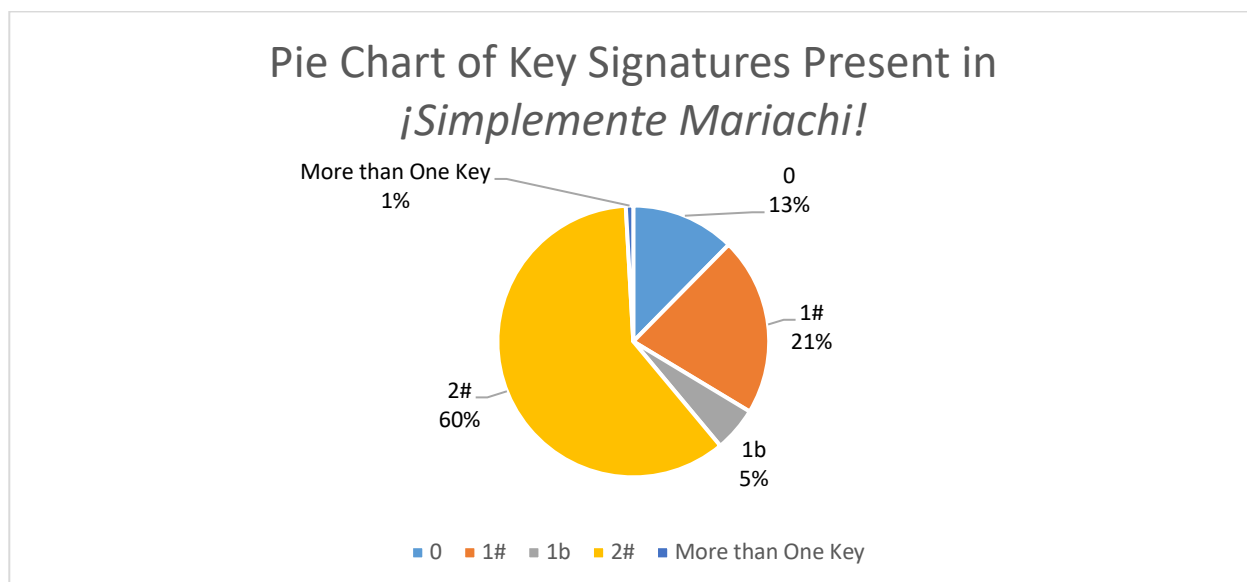
Figure 6. Pie Chart of Key Signatures Present in *¡Simplemente Mariachi!*

Secondary data for *¡Simplemente Mariachi!* involves time signatures. Students interacting with *¡Simplemente Mariachi!* encounter the 4/4 time signature approximately 71 percent of the time. In addition, the three time signatures present in *¡Simplemente Mariachi!* are 2/4, 3/4, and 4/4. Table 17 provides relevant data on the time signatures presence in *¡Simplemente Mariachi!*.

Table 17. Time Signature Frequencies in *¡Simplemente Mariachi!*

Time Signature	Number of Exercises	Percentage of Book
2/4	11	≈9%
3/4	25	≈20%
4/4	87	≈71%

Tertiary data for *¡Simplemente Mariachi!* revealed the sequence of pitches and rhythms within the text. Throughout the 123 exercise work, 22 exercises provide the learner with 25 new

pitches and rhythms. Within those 25 new musical concepts, 11 are rhythmic, and 14 are pitches ranging between A3 and C5. Table 18 provides the sequential progression of pitches and rhythms presented in *¡Simplemente Mariachi!*. Exercises containing new musical concepts exhibit an average of 10.9 measures in*¡Simplemente Mariachi!*. Table 19 provides data on exercise length for exercises introducing new musical concepts.

Table 18. Sequential Progression of Pitches and Rhythms in *¡Simplemente Mariachi!*

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
Quarter Note	1	Half Rest	20	F4	85
Quarter Rest	1	Whole Note	22	Dotted Quarter Note	101
F#/Gb4	1	Dotted Half Note	32	A#/Bb4	106
E4	2	B3	34	C5	106
D4	4	A3	38	Eighth Rest	107
Whole Rest	7	Eighth Note	40	A#/Bb3	113
G4	9	C#/Db4	44	Multiple Measure Rest	123
Half Note	13	A4	52		
C4	16	B4	81		

Table 19. New Concepts vs. Number of Measures in *¡Simplemente Mariachi!*

Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures
1. El Primer Mariachi***	8	22. La Calle Ocupada**	8	85. De Colores*	42
2. El Segundo Mariachi*	8	32. Pa' Bajo y Pa' Arriba los Escalones**	8	101. La Negra Puntiada**	5
4. El Tercer Mariachi*	8	34. Andando Sobre Las Piedras*	8	106. Por el Camino*	8
7.Tomamos un Descanso**	8	38. Mis Nuevos Amigos*	8	107. Punta de Pie**	8
9. Bajando Los Escalones*	8	40. La Procesión**	8	113. De Imuris a San Juan*	8
13. Caminando Juntos**	8	44.Visitando Guadalajara*	8	123. El Sol y la Luna**	41
16. Nos Vemos en el Valle*	8	52. Andando en Chapala*	8		
20. Un Pasito Silencioso**	8	81. El Jefe De Sala*	8		

Final data collection for *¡Simplemente Mariachi!* determined the focus of the exercise for the student. Of the 123 exercises, only two focused on exploratory playing, including dictation of melodies by ear, or improvisatory elements. All 123 exercises focused on sight-before-sound playing. Two exercises focused on more than one type of activity for the student. Table 20 illustrates the percentage of types of exercise focus applied throughout the method book.

Table 20. Types of Exercise Present in *¡Simplemente Mariachi!*

Type of Exercise	Percentage of *¡Simplemente Mariachi!*
Exploratory	≈1.6%
Music Literacy	0%
Range Expansion Development	0%
Sight-Before-Sound	100%
Call and Response	0%
Sound-Before-Sight	0%

Suzuki Flute

Data observations for the method book *Suzuki Flute* appears in Appendix H, K, and L.
Figure 7 represents the key signatures for all exercises in *Suzuki Flute*. Of the 24 exercises, 13
contain the key signature of 0 (no flats or sharps), six have the key signature of 1 sharp, and five
have the key signature 1 flat. No sharp keys higher than one and flat keys higher than one are
present.
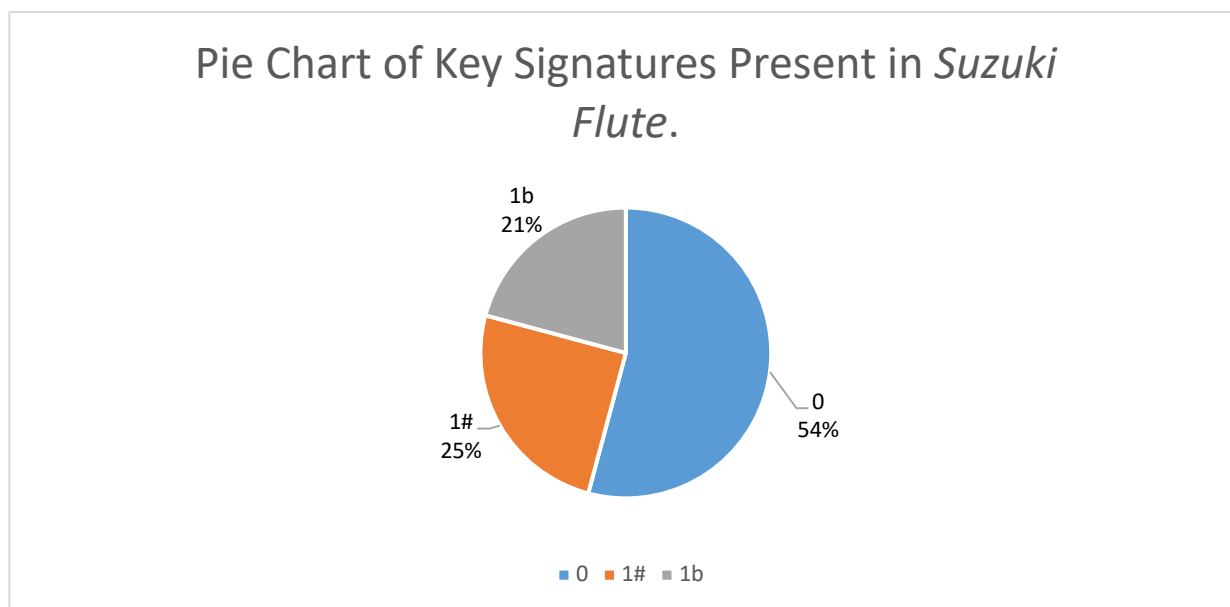
Figure 7. Pie Chart of Key Signatures Present in *Suzuki Flute*.

Secondary data for *Suzuki Flute* involves time signatures. Students interacting with
Suzuki Flute encounter the 4/4 time signature approximately 71 percent of the time. In addition,
the three time signatures present in *Suzuki Flute* include 2/4, 3/4, and 4/4. Table 21 provides
relevant data on time signature presence.

Table 21. Time Signature Frequencies in *Suzuki Flute*.

Time Signature	Number of Exercises	Percentage of Book
2/2	1	≈4%
3/4	5	≈21%
4/4	17	≈71%
N/A	1	≈4%

Tertiary data for the text *Suzuki Flute* illustrates the sequence of pitches and rhythms within the work. Throughout the 24 exercise work, 13 exercises provide the learner with 38 new pitches and rhythms. Within those 38 new musical concepts, 13 are rhythmic, and 25 are pitches ranging between D4 and D6. Table 22 provides the sequential progression of pitches and rhythms presented in *Suzuki Flute*. Exercises containing new musical concepts exhibit an average of 15.8 measures in *Suzuki Flute*. Table 23 provides data on exercise length for exercises introducing new musical concepts.

Table 22. Sequential Progression of Pitches and Rhythms in *Suzuki Flute*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
G4	1	E5	7	D#/Eb4	18
A4	1	F5	7	E4	18
B4	1	G5	7	F#/Gb4	18
C5	1	A5	7	G#/Ab4	18
Quarter Note	1	Sixteenth Notes	7	C#/Db5	18
Half Rest	1	Eighth Rest	8	D#/Eb5	18
Quarter Rest	1	B5	10	F#/Gb5	18
Dotted Quarter Note	2	C6	10	G#/Ab5	18
Eighth Note	2	A#/Bb5	13	C#/Db6	18
Half Note	4	Dotted Half Note	14	D6	18
F4	5	Dotted Eighth Note	16	Whole Note	18
A#/Bb4	5	Whole Rest	16	Eighth Note Triplet	23
D5	7	D4	17		

Table 23. New Concepts vs. Number of Measures in *Suzuki Flute*.

Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures
1. Preparatory Studies***	8	13. The Honeybee*	12
2. Mary Had a Little Lamb**	8	14. Preparatory Study for Slurs and Legato**	8
4. Kagome Kagome**	12	16. Lullaby**	10
5. Cuckoo*	16	17. The Moon Over The Ruined Castle*	16
7. Perparatory Studies*	20	18. Tonalization***	N/A
8. Twinkle, Twinkle, Little Star Variations**	36	23. Minuet in G Major, MWV Anh. 116**	40
10. Preparatory Study*	4		

Final data collection for *Suzuki Flute* determined the focus of the exercise for the student.

Through analysis of the 24 exercises, all exercises focused on sound-before-sight. No exercises

focused on dictation of melodies by ear, sight-before-sound playing, call and response, literacy, or range expansion development. This work did not code as range expansion due to the focus on Flute pedagogy. Additionally, the text is intended for teacher use with the student, as students do not formally interact with Suzuki method books. Table 24 lists the data points regarding types of exercises as percentages.

Table 24. Types of Exercise Present in *Suzuki Flute*.

Type of Exercise	Percentage of *Suzuki Flute*
Exploratory	0%
Music Literacy	0%
Range Expansion Development	0%
Sight-Before-Sound	0%
Call and Response	0%
Sound-Before-Sight	100%

Suzuki Recorder

Overall data for the method book *Suzuki Recorder* appears in Appendix I, K, and L. Figure 8 represents the key signatures for all exercises in *Suzuki Recorder*. Of the 46 exercises, three contain the key signature of 0 (no flats or sharps), 13 have the key signature of 1 sharp, and eight have the key signature 1 flat. Eighteen exercises have the key signature of 2 sharps, one has the key signature of 2 flats, one has the key signature of 3 sharps, and two have more than one key. No sharp keys higher than three and flat keys higher than two are present in *Suzuki Recorder*.
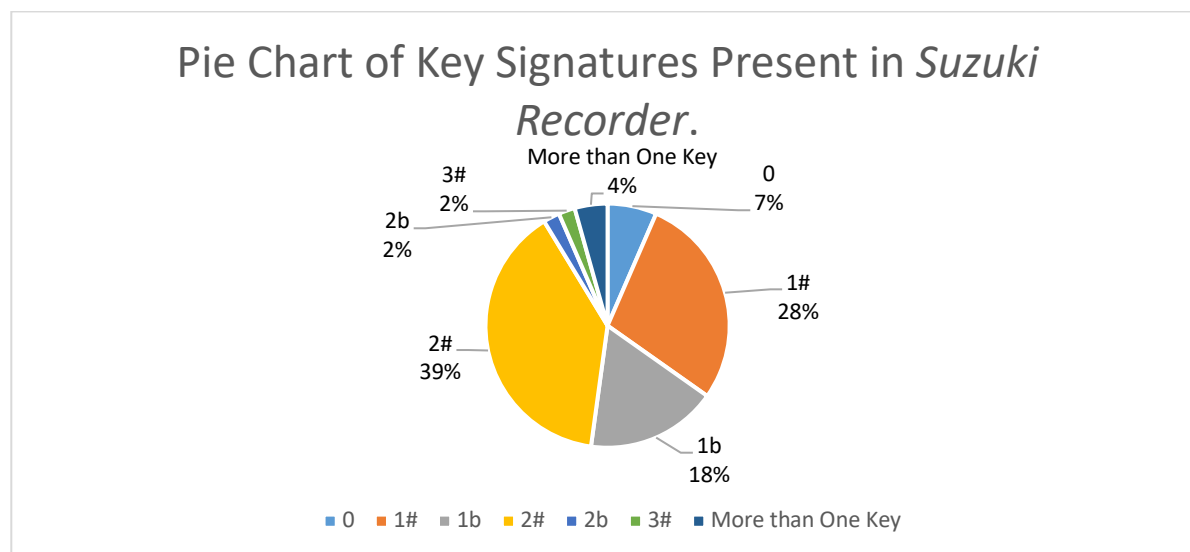
Figure 8. Pie Chart of Key Signatures Present in *Suzuki Recorder*.

Secondary data for *Suzuki Recorder* involves time signatures. Data shows that students interacting with the method book *Suzuki Recorder* encounter the 2/2 time signature approximately 37 percent of the time. In addition, the three time signatures present in *Suzuki Recorder* include 2/4, 3/4, and 4/4. Table 25 provides relevant data on time signature presence in *Suzuki Recorder*.

Table 25. Time Signature Frequencies in *Suzuki Recorder*.

Time Signature	Number of Exercises	Percentage of Book
2/2	17	≈37%
2/4	12	≈26%
3/4	5	≈11%
4/4	7	≈15.2%
6/8	2	≈4.3%
More than One Time Signature	3	≈6.5%

Tertiary data for the text *Suzuki Recorder* collected involves the sequence of pitches and rhythms within the work. Throughout the 46 exercise work, 16 exercises provide the learner with 24 new pitches and rhythms. Nine are rhythmic within those 24 new musical concepts, and 15 are pitches ranging between C4 and D#/Eb5. Table 26 provides the sequential progression of pitches and rhythms presented in *Suzuki Recorder*. Exercises containing new musical concepts exhibit an average of 8.9 measures in *Suzuki Recorder*. Table 27 provides data on exercise length for exercises introducing new musical concepts.

Table 26. Sequential Progression of Pitches and Rhythms in *Suzuki Recorder*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
Quarter Note	1	Half Note	5	F4	21
Eighth Note	1	G4	6	C5	23
D4	1	A4	7	Dotted Eighth Note	25
F#/Gb4	1	B4	11	Sixteenth Notes	25
E4	2	D5	11	A#/Bb4	35
Dotted Quarter Note	3	Eighth Rest	15	D#/Eb4	44
Quarter Rest	3	C#/Db5	17	G#/Ab4	44
Dotted Half Note	4	C4	21	D#/Eb5	46

Table 27. New Concepts vs. Number of Measures in *Suzuki Recorder*.

Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures
1. One Bird***	8	15. Twinkle, Twinkle, Little Star – Variation**	12
2. One Bird*	8	17. One Bird (A – C#)*	8
3. Now We Sing**	8	21. Preparatory Studies*	4
4. Mary Had a Little Lamb**	8	23. Preparatory Studies*	4
5. Suo Gan**	4	25. Preparatory Studies**	9
6. Daddy Long Legs*	8	35. Preparatory Studies*	3
7. One Bird*	8	44. Preparatory Studies*	13
11. Mary Had a Little Lamb*	8	46. Tonalization*	30

Final data collection for *Suzuki Recorder* determined the focus of the exercise for the student. Through analysis of the 46 exercises, all exercises focused on sound-before-sight. No exercises focused on dictation of melodies by ear, sight-before-sound playing, call and response, literacy, or range expansion development. This work did not code as range expansion due to the focus on recorder pedagogy. Additionally, the text is intended for teacher use with the student, as students do not formally interact with Suzuki method books. Table 28 illustrates the percentage of types of exercise focus applied throughout the method book.

Table 28. Types of Exercise Present in *Suzuki Recorder*.

Type of Exercise	Percentage of Suzuki Recorder
Exploratory	0%
Music Literacy	0%
Range Expansion Development	0%
Sight-Before-Sound	0%
Call and Response	0%
Sound-Before-Sight	100%

Suzuki Trumpet

Raw data for the method book *Suzuki Trumpet* appears in Appendix J, K, and L. Figure 9 represents the key signatures for all exercises in *Suzuki Trumpet*. Of the 38 exercises, one contains the key signature of 0 (no flats or sharps), two have the key signature of 1 flat, 26 have the key signature of 2 flats. Six exercises have the key signature of 3 flats, one exercise has more than one key, and two contain no data for key signature. No sharp keys and flat keys higher than three are present in *Suzuki Trumpet*.

Pie Chart of Key Signatures Present in *Suzuki Trumpet.*

N/A 5%
More than One Key 3%
3b 16%
0 3%
1b 5%
2b 68%

■ 0 ■ 1b ■ 2b ■ 3b ■ More than One Key ■ N/A
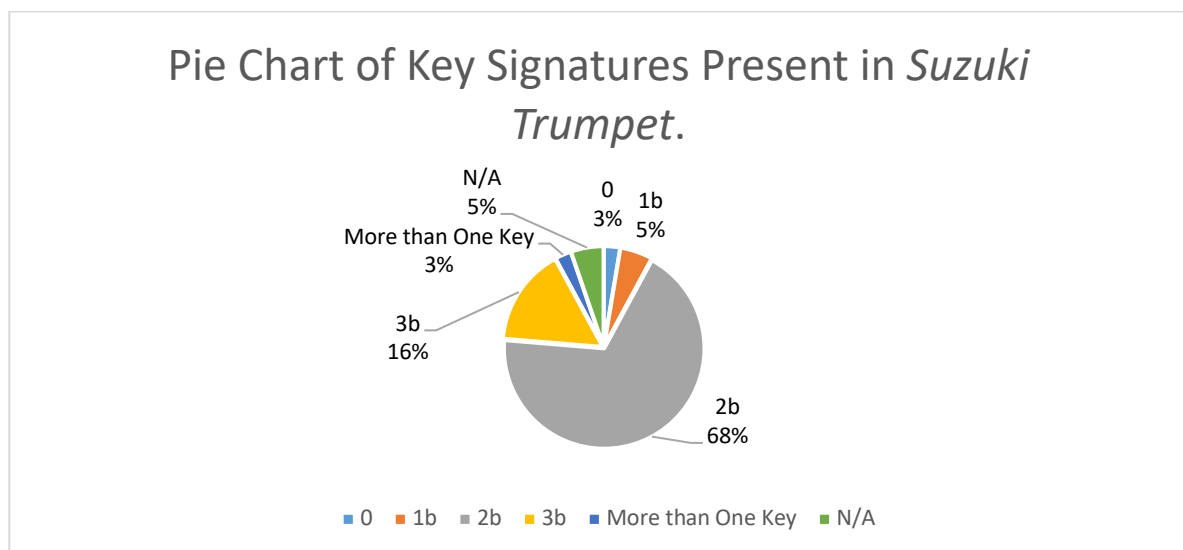
Figure 9. Pie Chart of Key Signatures Present in *Suzuki Trumpet*.

Secondary data for *Suzuki Trumpet* involves time signatures. Data shows that students interacting with the method book *Suzuki Trumpet* encounter the 4/4 time signature approximately 71.1 percent of the time. In addition, the three time signatures present in *Suzuki Trumpet* include 2/4, 3/4, and 4/4. Table 29 provides relevant data on time signature presence in *Suzuki Trumpet.*

Table 29. Time Signature Frequencies in *Suzuki Trumpet.*

Time Signature	Number of Exercises	Percentage of Book
2/4	3	≈7.9%
3/4	6	≈15.8%
4/4	27	≈71.1%
N/A	2	≈5.2%

Tertiary data for the text *Suzuki Trumpet* shows the sequence of pitches and rhythms within the work. Throughout the 38 exercise work, 12 exercises provide the learner with 35 new pitches and rhythms. Within those 35 new musical concepts, 12 are rhythmic, and 23 are pitches

ranging between E3 and D5. Table 30 provides the sequential progression of pitches and rhythms presented in *Suzuki Trumpet*. Exercises containing new musical concepts exhibit an average of 17.33 measures in *Suzuki Trumpet*. Table 31 provides data on exercise length for exercises introducing new musical concepts.

Table 30. Sequential Progression of Pitches and Rhythms in *Suzuki Trumpet*.

Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number	Musical Technique	Exercise Sequence Number
Whole Note	3	Sixteenth Notes	9	F#/Gb3	25
Whole Rest	3	Eighth Rest	9	G3	25
A#/Bb3	3	Quarter Rest	10	G#/Ab3	25
C4	3	G4	11	A3	25
D4	3	A4	11	B3	25
D#/Eb4	3	A#/Bb4	11	C#/Db4	25
F4	3	Dotted Half Note	15	F#/Gb4	25
Half Note	4	E4	18	B4	30
Quarter Note	4	Dotted Quarter Note	20	C5	30
Half Rest	8	G#/Ab4	23	C#/Db5	30
Eighth Note Triplet	9	E3	25	D5	30
Eighth Note	9	F3	25		

Table 31. New Concepts vs. Number of Measures in *Suzuki Trumpet*.

Exercise Title and Sequence Number	Number of Measures	Exercise Title and Sequence Number	Number of Measures
3. Tonalization #3***	30	15. Old MacDonald**	16
4. Tonalization #4**	10	18.1 Tonalization #8*	3
8. Come and Play**	8	20. May Song**	12
9. Tonalization #5**	21	23. Tonalization #10*	3
10. Mary Had a Little Lamb**	8	25. Tonalization #11*	54
11. Tonalization #6*	15	30. Tonalization #13*	28

Final data collection for *Suzuki Trumpet* determined the focus of the exercise for the student. Through analysis of the 38 exercises, all exercises focused on sound-before-sight. In addition, one exercise focused on breathing and breath support, while three focused on range expansion development. No exercises focused on dictation of melodies by ear, sight-before-sound playing, call and response, or literacy. This text is intended for teacher use with the student, as students do not formally interact with Suzuki method books. Table 32 lists the data points regarding types of exercises as percentages.

Table 32. Types of Exercise Present in *Suzuki Trumpet*.

Type of Exercise	Percentage of *Suzuki Trumpet*
Exploratory	0%
Music Literacy	0%
Range Expansion Development	≈7.9%
Sight-Before-Sound	0%
Call and Response	0%
Sound-Before-Sight	100%
Breathing and Breath Support	≈2.6%

All Method Books and Popular Music

This study compared data from method books and popular music. Table 33 displays key signatures from all method books and popular music throughout the study. Method books exhibited key signatures ranging from 0 to 4 flats and 3 sharps. Key signatures from popular music exhibited key signatures from 0 to 6 flats and 6 sharps. No method books or popular music exhibited key signatures with 7 flats or sharps. Table 33 presents texts as initials. AOA represents *Accent on Achievement*, EE represents *Essential Elements*, SI represents *Sound Innovations*, SM represents *¡Simplemente Mariachi!*, SF represents *Suzuki Flute*, SR represents

Suzuki Recorder, and ST represents *Suzuki Trumpet*.

Table 33. Key Signatures Present in Method Books and Popular Music.

Key Signature	Number of Pieces With Key Signature from *Chart Hits of 2020-2021: 20 Top Singles*	Percentage of Pieces With Key Signature from *Chart Hits of 2020-2021: 20 Top Singles*	Number of Method Books with Key Signature Present	Names of Method Books with Key Signature Present
0	1	5%	4	SM, SF, SR, ST
1#	1	5%	3	SM, SF, SR
1b	4	20%	7	All
2#	1	5%	2	SM, SR
2b	2	10%	5	AOA, EE, SI, SR, ST
3#	0	0%	1	SR
3b	1	5%	4	AOA, EE, SI, ST
4#	4	20%	0	N/A
4b	1	5%	2	AOA, SI
5#	1	5%	0	N/A
5b	1	5%	0	N/A
6#	1	5%	0	N/A
6b	2	10%	0	N/A
7#	0	0%	0	N/A
7b	0	0%	0	N/A

Table 34 shows time signatures from all method books and popular music discussed throughout the study. Method books exhibited the following time signatures 2/2, 2/4, 3/4, and 6/8. Popular music from *Chart Hits of 2020-2021: 20 Top Singles* exhibited the time signatures of 2/2 and 4/4. Initials for method books from Table 33 continue usage.

Table 34. Time Signatures Present in Method Books and Popular Music.

Time Signature	Number of Pieces With Time Signature from *Chart Hits of 2020-2021: 20 Top Singles*	Percentage of Pieces With Time Signature from *Chart Hits of 2020-2021: 20 Top Singles*	Number of Method Books with Time Signature Present	Names of Method Books with Time Signature Present
2/2	8	40%	1	SR
2/4	0	0%	7	All
3/4	0	0%	7	All
4/4	12	60%	7	All
6/8	0	0%	1	SR

Table 35 compiles pitches from method books and popular music throughout the study. Regarding popular music, while pitches range chromatically from D3 to E5, except D#/Eb3 and E3, the largest percentages of pitches fall between A#/Bb3 and A#/Bb4. Regarding method books, while pitches range from E3 and D6, consistencies in chromatic pitches are not present. Additionally, pitches above D5 are not present in method books specific to trumpet. Initials for method books from Table 33 continue usage.

Table 35. Pitches Present in Method Books and Popular Music.

Concert Pitch	Number of Pieces With Pitch from *Chart Hits of 2020-2021: 20 Top Singles*	Percentage of Pieces With Pitch from *Chart Hits of 2020-2021: 20 Top Singles*	Number of Method Books with Pitch Present	Names of Method Books with Pitch Present
D3	1	5%	0	N/A
D#/Eb3	0	0%	0	N/A
E3	0	0%	1	ST
F3	2	10%	1	ST
F#/Gb3	2	10%	1	ST
G3	3	15%	3	EE, SI, ST
G#/Ab3	3	15%	4	AOA, EE, SI, ST
A3	2	10%	5	AOA, EE, SI, SM, ST
A#/Bb3	8	40%	5	AOA, EE, SI, SM, ST
B3	4	20%	3	SI, SM, ST
C4	6	30%	6	AOA, EE, SI, SM, SR, ST
C#/Db4	8	40%	5	AOA, EE, SI, SM, ST
D4	7	35%	7	All
D#/Eb4	11	55%	6	AOA, EE, SI, SF, SR, ST
E4	7	35%	7	All
F4	8	40%	7	All
F#/Gb4	7	35%	6	EE, SI, SM, SF, SR, ST
G4	8	40%	7	All
G#/Ab4	7	35%	6	AOA, EE, SI, SF, SR, ST
A4	6	30%	7	All
A#/Bb4	9	45%	7	All
B4	6	30%	4	SM, SF, SR, ST
C5	5	25%	7	All
C#/Db5	4	20%	3	SF, SR, ST
D5	5	25%	3	SF, SR, ST
D#/Eb5	2	10%	2	SF, SR
E5	1	5%	1	SF
F5	0	0%	1	SF
F#/Gb5	0	0%	1	SF
G5	0	0%	1	SF
G#/Ab5	0	0%	1	SF
A5	0	0%	1	SF
A#/Bb5	0	0%	1	SF
B5	0	0%	1	SF
C6	0	0%	1	SF
C#/Db6	0	0%	1	SF
D6	0	0%	1	SF

Table 36 displays rhythms from method books and popular music addressed throughout the study. Regarding method books, the most frequently engaged rhythms include Whole Notes, Dotted Half Notes, Half Notes, Dotted Quarter Notes, Quarter Notes, Eighth Notes, Whole Rests, Half Rests, Quarter Rests, and Eighth Rests. The most common rhythms in 40% or more of sampled popular music pieces include Dotted Quarter Notes, Sixteenth Notes, Quarter Rests, Half Notes, Quarter Notes, Eighth Rests, and Eighth Notes. Initials for method books from Table 33 continue usage.

Table 36. Rhythms Present in Method Books and Popular Music.

Rhythm	Number of Pieces With Rhythm from *Chart Hits of 2020-2021: 20 Top Singles*	Percentage of Pieces With Rhythm	Number of Texts with Rhythm Present	Names of Texts Present
Whole Note	7	35	6	AOA, EE, SI, SM, SF, ST
Dotted Half Note	2	10	7	All
Half Note	14	70	7	All
Dotted Quarter Note	8	40	7	All
Quarter Note	17	85	7	All
Eighth Note Triplet	2	10	2	SF, ST
Dotted Eighth Note	5	25	2	SF, SR
Eighth Note	20	100	7	All
Sixteenth Notes	8	40	3	SF, SR, ST
Whole Rest	0	0	6	AOA, EE, SI, SM, SF, ST
Dotted Half Rest	0	0	0	N/A
Half Rest	5	15	6	AOA, EE, SI, SM, SF, ST
Dotted Quarter Rest	0	0	0	N/A
Quarter Rest	12	60	7	All
Dotted Eighth Rest	2	10	0	N/A
Eighth Rest	17	85	7	All
Sixteenth Note Rest	0	0	0	N/A
Multiple Measure Rest	0	0	4	AOA, EE, SI, SM

Final data for method books explains how students interact with the text or type of exercise. The seven exercises inherent to method books are exploratory, music literacy, range expansion development, sight-before-sound, call and response, sound-before-sight, and breathing and breath support. The highest percentage of type of exercise in method books is sight-before-sound, while the lowest is call and response performance. Sound-before-sight is approximately 42.9% of the exercises present in texts. However, without the Suzuki method books, only about .13% of exercises would exhibit practice in sound-before-sight – a natural learning method for popular musicians based on research compiled in the literature review. Table 37 shows the frequency of types of exercises employed in method books. Initials for method books from Table 33 continue usage.

Table 37. Exercise Types in Method Books

Type of Exercise	Percentage of AOA	Percentage of EE	Percentage of SI	Percentage of SM	Percentage of SF	Percentage of SR	Percentage of ST	Average
Exploratory	≈3%	≈1.6%	≈1%	≈1.6%	0%	0%	0%	≈1.03%
Music Literacy	≈7.5%	≈3.7%	≈1.6%	0%	0%	0%	0%	≈1.83%
Range Expansion Development	≈5%	≈4.8%	≈8.2%	0%	0%	0%	≈7.9%	≈3.7%
Sight-Before-Sound	≈94%	100%	≈98.4%	100%	0%	0%	0%	≈56.1%
Call and Response	≈.7%	≈.5%	≈.5%	0%	0%	0%	0%	≈.24%
Sound-Before-Sight	0%	0%	≈.5%	0%	100%	100%	100%	≈42.9%
Breathing and Breath Support	0%	0%	0%	0%	0%	0%	≈2.6%	≈.37%

Techniques Inherent to Pacing Guides and Popular Music

Overall data for pacing guides appear in Appendix M and N. Table 38 compiles data for key signatures from pacing guides and popular music. Selected pacing guides exhibited key

signatures ranging from 0 to 4 flats. Key signatures from popular music exhibited key signatures from 0 to 6 flats and 6 sharps. No pacing guide or popular music exhibited key signatures with 7 flats or sharps.

Table 38. Key Signatures Present in Pacing Guides and Popular Music.

Key Signature	Number of Pieces With Key Signature from Chart Hits of 2020-2021: 20 Top Singles	Percentage of Pieces With Key Signature from Chart Hits of 2020-2021: 20 Top Singles	Number of Beginning Band Pacing Guides with Key Signature Present
0	1	5%	0
1#	1	5%	0
1b	4	20%	2
2#	1	5%	0
2b	2	10%	2
3#	0	0%	0
3b	1	5%	2
4#	4	20%	0
4b	1	5%	2
5#	1	5%	0
5b	1	5%	0
6#	1	5%	0
6b	2	10%	0
7#	0	0%	0
7b	0	0%	0

Table 39 shows time signatures from pacing guides and popular music. Pacing guides exhibited the following time signatures 2/2, 2/4, and 3/4. Popular music from *Chart Hits of 2020-2021: 20 Top Singles* exhibited the key signatures of 2/2 and 4/4.

Table 39. Time Signatures Present in Pacing Guides and Popular Music.

Time Signature	Number of Pieces With Time Signature from Chart Hits of 2020-2021: 20 Top Singles	Percentage of Pieces With Time Signature from Chart Hits of 2020-2021: 20 Top Singles	Number of Beginning Band Pacing Guides with Time Signature Present
2/2	8	40%	0
2/4	0	0%	2
3/4	0	0%	2
4/4	12	60%	2
6/8	0	0%	0

Table 40 compiles data on pitches from pacing guides and popular music. Regarding popular music, while pitches range chromatically from D3 to E5, except D#/Eb3 and E3, the largest percentages of pitches fall between A#/Bb3 and A#/Bb4. Regarding pacing guides, while pitches range from F3 and A#/Bb4, consistencies in chromatic pitches are not present. Additionally, neither pacing guide prepares the learner for F#/Gb3 or pitches higher than B4.

Table 40. Pitches Present in Pacing Guides and Popular Music.

Concert Pitch	Number of Pieces With Pitch from Chart Hits of 2020-2021: 20 Top Singles	Percentage of Pieces With Pitch from Chart Hits of 2020-2021: 20 Top Singles	Number of Pacing Guides with Pitch Taught	Quarter When Pitch Presented in Arlington Public Schools	Quarter When Pitch Presented in Clark County School District
D3	1	5%	0	N/A	N/A
D#/Eb3	0	0%	0	N/A	N/A
E3	0	0%	0	N/A	N/A
F3	2	10%	1	4/4	N/A
F#/Gb3	2	10%	0	N/A	N/A
G3	3	15%	1	2/4	N/A
G#/Ab3	3	15%	2	2/4	3/4
A3	2	10%	1	1/4	N/A
A#/Bb3	8	40%	2	1/4	1/4
B3	4	20%	1	4/4	N/A
C4	6	30%	2	1/4	1/4
C#/Db4	8	40%	1	4/4	N/A
D4	7	35%	2	1/4	1/4
D#/Eb4	11	55%	2	1/4	1/4
E4	7	35%	2	3/4	2/4
F4	8	40%	2	1/4	1/4
F#/Gb4	8	40%	1	4/4	N/A
G4	8	40%	2	2/4	2/4
G#/Ab4	7	35%	2	3/4	3/4
A4	6	30%	2	2/4	2/4
A#/Bb4	9	45%	2	2/4	4/4
B4	6	30%	0	N/A	N/A
C5	5	25%	0	N/A	N/A
C#/Db5	4	20%	0	N/A	N/A
D5	5	25%	0	N/A	N/A
D#/Eb5	2	10%	0	N/A	N/A
E5	1	5%	0	N/A	N/A
F5	0	0%	0	N/A	N/A
F#/Gb5	0	0%	0	N/A	N/A
G5	0	0%	0	N/A	N/A
G#/Ab5	0	0%	0	N/A	N/A
A5	0	0%	0	N/A	N/A
A#/Bb5	0	0%	0	N/A	N/A
B5	0	0%	0	N/A	N/A
C6	0	0%	0	N/A	N/A
C#/Db6	0	0%	0	N/A	N/A
D6	0	0%	0	N/A	N/A

Table 41 compiles data on rhythms from pacing guides and popular music. Regarding pacing guides, both present Whole Notes, Dotted Half Notes, Half Notes, Dotted Quarter Notes, Quarter Notes, Eighth Notes, Whole Rests, Half Rests, and Quarter Rests. Neither pacing guide prepares the student for interaction with rhythms in popular music such as Eighth Note Triplets, Dotted Eighth Notes, Sixteenth Notes, or Dotted Eighth Rests.

Table 41. Rhythms Present in Pacing Guides and Popular Music.

Rhythm	Number of Pieces With Rhythm from *Chart Hits of 2020-2021: 20 Top Singles*	Percentage of Pieces With Rhythm	Number of Pacing Guides with Pitch Taught	Quarter When Pitch Presented in Arlington Public Schools	Quarter When Pitch Presented in Clark County School District
Whole Note	7	35	2	1/4	1/4
Dotted Half Note	2	10	2	3/4	3/4
Half Note	14	70	2	1/4	1/4
Dotted Quarter Note	8	40	2	3/4	4/4
Quarter Note	17	85	2	1/4	1/4
Eighth Note Triplet	2	10	0	N/A	N/A
Dotted Eighth Note	5	25	0	N/A	N/A
Eighth Note	20	100	2	2/4	3/4
Sixteenth Notes	8	40	0	N/A	N/A
Whole Rest	0	0	2	1/4	1/4
Dotted Half Rest	0	0	0	N/A	N/A
Half Rest	5	15	2	1/4	1/4
Dotted Quarter Rest	0	0	0	N/A	N/A
Quarter Rest	12	60	2	1/4	1/4
Dotted Eighth Rest	2	10	0	N/A	N/A
Eighth Rest	17	85	1	N/A	4/4
Sixteenth Note Rest	0	0	0	N/A	N/A
Multiple Measure Rest	0	0	1	N/A	2/4

Table 42 presents the final data collection for pacing guides and their preparation for student interaction with popular music regards additional exercise activities present in pacing guides. The research found additional exercises within the two pacing guides: concert performances, composition units, improvisation skills, and aural skills training, identifying intervals as step, skip and leap. Both pacing guides presented full ensemble concerts as necessary to note in pacing guides. Still, the research identified no other commonalities in additional exercise activities that could help prepare learners for interaction with popular music.

Table 42. Additional Exercise Activities Present in Pacing Guides

Exercise Activities Present	Number of Beginning Band Pacing Guides Present
Concert	2
Composing Short Melodies	1
Improvisation	1
Aural Skills Training: Identifying intervals as step, skip and leap	1

CHAPTER FIVE: CONCLUSION

Summary of Study

This study examined how beginner instrumental method books and beginner band curriculum pacing guides prepare beginning trumpet students for interaction with popular music from 2020-2021. As students complete their participation in ensemble and instrumental-based education, the attrition rate of performance of instruments, such as the trumpet, is significant.[123] This study intended to address possible attrition rates by critically analyzing how popular music could be naturally and authentically placed within the beginner level of instrumental education.

The researcher identified two research questions about the preparation of beginning trumpet students for authentic interaction and performance of popular music. Research question one focuses on the missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021. Research question two focuses on the missing elements in beginning band pacing guides needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021. To address both research questions, method books, pacing guides, and popular music from 2020 through 2021 were coded in relation to pitches, rhythms, key signatures, time signatures. Additional data collected regarding method books and pacing guides included exercise types for instruction.

Summary of Purpose

The purpose of this study was to explore how existing methods of instruction prepare beginning trumpet students for interaction with popular music from 2020-2021. The secondary purpose of this study was to facilitate the development of a curriculum for beginning trumpet

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[123]Sara K Jones, "An Exploration of Band Students' Experiences With Informal Learning," *Bulletin of the Council for Research in Music Education*, no. 206 (2015): 61-79, 61.

students honoring calls of the Tanglewood and Vision: 2020 symposiums and sound fundamental development of trumpet technique. Content analysis of beginning method books and beginning band pacing guides provided data to create suggestions for curriculum development.

Discussion of Research Question One

The first research question guiding this study asks, "What are missing elements in beginning band pacing guides that are needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021?" Through initial research, the guiding hypothesis for research question one read, "Missing elements in beginner method books needed to prepare trumpet students for interaction with popular music from 2020 through 2021 may include: performance keys inherent to popular music, extensive ear-training exercises, and instrument range development."

First, data analysis focused on key signatures inherent to popular music and method books. Findings indicated that 45 percent of performance keys from the sampled popular music collection were not present within beginner trumpet method books. These performance keys included keys with 4 sharps, 5 sharps, 5 flats, 6 sharps, and 6 flats. Secondary data focused on time signatures inherent to popular music and method books. Findings indicated that 40 percent of time signatures from the sampled popular music collection were not present in beginner trumpet method books but in the Suzuki Recorder method book. The time signature commonly found within popular music but not in method books is 2/2.

Tertiary data collected focused on pitches and rhythms characteristic to popular music as well as method books. Analysis of pitches in the sampled popular music collection and method books revealed that five were not commonly found across method books. These pitches include D3, F3, F#/Gb3, C#/Db5, D5, D#/Eb5, and E5. However, F3, F#/Gb3, C#/Db5, D5, D#/Eb5

were present within the Suzuki Trumpet and non-trumpet Suzuki method books. Analysis of rhythmic data found that traditional ensemble method books fail to prepare the beginning trumpet student for interaction with eighth-note triplets, dotted eighth notes, dotted eighth rests, and sixteenth notes. Popular music exhibited eighth-note triplets in 10 percent of pieces, dotted eighth notes in 25 percent of pieces, dotted eighth rests in 10 percent of pieces, and sixteenth notes in 40 percent of pieces. While traditional ensemble method books do not prepare the learner for identified rhythms, the Suzuki method books prepared the learner for all four rhythms except dotted eighth rests.

Final data collection from method books focused on exercise type. Exercises categorized as exploratory, music literacy, range expansion development, sight-before-sound, call and response, sound-before-sight, and breathing and breath support. Based on prior research, techniques common to how musicians learn popular music included exercises such as exploratory, call and response as well as sound-before-sight. Data collection showed that method books presented exploratory exercises 1.03 percent of the time, call and response at .24 percent of the time, and sound-before-sight at 42.9 percent of the time. Sound-before-sight data is skewed in this data collection. Three method books presented sound-before-sight at 100 percent due to the method book acting as a guide for teacher instruction rather than student interaction with the text. Additionally, range expansion development was engaged in 3.7 percent of all exercises within method books. Method books focused heavily on sight-before-sound except for the Suzuki method books.

Through data collection, traditional method books for student interaction support the hypothesis that missing elements include performance keys inherent to popular music, extensive ear-training exercises, and instrument range development. In addition, missing elements include

opportunities for exploratory performance, time signatures such as 2/2, as well as rhythms and pitches inherent to popular music. However, Suzuki method books give learners a higher ability to interact with popular music from 2020 through 2021 due to the additional pitches present and expanded range offered in the Suzuki Trumpet method book.

<div align="center">Discussion of Research Question Two</div>

The second research question guiding this study asks, "What are missing elements in beginning band pacing guides that are needed to prepare beginner trumpet students for interaction with popular music from 2020 through 2021?" Through initial research, the guiding hypothesis for research question one reads, "Missing elements in beginning band pacing guides prepare beginner trumpet students for interaction with popular music from 2020 through 2021 may include: interaction with rhythms inherent to popular music, focus on range development for brass players, and interaction with call and response performance."

First data analysis focused on key signatures from popular music and beginning band pacing guides. Findings indicated that 60 percent of performance keys from the sampled popular music collection were absent in beginning band pacing guides. These performance keys included 0 flats or sharps, 1 through 6 sharps, and 6 flats. Secondary data focused on time signatures inherent to popular music and beginning band pacing guides. Findings indicated that 40 percent of time signatures, including the time signature 2/2, from the sampled popular music collection were absent within beginning band pacing guides.

Tertiary data collected focused on pitches and rhythms inherent to popular music and beginning band pacing guides. Through analysis of pitches present from the sampled popular music collection and beginning band pacing guides, 7 pitches were not found across beginning band pacing guides, with 6 additional pitches being present in only half of the sampled pacing

guides. Seven pitches not found in pacing guides but present in the sampled popular music include D3, B4, C5, C#/Db5, D5, D#/Eb5, and E5. Six additional pitches are present in only half of the sampled pacing guides but found in the sampled popular music include F3, G3, A3, B3, C#/Db4, and F#/Gb4. Analysis of rhythmic data found that beginning band pacing guides fail to prepare the beginning trumpet student for interaction with eighth-note triplets, dotted eighth notes, dotted eighth rests, and sixteenth notes. In addition, only half of the sampled pacing guides provided learning goals for eighth rests. Popular music exhibited eighth-note triplets in 10 percent of pieces, dotted eighth notes in 25 percent of pieces, dotted eighth rests in 10 percent of pieces, sixteenth notes in 40 percent of pieces, and eighth rests in 85 percent of pieces.

Final data collection from beginning band pacing guides and popular music focused on additional exercises prevalent in the pacing guides. Both sampled beginning band pacing guides included the focus on ensemble-based concerts. The analysis also found three other activities present in only half of the sampled beginning band pacing guides. These three activities include composing short pieces, improvisation, and aural skills training to identify intervals as step, skip, or leap. Analysis of beginning band pacing guides support the hypothesis that missing elements include rhythms inherent to popular music, focus on range development for brass players, and interaction with call and response performance. In addition, many pitches required for interaction with popular music are not present in beginning band pacing guides, various opportunities for exploratory performance, and opportunities for learning music by ear. While utilizing method books as the basis for their creation, sampled method guides were incomplete compared to the method books they identified for pacing.

Limitations

Limitations included the following:

1. The researcher limited the analysis of method books to seven method books across various disciplines and could have included more method books, which would have broadened the scope of the analysis.

2. The researcher limited the analysis of popular music from 2020 through 2021 as music coming from *Chart Hits of 2020-2021: 20 Top Singles*. The analysis could have included more popular music by exploring Billboard's Top 100 or other chart compilations. Including more popular music may broaden the scope of analysis and illustrate different results.

3. The researcher limited the analysis of beginning band pacing guides to two online pacing guides and could have included more guides to yield a broader scope for analysis.

Recommendations for Future Study

Future studies should expand the sample size to analyze more than the three text types explored in this study. The three text types explored in this study were popular music, beginner method books, and beginning band pacing guides. Also, repetition of this study to include different instruments and the necessary skills required for those instruments may benefit other methods of instruction and teaching pedagogy.

Further recommendations include analyzing method books in sequence from beginning to advanced performance techniques and developing a popular music curriculum to address those techniques from beginning to advanced performance techniques. Finally, additional studies should incorporate the curriculum guide provided in Appendix O in a longitudinal study to (1) analyze the effectiveness of popular music education on traditional instruments and (2) how

students continue to interact with music upon leaving formalized instrumental music education.

Implications for Practice

This study offers practical implications for teachers to provide students with early access to performance techniques required for interaction with popular music on the trumpet. The research of various method books and pacing guides indicates that the sequence of pitch introduction facilitates the development of the production of first pitches within the A#/Bb3 and F#/Gb4 range. In addition, the Suzuki method texts facilitate the students' ability to perform rhythms found in popular music. As method books and pacing guides progress, the instrumental range sequentially increases in both directions, higher and lower. Prior research on student learning indicates the need for a sequential approach engaging three modes of representation: enactive (action-based), iconic (image-based), and symbolic (language-based). Appendix O provides a sample curriculum and text for first-year trumpet students utilizing popular music from 2020-2021. The development of the sample curriculum and text employed this and prior research findings. Beginning trumpet teachers may use these samples for instruction and guide the development of new instructional materials. Finally, teachers may use this study to formulate tools to provide students with a unique and pedagogically-sound curriculum to meet the musical education desires of the individual student.

Summary

The goal of an educator is to provide students with an engaging curriculum that prepares the student for life outside of education and to instill a passion for learning.[124] As time passes, the educational needs of students change with societal changes. This study extended research on

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[124]Lee Crockett, "6 Ways to Build Lifelong Learning Skills in Your Learners," *Wabisabi Learning* (Wabisabi Learning, January 21, 2020), last modified January 21, 2020, accessed June 24, 2021, https://wabisabilearning.com/blogs/critical-thinking/6-lifelong-learning-skills.

combining popular music and traditional instrumental music instruction in the classroom by exploring this current trend in music education through beginning trumpet instruction. Studies of popular music, beginning trumpet method books, and beginning band pacing guides suggest that current resources do not adequately prepare beginners for interaction with popular music. *A Contemporary, Modified Suzuki Method for the Beginning Trumpet Player* is a research-based method to fill a defined gap in trumpet instruction. While a need exists to test the effectiveness of this method, the method and overall finding of this study provide and encourage an alternative approach to typical beginning trumpet instruction.

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Appendix A

Data for *Chart Hits of 2020-2021: 20 Top Singles*

Song Title	Artist	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types
Afterglow	Ed Sheeran	5#	4/4	8	6	5
Anyone	Justin Beiber	2#	4/4	17	9	7
Dynamite	BTS	4#	4/4	8	7	8
Diamonds	Sam Smith	5b	4/4	10	6	7
Drivers License	Olivia Rodrigo	2b	4/4	10	10	8
Forever After All	Luke Combs	0	2/2	23	7	6
Happy Anywhere	Blake Shelton	4b	2/2	18	6	5
Holy	Justin Beiber	6b	4/4	9	6	7
Savage Love	Jason Derulo	3b	2/2	9	7	5
I Hope	Gabby Barrett	6b	4/4	23	8	7
Ice Cream	Blackpink Ft. Selena Gomez	4#	2/2	16	5	3
Kings & Queens	Ava Max	4#	4/4	8	8	3
Monster	Justin Beiber	1b	2/2	17	7	9
Positions	Ariana Grande	1b	2/2	9	5	3
Prisoner	Miley Cyrus Ft. Dua Lipa	6#	4/4	16	7	4
Starting Over	Chris Stapleton	2b	4/4	8	10	8
Watermelon Sugar	Harry Styles	1b	4/4	4	2	3
Therefore I Am	Billie Eilish	1b	4/4	8	4	4
You Broke Me First	Tate McRae	4#	2/2	12	7	9
Willow	Taylor Swift	1#	2/2	9	5	7

Appendix B

Pitch Data for *Chart Hits of 2020-2021: 20 Top Singles*

Concert Pitch	Afterglow	Anyone	Dynamite	Diamonds	Drivers License
D3					
D#/Eb3					
E3					
F3					
F#/Gb3	X				
G3					
G#/Ab3	X				
A3					
A#/Bb3	X			X	X
B3	X		X		
C4					X
C#/Db4	X	X		X	
D4		X			X
D#/Eb4	X			X	X
E4		X	X		
F4				X	X
F#/Gb4		X	X		
G4		X			X
G#/Ab4			X	X	
A4		X			X
A#/Bb4			X	X	X
B4		X	X		
C5					X
C#/Db5		X	X		
D5		X			X
D#/Eb5					
E5					

(Appendix B Continued)

Concert Pitch	Forever After All	Happy Anywhere	Holy	Savage Love	I Hope
D3					
D#/Eb3					
E3					
F3		X			
F#/Gb3			X		
G3	X				
G#/Ab3		X	X		
A3	X				
A#/Bb3		X	X		
B3	X				
C4	X	X			
C#/Db4		X	X		
D4	X				X
D#/Eb4		X	X	X	X
E4	X				
F4				X	X
F#/Gb4			X		X
G4	X			X	
G#/Ab4					X
A4					
A#/Bb4				X	X
B4					X
C5				X	
C#/Db5					X
D5				X	
D#/Eb5				X	X
E5					

(Appendix B Continued)

Concert Pitch	Ice Cream	Kings & Queens	Monster	Positions	Prisoner
D3					
D#/Eb3					
E3					
F3					
F#/Gb3					
G3					
G#/Ab3					
A3					
A#/Bb3					X
B3					
C4					
C#/Db4		X			X
D4			X		
D#/Eb4		X			X
E4	X	X		X	
F4			X	X	X
F#/Gb4	X	X			X
G4			X	X	
G#/Ab4	X	X			X
A4			X	X	
A#/Bb4		X	X		X
B4	X	X			
C5			X	X	
C#/Db5		X			
D5			X		
D#/Eb5					
E5	X				

(Appendix B Continued)

Concert Pitch	Starting Over	Watermelon Sugar	Therefore I Am	You Broke Me First	Willow
D3	X				
D#/Eb3					
E3					
F3	X				
F#/Gb3					
G3	X		X		
G#/Ab3					
A3			X		
A#/Bb3	X		X		
B3				X	
C4	X	X	X		
C#/Db4				X	
D4	X	X			
D#/Eb4	X			X	
E4				X	
F4	X				
F#/Gb4				X	
G4	X				X
G#/Ab4				X	
A4				X	X
A#/Bb4	X				
B4					X
C5					X
C#/Db5					
D5					X
D#/Eb5					
E5					

*X denotes pitch present

Appendix C

Rhythm Data for *Chart Hits of 2020-2021: 20 Top Singles*

Rhythm	Afterglow	Anyone	Dynamite	Diamonds	Drivers License
Whole Note	X				X
Dotted Half Note					
Half Note	X				X
Dotted Quarter Note		X			X
Quarter Note	X	X	X	X	
Eighth Note Triplet					X
Dotted Eighth Note			X	X	
Eighth Notes	X	X	X	X	X
Sixteenth Notes		X	X	X	X
Whole Rest					
Dotted Half Rest					
Half Rest		X	X		
Dotted Quarter Rest					
Quarter Rest		X	X	X	X
Dotted Eighth Rest			X	X	
Eighth Rest	X	X	X	X	X
Sixteenth Note Rest					
Multiple Measure Rest					

(Appendix C Continued)

Rhythm	Forever After All	Happy Anywhere	Holy	Savage Love	I Hope
Whole Note				X	X
Dotted Half Note	X				
Half Note	X	X		X	X
Dotted Quarter Note	X		X		X
Quarter Note	X	X		X	X
Eighth Note Triplet					
Dotted Eighth Note			X		
Eighth Notes	X	X	X	X	X
Sixteenth Notes			X		
Whole Rest					
Dotted Half Rest					
Half Rest	X		X		
Dotted Quarter Rest					
Quarter Rest		X	X		X
Dotted Eighth Rest					
Eighth Rest		X	X	X	X
Sixteenth Note Rest					
Multiple Measure Rest					

(Appendix C Continued)

Rhythm	Ice Cream	Kings & Queens	Monster	Positions	Prisoner
Whole Note			X		
Dotted Half Note			X		
Half Note	X		X	X	X
Dotted Quarter Note			X		
Quarter Note	X	X	X	X	X
Eighth Note Triplet			X		
Dotted Eighth Note					
Eighth Notes	X	X	X	X	X
Sixteenth Notes					
Whole Rest					
Dotted Half Rest					
Half Rest					
Dotted Quarter Rest					
Quarter Rest			X		
Dotted Eighth Rest					
Eighth Rest		X	X		X
Sixteenth Note Rest					
Multiple Measure Rest					

(Appendix C Continued)

Rhythm	Starting Over	Watermelon Sugar	Therefore I Am	You Broke Me First	Willow
Whole Note				X	X
Dotted Half Note					
Half Note	X	X		X	X
Dotted Quarter Note	X				X
Quarter Note	X		X	X	X
Eighth Note Triplet					
Dotted Eighth Note	X			X	
Eighth Notes	X	X	X	X	X
Sixteenth Notes	X	X		X	
Whole Rest					
Dotted Half Rest					
Half Rest				X	
Dotted Quarter Rest					
Quarter Rest	X		X	X	X
Dotted Eighth Rest					
Eighth Rest	X	X	X	X	X
Sixteenth Note Rest					
Multiple Measure Rest					

*X denotes rhythm present

Appendix D

Data for Accent on Achievement

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. First Notes And Rests***	2b	4/4	8	1	2	Sight-Before-Sound	
2. Going Up*	2b	4/4	6	1	2	Sight-Before-Sound	
3. Lines And Spaces	2b	4/4	8	2	2	Sight-Before-Sound	
4. Watch Those Rests*	2b	4/4	8	1	2	Sight-Before-Sound	
5. Up And Down	2b	4/4	9	3	2	Sight-Before-Sound	
6. Two Of A Kind	2b	4/4	8	3	2	Sight-Before-Sound	
7. Accent On Listening	2b	4/4	8	3	1	Sight-Before-Sound	Call & Response
8. Good Neighbors	2b	4/4	8	3	2	Sight-Before-Sound	
9. Mix 'Em Up	2b	4/4	7	3	2	Sight-Before-Sound	
10. Four In A Row**	2b	4/4	7	3	2	Sight-Before-Sound	
11. Passing Notes	2b	4/4	8	3	3	Sight-Before-Sound	
12. Take Five	2b	4/4	8	3	2	Sight-Before-Sound	
13. Three-Note Samba	2b	4/4	7	3	3	Sight-Before-Sound	
14. Accent On Theory	2b	N/A	N/A	3	2	Literacy	
15. Movin' On Down*	2b	4/4	8	3	3	Sight-Before-Sound	
16. Half Full Or Half Empty**	2b	4/4	8	5	3	Sight-Before-Sound	
17. Hot Cross Buns	2b	4/4	8	3	3	Sight-Before-Sound	
18. Au Claire De La Lune	2b	4/4	8	3	4	Sight-Before-Sound	
19. Jingle Bells	2b	4/4	16	5	3	Sight-Before-Sound	
20. Accent On Listening	2b	4/4	8	5	3	Exploratory	Play-By-Ear

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
21. Handclapper's March**	2b	2/4	8	5	3	Sight-Before-Sound	
22. Better Than The Rest	2b	4/4	6	5	3	Sight-Before-Sound	
23. Good King Wenceslas	2b	2/4	8	5	3	Sight-Before-Sound	
24. Donkey Round	2b	4/4	12	5	4	Sight-Before-Sound	
25. Dreydl, Dreydle	2b	4/4	8	5	4	Sight-Before-Sound	
26. Accent On Trumpet	2b	4/4	8	5	4	Sight-Before-Sound	
27. Reaching Down*	2b	4/4	8	5	5	Sight-Before-Sound	
28. The Score Is Tied	2b	2/4	8	5	4	Sight-Before-Sound	
29. Mary Ann	2b	4/4	16	6	4	Sight-Before-Sound	
30. Shoo, Fly	2b	2/4	8	6	3	Sight-Before-Sound	
31. Accent On Theory	2b	4/4	8	6	2	Sight-Before-Sound	Literacy
32. Eighth-Note Express**	2b	4/4	4	4	4	Sight-Before-Sound	
33. Rhythm Riddle	2b	2/4	8	5	4	Sight-Before-Sound	
34. Bile Them Cabbage Down	2b	2/4	8	4	2	Sight-Before-Sound	
35. Surprise Symphony	2b	4/4	16	6	5	Sight-Before-Sound	
36. Accent On Creativity	2b	4/4	8	5	4	Sight-Before-Sound	Literacy
37. Climbing Higher*	2b	4/4	8	6	4	Sight-Before-Sound	
38. More Eighth Notes	2b	2/4	8	4	4	Sight-Before-Sound	
39. London Bridge	2b	4/4	8	7	4	Sight-Before-Sound	
40. Stodola Pumpa	2b	4/4	5	6	3	Sight-Before-Sound	

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
41. Skip To My Lou	2b	4/4	12	6	4	Sight-Before-Sound	
42. First Chorale	2b	4/4	8	5	3	Sight-Before-Sound	
43. Accent On Trumpet	2b	4/4	8	6	4	Sight-Before-Sound	Range Builder
44. Slurs And Dots**	2b	4/4	8	6	5	Sight-Before-Sound	
45. Three-Four Duet	2b	3/4	8	7	3	Sight-Before-Sound	
46. Southern Roses	2b	3/4	16	5	4	Sight-Before-Sound	
47. Mexican Jumping Beans	2b	3/4	10	7	3	Sight-Before-Sound	
48. Accent On Theory	2b	2/4,3/4	9	6	4	Sight-Before-Sound	Literacy
49. Two Ways To Play It*	2b	2/4	8	6	3	Sight-Before-Sound	
50. Aura Lee	1b	4/4	8	7	4	Sight-Before-Sound	
51. Frere Jacques	2b	2/4	16	6	3	Sight-Before-Sound	
52. Morning From "Peer Gynt"	2b	3/4	8	6	3	Sight-Before-Sound	
53. Accent On Creativity: Camptown Races	2b	4/4	8	5	6	Sight-Before-Sound	Literacy
54. Patterns With Pick-Ups	2b	4/4	8	6	4	Sight-Before-Sound	
55. Carnival Of Venice	2b	3/4	10	6	4	Sight-Before-Sound	

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
56. Jolly Old St. Nicholas	2b	2/4	16	6	3	Sight-Before-Sound	
57. The Snake Charmer	2b	4/4	6	5	2	Sight-Before-Sound	
58. Bill Grogan's Goat	1b	4/4	16	6	2	Sight-Before-Sound	
59. Accent On Trumpet	2b	4/4	6	8	4	Sight-Before-Sound	
60. Another New Note*	2b	4/4	8	5	3	Sight-Before-Sound	
61. When Love Is Kind	3b	3/4	8	7	3	Sight-Before-Sound	
62. Theme From "Symphony No. 1"	3b	4/4	6	6	3	Sight-Before-Sound	
63. Aloha 'Oe	3b	4/4	16	7	5	Sight-Before-Sound	
64. Minka, Minka	2b	2/4	8	4	4	Sight-Before-Sound	
65. Accent On Theory	2b, 3b, 1b	N/A	3	11	1	Literacy	
66. The Key Makes The Difference*	3b	3/4	8	6	4	Sight-Before-Sound	
67. Jasmine Flower	2b	4/4	16	6	5	Sight-Before-Sound	
68. Blues Adventure	2b	4/4	12	10	5	Sight-Before-Sound	
69. Accent On Creativity: This Old Man	2b	4/4	8	6	3	Sight-Before-Sound	
70. Easy Eighths**	1b	3/4	6	7	4	Sight-Before-Sound	

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
71. Polly Wolly Doodle	2b	4/4	8	6	4	Sight-Before-Sound	
72. March From "Rondo Alla Turca"	3b	2/4	8	6	2	Sight-Before-Sound	
73. La Bamba	3b	4/4	18	8	7	Sight-Before-Sound	
74. Accent On Trumpet	3b	4/4	8	7	3	Sight-Before-Sound	Range Builder
75. Opposite Directions*	2b	4/4	8	5	4	Sight-Before-Sound	
76. Accidental Encounter	3b	2/4	8	8	3	Sight-Before-Sound	
77. Chester	2b	4/4	16	8	7	Sight-Before-Sound	
78. Bella Bimba	3b	3/4	6	6	3	Sight-Before-Sound	
79. Chopsticks	2b	3/4	10	8	2	Sight-Before-Sound	
80. Accent On Theory	N/A	N/A	N/A	6	1	Literacy	
81. Fading Away	3b	4/4	8	8	6	Sight-Before-Sound	
82. Extended Rests**	1b	3/4	8	9	5	Sight-Before-Sound	
83. Kookaburra	2b	4/4	8	7	5	Sight-Before-Sound	
84. Finale From "Orpheus"	2b	2/4	17	8	4	Sight-Before-Sound	
85. Accent On Creativity: Rhythmic Improvisation	1b	4/4	8	4	N/A	Sight-Before-Sound	Exploratory
86. Tone Builder	3b	4/4	8	5	6	Sight-Before-Sound	Range Builder

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
87. A Short Story	1b	3/4	8	6	4	Sight-Before-Sound	
88. William Tell Overture	3b	4/4	8	7	3	Sight-Before-Sound	
89. Hatikvah	3b	2/4	8	6	3	Sight-Before-Sound	
90. Minuet	2b	3/4	10	9	5	Sight-Before-Sound	
91. Accent On Trumpet	2b	4/4	4	8	2	Sight-Before-Sound	Range Builder
92. Dotted Quarters**	3b	4/4	6	5	5	Sight-Before-Sound	
93. Anvil Chorus From "Il Trovatore"	3b	4/4	5	7	5	Sight-Before-Sound	
94. Alouette	1b	2/4	8	4	5	Sight-Before-Sound	
95. Sakura	2b	4/4	10	8	3	Sight-Before-Sound	
96. Wearing Of The Green	2b	2/4	8	7	3	Sight-Before-Sound	
97. Accent On Theory	N/A	4/4	6	N/A	6	Sight-Before-Sound	Literacy
98. Clarinet Climb	2b, 3b	4/4	16	7	5	Sight-Before-Sound	Range Builder
99. It's Raining, It's Pouring	2b	4/4	8	5	6	Sight-Before-Sound	
100. Arirang	3b	3/4	16	6	5	Sight-Before-Sound	
101. Ode To Joy From "Symphony No. 9"	3b	4/4	12	6	4	Sight-Before-Sound	
102. Accent On Creativity: Free Improvisation	2b	N/A	N/A	5	N/A	Exploratory	
103. Easy Does It	2b	3/4	6	8	7	Sight-Before-Sound	
104: Theme From "New World Symphony"	2b	4/4	12	7	5	Sight-Before-Sound	
105: Song Of The Volga Boatmen	1b	2/4	8	6	5	Sight-Before-Sound	
106: Liza Jane	2b	4/4	16	6	5	Sight-Before-Sound	

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
107. Hansel And Gretel Chorale	2b	4/4	8	7	3	Sight-Before-Sound	
108. Accent On Trumpet	3b	2/4	8	8	3	Sight-Before-Sound	Range Builder
109. Rhythm Antics	1b	2/4	8	6	4	Sight-Before-Sound	
110. Long Time Ago	2b	4/4	6	6	5	Sight-Before-Sound	
111. Hail, The Conquering Hero	2b	4/4	8	8	9	Sight-Before-Sound	
112. Folk Festival	3b	2/4	8	7	5	Sight-Before-Sound	
113. We Wish You A Merry Christmas	3b	3/4	8	9	5	Sight-Before-Sound	
114. Accent On Theory	N/A	N/A	N/A	N/A	N/A	Literacy	
115. Crossing The Break*	2b	3/4	8	5	3	Sight-Before-Sound	
116. Kum Ba Yah	3b	4/4	16	6	7	Sight-Before-Sound	
117. Trumpet Voluntary	1b	4/4	8	9	8	Sight-Before-Sound	
118. Finlandia	3b	4/4	16	6	7	Sight-Before-Sound	
119. Accent On Creativity	2b	4/4	8	N/A	N/A	Exploratory	
120. Shepherd's Hey	3b	4/4	4	6	3	Sight-Before-Sound	
121. Botany Bay	2b	3/4	16	9	5	Sight-Before-Sound	
122. Reuben And Rachel	2b	2/4	8	7	2	Sight-Before-Sound	

(Appendix D Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
123. Amazing Grace	3b	3/4	16	6	5	Sight-Before-Sound	
124. Accent On Trumpet	2b	4/4	6	3	4	Sight-Before-Sound	Range Builder
125. Syncopated Rhythms	2b	4/4	4	6	4	Sight-Before-Sound	
126. Russian Sailor's Dance	2b	2/4	12	9	3	Sight-Before-Sound	
127. Ye Banks And Braes Of Bonnie Doon	1b	3/4	9	9	4	Sight-Before-Sound	
128. Tom Dooley	2b	4/4	11	6	6	Sight-Before-Sound	
129. Accent On Theory	N/A	N/A	N/A	N/A	N/A	Literacy	
130. Mixin' It Up*	3b	2/4	8	7	4	Sight-Before-Sound	
131. On Top Of Old Smoky	4b	3/4	16	7	4	Sight-Before-Sound	
132. March Slav	2b	4/4	9	6	5	Sight-Before-Sound	
133. Las Mananitas	3b	3/4	16	7	4	Sight-Before-Sound	
134. Pomp And Circumstance	2b	4/4	10	10	4	Sight-Before-Sound	

Appendix E

Data for *Essential Elements*

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. The First Note*	2b	N/A	N/A	1	N/A	Sight-Before-Sound	
2. Count and Play**	2b	4/4	4	1	2	Sight-Before-Sound	
3. A New Note*	2b	N/A	N/A	1	N/A	Sight-Before-Sound	
4. Two's A Team	2b	4/4	4	2	2	Sight-Before-Sound	
5. Heading Down*	2b	N/A	N/A	1	N/A	Sight-Before-Sound	
6. Moving On Up	2b	4/4	4	3	2	Sight-Before-Sound	
7. The Long Haul*	2b	N/A	N/A	1	N/A	Sight-Before-Sound	
8. Four By Four	2b	4/4	4	4	2	Sight-Before-Sound	
9. Touchdown*	2b	N/A	N/A	1	N/A	Sight-Before-Sound	
10. The Fab Five	2b	4/4	4	5	2	Sight-Before-Sound	
11. Reading The Notes	2b	4/4	4	5	2	Sight-Before-Sound	
12. First Flight	2b	4/4	4	5	2	Sight-Before-Sound	
13. Essential Elements Quiz	2b	4/4	4	5	2	Sight-Before-Sound	Literacy
14. Rolling Along	2b	4/4	8	5	2	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Rhythm Rap**	N/A	4/4	6	N/A	3	Sight-Before-Sound	
16. The Half Counts	2b	4/4	6	6	3	Sight-Before-Sound	
17. Hot Cross Buns	2b	4/4	8	3	3	Sight-Before-Sound	
18. Go Tell Aunt Rhodie	2b	4/4	8	5	3	Sight-Before-Sound	
19. Essential Elements Quiz	2b	4/4	4	5	2	Sight-Before-Sound	Literacy
20. Rhythm Rap**	N/A	4/4	6	N/A	4	Sight-Before-Sound	
21. The Whole Thing	2b	4/4	6	4	4	Sight-Before-Sound	
22. Split Decision	2b	4/4	8	5	4	Sight-Before-Sound	
23. March Steps	2b	4/4	8	5	4	Sight-Before-Sound	
24. Listen To Our Sections	2b	4/4	8	5	3	Sight-Before-Sound	Call & Response
25. Lightly Row	2b	4/4	16	5	3	Sight-Before-Sound	
26. Essential Elements Quiz	2b	4/4	8	5	5	Sight-Before-Sound	Literacy
27. Reaching Higher*	2b	4/4	8	4	4	Sight-Before-Sound	
28. Au Claire De La Lune	2b	4/4	8	3	3	Sight-Before-Sound	
29. Remix	2b	4/4	8	6	4	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
30. London Bridge	2b	4/4	8	6	4	Sight-Before-Sound	
31. A Mozart Melody	2b	4/4	12	6	2	Sight-Before-Sound	
32. Essential Elements Quiz	2b	4/4	4	6	3	Sight-Before-Sound	Literacy
33. Deep Pockets*	2b	4/4	8	5	4	Sight-Before-Sound	
34. Doodle All Day	2b	4/4	8	6	4	Sight-Before-Sound	
35. Jump Rope	2b	4/4	8	5	3	Sight-Before-Sound	
36. A-Tisket, A-Tasket	2b	4/4	8	6	3	Sight-Before-Sound	
37. Loud and Soft	N/A	4/4	8	N/A	3	Sight-Before-Sound	
38. Jingle Bells	2b	4/4	16	5	3	Sight-Before-Sound	
39. My Dreydl	2b	4/4	16	5	3	Sight-Before-Sound	
40. Rhythm Rap**	N/A	4/4	4	N/A	3	Sight-Before-Sound	
41. Eighth Note Jam	2b	4/4	4	4	3	Sight-Before-Sound	
42. Skip To My Lou	2b	4/4	8	6	4	Sight-Before-Sound	
43. Long, Long Ago	2b	4/4	4	6	3	Sight-Before-Sound	
44. Oh, Susanna	2b	4/4	8	6	4	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
45. Essential Elements Quiz- William Tell	2b	4/4	8	5	4	Sight-Before-Sound	
46. Rhythm Rap	N/A	2/4	8	N/A	3	Sight-Before-Sound	
47. Two By two	2b	2/4	8	5	3	Sight-Before-Sound	
48. High School Cadets- March	2b	2/4	8	6	2	Sight-Before-Sound	
49. Hey, Ho! Nobody's Home*	2b	2/4	16	6	4	Sight-Before-Sound	
50. Clap The Dynamics	N/A	4/4	4	N/A	3	Sight-Before-Sound	
51. Play The Dynamics	2b	4/4	4	6	3	Sight-Before-Sound	
52. Performance Warm-Ups	2b	4/4	26	6	6	Sight-Before-Sound	
53. Aura Lee	2b	4/4	17	7	4	Sight-Before-Sound	
54. Frere Jacques	2b	2/4	16	6	3	Sight-Before-Sound	
55. When The Saints Go Marching In	2b	4/4	22	5	5	Sight-Before-Sound	
56. Old MacDonald Had A Band	2b	4/4	18	6	6	Sight-Before-Sound	
57. Ode To Joy	2b	4/4	19	5	5	Sight-Before-Sound	
58. Hard Rock Blues	2b	4/4	12	5	4	Sight-Before-Sound	
59. Fit To Be Tied	2b	4/4	8	6	3	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
60. Alouette	2b	4/4	8	4	3	Sight-Before-Sound	
61. Alouette- The Sequel**	2b	4/4	8	4	4	Sight-Before-Sound	
62. Camptown Races	2b	4/4	8	5	5	Sight-Before-Sound	
63. New Directions	2b	4/4	8	6	5	Sight-Before-Sound	
64. The Nobles	2b	4/4	8	6	5	Sight-Before-Sound	
65. Essential Elements Quiz	2b	4/4	8	6	4	Sight-Before-Sound	
66. Rhythm Rap	N/A	3/4	8	N/A	4	Sight-Before-Sound	
67. Three Beat Jam	2b	3/4	8	7	4	Sight-Before-Sound	
68. Barcarolle	2b	3/4	8	3	4	Sight-Before-Sound	
69. Morning (From Peer Gynt)	2b	3/4	8	5	3	Sight-Before-Sound	
70. Accent Your Talent	N/A	4/4	8	N/A	2	Sight-Before-Sound	
71. Mexican Clapping Song	2b	3/4	8	7	2	Sight-Before-Sound	
72. Essential Creativity	2b	4/4	4	N/A	3	Sight-Before-Sound	Literacy
73. Hot Muffins*	2b	2/4	8	3	3	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
74. Cossack Dance	2b	4/4	6	4	5	Sight-Before-Sound	
75. Basic Blues*	2b	4/4	4	5	3	Sight-Before-Sound	
76. High Flying	3b	3/4	10	7	4	Sight-Before-Sound	
77. Sakura, Sakura	3b	3/4	15	6	5	Sight-Before-Sound	
78. Up On A Housetop	2b	4/4	13	6	4	Sight-Before-Sound	
79. Jolly Old St. Nick	3b	2/4	10	8	3	Sight-Before-Sound	
80. The Big Airstream*	3b	4/4	8	6	5	Sight-Before-Sound	
81. Waltz Theme	3b	3/4	16	6	4	Sight-Before-Sound	
82. Air Time	3b	4/4	8	5	6	Sight-Before-Sound	
83. Down By The Station	3b	2/4	8	4	3	Sight-Before-Sound	
84. Essential Elements Quiz	3b	3/4	8	7	5	Sight-Before-Sound	
85. Essential Creativity	3b	4/4	8	6	N/A	Sight-Before-Sound	Exploratory
86. Tone Builder	2b	4/4	8	5	2	Sight-Before-Sound	
87. Rhythm Builder	3b	4/4	6	4	3	Sight-Before-Sound	
88. Technique Trax	3b	4/4	8	5	3	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
89. Chorale	2b	3/4	8	5	4	Sight-Before-Sound	
90. Variations On A Familiar Theme	2b	4/4	12	7	3	Sight-Before-Sound	
91. Banana Boat Song	2b	4/4	12	7	3	Sight-Before-Sound	
92. Razor's Edge*	2b	4/4	4	5	3	Sight-Before-Sound	
93. The Music Box	2b	3/4	8	5	4	Sight-Before-Sound	
94. Ezekiel Saw The Wheel	2b	4/4	8	4	4	Sight-Before-Sound	
95. Smooth Operator	2b	4/4	8	5	4	Sight-Before-Sound	
96. Gliding Along	2b	4/4	8	5	4	Sight-Before-Sound	
97. Trombone Rag	2b	4/4	9	4	5	Sight-Before-Sound	
98. Essential Elements Quiz	2b	3/4	8	5	5	Sight-Before-Sound	
99. Take The Lead*	2b	4/4	4	5	3	Sight-Before-Sound	
100. The Cold Wind	2b	4/4	4	4	3	Sight-Before-Sound	
101. Phraseology	3b	3/4	8	6	3	Sight-Before-Sound	
102. Satin Latin**	1b	4/4	8	8	5	Sight-Before-Sound	
103. Minuet	2b	3/4	8	7	3	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
104. Essential Creativity	1b	3/4 or 4/4	8 or 6	8	5	Sight-Before-Sound	Exploratory
105. Naturally	1b	2/4	8	5	4	Sight-Before-Sound	
106. March Militaire	2b	2/4	20	9	3	Sight-Before-Sound	
107. The Flat Zone*	3b	4/4	4	5	3	Sight-Before-Sound	
108. On Top Of Old Smokey	3b	3/4	16	7	3	Sight-Before-Sound	
109. Bottom Bass Boogie	3b	4/4	13	10	6	Sight-Before-Sound	
110. Rhythm Rap**	N/A	4/4	4	N/A	4	Sight-Before-Sound	
111. The Dot Always Counts	2b	4/4	4	3	4	Sight-Before-Sound	
112. All Through The Night	3b	4/4	8	9	5	Sight-Before-Sound	
113. Sea Chanty	2b	3/4	16	7	5	Sight-Before-Sound	
114. Scarborough Fair	3b	3/4	16	9	5	Sight-Before-Sound	
115. Rhythm Rap	N/A	4/4	4	N/A	4	Sight-Before-Sound	
116. The Turnaround	2b	4/4	4	2	4	Sight-Before-Sound	
117. Essential Elements Quiz	3b	4/4	8	7	4	Sight-Before-Sound	
118. Theme From "New World Symphony"	2b	4/4	32	7	8	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
119. Grenadilla Gorilla Jump No. 1	2b	4/4	8	3	3	Sight-Before-Sound	Range Builder
120. Jumpin' Up and Down	2b	4/4	8	7	2	Sight-Before-Sound	Range Builder
121. Grenadilla Gorilla Jump No. 2	1b	4/4	8	2	3	Sight-Before-Sound	Range Builder
122. Jumpin' For Joy	1b	4/4	8	4	2	Sight-Before-Sound	Range Builder
123. Grenadilla Gorilla Jump No. 3	3b	4/4	8	3	3	Sight-Before-Sound	Range Builder
124. Jumpin' Jacks	3b	4/4	8	7	2	Sight-Before-Sound	Range Builder
125. Essential Elements Quiz	3b	4/4	8	6	4	Sight-Before-Sound	Literacy
126. Grenadilla Gorilla Jump No. 4	1b	4/4	8	5	2	Sight-Before-Sound	Range Builder
127. Three Is The Count	3b	3/4	8	4	4	Sight-Before-Sound	
128. Grenadilla Gorilla Jump No. 5	3b	4/4	8	4	2	Sight-Before-Sound	Range Builder
129. Technique Trax	3b	4/4	8	5	5	Sight-Before-Sound	
130. Crossing Over*	3b	4/4	8	6	4	Sight-Before-Sound	
131. Kum Bah Yah	3b	2/4	24	11	5	Sight-Before-Sound	
132. Michael Row The Boat Ashore	3b	4/4	10	6	5	Sight-Before-Sound	
133. Austrian Waltz	3b	3/4	8	7	4	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
134. Botany Bay	2b	3/4	16	9	5	Sight-Before-Sound	
135. Technique Trax	3b	4/4	6	4	3	Sight-Before-Sound	
136. Finlandia	3b	4/4	18	6	6	Sight-Before-Sound	
137. Essential Creativity	3b	2/4	8	7	N/A	Sight-Before-Sound	Exploratory
138. Easy Gorilla Jumps	2b	4/4	8	3	4	Sight-Before-Sound	
139. Technique Trax	3b	4/4	8	8	7	Sight-Before-Sound	
140. More Technique Trax	1b	4/4	8	9	6	Sight-Before-Sound	
141. German Folk Song	2b	3/4	12	5	4	Sight-Before-Sound	
142. The Saints Go Marchin' Again	3b	4/4	18	5	5	Sight-Before-Sound	
143. Lowland Gorilla Walk	3b	4/4	8	4	5	Sight-Before-Sound	
144. Smooth Sailing	3b	4/4	8	4	6	Sight-Before-Sound	
145. More Gorilla Jumps	1b	4/4	8	3	5	Sight-Before-Sound	
146. Full Coverage	2b	4/4	8	4	5	Sight-Before-Sound	
147. Concert Bb Scale	2b	4/4	5	8	3	Sight-Before-Sound	
148. In Harmony	2b	4/4	6	4	4	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
149. Scale And Arpeggio	2b	4/4	8	8	4	Sight-Before-Sound	
150. Theme From "Surprise Symphony"	3b	4/4	16	10	4	Sight-Before-Sound	
151. Essential Elements Quiz- The Streets of Laredo	3b	3/4	13	7	5	Sight-Before-Sound	Literacy
152. School Spirit	3b	2/4	38	11	6	Sight-Before-Sound	
153. Carnival of Venice	2b	3/4	54	7	6	Sight-Before-Sound	
154. Range And Flexibility Builder	2b	4/4	10	10	4	Sight-Before-Sound	Range Builder
155. Technique Trax	2b	2/4	12	8	3	Sight-Before-Sound	
156. Chorale	3b	3/4	8	7	5	Sight-Before-Sound	
157. Hatikvah	3b	4/4	17	9	4	Sight-Before-Sound	
158. Rhythm Rap**	N/A	2/4	8	N/A	3	Sight-Before-Sound	
159. Eighth Note March	1b	2/4	8	5	3	Sight-Before-Sound	
160. Minuet	2b	3/4	10	9	4	Sight-Before-Sound	
161. Rhythm Rap	N/A	4/4	4	N/A	4	Sight-Before-Sound	
162. Eighth Notes Off The Beat	3b	4/4	4	5	4	Sight-Before-Sound	
163. Eighth Note Scramble	3b	4/4	8	4	4	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
164. Essential Elements Quiz	1b	2/4	8	7	4	Sight-Before-Sound	
165. Dancing Melody*	3b	4/4	6	5	7	Sight-Before-Sound	
166. El Capitan	2b	2/4	18	10	4	Sight-Before-Sound	
167. O Canada	2b	4/4	28	10	7	Sight-Before-Sound	
168. Essential Elements Quiz- Meter Mania	3b	3/4, 4/4	10	6	7	Sight-Before-Sound	
169. Snake Charmer	2b	4/4	4	5	2	Sight-Before-Sound	
170. Dark Shadows	2b	4/4	5	7	6	Sight-Before-Sound	
171. Close Encounters	1b	3/4	4	5	3	Sight-Before-Sound	
172. March Slav	2b	4/4	10	7	6	Sight-Before-Sound	
173. Notes In Disguise	1b	3/4	6	9	3	Sight-Before-Sound	
174. Half-Steppin'	2b	4/4	8	13	5	Sight-Before-Sound	
175. Egyptian Dance	2b	4/4	16	9	3	Sight-Before-Sound	
176. Silver Moon Boat	2b	4/4	8	5	3	Sight-Before-Sound	
177. Theme From Symphony No. 7	3b	4/4	18	12	5	Sight-Before-Sound	
178. Capriccio Italien	2b	3/4	18	9	6	Sight-Before-Sound	
179. American Patrol	2b	4/4	16	8	5	Sight-Before-Sound	
180. Wayfaring Stranger	3b	4/4	16	5	6	Sight-Before-Sound	

(Appendix E Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
181. Essential Elements Quiz- Scale Counting Contest	2b	4/4	16	8	8	Sight-Before-Sound	
182. America The Beautiful	3b	4/4	30	10	10	Sight-Before-Sound	
183. La Cucaracha	3b	4/4	36	9	7	Sight-Before-Sound	
184. Theme From 1812 Overture	3b	4/4	52	11	8	Sight-Before-Sound	
185. Theme From Symphony No. 1	3b	4/4	21	9	9	Sight-Before-Sound	
186. Swing Low, Sweet Chariot	3b	4/4	16	10	7	Sight-Before-Sound	
187. La Bamba	1b	4/4	18	8	5	Sight-Before-Sound	

Appendix F

Data for *Sound Innovations*

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. Tuning Note	N/A	N/A	N/A	N/A	N/A	Sound-Before-Sight	
2. Our First Note***	2b	4/4	5	1	2	Sight-Before-Sound	
3. Our Second Note*	2b	4/4	5	1	2	Sight-Before-Sound	
4. Two-Note Tango	2b	4/4	9	2	2	Sight-Before-Sound	
5. Our Third Note*	2b	4/4	5	1	2	Sight-Before-Sound	
6. Three-Note Combo	2b	4/4	9	3	2	Sight-Before-Sound	
7. Third Time's The Charm	2b	4/4	9	3	2	Sight-Before-Sound	
8. Match The Pitch	2b	4/4	8	3	2	Sight-Before-Sound	Call & Response
9. A Breath Of Fresh Air	2b	4/4	6	3	1	Sight-Before-Sound	
10. Breathing Easy	2b	4/4	6	3	1	Sight-Before-Sound	
11. Three-zy Does It!	2b	4/4	6	3	1	Sight-Before-Sound	
12. Half The Time**	2b	4/4	7	3	2	Sight-Before-Sound	
13. Mix It Up	2b	4/4	7	3	3	Sight-Before-Sound	
14. Duet? Do It!	2b	4/4	6	3	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Name The Notes**	2b	4/4	6	3	1	Sight-Before-Sound	Literacy
16. Quarter Notes**	2b	4/4	6	3	3	Sight-Before-Sound	
17. Quarterly Report	2b	4/4	4	3	3	Sight-Before-Sound	
18. Hot Cross Buns	2b	4/4	8	3	5	Sight-Before-Sound	
19. Our Fourth Note*	2b	4/4	4	2	2	Sight-Before-Sound	
20. Scaling The Wall	2b	4/4	8	4	4	Sight-Before-Sound	
21. Our Fifth Note*	2b	4/4	4	2	2	Sight-Before-Sound	
22. Scaling New Heights	2b	4/4	8	5	2	Sight-Before-Sound	
23. Merrily We Roll Along	2b	4/4	8	5	3	Sight-Before-Sound	
24. Au Claire De La Lune	2b	4/4	8	3	3	Sight-Before-Sound	
25. Jingle Bells	2b	4/4	8	5	4	Sight-Before-Sound	
26. Go Tell Aunt Rhody	2b	4/4	8	5	3	Sight-Before-Sound	
27. Lightly Row	2b	4/4	8	5	3	Sight-Before-Sound	
28. Good King Wenceslas	2b	4/4	8	5	2	Sight-Before-Sound	
29. Sweetly Sings The Donkey	2b	4/4	12	5	4	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
30. Fermatas 'R Us	2b	4/4	7	5	3	Sight-Before-Sound	
31. Dreydl, Dreydl	2b	4/4	8	5	4	Sight-Before-Sound	
32. Warm-Up Chorale	2b	4/4	8	5	3	Sight-Before-Sound	
33. Tie And Tie Again	2b	4/4	8	5	3	Sight-Before-Sound	
34. Our Sixth Note*	2b	4/4	4	3	2	Sight-Before-Sound	
35. Twinkling Stars	2b	4/4	12	6	2	Sight-Before-Sound	
36. Jolly Old St. Nick	2b	4/4	8	6	2	Sight-Before-Sound	
37. Two-Four Out The Door	2b	2/4	8	6	2	Sight-Before-Sound	
38. London Bridge	2b	2/4	16	6	2	Sight-Before-Sound	
39. Two-Four Old Mac	2b	2/4	8	5	3	Sight-Before-Sound	
40.Technique Builder	2b	4/4	8	6	3	Sight-Before-Sound	
41. Sounds New!*	2b	4/4	4	4	3	Sight-Before-Sound	
42. Mary Ann	2b	4/4	16	6	3	Sight-Before-Sound	
43. Polly Wolly Doodles	2b	2/4	16	6	3	Sight-Before-Sound	
44. Duet Of The Crusaders	2b	4/4	8	7	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
45. Shoo-Fly	2b	2/4	16	6	2	Sight-Before-Sound	
46. On The Bridge At Avignon	2b	2/4	16	6	2	Sight-Before-Sound	
47. Sound Theory	2b	4/4	6	7	3	Sight-Before-Sound	Literacy
48. Warm Up	2b	4/4	8	7	3	Sight-Before-Sound	
49. Marching Madness	2b	4/4	12	5	4	Sight-Before-Sound	
50. Rock This Band	2b	4/4	20	5	6	Sight-Before-Sound	
51. Rhythm Round-Up	N/A	4/4	12	N/A	5	Sight-Before-Sound	
52. Gotta Hand It To Ya!	N/A	4/4	4	N/A	4	Sight-Before-Sound	
53. Pieces Of Eight	2b	4/4	8	6	3	Sight-Before-Sound	
54. Whisper And Shout	2b	4/4	8	6	4	Sight-Before-Sound	
55. Long, Long Ago	2b	4/4	8	6	4	Sight-Before-Sound	
56. Skip To My Lou	2b	4/4	8	6	3	Sight-Before-Sound	
57. Dynamic Duet	2b	2/4	8	6	3	Sight-Before-Sound	
58. This Old Man	2b	4/4	8	6	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
59. Sounds New!*	2b	4/4	4	3	3	Sight-Before-Sound	
60. Interesting Intervals	2b	4/4	8	8	3	Sight-Before-Sound	Literacy
61. Hey, Ho! Nobody's Home	2b	2/4	16	7	4	Sight-Before-Sound	
62. Turn The Volume Up	2b	4/4	8	6	4	Sight-Before-Sound	
63. Turn The Volume Down	2b	4/4	8	7	4	Sight-Before-Sound	
64. Frere Jacques	2b	4/4	8	6	3	Sight-Before-Sound	
65. A Tisket, A Tasket	2b	4/4	8	6	2	Sight-Before-Sound	
66. Jasmine Flower	2b	4/4	8	4	3	Sight-Before-Sound	
67. Erie Canal	2b	4/4	8	6	3	Sight-Before-Sound	
68. Oh! Susannah	2b	4/4	8	6	4	Sight-Before-Sound	
69. Theme And Variations On Black Sheep	2b	4/4	12	8	3	Sight-Before-Sound	
70. Theme And Variations Your Way	2b	4/4	8	3	3	Exploratory	
71. Serenade	2b	4/4	13	6	4	Sight-Before-Sound	
72. Invaders!	2b	2/4	16	6	5	Sight-Before-Sound	
73. Academic Festival Overture	2b	4/4	10	6	5	Sight-Before-Sound	
74. Stodola Pumpa	2b	4/4	8	6	3	Sight-Before-Sound	
75. Dynamite Dynamics	2b	4/4	8	7	5	Sight-Before-Sound	
76. My Old Kentucky Name	2b	4/4	18	7	6	Sight-Before-Sound	
77. Sounds New*	2b	4/4	4	4	4	Sight-Before-Sound	
78. Way Up High	3b	4/4	8	5	2	Sight-Before-Sound	
79. Bingo	3b	4/4	12	7	2	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
80. Buffalo Gals	2b	4/4	6	6	3	Sight-Before-Sound	
81. Musette	2b	4/4	5	5	3	Sight-Before-Sound	
82. Mexican Hat Dance	2b	3/4	10	7	2	Sight-Before-Sound	
83. Barcarolle**	3b	3/4	16	4	4	Sight-Before-Sound	
84. Morning	2b	3/4	8	5	3	Sight-Before-Sound	
85. Sounds New!*	2b	4/4	4	4	2	Sight-Before-Sound	
86. Two-Note Treat	2b, 3b	4/4	8	2	4	Sight-Before-Sound	
87. Trap-Eazy Does It!	3b	3/4	10	7	4	Sight-Before-Sound	
88. Sounds New*	2b	4/4	3	4	4	Sight-Before-Sound	
89. Take Note	2b	4/4	8	5	3	Sight-Before-Sound	
90. The Carnival Of Venice	2b	3/4	10	6	4	Sight-Before-Sound	
91. Chester	2b	4/4	8	8	4	Sight-Before-Sound	
92. Marching Along	3b	2/4	8	7	4	Sight-Before-Sound	
93. Exercises On Eighths**	N/A	4/4	4	N/A	3	Sight-Before-Sound	
94. Emphasis On Accents	N/A	4/4	4	N/A	4	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
95. Emphasis On Notes	2b	4/4	8	4	4	Sight-Before-Sound	
96. Down By The Station	2b	2/4	8	4	3	Sight-Before-Sound	
97. Brother John	2b	4/4	8	7	4	Sight-Before-Sound	
98. Sounds New!*	2b	4/4	4	5	3	Sight-Before-Sound	
99. Aura Lee	1b	4/4	8	5	3	Sight-Before-Sound	
100. Sakura	3b	4/4	10	6	3	Sight-Before-Sound	
101. She Wore A Yellow Ribbon	2b	4/4	10	6	3	Sight-Before-Sound	
102. A Whole Lotta Ties	2b	4/4	7	5	4	Sight-Before-Sound	
103. A Whole Lotta Dots**	2b	4/4	7	5	5	Sight-Before-Sound	
104. Theme From The "New World Symphony"	3b	4/4	16	7	5	Sight-Before-Sound	
105. Joy To The World	2b	4/4	20	8	6	Sight-Before-Sound	
106. Accidental Encounters	1b, 2b	4/4	8	5	3	Sight-Before-Sound	
107. Ode To Joy	2b	4/4	12	5	4	Sight-Before-Sound	
108. Auld Lang Syne**	2b	4/4	16	5	8	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
109. Michael, Row The Boat Ashore	2b	4/4	10	6	5	Sight-Before-Sound	
110. Concert Bb Scale	2b	3/4	8	8	1	Sight-Before-Sound	
111. Three-Four, Phrase Some More	2b	3/4	8	5	3	Sight-Before-Sound	
112. Down The Road	3b	4/4	4	5	4	Sight-Before-Sound	
113. Suo Gan	3b	4/4	8	4	4	Sight-Before-Sound	
114. Articulation Station	2b	4/4	4	5	1	Sight-Before-Sound	
115. Overture To "William Tell"	2b	2/4	16	7	3	Sight-Before-Sound	
116. Sounds New*	2b	4/4	4	4	2	Sight-Before-Sound	
117. Algerian Dance	2b	2/4	8	4	2	Sight-Before-Sound	
118. The Long And Short, Common Time, Accidental Blues	2b	4/4	8	9	2	Sight-Before-Sound	
119. On Top Of Old Smokey	4b	3/4	16	7	3	Sight-Before-Sound	
120. Long And Short Accidental Encounters	4b, 3b	4/4	8	6	2	Sight-Before-Sound	
121. Good Night Ladies	3b	2/4	8	5	4	Sight-Before-Sound	
122. Chromatic March	4b	4/4	10	9	4	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
123. Jazz Doo-Ette	3b	4/4	8	9	4	Sight-Before-Sound	
124. On Your Own	3b	4/4	N/A	N/A	N/A	Exploratory	
125. Can-Can	2b	2/4	10	8	4	Sight-Before-Sound	
126. Volga Boat Song	1b	4/4	4	6	4	Sight-Before-Sound	
127. All Through The Night	1b	4/4	8	5	5	Sight-Before-Sound	
128. Arirang	3b	3/4	8	5	4	Sight-Before-Sound	
129. Minuet	2b	3/4	10	9	5	Sight-Before-Sound	
130. Sailor's Chantey	2b	3/4	16	6	4	Sight-Before-Sound	
131. Theme From Swan Lake	3b	4/4	5	6	4	Sight-Before-Sound	
132. Major Macaroni	1b	4/4	8	7	3	Sight-Before-Sound	
133. Minor Macaroni	4b	4/4	8	7	3	Sight-Before-Sound	
134. Alouette	3b	4/4	9	6	4	Sight-Before-Sound	
135. Hatikvah	3b	2/4	8	6	3	Sight-Before-Sound	
136. March Slave	4b	4/4	8	7	5	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
137. Range Rover 1	2b	4/4	5	2	3	Sight-Before-Sound	Range Builder
138. Imperative Interlude 1	2b	4/4	8	4	3	Sight-Before-Sound	Range Builder
139. Range Rover 2	3b	4/4	5	2	3	Sight-Before-Sound	Range Builder
140. Imperative Interlude 2	3b	4/4	8	4	3	Sight-Before-Sound	Range Builder
141. Range Rover 3	2b	4/4	5	2	3	Sight-Before-Sound	Range Builder
142. Imperatuve Interlude 3	2b	4/4	8	4	3	Sight-Before-Sound	Range Builder
143. High Flying	2b	4/4	15	4	1	Sight-Before-Sound	
144. Range Rover 4	1b	4/4	5	4	3	Sight-Before-Sound	Range Builder
145. Imperative Interlude 4	4b	3/4	10	7	4	Sight-Before-Sound	Range Builder
146. Range Rover 5	2b	4/4	5	4	3	Sight-Before-Sound	Range Builder
147. Imperative Interlude 5	3b	3/4	10	5	4	Sight-Before-Sound	Range Builder
148. Range Rover 6	1b	4/4	5	4	3	Sight-Before-Sound	Range Builder
149. Imperative Interlude 6	1b	3/4	10	5	4	Sight-Before-Sound	Range Builder
150. Drink To Me Only With Thine Eyes	2b	3/4	8	5	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
151. It's Raining, It's Pouring	2b	4/4	8	5	2	Sight-Before-Sound	
152. It's Windy, It's Storming	2b	4/4	8	3	2	Sight-Before-Sound	
153. Range Rider	2b	4/4	4	6	2	Sight-Before-Sound	Range Builder
154. Crazy Fingers	2b	4/4	7	4	3	Sight-Before-Sound	
155. Range Rover 7	2b	4/4	4	6	2	Sight-Before-Sound	Range Builder
156. Imperative Interlude 7	2b	4/4	7	5	2	Sight-Before-Sound	Range Builder
157. Sword Dance	1b	4/4	6	4	3	Sight-Before-Sound	
158. Break Up*	1b	4/4	8	5	2	Sight-Before-Sound	
159. Break Down	1b	4/4	8	5	2	Sight-Before-Sound	
160. Down And Out	2b	3/4	8	9	3	Sight-Before-Sound	
161. Up and Over	2b	3/4	8	8	3	Sight-Before-Sound	
162. The Concert Bb Major Scale	2b	4/4	8	8	1	Sight-Before-Sound	
163. Country Gardens	1b	2/4	8	9	4	Sight-Before-Sound	
164. Camptown Races	4b	2/4	16	5	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
165. When The Saints Go Marching In	3b	4/4	22	8	10	Sight-Before-Sound	
166. Surprise Symphony	3b	2/4	32	10	4	Sight-Before-Sound	
167. Half-Step Hassle	1b	4/4	8	8	4	Sight-Before-Sound	
168. Hilarious Half Steps	4b	4/4	8	8	3	Sight-Before-Sound	
169. Symphonic Theme From Symphony No. 1	3b	4/4	8	5	3	Sight-Before-Sound	
170. Etude	2b	4/4	8	7	2	Sight-Before-Sound	
171. Chorale	2b	4/4	6	8	2	Sight-Before-Sound	
172. The Grate Gate Of Kiev	3b	4/4	17	9	5	Sight-Before-Sound	
173. Scarborough Fair	3b	3/4	42	9	7	Sight-Before-Sound	
174. The Blue-Tail Fly	3b	4/4	8	11	5	Sight-Before-Sound	
175. Molly Malone	1b	3/4	17	10	5	Sight-Before-Sound	
176. Time Trials	2b	2/4,3/4,4/4	11	6	4	Sight-Before-Sound	
177. New Names For Old Friends*	2b	4/4	8	8	3	Sight-Before-Sound	
178. Music Masquerade*	4b	3/4	8	9	3	Sight-Before-Sound	

(Appendix F Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
179. Chromatic Scale	2b	4/4	14	18	2	Sight-Before-Sound	
180. Habanera	4b	2/4	16	11	4	Sight-Before-Sound	
181. O Canada	2b	4/4	28	11	6	Sight-Before-Sound	
182. Grant Us Peace	3b	3/4	24	8	5	Sight-Before-Sound	
183. Take A Ride ON The Blues Train	2b	4/4	14	6	5	Sight-Before-Sound	

Appendix G

Data for ¡*Simplemente Mariachi!*

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. El Primer Mariachi***	2#	4/4	8	1	2	Sight-Before-Sound	
2. El Segundo Mariachi*	2#	4/4	8	1	2	Sight-Before-Sound	
3. Buenos Dias, Veccino	2#	4/4	8	2	2	Sight-Before-Sound	
4. El Tercer Mariachi*	2#	4/4	8	1	2	Sight-Before-Sound	
5. Pa' Bajo y Pa' Arriba	2#	4/4	8	3	2	Sight-Before-Sound	
6. Los Tres Mariachis	2#	4/4	8	3	2	Sight-Before-Sound	
7.Tomamos un Descanso**	2#	4/4	8	3	3	Sight-Before-Sound	
8. Es Tiempo de Siesta	2#	4/4	8	3	3	Sight-Before-Sound	
9. Bajando Los Escalones*	2#	4/4	8	4	2	Sight-Before-Sound	
10. Pa' Arriba y Pa' Bajo del Río	2#	4/4	8	4	2	Sight-Before-Sound	
11. Jugando en el Llano	2#	4/4	8	3	2	Sight-Before-Sound	
12. ¡Sorpresa! ¡ Sorpresa!	2#	4/4	8	3	2	Sight-Before-Sound	
13. Caminando Juntos**	2#	4/4	8	4	3	Sight-Before-Sound	
14. Un Viaje	2#	4/4	8	4	3	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Navegando Sobre el Lago	2#	4/4	8	3	2	Sight-Before-Sound	
16. Nos Vemos en el Valle*	2#	4/4	8	3	3	Sight-Before-Sound	
17. Un Día de Sol en Cocula	2#	4/4	8	4	3	Sight-Before-Sound	
18. Cantas Tú. Canto Yo	2#	4/4	8	4	4	Sight-Before-Sound	
19. Visitando La Plaza	2#	4/4	8	4	2	Sight-Before-Sound	
20. Un Pasito Silencioso**	2#	4/4	8	3	3	Sight-Before-Sound	
21. Brincando Con Mis Vecinos	2#	4/4	8	5	3	Sight-Before-Sound	
22. La Calle Ocupada**	2#	4/4	8	3	4	Sight-Before-Sound	
23. Brinquitos	2#	4/4	8	4	3	Sight-Before-Sound	
24. Frijolitos Brincando	2#	4/4	8	4	5	Sight-Before-Sound	
25. Ararando el Campo	2#	4/4	8	4	4	Sight-Before-Sound	
26. Paseo de Patitos	2#	4/4	8	4	3	Sight-Before-Sound	
27. Sobran Cinco	2#	4/4	8	4	4	Sight-Before-Sound	
28. Tecalitlán	2#	4/4	8	3	4	Sight-Before-Sound	
29. Tomando Té	2#	4/4	8	4	5	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
30. Mi Amigo	2#	4/4	8	4	4	Sight-Before-Sound	
31. Cantamos en Tres	2#	3/4	8	3	3	Sight-Before-Sound	
32. Pa' Bajo y Pa' Arriba los Escalones**	2#	3/4	8	5	4	Sight-Before-Sound	
33. Si Señor	2#	4/4	8	3	4	Sight-Before-Sound	
34. Andando Sobre Las Piedras*	2#	3/4	8	4	4	Sight-Before-Sound	
35. Bailando con Mis Vecinos	2#	3/4	8	5	3	Sight-Before-Sound	
36. El Primero Vals	2#	3/4	8	4	4	Sight-Before-Sound	
37. Buscando Mi Abuelito	2#	4/4	8	3	5	Sight-Before-Sound	
38. Mis Nuevos Amigos*	0	4/4	8	5	3	Sight-Before-Sound	
39. Gotas de Lluvia	1#	4/4	8	7	3	Sight-Before-Sound	
40. La Procesión**	0	4/4	8	3	5	Sight-Before-Sound	
41. Saltos Grandes	1#	4/4	8	4	5	Sight-Before-Sound	
42. Arre, Mi Burrito	1#	4/4	8	5	4	Sight-Before-Sound	
43. Cabalgando	1#	4/4	8	4	4	Sight-Before-Sound	
44. Visitando Guadalajara*	2#	4/4	8	4	4	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
45.En Armonía	1#	4/4	8	5	5	Sight-Before-Sound	
46.Viendo Por la 143entana	1#	4/4	8	5	4	Sight-Before-Sound	
47. Bailando en el Jardín	2#	3/4	8	5	3	Sight-Before-Sound	
48. La Muñeca	2#	4/4	8	5	4	Sight-Before-Sound	
49. Melodía con Acordes	2#	4/4	8	4	3	Sight-Before-Sound	
50. Mirando el Paseo	2#	4/4	8	2	3	Sight-Before-Sound	
51. Vals de Fandango	2#	3/4	8	5	5	Sight-Before-Sound	
52. Andando en Chapala*	2#	4/4	8	6	4	Sight-Before-Sound	
53. Toca, Toca en Re	2#	3/4	8	5	4	Sight-Before-Sound	
54. Al Rededor del Arbol	1#	3/4	8	7	4	Sight-Before-Sound	
55. Chiles Rellenos	1#	3/4	8	6	3	Sight-Before-Sound	
56. Atras de las Puertas	2#	4/4	16	7	5	Sight-Before-Sound	
57. Mirame Volar	2#	4/4	14	5	5	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
58. Melodia Con Nuevos Acordes	1#	4/4	8	3	3	Sight-Before-Sound	
59. El Paseo	1#	4/4	8	2	3	Sight-Before-Sound	
60. Vals de la Fiesta	1#	3/4	8	5	5	Sight-Before-Sound	
61. Andando Hacia Tuxpan	1#	4/4	8	5	4	Sight-Before-Sound	
62. Ven y Baila	1#	3/4	8	5	5	Sight-Before-Sound	
63.Pastel de Naranja	2#	4/4	8	8	5	Sight-Before-Sound	
64. Escala de Re	2#	3/4	8	7	3	Sight-Before-Sound	
65. Una Tarde Tranquila	2#	4/4	8	8	4	Sight-Before-Sound	
66. Esperandote	2#	4/4	8	7	5	Sight-Before-Sound	
67. Subete al Caballo	2#	4/4	8	4	4	Sight-Before-Sound	
68. Ambos a Dos	2#	4/4	8	4	3	Sight-Before-Sound	
69. Volando Alto	2#	4/4	8	8	3	Sight-Before-Sound	
70. El Gallo Orgulloso	2#	4/4	8	4	4	Sight-Before-Sound	
71. Chico y Dulce	2#	3/4	8	4	2	Sight-Before-Sound	
72. El Buque	2#	3/4	8	6	4	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
73. Vamos A Contar	2#	4/4	11	7	6	Sight-Before-Sound	
74. Si Señora	2#	4/4	8	4	4	Sight-Before-Sound	
75. Deslizando	1#	4/4	8	6	5	Sight-Before-Sound	
76. Baila Conmigo	2#	4/4	8	4	4	Sight-Before-Sound	
77. Paso Chico, Paso Grande	2#	4/4	8	4	2	Sight-Before-Sound	
78. Fuerte y Suave	2#	4/4	8	4	3	Sight-Before-Sound	
79. Escala de Sol	1#	4/4	8	8	2	Sight-Before-Sound	
80. El Perico	1#	4/4	8	8	4	Sight-Before-Sound	
81. El Jefe De Sala*	1#	4/4	8	7	3	Sight-Before-Sound	
82. La Segunda Obrar	1#	3/4	8	5	4	Sight-Before-Sound	
83. La Bailarina	1#	3/4	8	8	3	Sight-Before-Sound	
84. Do-Re-Mi	1#	4/4	8	7	1	Sight-Before-Sound	
85. De Colores*	2#	3/4	42	6	5	Sight-Before-Sound	
86. Melodia con Acompañamiento	0	4/4	8	5	3	Sight-Before-Sound	
87. La Celebración	0	4/4	8	4	2	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
88. Persiguiendo el Perro	0	4/4	8	4	5	Sight-Before-Sound	
89. Corriendo en Chihuahua	0	4/4	8	5	4	Sight-Before-Sound	
90. Flores en el Viento	0	3/4	8	5	5	Sight-Before-Sound	
91. Toca, Toca en Do	0	3/4	8	5	4	Sight-Before-Sound	
92. Luciernaga	0	3/4	8	4	4	Sight-Before-Sound	
93. El Serrucho	0	4/4	8	3	6	Sight-Before-Sound	
94. Un Verano Perezoso	0	4/4	8	5	5	Sight-Before-Sound	
95. La Vibora	0	4/4	8	5	3	Sight-Before-Sound	
96. Una Vez Mas	2#	2/4	16	8	3	Sight-Before-Sound	
97. Caminando el Gato	0	2/4	20	7	3	Sight-Before-Sound	
98. Los Dos Rancheros	1#	4/4	15	10	7	Sight-Before-Sound	
99. Chuparosa	2#	3/4	16	6	5	Sight-Before-Sound	
100. Lindos Ojos	1#	4/4	8	4	5	Sight-Before-Sound	
101. La Negra Puntiada**	0	4/4	5	1	4	Sight-Before-Sound	
102. Corriendo en la Playa	0	4/4	5	3	4	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
103. Las Olas Grande	2#	4/4	8	4	5	Sight-Before-Sound	
104. Los Tres Viajeros	2#	3/4	8	6	4	Sight-Before-Sound	
105. El Mariachi Perdido	1b	4/4	8	8	6	Sight-Before-Sound	
106. Por el Camino*	1#	3/4	8	5	6	Sight-Before-Sound	
107. Punta de Pie**	0	2/4	8	5	3	Sight-Before-Sound	
108. Fuera del Barril	0	2/4	8	8	5	Sight-Before-Sound	
109. El Poso de Agua	0	2/4	8	5	5	Sight-Before-Sound	
110. En el Camión	0	2/4	10	8	5	Sight-Before-Sound	
111. La Marcha del Raton	0	2/4	17	7	4	Sight-Before-Sound	
112. Caminando Sobre el Llano	1b	4/4	8	8	3	Sight-Before-Sound	
113. De Imuris a San Juan*	1b	3/4	8	5	5	Sight-Before-Sound	
114. Imaginación	1b	4/4	8	N/A	N/A	Sight-Before-Sound	Exploratory
115. Hacer Creativo	1b	4/4	8	N/A	N/A	Sight-Before-Sound	Exploratory
116. En las Montañas	1b	2/4	8	9	3	Sight-Before-Sound	
117. Dos Por Uno	2#	4/4	8	5	3	Sight-Before-Sound	

(Appendix G Continued)

Exercise Title and Sequence	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
118. Hacia a la Calle	1#	4/4	8	6	4	Sight-Before-Sound	
119. Bailando en Jalisco	0	2/4	10	7	2	Sight-Before-Sound	
120. Danza del Elefante	0	4/4	8	5	5	Sight-Before-Sound	
121. El Oso Mareado	0	4/4	7	6	3	Sight-Before-Sound	
122. Las Perlitas	1#, 2#	2/4	44	9	5	Sight-Before-Sound	
123. El Sol y la Luna**	0	2/4	41	9	5	Sight-Before-Sound	

Appendix H

Data for *Suzuki Flute*

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. Preparatory Studies***	0	4/4	8	4	3	Sound-Before-Sight	
2. Mary Had a Little Lamb**	1b	4/4	8	4	6	Sound-Before-Sight	
3. Fireflies	0	4/4	8	4	3	Sound-Before-Sight	
4. Kagome Kagome**	0	4/4	12	4	5	Sound-Before-Sight	
5. Cuckoo*	1b	3/4	16	5	3	Sound-Before-Sight	
6. Lightly Row	1b	2/2	16	5	2	Sound-Before-Sight	
7. Perparatory Studies*	0	4/4	20	6	3	Sound-Before-Sight	
8. Twinkle, Twinkle, Little Star Variations**	0	4/4	36	6	5	Sound-Before-Sight	
9. Go Tell Aunt Rhody	0	4/4	12	6	3	Sound-Before-Sight	
10. Preparatory Study*	0	4/4	4	4	3	Sound-Before-Sight	
11. Amaryllis	0	4/4	8	7	4	Sound-Before-Sight	
12. Allegro	0	4/4	12	8	3	Sound-Before-Sight	
13. The Honeybee*	1b	4/4	12	5	3	Sound-Before-Sight	
14. Preparatory Study for Slurs and Legato**	0	4/4	8	5	3	Sound-Before-Sight	

(Appendix H Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Long, Long Ago	0	4/4	16	7	4	Sound-Before-Sight	
16. Lullaby**	0	4/4	10	7	7	Sound-Before-Sight	
17. The Moon Over The Ruined Castle*	1b	4/4	16	10	6	Sound-Before-Sight	
18. Tonalization***	0	N/A	N/A	24	6	Sound-Before-Sight	
19. Minuet in G Major	1#	3/4	24	14	4	Sound-Before-Sight	
20. G Major Scale	1#	4/4	5	9	4	Sound-Before-Sight	
21. G Major Arpeggio Exercise	1#	3/4	5	9	3	Sound-Before-Sight	
22. Minuet in G Major, BWV Anh. 114	1#	3/4	32	12	3	Sound-Before-Sight	
23. Minuet in G Major, MWV Anh. 116**	1#	3/4	40	12	4	Sound-Before-Sight	
24. Bourree	1#	4/4	22	14	4	Sound-Before-Sight	

Appendix I

Data for *Suzuki Recorder*

Exercise Title and Sequence Number	Time Signature	Key Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. One Bird***	2/4	2#	8	2	2	Sound-Before-Sight	
2. One Bird*	2/4	2#	8	2	2	Sound-Before-Sight	
3. Now We Sing**	2/4	2#	8	3	4	Sound-Before-Sight	
4. Mary Had a Little Lamb**	2/2	2#	8	3	3	Sound-Before-Sight	
5. Suo Gan**	2/2	2#	4	3	2	Sound-Before-Sight	
6. Daddy Long Legs*	2/4	2#	8	4	2	Sound-Before-Sight	
7. One Bird*	2/4	2#	8	2	2	Sound-Before-Sight	
8. Cuckoo	3/4	2#	16	5	3	Sound-Before-Sight	
9. French Children's Song	2/2	2#	16	5	4	Sound-Before-Sight	
10. The Finch	2/4	2#	8	5	3	Sound-Before-Sight	
11. Mary Had a Little Lamb*	2/2	1#	8	4	3	Sound-Before-Sight	
12. Clair de Lune	2/2	1#	12	6	4	Sound-Before-Sight	
13. They Honeybee	2/4	2#	12	5	3	Sound-Before-Sight	
14. Twinkle, Twinkle, Little Star Theme	4/4	2#	12	6	2	Sound-Before-Sight	

(Appendix I Continued)

Exercise Title and Sequence Number	Time Signature	Key Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Twinkle, Twinkle, Little Star – Variation**	4/4	2#	12	6	2	Sound-Before-Sight	
16. Go Tell Aunt Rhody	4/4	2#	12	6	3	Sound-Before-Sight	
17. One Bird (A – C#)*	2/4	3#	8	2	2	Sound-Before-Sight	
18. Preparatory Study	4/4	2#	20	8	4	Sound-Before-Sight	
19. The Best of Times	2/2	2#	9	8	3	Sound-Before-Sight	
20. Allegro	4/4	2#	12	8	3	Sound-Before-Sight	
21. Preparatory Studies*	2/2	1#	4	6	4	Sound-Before-Sight	
22. Clouds	2/2	1#	13	6	5	Sound-Before-Sight	
23. Preparatory Studies*	3/4	1#	4	3	1	Sound-Before-Sight	
24. Goodbye to Winter	3/4	1#	12	5	4	Sound-Before-Sight	
25. Preparatory Studies**	2/4	1#	9	5	5	Sound-Before-Sight	
26. Clown Dance	2/4	1#	17	6	5	Sound-Before-Sight	
27. Preparatory Studies	3/4	1#	14	8	6	Sound-Before-Sight	
28. Swedish Dance	3/4	1#	13	8	4	Sound-Before-Sight	
29. A Tiny Forest	2/2	1#	13	8	6	Sound-Before-Sight	

(Appendix I Continued)

Exercise Title and Sequence Number	Time Signature	Key Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
30. Preparatory Studies	2/2	1#	2	6	2	Sound-Before-Sight	
31. My Little Boat	2/2	1#	9	7	4	Sound-Before-Sight	
32. C Major Scale Preparatory Studies	2/2, 4/4	0, 1#	11	8	5	Sound-Before-Sight	
33. The Turtle Dove	2/2	0	11	7	4	Sound-Before-Sight	
34. Hungarian Dance	2/2	0	8	6	2	Sound-Before-Sight	
35. Preparatory Studies*	4/4	1b	3	3	2	Sound-Before-Sight	
36. Hansel and Gretel	2/2	1b	13	5	5	Sound-Before-Sight	
37. Preparatory Studies	4/4	1b	4	5	1	Sound-Before-Sight	
38. Dream, Children, Dream	2/2	1b	10	6	4	Sound-Before-Sight	
39. Preparatory Studies	2/4	1b	2	4	4	Sound-Before-Sight	
40. Little Man in the Woods	2/4	1b	13	7	7	Sound-Before-Sight	
41. Preparatory Studies	2/2	1b	6	6	4	Sound-Before-Sight	
42. Are You Sleeping?	2/2	1b	9	7	3	Sound-Before-Sight	
43. Two Kings' Children	6/8	2b	9	8	6	Sound-Before-Sight	
44. Preparatory Studies*	4/4, 6/8	1b, 2#	13	10	6	Sound-Before-Sight	

(Appendix I Continued)

Exercise Title and Sequence Number	Time Signature	Key Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
45. Come Lovely May	6/8	2#	17	10	4	Sound-Before-Sight	
46. Tonalization*	4/4, 6/8, N/A	0	30	18	8	Sound-Before-Sight	

Appendix J

Data for *Suzuki Trumpet*

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
1. Tonalization #1	N/A	N/A	N/A	N/A	N/A	Sound-Before-Sight	Breating and Breath Support
2 Tonalization #2	N/A	N/A	N/A	N/A	N/A	Sound-Before-Sight	Range Builder
3. Tonalization #3***	2b	4/4	30	5	2	Sound-Before-Sight	
4. Tonalization #4**	2b	4/4	10	5	3	Sound-Before-Sight	
5. Let's Begin	2b	4/4	4	3	2	Sound-Before-Sight	
6. French Tune	2b	3/4	4	4	2	Sound-Before-Sight	
7. Stroll Along	2b	4/4	4	5	2	Sound-Before-Sight	
8. Come and Play**	2b	4/4	8	5	3	Sound-Before-Sight	
9. Tonalization #5**	2b	4/4	21	5	7	Sound-Before-Sight	
10. Mary Had a Little Lamb**	2b	4/4	8	4	6	Sound-Before-Sight	
11. Tonalization #6*	2b	4/4	15	3	2	Sound-Before-Sight	
12. Twinkle, Twinkle, Little Star Variations	2b	4/4	72	6	6	Sound-Before-Sight	
13. Lightly Row	2b	4/4	16	5	2	Sound-Before-Sight	
14. Tonalization #7	2b	4/4	4	8	2	Sound-Before-Sight	

(Appendix J Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
15. Old MacDonald**	3b	4/4	16	5	5	Sound-Before-Sight	
16. Go Tell Aunt Rhody	2b	4/4	12	5	3	Sound-Before-Sight	
17. Are You Sleeping, Brother John?	2b	4/4	8	6	3	Sound-Before-Sight	
18.1 Tonalization #8*	0	4/4	3	5	3	Sound-Before-Sight	
19. Long, Long Ago	2b	4/4	16	6	5	Sound-Before-Sight	
20. May Song**	2b	4/4	12	7	4	Sound-Before-Sight	
21. Tonalization #9	2b, 0	3/4	50	7	2	Sound-Before-Sight	
22. French Folk Song	2b	3/4	20	7	2	Sound-Before-Sight	
23. Tonalization #10*	3b	4/4	3	5	3	Sound-Before-Sight	
24. Ode to Joy	3b	4/4	13	6	4	Sound-Before-Sight	
25. Tonalization #11*	2b	4/4	54	19	3	Sound-Before-Sight	Range Builder
26. Amazing Grace	3b	3/4	16	5	5	Sound-Before-Sight	
27. Tonalization #12	2b	4/4	8	8	2	Sound-Before-Sight	
28. Allegretto	3b	2/4	24	9	3	Sound-Before-Sight	

(Appendix J Continued)

Exercise Title and Sequence Number	Key Signature	Time Signature	Number of Measures	Number of Pitch Types	Number of Rhythm Types	Exercise Type	Exercise Type 2
29. It Jingles So Softly	2b	4/4	17	8	5	Sound-Before-Sight	
30. Tonalization #13*	2b	4/4	28	23	3	Sound-Before-Sight	Range Builder
31. Minuet	2b	3/4	24	7	3	Sound-Before-Sight	
32. O Come, Little Children	2b	2/4	16	6	4	Sound-Before-Sight	
33. Perpetual Motion	2b	4/4	16	8	2	Sound-Before-Sight	
34. Prelude	3b	4/4	24	9	6	Sound-Before-Sight	
35. Tonalization #14	1b	4/4	3	4	2	Sound-Before-Sight	
36. Clog Dance	1b	3/4	16	7	4	Sound-Before-Sight	
37. Song of the Wind	2b	2/4	14	7	3	Sound-Before-Sight	
38. Allegro	2b	4/4	12	8	3	Sound-Before-Sight	

Appendix K

Method Book Rhythm Sequencer

Rhythm	Essential Elements-187	Accent on Achievement-134	Sound Innovations-183	Simplemente Mariachi- 123	Suzuki-Flute-24	Suzuki-Recorder-48	Suzuki-Trumpet-38
Whole Note	20	1	2	22	18	N/A	3
Dotted Half Note	61	44	83	32	14	4	15
Half Note	15	16	12	13	4	5	4
Dotted Quarter Note	110	92	103	101	2	3	20
Quarter Note	2	10	16	1	1	1	4
Eighth Note Triplet	N/A	N/A	N/A	N/A	23	N/A	9
Dotted Eighth Note	N/A	N/A	N/A	N/A	16	25	N/A
Eighth Note	40	32	15	40	2	1	9
Sixteenth Notes	N/A	N/A	N/A	N/A	7	25	9
Whole Rest	20	1	2	7	16	N/A	3
Dotted Half Rest	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Half Rest	15	16	12	20	1	N/A	8
Dotted Quarter Rest	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Quarter Rest	2	21	16	1	1	3	10
Dotted Eighth Rest	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Eighth Rest	158	70	93	107	8	15	9
Sixteenth Note Rest	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Multiple Measure Rest	102	82	108	123	N/A	N/A	N/A

*Number denotes what exercise number rhythm is first presented

Appendix L

Method Book Pitch Sequencer

Concert Pitch	Essential Elements-187	Accent on Achievement-134	Sound Innovations-183	Simplemente Mariachi- 123	Suzuki-Flute-24	Suzuki-Recorder-48	Suzuki-Trumpet-38
D3	N/A	N/A	N/A	N/A	N/A	N/A	N/A
D#/Eb3	N/A	N/A	N/A	N/A	N/A	N/A	N/A
E3	N/A	N/A	N/A	N/A	N/A	N/A	25
F3	N/A	N/A	N/A	N/A	N/A	N/A	25
F#/Gb3	N/A	N/A	N/A	N/A	N/A	N/A	25
G3	49	N/A	59	N/A	N/A	N/A	25
G#/Ab3	73	66	85	N/A	N/A	N/A	25
A3	33	27	41	38	N/A	N/A	25
A#/Bb3	9	15	5	113	N/A	N/A	3
B3	N/A	N/A	177	34	N/A	N/A	25
C4	7	15	3	16	N/A	21	3
C#/Db4	107	130	116	44	N/A	N/A	25
D4	5	1	2	4	17	1	3
D#/Eb4	3	2	19	N/A	18	44	3
E4	92	49	98	2	18	2	18
F4	1	4	21	85	5	21	3
F#/Gb4	165	N/A	178	1	18	1	25
G4	27	37	34	9	1	6	11
G#/Ab4	75	60	77	N/A	18	44	23
A4	99	75	88	52	1	7	11
A#/Bb4	80	75	88	106	5	35	11
B4	N/A	N/A	N/A	81	1	11	30
C5	130	115	158	106	1	23	30
C#/Db5	N/A	N/A	N/A	N/A	18	17	30
D5	N/A	N/A	N/A	N/A	7	11	30
D#/Eb5	N/A	N/A	N/A	N/A	18	46	N/A
E5	N/A	N/A	N/A	N/A	7	N/A	N/A
F5	N/A	N/A	N/A	N/A	7	N/A	N/A

(Appendix L Continued)

Concert Pitch	Essential Elements-187	Accent on Achievement-134	Sound Innovations-183	Simplemente Mariachi- 123	Suzuki-Flute-24	Suzuki-Recorder-48	Suzuki-Trumpet- 38
F#/Gb5	N/A	N/A	N/A	N/A	18	N/A	N/A
G5	N/A	N/A	N/A	N/A	7	N/A	N/A
G#/Ab5	N/A	N/A	N/A	N/A	18	N/A	N/A
A5	N/A	N/A	N/A	N/A	7	N/A	N/A
A#/Bb5	N/A	N/A	N/A	N/A	13	N/A	N/A
B5	N/A	N/A	N/A	N/A	10	N/A	N/A
C6	N/A	N/A	N/A	N/A	10	N/A	N/A
C#/Db6	N/A	N/A	N/A	N/A	18	N/A	N/A
D6	N/A	N/A	N/A	N/A	18	N/A	N/A

*Number denotes what exercise number pitch is first presented

Appendix M

Arlington Public Schools Beginning Band Pacing Guide Sequencer

Quarter	Pitches Taught	Rhythms Taught	Text	Time Signatures Taught	Key Signatures Taught	Other Activities
1/4	A3, Bb3, C4, D4, Eb4, F4	Whole Note, Whole Rest, Half Note, Half Rest, Quarter Note, Quarter Rest	Sound Innovations	4/4	2b	Concert
2/4	G3, Ab3 G4, A4, Bb4	Eighth Notes	Sound Innovations	2/4	2b	Concert
3/4	E4, Ab4	Dotted Half Notes, Dotted Quarter Notes	Sound Innovations	3/4	1b, 2b, 3b	Composing Short Melodies
4/4	F3, Db4, B3, Gb4	N/A	Sound Innovations	N/A	1b, 2b, 3b, 4b	Improvisation

Appendix N

Clark County School District Beginning Band Pacing Guide Sequencer

Quarter	Pitches Taught	Rhythms Taught	Text	Time Signatures Taught	Key Signatures Taught	Other Activities
1/4	Bb3, C4, D4, Eb4, F4	Whole Note, Whole Rest, Half Note, Half Rest, Quarter Note, Quarter Rest	Accent on Achievement	4/4	2b	Identifying intervals as step, skip and leap
2/4	G4, A4, E4	Multi-Measure Rests	Accent on Achievement	2/4	2b	Concert
3/4	Ab3, Ab4	Eighth Notes, Dotted Half Notes	Accent on Achievement	3/4	2b	Solo and Ensemble Concert
4/4	Bb4	Eighth Rest, Dotted Quarter Notes	Accent on Achievement	N/A	1b, 2b, 3b, 4b	Concert

Appendix O

A Contemporary, Modified Suzuki Method for the Beginning Trumpet Player

Exercise 1&2.
Breathing and Tone Production Buzzing

This method is a modified Suzuki technique. The first two exercises are taken from the Suzuki Trumpet book. Exercises can be found in the Suzuki Trumpet book through the Alfred publishing company.

Exercise 3. Watermelon Sugar- Harry Styles

Tonalization:

Lyrics: *Removed to Comply With Copyright*
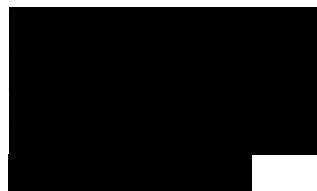
Solfege:
Mi Mi Re Re Mi Mi Mi
Mi Mi Re Re Mi Mi Re
Mi Mi Re Re Mi Mi Re
Mi Mi Re Re Mi Mi Mi
Mi Mi Re Re Mi Mi

Therefore I Am- Billie Eilish

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

████████████████████
████████████████████
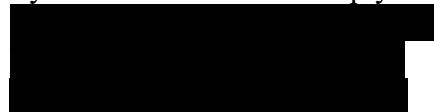
Solfege:
{Re Do LowTi LowTi Do LowTi LowTi
Do LowTi Do LowTi LowLa LowTi LowLa
Do LowTi Do LowTi Do LowTi LowLa} 2 times

Holy- Justin Bieber

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:

LowLe LowLe Do Me Fa Me Me Do Do LowTe LowTe LowLe
Do Me Fa Me Me Do Do LowTe LowTe LowTe LowTe LowLe
Le Le
Le Le Fa Me Le Le Fa Me Le Le
Me Le Le Fa Me Le Le
LowLe LowLe Do Me Fa Me Me Do Do LowTe LowTe LowLe
Do Me Fa LowTe LowLe

You Broke Me First- Tate McRae

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:
Di Ti Te Le Fi Le Le Le Le Le
Ti Te Le Fi Fi Le Fi Le Fa
Di Ti Te Le Fi Le Le Le Le Le
Fi Ti Te Le Fi Fi Fi Le Fi Fi Fa
Di Te Fa Fa Me Le Le Le Te

Afterglow- Ed Sheeran

The purpose of this exercise is for the student to find the solfege pitches for performance of Afterglow by Ed Sheeran. This is called an exploratory exercise.

Pitches Used:
LowLe LowTe Do Di Me Fa

Lyrics: *Removed to Comply With Copyright*
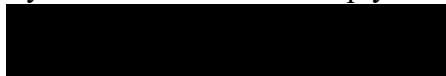
Forever After All- Luke Combs

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:

Re Fi Fi Mi Fi Mi Fi Re
Re Fi Fi Fi Fi La Mi Re
Re Mi Fi Mi Fi Fi Fi Mi Re Mi Mi Di LowLa LowTi Di
Re Mi Fi Fi Fi Mi Fi Mi
Re Fi Fi Fi Fi La Mi Re
Re Mi Fi Mi Fi Fi Fi Mi Re Mi Mi Di LowLa LowTi Di
Fi Fi Fi Fi Mi Fi Mi Di LowTi Mi Fi
Re Mi La Fi Fi Mi La Mi Mi Re Re

Happy Anymore- Blake Shelton ft. Gwen Stefani

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:

Fa Fa Do LowTe Fa Fa Do LowTe
Me Fa Fa Do LowTe LowTe Re Re Do LowTe
LowTe Fa Fa Fa Do LowTe Fa Fa Me Do Do Do LowTe
LowSol LowTe Do LowTe Fa Fa Fa Do LowTe Fa Fa Do LowTe
LowTe Fa Fa Do LowTe Re Re Do LowTe Fa Fa Fa Fa Do LowTe
LowTe Re Re Me Do Do Do LowTe LowSol LowTe Do LowTe
Me Do Do Do LowTe LowSol LowTe Do LowTe LowTe

Diamonds- Sam Smith

Tonalization:

Sol	La	Ti	HighDo
0	12	2	0

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:

Do Fa Sol Fa Me Do
Do Sol Sol Sol Sol Te HighDo Fa Me
Sol Sol Sol Sol Te HighDo Fa Sol
Fa Sol Fa Me Do
Do Fa Sol Fa Me Do
Do Sol Sol Sol Sol Te HighDo Fa Me
Sol Sol Sol Sol Te HighDo Fa Sol
Fa Sol Fa Me Do
Do Fa Sol Fa Me Do

Prisoner-Miley Cyrus ft. Dua Lipa

The purpose of this exercise is for the student to find the solfege pitches for performance of Prisoner by Miley Cyrus ft. Dua Lipa. This is called an exploratory exercise.

Pitches Used:
Do Me Fa Fi Le Te HighDo

Lyrics: *Removed to Comply With Copyright*

Positions- Ariana Grande

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:

HighRe HighRe HighRe Sol Sol La Ti La Ti
Ti La Ti La HighRe HighRe HighRe Sol Sol La Ti La Ti
Ti La Ti La HighRe HighRe HighRe Sol Sol La Ti Fi
Ti La Ti La HighRe HighRe HighRe Sol Sol La Ti La Ti
Sol La Ti La Ti Sol La Ti La Ti

Dynamite- BTS

Tonalization:

Lip Builder:


Lyrics: *Removed to Comply With Copyright*
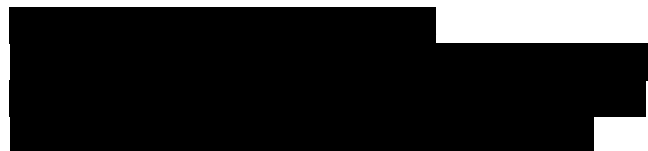
Solfege:

Fi HighRi HighDi Ti Li Fi Si Fi Fi
Fi Fi Fi HighRi HighDI Ti Li Fi Si Fi Fi
Di Ri Fi Si Li Ti Li Ti HighDi HighDi HighDi HighDi Li
Fi Fi Fi HighRi HighDi Ti Li Si Fi Fi Fi Di Fi

Kings & Queens- Ava Max

The purpose of this exercise is for the student to find the solfege pitches for performance of Kings & Queens by Ava Max. This is called an exploratory exercise.

Pitches Used:
Me Fa Sol Le Te HighDo HighRa HighMe

Lyrics: *Removed to Comply With Copyright*

Willow- Taylor Swift

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:
La La Ti HighDi Ti Ti Ti La Ti
La La Ti HighDi Ti Ti HighRe HighDi Ti La La
HighDi HighDi HighRe HighMi HighRe HighRe High Di Ti Ti La Ti
Ti La Ti

Monster- Shawn Mendes & Justin Bieber

The purpose of this exercise is for the student to find the solfege pitches for performance of Monster by Shawn Mendes and Justin Bieber. This is called an exploratory exercise.

Pitches Used:
Mi Sol La Ti HighDo HighRe HighMi

Lyrics: *Removed to Comply With Copyright*

Drivers License- Olivia Rodrigo

The purpose of this exercise is for the student to find the solfege pitches for performance of Drivers License by Olivia Rodrigo. This is called an exploratory exercise.

Pitches Used:
Do Re Mi Fa Sol La Ti HighDo HighRe HighMi

Lyrics: *Removed to Comply With Copyright*

Anyone- Justin Bieber

The purpose of this exercise is for the student to find the solfege pitches for performance of Anyone by Justin Bieber. This is called an exploratory exercise.

Pitches Used:
Ri Mi Fi Si La Ti HighDi HighRi Mi

Lyrics: *Removed to Comply With Copyright*

Savage Love-Jason Derulo

Tonalization:

Lip Builder:

Lyrics: *Removed to Comply With Copyright*

Solfege:
HighDo Sol Fa
La HighDo HighDo HighDo La HighDo HighDo HighDo HighDo Sol Fa
La HighDo HighDo HighDo La HighDo HighRe HighDo HighDo Sol Fa
La HighDo HighDo HighDo La HighDo HighDo HighDo HighRe Sol Fa
La HighDo HighDo HighDo HighDo High Do HighFa HighMe HighRe

I Hope-Gabby Barrett

The purpose of this exercise is for the student to find the solfege pitches for performance of I Hope by Gabby Barrett. This is called an exploratory exercise.

Pitches Used:
Mi Fa Sol Le Te HighDo HighRa HighMi HighFa

Lyrics: *Removed to Comply With Copyright*

Ice Cream- Blackpink & Selena Gomez

Tonalization:

HighRe HighMi HighFi
1   0   2

Lip Builder:

Lyrics: *Removed to Comply With Copyright*
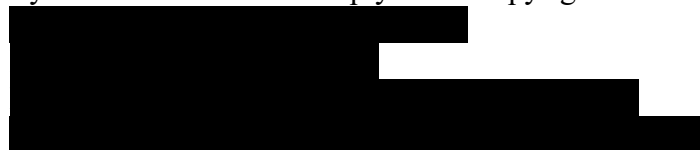
Solfege:
{Fi Li Li HighDi HighDi HighFi HighFi
Fi Li Li HighDi HighDi Fi Fi
Fi Fi Fi Fi Li Si Si Si Li Fi
Fi Fi Fi Fi Li Si Si Si Li Fi} 2 times

Appendix P
Finger Chart for A Contemporary, Modified Suzuki Curriculum for the Beginning Trumpet Player