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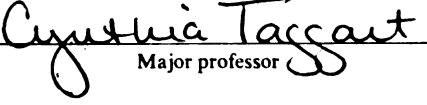
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**The Effect of the Use of Text in Music Instruction
on the Tonal Aptitude, Tonal Accuracy, and Tonal
Understanding of Kindergarten Students**

presented by
Diane Marie Lange

has been accepted towards fulfillment
of the requirements for

Ph. D degree in Music Education


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**THE EFFECT OF THE USE OF TEXT IN MUSIC INSTRUCTION ON THE TONAL
APTITUDE, TONAL ACCURACY, AND TONAL UNDERSTANDING OF
KINDERGARTEN STUDENTS**

By

Diane Marie Lange

A DISSERTATION

**Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of**

DOCTOR OF PHILOSOPHY

School of Music

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ABSTRACT

THE EFFECT OF THE USE OF TEXT IN MUSIC INSTRUCTION ON THE TONAL APTITUDE, TONAL ACCURACY, AND TONAL UNDERSTANDING OF KINDERGARTEN STUDENTS

By

Diane Marie Lange

The purpose of the study was to investigate the effect of the use of text in the performance of songs and the development of tonal understanding. The problems were: (a) to determine whether kindergarten students who are taught songs without text will perform with better intonation than students who are taught songs with text, (b) to determine whether kindergarten students who are taught songs without text can identify the resting tone through performance (audiate the tonic) of an unfamiliar song better than students who are taught with text, (c) to determine whether or not the use of text in song instruction has an effect on developmental tonal aptitude, (d) to determine whether or not developmental tonal aptitude has an effect on the intonation performance and ability to identify resting tone of kindergarten students who are taught songs without text and with text.

Four intact kindergarten classes (N=58) from two elementary schools were randomly assigned to two groups. Experimental group one received music instruction primarily with text. Experimental group two received music instruction primarily without text. All subjects were pre- and posttested using the *Tonal* subtest of *Primary Measures of Music Audiation* (PMMA).

Instruction occurred for 24 weeks and consisted of two 30-minute class periods

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per week for all students. At the end of the instructional period, the students were audio-taped performing two criterion songs and performing the resting tone of two unfamiliar songs. Their performances were rated by three independent judges using a Tonal Accuracy and Resting Tone rating scale.

Results indicated that students who received instruction with no text tended to have greater gains in their tonal aptitude than students who received instruction using only text. Also, there was no significant difference between the text group and the no text group after 24 weeks of instruction, and on the performance of resting tone. However, there was significant difference for developmental tonal aptitude. Students with low aptitude had greater gains in aptitude after instruction than students with high aptitude. Due to inclusive findings, song instruction should include songs with and without text.

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**To my parents and husband
for their love and support in all my endeavors.**

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CHAPTER ONE

RESEARCH BACKGROUND

The National Standards (1994) state that elementary school students should “sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo” (p. 13). However, at a young age, some children have difficulty performing songs because of the many musical, cognitive, and physical processes that are necessary for singing. These processes include both those that are needed for language and those that are needed for music. For instance, musically one has to focus on both the rhythm and tonal elements of music; physically one needs to be able to manipulate the larynx, breathing, and correct positioning of the mouth; and cognitively one has to focus on and remember the words. With this in mind, should music be taught to children without words so they can focus on both the rhythm and tonal elements of music or should music be taught to children with words?

Development of the Singing Voice

The singing voice is a natural instrument. When children sing, their performance is a reflection of their audiation¹ and their ability to manipulate their vocal mechanism. An infant’s larynx is not naturally set in place until the child is approximately nine months old. Prior to the larynx naturally setting into place, children are able to vocalize some musical

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Audiation is “hearing and comprehending music for which the sound is no longer or may never have been physically present” (Gordon, 1997a, p. 11).

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intervals by sliding from one pitch to another. However, once the larynx naturally sets in place, children are able to sing intervals with separations between the sounds (Gordon, 1997a).

Hargreaves (1986) observed children and found that in the first year, children explore vocally. They vary pitch, change melodic direction, and center on one pitch. Children in their first year of life develop a personal pitch that is usually the same pitch as that of their cry. Gordon (1997a) found that once an adult discovers a child's personal pitch, he or she should perform songs using that personal pitch as the tonic or dominant of a key of the song. Children will pay more attention to songs that emphasize their personal pitch, and it gives them security to have their personal pitch reinforced by an adult (Gordon, 1997a).

Sloboda (1985) examined children ages 18-months to 2-years-old performing spontaneous song. He found that 18-month-old children spontaneously sing without text and generally are not accurate at tonal imitation. However, when children approach 2-years-old, they start to imitate and use melodic patterns. Children's performances at this age are usually lacking in musical syntax and structure.

By age 3- to 4-years old, many children are able to imitate and match pitches using their singing voices. However, the tonal pitch center often changes during the performance of a song resulting in modulation (Scott-Kassner, 1993). Gordon (1997a) believes that it is necessary for children to imitate songs and chants, because imitation is the readiness for audiation. When children imitate, it is purposeful, consistent, and may or may not be correct. Further, children learn to discriminate tonal patterns and rhythm

patterns through imitation. During imitation, there is not an understanding of syntax. The understanding of syntax occurs in audiation.

Children at this age also begin to spontaneously sing and create songs during their play. Moorhead and Pond (1978) observed that “in spontaneous singing, the child would sing quietly and alone about everyday things, as though the melody not the words were more important” (p. 8). Additionally, they described from their observations the following:

It does not seem necessary for the child to use words at all, and even when he does use words he is apt to combine these words with nonsense or purely vocalized phrases in the construction of one song. This in itself seems to indicate, as has been said above, that the child’s primary purpose here is to create vocal melody (p. 41).

Moog (1976) showed that at the beginning of spontaneous singing, the sound of the words and the music were separate entities for a child. However, he observed that when the text of a melody was extracted, many 5-year-old students failed to recognize a familiar song. Gordon (1997a) claims that “when children listen to music with words, they cannot focus on either the music or the words” (p. 41). Jean Piaget, a Swiss psychologist, studied children from birth to adolescence and found that children from age 2- to 6- or 7- years old are in the pre-operational stage of learning. Children in this stage are unable to focus on more than one thing at a time. Therefore, they have difficulty performing songs because of the many cognitive processes that are necessary for singing. Yet music educators are asking children to focus on rhythm, melody, and the words.

Traditional Song Instruction

In traditional music classrooms, song instruction usually involves the use of text. Sometimes teachers teach songs using visual aides and focus mostly on the words rather than the music. The visual aids are a representation of the words sometimes using color coded images and pictures that describe the text. Other times, teachers select songs based on the text rather than the musical quality of the piece. Some teachers believe that if the text is humorous or clever, students will enjoy the piece regardless of the musical quality. Additionally, teachers are often more concerned about the children learning the words than the qualities of the music they are performing.

Traditionally, songs are taught to children by rote. “The most common approaches used to teach songs by rote are the part or phrase method and the whole song method” (Roxmajzl & Boyer-White, 1996, p. 209). These methods usually focus on the words, especially if the song includes difficult words or phrases.

The whole song method is used to teach songs that are usually short, repetitive, and can be imitated after few hearings. For example, a simple eight-measure song with two similar phrases can be learned after two or three hearings. The song may be introduced informally during any activity, such as movement, or sung to the children a few times in a row.

The phrase or part-song method consists of two steps. First, the song is first presented in its entirety by the teacher. Second, each phrase is sung by the teacher and echoed by the children. Occasionally, visual aids representing the words are used to teach the text. In addition, both methods, typically include questions about the text to test the

child's understanding of the song.

When choosing repertoire for use in the classroom, teachers often choose songs based upon song text. As a result, sometimes the words are so compelling that children attend to the text and not the music. For example, Dan Emmett's song *Old Dan Tucker* is about an old man who washed his face in a frying pan, combed his hair with a wagon wheel, and died with a toothache in his heel. The song was written for its humorous text, and when listening or performing the song, most, including adults, attend to the text rather than the musical elements. This may not be a problem for those who are tonally competent. However, for those children in the early stages of tonal development, the words may be the focus rather than the music because of the humorous text possibly resulting in monotone singing.

During the past few decades, integration of the curriculum has become popular. Music textbook series, such as *Share the Music* (1995), include an integrated curriculum component that "provides an *Across the Curriculum* activity section after each CORE lesson for connections to other curriculum areas and themes" (p. viii). When using these textbooks, music teachers are expected to teach non-musical concepts as a part of music class. Many of the songs are included to teach historical content or mathematical skills, not music. When teaching in this context, the focus is on the song text. For instance, the song *Fifty Nifty United States*, written by Ray Charles, focuses primarily on naming the 50 states, and as a result the melody is not lyrical and the music becomes secondary.

Unfortunately, some elementary music curriculums include activities that focus on these extra-musical factors or the teaching of music theory at the expense of developing

audiation. Gordon (1997a) explains that “audiating while you are performing music is like thinking while you are speaking, and audiating while listening to music is like thinking about what someone has said and is saying as you are listening to him or her speak” (p. 11). Audiation is fundamental to music aptitude, both developmental and stabilized.

Audiation and Developmental Music Aptitude

“Music aptitude is a measure of a student’s potential to learn music” (Gordon, 1997b, p. 41). Everyone is born with music aptitudes, and environmental influences affect one’s level of music aptitude until one is approximately 9 years old. Around age 9, one’s music aptitudes stabilize. Prior to age 9, music aptitudes are developmental and constantly changing as a result of one’s environment.

Gordon (1997b) identified two developmental music aptitudes, tonal and rhythm, and believes that children can concentrate on only one element of music at a time. For example, when children listen to a tonal pattern, it needs to be void of rhythm so that they can make reliable decisions about that tonal pattern (Gordon, 1987). The same is true for rhythm patterns; they need to be void of pitches so children can make reliable decisions about the rhythm pattern. Therefore, a valid music aptitude test should be administered to determine the tonal aptitude and rhythm aptitudes of each child. After one knows each child’s tonal and rhythm developmental aptitude scores, music instruction should be adapted to the child’s individual needs.

Audiation is the basis of music aptitude. One’s music aptitude is the extent to which one can audiate pitches and durations in music and organize them. Children can be

taught to audiate to his or her potential. However, the process of developing audiation takes time and cannot be acquired immediately. Therefore, good instruction that is individualized to the child's needs is crucial in developing audiation.

The effects of music environment and instruction on developmental music aptitude

Numerous studies have been conducted regarding the effect of the musical environment and instruction on developmental music aptitudes. Moore (1990) examined the theory of developmental music aptitudes and the surrounding literature. She found that music aptitudes are developmental and can be influenced by instruction. Further, Moore (1990) suggests that "teaching toward the development of music aptitudes places emphasis upon providing broad and varied musical exposure for exploring and expanding students' potential, rather than limiting their experiences to certain exercises or activities that are readily achieved" (p. 22). The following section includes discussion of many studies that have been conducted by researchers to determine the extent to which music environment and/or instruction influences developmental music aptitudes.

Stauffer (1985) investigated the effect of different types of melodic echo training on the developmental aptitudes of first-, second-, and third-grade students. The students were randomly assigned into the following melodic echo training groups: (1) no context, (2) melodic context, (3) harmonic context, and (4) melodic and harmonic contexts. The treatment consisted of using melodic echo training tapes depending on their assigned groups for 12 weeks. The instruments used as pretest and posttest measures were the *Primary Measures of Music Audiation* (PMMA), a researcher designed *Melodic Echo*

Test, and a researcher designed *Test of Singing Ability*. Stauffer found no significant difference between the posttest music aptitudes of the four treatment groups.

Kane (1994) examined the effect of teacher training on the developmental music aptitudes and musical achievement of kindergarten students. The students were assigned to one of two groups. The experimental group received tonal preparatory audiation guidance that involved singing songs in various tonalities without words and echoing tonal patterns on a neutral syllable. The control group received traditional song instruction in major and harmonic minor tonalities with words. The students were administered the PMMA and the kindergarten teachers' vocal abilities were assessed as a pretest and posttest measure. Additionally, at the conclusion of instruction, the students received a singing achievement test. Kane found no evidence to suggest that the treatment had a greater effect on developmental music aptitudes or singing achievement of kindergarten students than the control. Additionally, Kane found that kindergarten teachers were effective teachers for both song instruction and tonal preparatory audiation guidance.

Elliott (1995) investigated the effect of background music on kindergarten students' developmental music aptitudes. Five intact classrooms of kindergarten students participated in the study. PMMA was administered to the students as a pretest and posttest. The treatment lasted for 14 weeks, with the students in the experimental group exposed to two hours of background music each day while engaged in classroom activities. The students in the control group received no exposure to background music. Elliott found that background music did not effect kindergarten student's developmental music aptitudes.

Dowdy (1995) conducted a study to determine if movement instruction had an effect on developmental rhythm aptitude. Two intact classes of second-, and third-grade students were divided into a control group and an experimental group. The control group received traditional instruction on rhythm, whereas, the experimental group received the same lessons but with movement activities instead. The treatment lasted for 12 weeks. The instruments used as a pretest and posttest measure for both groups were Colwell's *Music Achievement Test* and PMMA. Results indicated that movement instruction did not significantly increase students' developmental rhythm aptitude.

Apfelstadt (1984) investigated the effect of melodic perception on kindergarten students' tonal aptitudes. The students were randomly divided into one of three treatment groups. The students in group one received 11 weeks of instruction emphasizing the development of melodic perception through visual and kinesthetic means, such as playing the stair-step resonator bells and movement activities. The students in group two received 11 weeks of instruction emphasizing vocal imitation. The students in group three received 11 weeks of instruction without emphasizing perceptual or conceptual development. Three instruments used for the pretest and posttest were the *Tonal* subtest of PMMA, the *Boardman Test of Vocal Accuracy*, and a rote-singing test. Results showed no significance between the performance of pitch discrimination as measured by PMMA and the *Boardman Test of Vocal Accuracy*. Apfelstadt (1984) concluded that "the results of this study do not support the notion that melodic perception instruction makes a significant difference in terms of improving kindergarten children's aural discrimination or vocal accuracy" (p. 23).

Jordan-DeCarbo (1982) examined the effect of “same” and “different” discrimination techniques on kindergarten students’ aural perception and vocal performance of tonal patterns. Five intact classes of kindergarten students from three elementary schools were randomly assigned to two treatment groups. Both treatment groups received tonal pattern instruction for 11 weeks. The first experimental group received training of the tonal patterns using the same/different discrimination technique that involved the students discriminating whether two patterns were the same or different. The second experimental group received the same tonal patterns as the first group, but responded through imitation rather than aural discrimination. The instruments used as pretest and posttest were the *Tonal* subtest of the PMMA, the *Criterion Singing Test* of 10 three-note patterns, and a criterion song. Jordan-DeCarbo found no significant differences between PMMA scores, ratings on the *Criterion Singing Test*, and performances of the criterion song after the 11-week treatment period.

Holahan (1983) investigated “same” and “different” instructional techniques on kindergarten students’ developmental music aptitudes. The students were divided into the following four groups: (1) teacher labeling tonal patterns as the same, (2) teacher labeling tonal patterns as different, (3) teacher labeling tonal patterns as the same and different, and (4) no labeling of patterns. Prior to instruction, the students were administered both the *Tonal* subtest and the *Rhythm* subtest of the PMMA. Following the eight-week tonal pattern instruction period, the students were administered both the *Tonal* subtest and the *Rhythm* subtest of the PMMA. Holahan found no significant difference between the four groups of students. However, he found that the developmental tonal aptitude of all

students increased significantly after the instruction period.

Cernohorsky (1991) examined the effect of Rudolf Von Laban's movement-based instruction on kindergarten and second-grade students' rhythm performance and developmental rhythm aptitude. Prior to instruction, students were administered the *Rhythm* subtest of PMMA. Instruction lasted 23 weeks with all students receiving Laban movement instruction based upon the following five movement themes: body awareness, flow, weight, space, and time. Two weeks before the conclusion of instruction, the students were taught three criterion chants. Following instruction, the students were administered the *Rhythm* subtest of PMMA, and each student was individually recorded performing three criterion chants. Results indicated that movement instruction does not effect student's rhythm performance. However, Cernohorsky concluded that movement instruction does effect the developmental rhythm aptitudes of low aptitude students.

DiBlassio (1984) examined four methods of tonal pattern instruction and four methods of rhythm pattern instruction to determine which had the greatest effect on developmental tonal aptitude and developmental rhythm aptitude, respectively. Sixteen classes of first-grade students participated in the study. The classes were divided into two groups of eight. One group was administered the *Tonal* subtest of the PMMA and received tonal pattern instruction for 12 weeks. The tonal pattern instruction was divided into the following four combinations of tonalities: Group I, major and minor; Group II, major, minor, dorian, and mixolydian; Group III, major, minor, and atonal; and Group IV, pentatonic. The other group of eight classes were administered the *Rhythm* subtest of the PMMA and received rhythm pattern instruction for 12 weeks. The rhythm pattern

instruction was divided into the following four combinations of meter: Group I, duple and triple; Group II, duple, triple, and combined; Group III, duple, triple, unusual paired, and unpaired; and Group IV, duple, triple, combined, unusual paired, and unpaired. At the conclusion of the 12-week instructional period, students were administered the *Tonal* subtest or *Rhythm* subtest of the PMMA, depending on their group classification, to determine the effect of instruction on developmental tonal aptitude or developmental rhythm aptitude. No significance was found according to treatment. However, DiBlassio found that students with low aptitude made greater gains than the students with high aptitude in both treatment groups.

Jessup (1984) attempted to determine the comparative effects of teacher behavior on developmental music aptitude, music listening achievement, and performance of songs of second-grade students. PMMA was administered to students as a pretest measure. Instruction lasted for 12 weeks with two teachers teaching two classes each. One class of each teacher employed primarily direct teaching behavior and the other class employed primarily indirect teaching behavior. The teaching objectives were selected from Book 2 of the *Silver Burdett* music series. After 12 weeks of instruction, PMMA was administered as a posttest. Students were also asked to complete items from the *Silver Burdett Music Competency Tests*, perform tonal and rhythm patterns, and perform a rote song. Jessup found that the music aptitude of students with low music aptitude increased significantly more than that of students with high music aptitude. Also, high music aptitude students achieved significantly more on rote singing, pattern performance, and music listening tests than low music aptitude students.

In a study conducted by Gordon (1980b), 167 inner-city students in kindergarten through third-grade were administered PMMA. When comparing inner-city students to the PMMA standardization sample, the inner-city students scored lower on the tonal test than the standardization sample. The inner-city third-grade students scored higher on the rhythm test than the students in the standardization sample. Gordon believes that this is possibly due to the exposure to rhythm activities in school and out of school for the inner-city students. The results of the study support the concept of developmental music aptitudes.

In another study conducted by Gordon (1979), two groups of students from two different schools were administered PMMA. The students in the Community Music School attended inner-city schools and had a limited background in formal music education. The students in the Private Academic School, an exclusive private school, received two class periods of music a week that included the teaching techniques of Orff Schulwerk, and Suzuki was offered as an elective. Results indicated that the students in the Private Academic School demonstrated a higher overall developmental music aptitude when compared to the standardization sample and the Community Music School students. This is possibly due to the rich musical environment presented at school and the cultural opportunities presented at home. Additionally, the students in both the Private Academic School and the Community Music School achieved higher means than the standardization sample. This is possibly due to an interest in music, which is reflected in the motivation to attend Community Music School and the rich musical environment at the Private Academic School. However, the overall differences between the students in the

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Community Music School and the students in the standardized group were not significant. Gordon concluded that the two factors, innate capacity and environment, appear to have an effect on the developmental music aptitude scores of children.

Flohr (1981) investigated the influence of short-term music instruction on five-year-old children's developmental music aptitudes. Twenty-nine children were randomly assigned to one of three groups. Music-I group received instruction for 12 weeks concentrating on improvisation. Music-II group received 12 weeks of a typical music classroom experience that included singing, playing, and moving. The control group received no music instruction. PMMA was administered to all children as a pretest and posttest. Flohr found that the PMMA scores of five-year-old students increased significantly after receiving instruction. The experimental groups' mean score on the PMMA improved significantly over the 12-week instruction period and the control group's mean scores on the PMMA decreased, though non-significantly, over the 12-week period. These findings support the theory that developmental music aptitude is influenced by instruction.

Taggart (1997) investigated the tonal and rhythm developmental music aptitudes of preschool through second-grade students. Age-appropriate instruction was administered twice weekly for one academic year. The preschool students' developmental music aptitudes were measured using Audie, a test of music aptitude for 3- and 4-year-old children, prior to and immediately following instruction. PMMA was used as a pre- and posttest measure for students in kindergarten, first-, and second-grade. She found that developmental music aptitude scores were significantly higher after instruction, after

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adjusting for age. Further, the developmental music aptitude scores continued to increase throughout summer vacation when instruction was no longer taking place.

Gordon (1980a) conducted a developmental music aptitude study with students in kindergarten through third-grade. Instruction consisted of one to two music periods each week for one academic school year. The music teachers taught the students according to the suggestions in Part Six of the Manual for *Primary Measures of Music Audiation* (Gordon, 1980a). Results showed that the pre- and post-instructional mean differences tended to be greater for younger children, and therefore he concluded that developmental music aptitudes fluctuate with instruction.

Moore (1987) examined the effect of instruction upon second- and third-grade students' rhythm aptitude and the students' developmental music aptitudes. Students were assigned to either one of two treatment groups or to the control group. The first treatment group received music instruction emphasizing rhythm and movement. The second treatment group received music instruction emphasizing singing and listening. The control group received no music instruction. She found that after 10 weeks of instruction, the students in the treatment groups displayed significantly higher rhythm aptitude scores than either of the two control groups. However, the differences in the overall developmental music aptitude scores were not statistically significant for both treatment groups. This is possibly because tonal activities were not emphasized during the treatment period. Moore concluded that students' rhythm aptitude can be influenced by appropriate instruction.

Rutkowski (1996) investigated the singing voice and developmental music

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aptitudes of kindergarten students. The students were randomly assigned to either the treatment or control group. Both the control and the treatment group received large-group instruction that included songs, activities, and games. However, only the treatment group received instruction that involved small-group and individual singing. Prior to treatment, the *Tonal* subtest of PMMA and the *Singing Voice Development Measure* (SVDM) were administered. PMMA was administered halfway through the treatment period and again as a posttest. The SVDM was administered as a posttest. Rutkowski found no significant difference in the tonal aptitude scores of the two groups. However, Rutkowski found that “both groups had gains in tonal aptitude mean scores during the treatment period” (1996, p. 361). Further, she concluded that there is a small relationship between developmental music aptitude and the use of the singing voice.

Many of these studies indicate that the music environment and/or instruction influences developmental music aptitudes. Holahan (1983), Cernohorsky (1991), Gordon (1979, 1980a, 1980b), Flohr (1981), Taggart (1998), and Moore (1987) found that developmental music aptitude is influenced by instruction. DiBlassio (1984), Cernohorsky (1991), and Jessup (1984) found that the developmental music aptitude of students with low music aptitude increased more than that of students with high music aptitude. These studies substantiate the theory of developmental music aptitude and that instruction increases developmental music aptitude.

The effects of song instruction with text versus no text

When one thinks of vocal music, one thinks of a performance that includes both

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the text and the music. Both are important because in our society and culture, vocal music is performed with both the text and the music. However, learning songs with text at a young age may be difficult for children.

Recently, numerous studies have been conducted regarding the efficacy of teaching songs with text versus no text. The following studies examine the use of text on the vocal accuracy of young children. Rutkowski (1993), Smale (1987), Levinowitz (1987), and Jacobi-Karna (1996) found no significant difference between the use of text and a neutral syllable. However, Levinowitz (1989) and Goetze (1985) found that students sing with more accuracy when using a neutral syllable rather than text.

Rutkowski (1993) investigated the use of a neutral syllable versus text when evaluating first-grade students' singing voices. The *Singing Voice Development Measure* (SVDM) was used to evaluate the singing ranges of 94 first-grade students from Pennsylvania. She found no significant difference between the singing range of students when performing using a neutral syllable than when performing using the text.

Smale (1987) examined 106 preschool students' ability to sing more accurately when singing alone or when singing in unison with a vocal model, as well as their ability to sing more accurately with words or with a neutral syllable. The students performed a criterion song using the text and the neutral syllable "loo." The students' performances were measured using a Visi-Pitch machine. Smale found no significant difference between students' vocal accuracy when using a neutral syllable and when using the text.

Levinowitz (1987) investigated the comparative effects of song instruction, with and without words, on the singing achievement and developmental music aptitudes of

kindergarten and first-grade students. The students were randomly assigned into the following three experimental groups: (1) primarily with words, (2) primarily without words, and (3) only with words. The treatment lasted for one academic year with the students receiving music for one 30 minute class period each week. The students were administered both the *Tonal* and *Rhythm* subtests of PMMA as a pre- and posttest. Also, the students were taught two criterion songs, both with words, and were measured using two rating scales, one for rhythm and one for tonal. Levinowitz found no significant difference when comparing the students' singing using a neutral syllable to that of their singing with the original text. However, she found that kindergarten and first-grade students with low developmental tonal aptitude had statistically significant gains on the *Tonal* subtest of PMMA from pre- to post-instruction than students with high developmental tonal aptitude.

Jacobi-Karna (1996) studied whether preschool children were more accurate singers when singing using a neutral syllable than when singing with original text. The students were randomly assigned into two treatment groups, one of which received the text method of song instruction and the other of which received the neutral syllable method. The treatment lasted for eight weeks with the students receiving music twice weekly for 30 minutes each. One criterion song was taught and the students' performances were measured using the Singing/Pitch Accuracy Test. Jacobi-Karna found no significant difference between the use of text and a neutral syllable. However, she did find that using a neutral syllable with 5-year-old children is effective.

Levinowitz (1989) examined the relationship between 35 four- and five-year-old

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students' ability to sing rote songs and their language development. Specifically, do students perform rote songs better with words or without words. The treatment lasted for five months with the students receiving music for one 30-minute class period each week. During each music class, half of the rote songs were performed with words and the other half were performed using a neutral syllable. Two criterion songs, one with words and one without words, were taught and the students' performances were measured using two rating scales, one for tonal and one for rhythm. Levinowitz found no significant difference between students' rhythm performances, but found significant difference between students' tonal performances. The criterion song without words was performed better than the criterion song with words.

Goetze (1985) investigated the effect of using the neutral syllable "loo" versus text upon the pitch accuracy of group and individual singing. Subjects were first- and third-grade students in Colorado. They were taught two criterion songs both using the text and the neutral syllable "loo." Responses were measured using a Visi-Pitch machine. Goetze found that students sing with more accuracy when using a neutral syllable rather than text. Goetze, Cooper, and Brown (1990) further examined the use of text and note that "there is insufficient evidence to conclude whether children sing more accurately with or without text. The inconsistency of findings suggest that more research is appropriate" (p. 32).

Many of these studies (Rutkowski, 1993; Smale, 1987; Levinowitz, 1987; Jacobi-Karna, 1996) found no significant difference between the use of text and a neutral syllable. However, Levinowitz (1989) and Goetze (1985) found that students sing with more accuracy when using a neutral syllable rather than text. Jacobi-Karna (1996) also found

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that using a neutral syllable with 5-year-old children is effective, although not statistically significant. Therefore, further research is needed so that conclusive findings are established.

Purpose and Problems of the Study

The purpose of this research is to gather information about the effect of the use of text in the performance of songs and in the development of tonal understanding. The problems of this study are the following:

1. To determine whether kindergarten students who are taught songs without text will perform with better intonation than students who are taught songs with text.
2. To determine whether kindergarten students who are taught songs without text can identify the resting tone through performance (audiate the tonic) of an unfamiliar song better than students who are taught with text.
3. To determine whether or not the use of text in song instruction has an effect on developmental tonal aptitude.
4. To determine whether or not developmental tonal aptitude has an effect on the intonation performance and ability to identify resting tone of kindergarten students who are taught songs without text and with text.

Definitions

Tonal Aptitude - The potential to achieve tonally in music.

Tonal Accuracy - The ability to sing in tune with some precision

Tonal Understanding - The ability to identify and perform tonic in an unfamiliar song.

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CHAPTER TWO

RELATED LITERATURE

This study focuses on the effect of the use of text versus no text in instruction upon the tonal skills of kindergarten students. Additionally, it investigates the effect of the use of text on the developmental tonal music aptitude of kindergarten students.

Therefore, the literature that directly relates to this study falls into two categories: (1) studies of the effect of text versus no text on the singing voice and tonal skills of children, and (2) studies of the effect of different types of singing instruction on developmental tonal aptitude.

Text Versus No Text Studies

Several researchers have investigated the effect of the use of text on learning of songs, specifically in relation to whether students are more accurate singers using a neutral syllable or text. The following section will discuss studies that relate to the issue of song instruction with and without text.

The Goetze Study (1985)

Goetze (1985) studied the factors affecting accuracy in children's singing. Her purpose was to contribute to the knowledge that music teachers have about the development of singing skills in primary-grade students (p. 3). She investigated the effect of using the neutral syllable "loo" versus the use of text on the pitch accuracy of group and individual singers. Subjects included 165 kindergarten, first- and third-grade students

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from three elementary schools in Boulder and Denver.

Two melodies were constructed for use in measuring pitch accuracy. Both melodies included text and were related: one was about a horse and the other was about a pony. The first melody was short and in duple meter. The second melody was a four phrase melody in duple meter with the form *aaba*. Both melodies were pentatonic and had a range of a fifth from d^1 to a^1 . The first melody was sung in solo and the second melody was sung in groups.

Prior to data collection, the investigator taught the melodies to the subjects first using the text then using the neutral syllable “loo.” “Loo” was chosen as the neutral syllable because “the mouth cavities maintain a fixed position for the vowel and the tongue moves between two positions for the consonant” (Goetze, 1985, p. 32). Both criterion songs were performed twice, once using the text and once using “loo.”

Immediately after learning the two songs, the subjects went into another room in groups of three for the recording of their responses using a Visi-Pitch machine. A Visi-Pitch machine supplies a visual display in graphic form and a numerical value in Hertz that analyzes students responses. After each individual performed in solo and the solo performances were recorded, three more students joined the first group for the task of singing in a group.

The frequency of each students’ performance on each note of the melody was measured by the Visi-Pitch machine. Then, student responses were randomly selected to establish reliability, which ranged from .96 to .99. The analysis of the Pitch Measure and the Contour Measure indicated that kindergarten and first-grade students sang more

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accurately as individuals than in a group. Also, students sang more accurately when singing with “loo” than with text. The largest differences occurred at the kindergarten level.

Goetze’s research was investigative and examined the factors affecting accuracy in children’s singing. The criterion songs were performed both with words and without words, and students always learned the songs with words first. It is possible that the text distracted students from the melody, and therefore adversely affected pitch accuracy even after the text was removed. Also, Goetze recorded the students singing the criterion song on the same day that she taught the criterion song. Possibly the students did not have adequate time to learn the words and, as a result, sang with better pitch accuracy when performing using a neutral syllable. Additionally, the criterion song and patterns in Goetze’s study were both pentatonic. Gordon (1997b) believes that pentatonic lacks a tonal center because of the absence of half steps and does not have a leading tone, which would distinguish an objective tonality. DeYarman (1971) found that students who were instructed and sang in a wide variety of tonalities (i.e., major, minor, dorian, phrygian, lydian, mixolydian, and locrian) performed criterion songs significantly better than students instructed in only major and minor. He also found that students performed the criterion songs significantly better if the criterion songs were in major or minor tonalities. Therefore, the criterion song might have been performed better if it was in major or minor tonality, rather than pentatonic.

The Smale Study (1987)

Smale (1987) replicated Goetze’s study with preschool students. The purpose of

Smale's study was to determine whether young children sing more accurately when singing alone or when singing in unison with a vocal model and whether they sing more accurately when singing with words than when singing with a neutral syllable (p. 26). Subjects included one-hundred and six 4- and 5-year-old children in the Musical Trolley classes at MacPhail Center for the Arts in Minneapolis, Minnesota.

The criterion song was similar to Goetze's first criterion song, except for the text and the range. Goetze used a range of d¹ to a¹ in her study, whereas Smale used a range of c¹ to g¹. Additionally, the intervals of both songs were the same. Intervals of a third (Sol-Mi-Sol) and descending seconds (Mi-Re-Do) were found in both duple meter songs. The text of Smale's criterion song was about a funny clown. Also, Smale added a second phrase to balance the song musically, although the second phrase performances were not used for analysis.

Smale taught the criterion song to the classes with the text first. She asked the children what the song was about. Once given a response, she brought in a cardboard clown figure to reinforce the text of the song. Then, she sang the criterion song using the neutral syllable "loo." Smale told the children that it was the song about the clown. The children were asked to "think the words, but just sing 'loo' on the outside" (p. 33).

Smale sang the song three times using the neutral syllable "loo" and at least fourteen times using the text. Next she introduced a microphone and explained how it is used. Then, one child at a time was recorded in a private room performing four singing tasks: "(a) singing the first phrase as an echo to the investigator, [Individual Text, IT]; (b) singing the phrase in unison with the investigator, [Unison Text, UT]; (c) singing the

phrase as an echo, but using the syllable 'loo' instead of the text, [Individual 'Loo,' IL]; and (d) singing the phrase in unison with the investigator, using the syllable 'loo,' [Unison 'Loo,' UL]" (Smale, 1987, p. 32). Prior to all singing, the investigator sounded a resonator bell on the pitch g^1 , and then asked the child to echo her. Half of the children were asked to echo the phrase first using "loo" and the other half were asked to echo the phrase first using the text.

The analysis consisted of the collected tape segments for each child for the four vocal tasks. Sixteen recorded samples of the criterion song sung by the investigator were arbitrarily selected from the first, middle, and last recording sessions. Examination of the frequencies of these samples determined that the investigator had provided an accurate model for the children to echo or sing with in unison.

Smale concluded that there was no significant difference in pitch accuracy between the performance of children singing the song using a neutral syllable and children singing the song with text. However, upon closer inspection, through the use of two-dimensional crosstabulations, she found that children tended to be more accurate when singing the neutral syllable "loo" than singing the text. Further, children sang more accurately alone than when singing in unison with a vocal model.

Smale's study was investigative and data collection occurred on the same day as instruction. Possibly the students may not have learned the song adequately after a handful of hearings. If the students had more time to learn the songs before data collection, the students may be audiating the criterion song rather than imitating. Also, by having the students echo Smale and sing in unison with Smale, one does not know if the

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students have learned the song, can audiate the song, or if they are only imitating the song. Further, Smale's criterion song was in pentatonic. Students may not have had enough informal exposure to major and minor to impose a tonality on the pentatonic song.

The Rutkowski Study (1993)

Rutkowski (1993) also investigated the use of a neutral syllable versus text when evaluating children's singing voices. Subjects were 94 first-grade students from Hollidaysburg, Pennsylvania. They received music once a week for 30-minute class periods in kindergarten and once a week for 40-minute class periods in first-grade. However, when the data was collected, the students had only received music in the first-grade for a few weeks.

The *Singing Voice Development Measure* (SVDM), designed by the investigator in 1984, was used to evaluate the singing range rather than the intonation of children. Rutkowski (1993) stated that "in most cases, proper use of the singing voice is a prerequisite to singing in tune" (p. 7). Therefore, the SVDM is an instrument to evaluate children's use of singing voice.

The SVDM consists of an eight measure duple song in minor tonality and a rating scale. The text of the song describes a bird in a tree that flies through the sky. However, the song in its entirety is not taught. One measure patterns are extracted from the song and are individually taught to the children. A five-point rating scale is used to evaluate the singing range of children based upon their performances of patterns from the song.

The singing range scale is the following:

- 1 — “Presinger” does not sing but chants the song text.
- 2 — “Speaking-range singer” sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A2, the A below middle C, to C3, middle C).
- 3 — “Uncertain singer” wavers between speaking and singing voice and uses a limited range when in singing voice (usually up to F3).
- 4 — “Initial range singer” exhibits use of initial singing range (usually D3 to A3).
- 5 — “Singer” exhibits use of extended range (sings beyond the register lift: B-flat3 and above) (Rutkowski, 1996, p. 357).

The students prepared for the SVDM in a large group, following the exact procedure that was used for individual testing. The testing procedures consisted of the following:

1. Play the first pattern on the tone bells or piano (“see the bird).
2. Sing the first pattern for the children with the text or “bum.” Do not use any accompaniment.
3. Have the children echo. Again, do not use any accompaniment.
4. Repeat steps 1-3 with each pattern.
5. Do not pause in between any of the above steps (Rutkowski, 1993, p. 8).

During individual testing sessions, students would echo the teacher singing patterns from the criterion song into an audio-tape recorder. When singing, all of the students used both the text and the neutral syllable “bum.” During the testing, half of the

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students sang the patterns with the neutral syllable first followed by the text and the other half of the students sang the patterns with the text first followed by the neutral syllable. Students' performances were rated by two judges who had prior experience with the SVDM. The intra- and interjudge reliabilities ranged from .85 to .89.

There were no significant differences between the use of text and a neutral syllable in students' singing ranges, although the mean for the performances using a neutral syllable was higher than the mean for the performances using words. Therefore, Rutkowski (1993) concluded that "some children sing better when they are not asked to sing words, perhaps since singing words is too closely related to their speech patterns, while other children do not find singing words a problem" (p. 5).

Rutkowski studied the use of text in a brief, one-time singing performance of students rather than instruction over an extended period of time. Rutkowski, like Goetze, used one melody with both text and a neutral syllable instead of two similar melodies, one for text and one for a neutral syllable. Using one melody does not give the researcher enough information about the singing range of students. With that specific song, are the students focusing on the text instead of the music? Possibly the words of the particular song are distracting students from the melody and the patterns in the song. Are students able to find their singing voice with a different melody that has different contour and phrasing? Also, the words used for the patterns did not make sense individually; they were parts of one whole song that were taken out of context. So, when using the words, extracting "look up now" from the description of the bird in the song does not make sense. It would be more logical to have the students sing the complete song and then rate

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their performances. In addition, the patterns were performed as an echo activity with the teacher singing first and then recording the subjects' responses on an audio-cassette recorder. Therefore, there is a possibility that the students were imitating the teacher rather than audiating, because the whole song was not performed by the students.

The Jacobi-Karna Study (1996)

Jacobi-Karna (1996) studied whether children were more accurate singers when singing using a neutral syllable than when singing with original text. Her subjects were eighty-nine 3-, 4-, and 5-year-old children who were enrolled in three preschools in eastern Maryland. She randomly assigned the students to two treatment groups, one of which received the text method of song instruction and the other of which received the neutral syllable method. The students in the text method group learned the music and text simultaneously. The students in the neutral syllable method learned the music using a neutral syllable that was later replaced by the traditional text. The neutral syllable was changed each time during the treatment sessions to prevent the syllables from becoming a "type of text" for the students. The syllables used with this treatment group were "loo," "lah," "moo," "mah," "toh," "nee," "koo," and "bum."

The students received music for two 30-minute class periods per week. "The treatment occurred over an eight week period for a total of twelve class sessions" (Jacobi-Karna, 1996, p. 7). All instruction was taught by the investigator.

All students were taught the criterion song *What'll I Do With The Baby-O*, either using text or neutral syllable, depending on their treatment group. In week nine, Posttest I was administered individually. The students met with the investigator and performed the

criterion song by echoing two measure phrases and the whole song, using either text or a neutral syllable depending on the treatment group. All of the students' performances were recorded using an audio-cassette recorder.

In week 11, following a week's break, the treatment groups were switched. The students in the neutral syllable group were taught the criterion song *What'll I Do With The Baby-O* with text and the students in the text method group were taught the criterion song *What'll I Do With The Baby-O* using a neutral syllable. The same criterion song was used for both Posttests. Then, Posttest II was administered in week 12 using the same method used for Posttest I.

Students' performances were measured using the *Singing/Pitch Accuracy Test*. The *Singing/Pitch Accuracy Test* consisted of the students performing the criterion song two times for each administration. The first performance was a phrase performance, during which the students echoed the investigator in two measure phrases. During the second performance, the students echoed the investigator singing the complete song. The two performances of the criterion song were rated based on the accuracy of pitch. The test did not measure the correctness of the rhythm or the correctness of the text.

Two rating scales were designed, one for the phrase performance and one for the whole song. The phrase performance rating scale consisted of a nine-point rating scale ranging from "at pitch" to "no sung response." The whole song rating scale consisted of five-points ranging from "maintains a single tonality throughout total performance" to "no sung response."

For both Posttest I and Posttest II, the students' composite score comprised three

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subscores. The first subscore was the rating of the performance of each individual's phrases. Judges listened to the four phrases of the criterion song and rated the students using the nine-point rating scale. Then, the judges listened to the performance of the whole song and used the nine-point rating scale to rate each phrase in the context of the whole song as well as the five-point rating scale. Therefore, the second and third subscores were derived from the performance of the whole song.

Three judges scored the performances using the *Singing/Pitch Accuracy Test*. The interjudge reliabilities ranged from .80 to .99. Then, a *t* test for independent samples was calculated. Jacobi-Karna found no significant differences in the children's singing accuracy between the two treatment groups. However, a Repeated Measures Analysis of Variance revealed a significant difference between age level, method, and time of test for the *Singing/Pitch Accuracy Test*. Therefore, she concluded that, 4-year old children sang more accurately when using text, no differences were found in 5-year-old children's accuracy of singing with a text or neutral syllable, and preschool children were more accurate when singing in phrases rather than when singing the whole song.

Jacobi-Karna's study, unlike those of Goetze, Smale, and Rutkowski, was experimental and related to instructional methods rather than performance with and without text. The criterion song was from the traditional folk literature; however, the song was pentatonic rather than diatonic. Also, Jacobi-Karna had the students echo her in the phrase method and the whole song, so the students possibly may have been imitating rather than audiating. In addition, Jacobi-Karna's study consisted of a treatment lasting eight weeks. It is possible that the short duration of her treatment period affected her

results.

The Levinowitz Pilot Study (1989)

Levinowitz (1987, 1989) conducted research that is the most closely related to the present study. She conducted a pilot study (1989) to determine if there was a relationship between a young child's ability to sing rote songs and his or her language development. Specifically, she was interested in whether children who have below average language development attend to the words of the song or the musical elements. Subjects included thirty-five 4- and 5-year old students from two classes of an upper-socioeconomic Caucasian suburban nursery school. For five months, the investigator taught the two classes one day a week for 30-minute class periods. During the last month, two criterion songs were taught. One song was taught with words and the other using a neutral syllable. Both songs were in triple meter, major tonality, and started with an anacrusis.

Data collection consisted of recording the subjects performances of the criterion songs using an audio-cassette recorder. Half of the subjects sang the songs using text first and then sang using a neutral syllable and the other half of subjects sang using a neutral syllable first then using text. These performances were rated using two rating scales, one for rhythm and one for tonal. Also, the *Peabody Picture Vocabulary Test* was administered to assess the students language development.

The interjudge reliabilities for the tonal rating scale ranged from .78 to .87 and the reliabilities of the rhythm rating scale ranged from .84 to .90. Levinowitz found no difference in the accuracy of the rhythm performances of the two songs but showed a

difference in their tonal performances. The song without words was performed with greater tonal accuracy than the song with words. Levinowitz also found no relationship between young children's language development and their performances of rote songs with or without words. Therefore, she concluded that children should receive song instruction both with words and without words.

The Levinowitz Study (1987)

Levinowitz (1987) conducted a second study following her pilot. The problems of this second study included the following: "(1) to determine the comparative effects of song instruction with and without words on levels of developmental music aptitudes of children in kindergarten and first grade, and (2) to determine the comparative effects of song instruction with and without words on the singing achievement of children in kindergarten and first-grade" (p. 5).

Subjects were students from three kindergarten classes and three first-grade classes from diverse ethnic and socioeconomic backgrounds in an urban parochial school. The exact number of subjects was never stated. The subjects were pretested using both the *Tonal* and *Rhythm* subtests of the *Primary Measures of Music Audiation* (PMMA). Then, subjects were randomly assigned to three experimental groups. The subjects assigned to the experimental groups were taught by the investigator for one 30-minute class period each week for one academic year.

Students in experimental Group I were taught songs primarily with words. No more than two songs without words were sung during any one 30-minute class period. Students in experimental Group II were taught songs primarily without words. No more

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than two songs with words were sung during any one 30-minute class period. Those in experimental Group III were taught songs only with words. The only difference between Group I and Group III was that Group I sang one or two songs each class period without words whereas Group III sang only songs with words.

The songs taught to each group during the treatment period were in a wide variety of tonalities (all except Locrian) and meters. The technique Levinowitz used to teach the songs was consistent for the three groups. First, she established tonality and then sang the song. The students were encouraged to sing along but were not forced.

The two criterion songs were taught to all three experimental groups during the last month of instruction. Both songs included the text and were composed specifically for this study. One song was in major tonality and ranged from c^1 to d^{11} . It was in triple meter, with an anacrusis at the beginning. The other song was in harmonic minor and ranged from d^1 to d^{11} . It was in duple meter. Both songs were similar in rhythmic and melodic contour and harmonic structure.

The students were administered the *Rhythm* and *Tonal* subtests of the PMMA as a posttest. A revised tonal and rhythm rating scale from the pilot study was used to rate singing performances of the subjects. These rating scales were both constructed by the investigator. The interjudge reliabilities between the two judges on the tonal rating scale ranged from .84 to .94 and from .70 to .93 for the rhythm rating scale.

The pretest and posttest PMMA scores were organized into 2 three-factor designs to determine the comparative effects of the singing instruction with and without words on the tonal and rhythm developmental music aptitudes of children in kindergarten and first-

grade. In the three-factor design, the treatments were the different methods of instruction, the level included the tonal and rhythm aptitude scores, and the time was the year from pre-instruction to post-instruction.

Results showed a two-way interaction between level of aptitude and time both tonally and rhythmically. For all groups, the mean gains on the *Tonal* subtest of PMMA were significant for students with low developmental tonal aptitude. However, there was no difference for students with high developmental tonal aptitude. For all groups, the mean gains on the *Rhythm* subtest of PMMA was significant for students with low developmental rhythm aptitude but not for students with high developmental rhythm aptitude.

With regard to tonal achievement, the students who learned songs primarily without words had higher observed means than the other two experimental groups. However, the differences were not significant. Also, no differences were found between the tonal achievement of students with both low and high developmental tonal aptitude. Rhythm achievement analysis found that students who sang primarily without words had significantly higher observed means than the other two groups. These findings are opposite from her pilot study. Levinowitz found students' tonal achievement without words higher than students' rhythm achievement in her pilot study, whereas in this study, she found students' rhythm achievement without words was significantly higher than students' tonal achievement. Therefore, further research is necessary to determine whether text interferes with music learning.

Levinowitz's (1987) study was experimental and examined the use of text on

singing achievement and the developmental music aptitudes of kindergarten and first-grade students. She used two criterion songs, one in major and one in minor, that were composed rather than from the traditional folk literature. Levinowitz might have wanted to choose quality folk songs that have a limited range for children and have withstood the test of time rather than composed songs for her criterion songs. However, she wanted to use unfamiliar songs with the students and, as a result, composed two songs for her study. Also, the tonal rating scale used by Levinowitz rates students on the use of singing voice, intonation of patterns, and the ability to perform the resting tone in the context of a song rather than rating students on their tonal accuracy. Additionally, Levinowitz had three experimental groups: (1) singing primarily with words, (2) singing primarily without words, and (3) singing only with words. The first and the third experimental groups are so similar to one another that both may not be necessary.

Goetze's (1985) and Smale's (1987) studies were investigative. Both Goetze and Smale taught their criterion songs on the same day as data collection so one does not know if the students are imitating the researcher or if they are audiating. Rutkowski (1993) studied the use of text in a brief one-time singing performance of students, rather than examining the effect of the use of text in instruction of students over an extended length of time. Jacobi-Karna's (1996) study consisted of a treatment period of eight weeks, which may not have been long enough for preschool children to achieve significance. Additionally, Jacobi-Karna had the students echo her in the phrase method and the whole song during data collection rather than have the students sing the criterion song without the aid of the investigator. Finally, Levinowitz's (1987, 1989) study is most

closely related to the present study. However, Levinowitz had one experimental group too many. Experimental group one and three were so similar that they could have been combined. Also, data collection consisted of two composed songs rather than songs from the traditional folk repertoire.

Developmental Music Aptitude Studies

Several researchers have examined the effect of music instruction on developmental tonal aptitude (Apfelstadt 1984, Jordan-DeCarbo 1982, Flohr 1981, Taggart 1998, Moore 1987, Rutkowski 1996, Gordon 1980a). Gordon's theory that music aptitude, both tonal and rhythm, is developmental and fluctuates until approximately age nine, depending upon the quality of the musical environment and instruction, has been substantiated by others. The following section include studies that substantiate the theory that instruction increases developmental tonal aptitude. Still, there are conflicting views as to the influence of instruction on developmental tonal aptitude.

The Apfelstadt Study (1984)

Apfelstadt (1984) investigated the effect of instruction on the auditory discrimination of pitch and vocal accuracy of kindergarten students. The problems of the study were: "(1) Is there a relationship between performance on tests of pitch discrimination and vocal accuracy and gender? (2) Is there a relationship between vocal accuracy and home musical environment? (3) Is there a relationship between pitch discrimination and vocal accuracy?" (Apfelstadt, 1984, p. 17)

Subjects included three intact classrooms of kindergarten students (n=61) from

Madison, Wisconsin. The students were placed in one of three groups. Group one consisted of students receiving vocal instruction emphasizing the development of melodic perception through visual and kinesthetic means, such as playing the stair-step bells and movement activities. Experimental group two consisted of vocal instruction emphasizing imitation. Students in group three, the control group, received vocal instruction without emphasizing perceptual or conceptual development. The two experimental groups were from one school and were taught by the investigator. The control group was from another school, comparable to the experimental groups' school in socioeconomic level, and was taught by another music specialist.

Prior to treatment, the investigator distributed a questionnaire to parents to obtain information about each students' musical backgrounds. The questions inquired about: "(1) Parent/sibling involvement with music in and out of the home, (2) Child's involvement with music in and out of the home, and (3) Type of musical equipment (including instruments) in the home" (Apfelstadt, 1984, p. 17). Also prior to treatment, Apfelstadt spent a 3 1/2 week orientation period with the students so they could become familiar with the investigator and reduce test anxiety. During the orientation period, no pitch training was reinforced.

Following the orientation period, the students were pretested using the *Tonal* subtest of PMMA, the *Boardman Test of Vocal Accuracy*, and a rote-singing test. The *Boardman Test of Vocal Accuracy* consists student reproduction of 20 melodic patterns after hearing each sung on an audio-cassette tape three times. The rote-singing test consisted of the student choosing a familiar song to sing to the investigator.

Treatment lasted for 11 weeks with the experimental group receiving music two 30-minute class periods a week and the control group receiving music two 20-minutes class periods a week along with a 30-minute recreational singing period per week. Lessons plans for the experimental groups were identical except that those for group one emphasized song instruction kinesthetically, visually, and instrumentally, while those for group two emphasized song instruction without reinforcement of pitch contour or direction; only duration of sounds within a melodic pattern was emphasized. The control group was activity-oriented and did not include instruction that referred to musical elements such as pitch or duration.

At the end of the 11-week instructional period, the students were posttested using the *Tonal* subtest of PMMA, the *Boardman Test of Vocal Accuracy*, and a rote-singing test. PMMA and the Boardman Test were identical to those tests given earlier. The rote-singing test included two criterion songs rather than allowing the student choosing his or her song.

Two independent judges rated the two criterion songs and correlations ranged from .99 to 1.0 on the pretest and were .99 on the posttest. Upon analysis, using a *t* test on pre- and post-instruction scores, Apfelstadt found that gender did not affect test performance. Further, there was no relationship between performance on tests of pitch discrimination as measured by the *Tonal* subtest of PMMA and the *Boardman Test of Vocal Accuracy*. Apfelstadt found that poorer singers came from homes without quality musical environments and better singers came from homes with quality musical environments.

Apfelstadt recommended that the study be replicated using two experimental groups taught identically rather than two experimental groups taught differently. However, she recommended that the experimental groups be tested differently, one group would have visual representation of pitch and the other group would not. Also, Apfelstadt's experimental groups were taught by two teachers rather than by one teacher. It seems that Apfelstadt did not account for the differences in teaching style and presentation of two different teachers. Further, Apfelstadt recommended designing another measurement tool to measure perception of melodic direction rather than using PMMA. This makes sense, because PMMA is not designed to measure melodic direction perception.

The Jordan-DeCarbo Study (1982)

Jordan-DeCarbo (1982) examined the training of same and different techniques on kindergarten students' aural perception, vocal performance of tonal patterns, and aural abilities. Specific questions included: "(1) Does involving children in a decision-making process (discerning same or different) affect aural discrimination and singing of selected tonal patterns? (2) Does sex of kindergarten children interact with aural ability as measured by aural discrimination and singing? (3) Does readiness training that includes the singing of songs and resting-tone recognition influence aural ability as measured by aural-discrimination and singing? (4) Does reinforcing tonal patterns with songs that provide a tonal framework influence aural discrimination and singing?" (Jordan-DeCarbo, 1982, p. 238)

Subjects were 89 kindergarten students from three schools in northeastern Ohio.

Students were randomly assigned to one of two groups. Experimental group one consisted of tonal pattern instruction using same/different discrimination techniques that involved the students discriminating whether two patterns were the same or different. The second experimental group received the same tonal patterns as the first group, but responded through imitation rather than aural discrimination. The treatment lasted for 11 weeks with three 20-minute sessions per week.

The students were administered three tests, the *Tonal* subtest of PMMA, the *Criterion Singing Test* of ten 3-note patterns, and a *Criterion Singing Test* song immediately prior to and after the instructional period. The *Criterion Singing Test* (CST) was constructed by the investigator and consisted of two parts: ten 3-note patterns and a song. The test measures vocal performance ability. The ten patterns on the first part of CST were selected from the *Tonal* subtest of PMMA. Of the ten patterns, eight of the tonal patterns were taught during the instruction period. The second part of CST included students' choosing a familiar song to sing for the investigator.

Data analysis consisted of an independent variable, the technique, and three dependent variables: *Tonal* subtest of PMMA, CST pattern ratings, and CST song ratings. A three-way analysis of variance (ANOVA) was conducted to determine if there was a difference between the two experimental groups. Jordan-DeCarbo found no significant differences between PMMA scores, ratings on the CST three-note patterns, and performances of the CST song. Further, a MANCOVA was conducted and produced no significant interactions or main effects. However, Jordan-DeCarbo found that there were significant gains from pre- to post-instruction on both aural perception and singing scores.

“Based on the results of the study, it could not be determined specifically whether the gain was due to the effect of the training or maturation” (Jordan-DeCarbo, 1982, p. 247). She also found that girls scored significantly higher than boys.

Jordan-DeCarbo’s study included an 11-week instructional period, which may not have been long enough for kindergarten students. Jordan-DeCarbo (1982) stated that “the kindergarten age level cannot be overlooked as a critical year of development” (p. 247), yet she only spent 11 weeks teaching students tonal patterns. Possibly if she spent more time instructing the students, she would have found significant differences. Also, instruction included primarily tonal patterns and some song instruction rather than both tonal pattern instruction and many songs in a wide variety of tonalities and meters so that tonal patterns can be reinforced in classroom activities.

The Rutkowski Study (1996)

Rutkowski (1996) examined kindergarten students’ singing voices and developmental music aptitudes in large-group, small-group, and individual settings. The students (n=99) were from one public school in central Pennsylvania and were randomly assigned to either the treatment group or control group. The treatment group received instruction that included songs, activities, and singing games in a small group and individual setting. The control group received the same instruction as the treatment group but only in a large group setting. The lesson plans were the same for both groups. Instruction lasted for nine months with the students receiving music once a week.

Since Rutkowski was interested in the differences between the treatment and control groups’ tonal aptitude scores, she administered the *Tonal* subtest of the PMMA as

a pretest, midtest, and posttest. Also, the *Singing Voice Development Measure* (SVDM) was administered to the students as a pretest and posttest.

Results indicated no significant difference between the pre- and post-instruction administration of the *Tonal* subtest of PMMA for the treatment and the control group. However, “both groups had gains in tonal aptitude mean scores during the treatment period” (Rutkowski, 1996, p. 361). On the pre- and post-instruction administration of SVDM, there was a significant difference between the two groups. The treatment group had significantly higher means than the control group.

Therefore, Rutkowski concluded that there is a small positive relationship between developmental music aptitude and the use of the singing voice. Also, she recommended that individual or small-group singing activities be incorporated into music lessons to improve singing achievement in young children. Further, Rutkowski (1996) recommended that “research with young children conducted for only a short period of time may result in premature conclusions” (p. 363).

Rutkowski had the students echo the teacher singing the patterns from the criterion song during individual testing sessions, rather than having the students sing the song in its entirety without the aid or imitation of the investigator. By having the students sing alone, she would have known if they are audiating rather than imitating. Also, Rutkowski met with her students once a week for nine months. As a result of working with students in her study, Rutkowski recommended, instruction should be shorter and more frequent to be effective.

The West Irondequoit Study (1980)

A study of developmental aptitude and effective instruction was conducted by Gordon (1980a) in West Irondequoit, New York. In April of 1978, PMMA was administered to 873 students enrolled in kindergarten through third-grade in nine elementary schools of West Irondequoit. Approximately two weeks later, PMMA was administered for a second time for practice effects from taking the test. The differences between test-retest means were negligible, and the standard deviations remained the same.

All students' PMMA test scores were given to the music teachers during the summer, so that they could become familiar with the scores before instruction began in September. Once instruction began, "the teachers followed the suggestions provided in Part Six of the Manual for the *Primary Measures of Music Audiation* for teaching to children's individual musical differences in accordance with their test scores" (Gordon, 1980a, p. 109). Likewise, the parents were instructed on providing appropriate informal and formal music instruction at home. For example, students who received Composite percentile ranks of 80 and above were strongly encouraged to engage in special music instruction outside of school as a supplement to regular music instruction.

During the 1978-79 school year, the students received one or two music periods each week. In April of 1979, PMMA was administered for a third time. The results from students who had taken the test three times were used for analysis in this study.

Therefore, 523 students' scores were analyzed.

The mean differences from 1978 and 1979 were compared. Gordon (1980a) found that the mean differences tended to be greater for younger children, with larger difference

associated with the *Rhythm* test than with the *Tonal* test. This is possibly due to the teachers concentrating more on rhythmic activities than tonal activities.

Finally, correlations were computed for students' 1978 and 1979 scores. Gordon (1980a) noted that "the coefficients are considerable lower than the test-retest reliabilities . . . as they should be as a result of fluctuating music aptitude due to intensive exposure and instruction over a period of 8 months" (p. 110). Therefore, it was concluded that developmental music aptitude scores do fluctuate with different types of instruction and that music aptitude scores do increase when instruction is individualized. Further Gordon concluded that the younger the child, the more he or she will profit from individualized instruction.

Summary

The findings of the studies on the use of text versus no text when learning and performing songs are not conclusive enough to supply music educators with definitive knowledge that can be used when developing curricular goals and instructional techniques.

This research project investigates the effects of different instruction on tonal accuracy of kindergarten students. It differs from other research in the following ways:

1. The study was conducted for a longer period of time and instruction occurred at more frequent intervals. Rutkowski (1996) recommends that research with young children should include shorter and more frequent sessions to be more effective. She emphasizes that "research with young children conducted for only a short period of time may result in premature conclusions" (Rutkowski, 1996, p. 363). Therefore, the present study was

conducted over 24 weeks with the students receiving music for two 30-minute class periods each week.

2. Four diatonic criterion songs, two in major tonality, one in minor tonality, and one in dorian tonality were extracted from the traditional folk repertoire as opposed to pentatonic or composed songs. Pentatonic songs have no leading tone, and any of the five tones could be audiated as the tonic. Unless children have a sense of tonality, for major and harmonic minor which have leading tones, they will be unable to establish a sense of tonality for pentatonic (Gordon, 1997a). Quality diatonic folk songs that consist of a limited range for kindergarten students and text that is not compelling were used for the criterion songs.

3. Since DeYarman (1971) found that students performed significantly better when instructed in a wide variety of tonalities, the present study consisted of song instruction in a wide variety of tonalities to give the students a large musical vocabulary. Folk repertoire was chosen for song instruction. Songs included the following tonalities: major, minor, dorian, mixolydian, and lydian. Locrian was not used because this tonality is not prevalent in our society.

4. Since Rutkowski (1996) and Jacobi-Karna (1996) had the students imitate them during data collection, the present study had the students sing the resting tone of two unfamiliar melodies as opposed to imitating the investigator or singing phrases and songs. None of the studies examined looked at the students' ability to audiate the tonality of songs. Some researchers had the subjects echo the investigator and therefore the students possibly were imitating instead of audiating. The present study investigated if the text distracts the

students' from being able to audiate the tonality and perform the resting tone of unfamiliar melodies from folk literature.

5. Gordon (1980a) found that music aptitude scores do increase when instruction is individualized, and that the younger the child, the more he or she will profit from individualized instruction. Therefore, the instruction was individualized according to each student's tonal music aptitude score. The students were pretested using the *Tonal* subtest of PMMA and the investigator had knowledge of those scores.

CHAPTER 3

METHODOLOGY

The procedures in this study were designed to (a) determine the effect of the use of text on the intonation of song performance and the performance of resting tone, (b) explore the effect of the use of text on developmental tonal music aptitude scores after 24 weeks of instruction, and (c) determine whether or not there is an interaction between aptitude and the use of text or no text in instruction. The sample, design, research instruments, and data analysis will be discussed in this chapter.

Sample

The sample for this study was 64 kindergarten students from two elementary schools in Okemos, Michigan. As a result of absences during treatment, 6 students were excluded from the study. Therefore, the sample size for data analysis was 58 students. Kindergarten students in the Okemos School District received music twice a week for 30-minutes each class period. Prior to the study, the students received music instruction from their regular music teacher for only two to four class periods, because the study began at the beginning of the academic year. The students ranged in age from 4- to 6-years-old and were representative of suburban populations in which most of the families were from the middle to higher socio-economic class. One elementary school consisted of families from the higher socio-economic class, whereas, the other elementary school consisted of families from the middle socio-economic class. The students in this study were

predominantly Caucasian.

Design

Four intact classes from two elementary schools participated in the study. The investigator randomly assigned the classes to two experimental groups. One class from each elementary school constituted one experimental group and received music instruction primarily with text. The remaining two classes, one from each school, constituted the other experimental group and received music instruction primarily without text. The treatment was administered for 24 weeks, and all four classes were taught by the investigator. During music instruction, the regular music teachers either assisted the investigator or observed the classes. Also, during the 24-week instructional period, the kindergarten teachers and music teachers in each school allowed the researcher to make up any music sessions that were missed due to assemblies, snow days, or holidays. As a result, the four kindergarten classes received the same amount of instruction throughout the 24 weeks.

Instruments used for measurement were the *Tonal* subtest of the *Primary Measures of Music Audiation* (PMMA) to measure developmental tonal aptitude and two author-designed rating scales to measure students' tonal accuracy when performing a song and ability to perform resting tone. The *Tonal* subtest of PMMA was administered to the students in both groups as a pre- and posttest measure. The Tonal Accuracy rating scale and Resting Tone rating scale was used at the end of the 24-week instructional period.

Research Instruments

The *Primary Measures of Music Audiation* (PMMA) was developed by Edwin Gordon in 1971, published in 1979, and revised in 1986. It is a valid test of musical potential for kindergarten, first-, second-, and third-grade students. PMMA is called a test of audiation rather than aptitude because the students for which the test was developed have developmental music aptitudes that fluctuate as a result of the continuous interaction between a student's innate capacities and the environment.

PMMA consists of two subtests: *Rhythm* and *Tonal*. Since this study focuses on tonal development, only the *Tonal* subtest of PMMA (see Appendix A) was administered. The *Tonal* subtest of PMMA does not require formal language, numbers, or music reading skills and takes 20 minutes to administer. The test is delivered on an audio-cassette player, and the students are asked to listen to determine whether two patterns are the same or different. The test consists of 40 questions that are identified on the answer sheet using pictures (i.e., hat, spoon, apple, boat). Under each picture are two answer boxes. In the top answer box there are two smiling faces. In the bottom answer box there are two faces, one smiling and one frowning. If the student identifies the two patterns as the same, he or she is asked to circle the top box with the two smiling faces. If the patterns are different, the student is asked to circle the bottom box with the two faces that are different. The test begins with four practice examples. Items 1 through 12 consist of two-note patterns. Items 13 through 38 consist of three-note patterns. The last two items consist of a four-note pattern and a five-note pattern. There are five seconds in between each item, during which the child marks the answer sheet. The *Tonal* subtest lasts

approximately 12 minutes. The specific directions of the test are read to the students rather than being pre-recorded because Gordon (1986) found that young students were unable to keep up with recorded directions. Further, Gordon (1986) found that some kindergarten students worked best when the tape recorder was stopped and they were allowed to stand, stretch, or relax when taking PMMA.

The Tonal Accuracy rating scale (see Appendix B) was author-designed and used for rating the performance of the criterion songs *Biddy, Biddy* (see Appendix C) and *See How I'm Jumping* (see Appendix D). It was a continuous, or hierarchical, rating scale with five criteria. The rating scale did not measure the correctness of rhythm or of text; it measured the tonal accuracy of students' performances. The Resting Tone rating scale (see Appendix E) was author-designed and used for rating the performance of resting tone to two unfamiliar songs, *Ally Bally* (see Appendix F) and *Round and Round* (see Appendix G). It was a continuous, or hierarchical, rating scale with five criteria. The judges gave each student one score for the Tonal Accuracy rating scale and one score for the Resting Tone rating scale.

Procedures

After the proposal was accepted by the researcher's guidance committee, a copy of the proposal was submitted to the University Committee on Research Involving Human Subjects (UCRIHS). After permission for conducting the research was granted by UCRIHS (see Appendix H), the researcher submitted a copy of the proposal to the Okemos Public Schools, received permission for conducting research, and distributed

information about the research study to kindergarten parents in two elementary schools (see Appendix I). The letter was accompanied by a consent form (see Appendix J) that parents were asked to sign and return to the researcher if they were willing to have their child participate in the study. Participation in the study was entirely voluntary, and a child could withdraw from the study or refuse to respond at any time with no penalties. The researcher ensured confidentiality of all student responses. Eight consent forms were not returned to the researcher, so those children did not participate in the study.

Prior to the administration of the *Tonal* subtest of the *Primary Measures of Music Audiation* (PMMA), the investigator met with the students for one music class period in order to get to know them. The testing took place at the beginning of the school year during a scheduled music class period.

The researcher wrote the names of the children and the month and year at the top of the answer sheets of the *Tonal* subtest of PMMA before test administration. During administration of PMMA, both the school music specialists and the investigator were present to assist students with any difficulties. The music specialists and the investigator made sure that all of the children were on the correct item. Students were instructed to keep their finger on the object of the item to be answered. For example, if the object was an apple, the student was instructed to keep his or her finger on the apple while both paired patterns of the item was performed, then circle the appropriate answer and put his or her finger on the next object, such as a car. No talking or humming was allowed during the test, because it would interfere with the concentration of some of the students. However, the investigator occasionally needed to stop the tape to make sure that

everybody was on the correct item and allow the students to stretch and relax. The testing, including distributing and collecting answer sheets, pencils, and clip boards took approximately 20 minutes.

The students in both experimental groups received two 30-minute music classes per week for 24 weeks. The first experimental group consisted of two kindergarten classes, one class from each school, and received instruction primarily using the text of the song repertoire. No more than two songs per class period included instruction without text. The second experimental group consisted of the remaining two kindergarten classes, one from each school, and received song instruction primarily without text. No more than two songs per class period included instruction with text.

Repertoire (see Appendix K) and lesson plans (see Appendix L) for both experimental groups were identical, except that one included the text to songs and the other did not include text. Both groups followed the philosophy of Edwin Gordon's Music Learning Theory and the teaching techniques of Orff Schulwerk.

Music Learning Theory is a theory of how one learns music and instruction according to Music Learning Theory includes two parts: learning sequence activities and classroom activities. During learning sequence activities, new skills such as solfege and reading music are introduced through pattern instruction. In classroom activities, content such as major, minor, duple and triple are taught and reinforced. Orff Schulwerk techniques, such as playing instruments, movement, and body percussion, were used during classroom activities.

Music instruction for this study included folk songs in a wide variety of tonalities

and meters and chants in a wide variety of meters. Songs were taught using bean bags, rhythm sticks, and various pitched and unpitched Orff instruments. Movement activities, such as continuous fluid movement, walking to the beat, and simple circle dances, were also incorporated into each lesson plan. Each class began with a hello song and included reinforcement of the resting tone and tonal pattern instruction. Patterns were individualized to each student's developmental tonal aptitude score. Additionally, the researcher prepared the students for the task of resting tone performance by singing the resting tone at the end of most songs during the 24-week instructional period. Other activities included tossing a bean bag or gesturing to a student to perform the resting tone individually during the performance of songs in all tonalities.

The folk songs used for instruction consisted of a vocal range from d^1 to a^1 for comfortable singing of children. Studies have continued from the 1930s to the present about the vocal ranges of children. They have generally found the same results, that children's ranges are lower than assumed and expand with age. Wassum (1979) found a mean span of vocal range that was wider in compass. She found that first-grade students could sing a range of an octave or more and that this range increased with age. However, Gordon (1997b) observed that the characteristic singing voice extends from d^1 and above and that most favor the pitches $f^{\#1}$ and g^1 . Gordon further states that if students sing higher through the middle break (approximately b^{b1} to d^{b1}), their throat muscles tighten. To go lower than c^1 might force the student to use his or her speaking voice rather than singing voice. Therefore, song instruction consisted of songs with a vocal range from d^1 to a^1 . Occasionally, the songs contained pitches that went above the middle break and as

low as c¹ to increase the vocal range of those students who had found their singing voices.

Six weeks before the end of the treatment period, two criterion songs, *Biddy*, *Biddy* and *See How I'm Jumping*, were taught with text to students in both experimental groups. *Biddy, Biddy* was in major tonality and *See How I'm Jumping* was in minor tonality. At the end of the 24-week period, students were individually audio-taped performing the two criterion songs. Prior to individual testing, the researcher prepared the students by having them sing in groups and individually into a microphone. The researcher told them that “everyone will be allowed to sing the two songs, *Biddy, Biddy* and *See How I'm Jumping*, into a microphone alone.” Students were taken individually by the researcher, out of their regular music class, led to an adjacent room, and audio-taped while singing the two criterion songs. The researcher and the setting were non-threatening to the students because they were familiar with the researcher, who had been their music teacher, and the students had been to the room where the individual sessions occurred. Solo singing was a common practice during music classes, so singing in solo for the researcher was not unusual. Prior to audio-taping, the student played the resonator bells in the tonality of the song he or she was about to sing. Then, the researcher sang the proper tonality sequence before the child sang the criterion song. For example, if the student was to sing, *Biddy, Biddy*, he or she played the d¹ and a¹ resonator bells. Then, the researcher turned on the audio-cassette player and sang the appropriate tonality sequence (see Figure 1) on a neutral syllable and gestured for the student to sing *Biddy, Biddy*. During the audio-taping of the individual sessions, the researcher switched the order of the two criterion songs after each student so that one tonality was not always

performed first.

Figure Example 1. Tonal sequence in major tonality



After the students were audio-taped performing the two criterion songs, they were audio-taped performing the resting tone of two unfamiliar songs. One song, *Ally Bally*, was in major tonality and the other song, *Round and Round*, was in dorian tonality. These songs were tape-recorded by the researcher to insure consistency of the presentation. Small and McCachern (1983) found that children were able to match pitch with a female model better than with a male. Therefore, the researcher, who is a female, performed the two songs. Additionally, the students were familiar with the researcher as a vocal model. When the researcher audio-taped the songs, she paused for five seconds in the middle of each song and for five seconds at the end of each song to allow the student to perform the resting tone.

During the individual testing session, the students listened to the two songs on an audio-cassette player, and, when the tape paused, the researcher gestured to the student to sing the resting tone. The researcher switched the order of the two songs after each student.

Three qualified independent judges listened to and rated all of the students'

recorded performances of the two criterion songs using an author-designed Tonal Accuracy rating scale. The same three judges listened to and rated all of the students' recorded performances of the resting tone using an author-designed Resting Tone rating scale. The judges were music teachers pursuing their Ph.Ds. in music education and had not taught any of the students participating in the study. Prior to the actual rating of performances, the rating scales were pilot-tested. The interjudge reliabilities were found to be .98 for Tonal Accuracy and .99 for Resting Tone, reflecting a great degree of agreement among the three judges.

Data Analysis

Means and standard deviations were computed for pre-instruction and post-instruction PMMA scores, as well as gains scores, of both treatment groups and for scores on the Tonal Accuracy and Resting Tone rating scales. In addition, split-half reliabilities corrected for length with the Spearman-Brown Prophecy formula were computed for the *Tonal* PMMA scores of the pre- and post-instruction administration as were the interjudge reliabilities of the Tonal Accuracy and Resting Tone rating scales.

To determine whether kindergarten students who are taught songs without text perform with better intonation than students who are taught songs with text, a two-way analysis of variance (treatment x aptitude level) was conducted to determine whether any significant differences existed between the two treatment groups. If significant differences occurred favoring the use of no text when teaching songs, findings would add to the body of research that students sing with more accuracy when using a neutral syllable rather than

text. If non-significant differences were found, several speculations would be made on the possibility of song instruction including both songs with and without words. Possibly words do not interfere with students' learning of songs and it does not matter if song instruction is with or without words.

To determine whether kindergarten students who are taught songs without text can identify the resting tone through performance (audiate the tonic) of an unfamiliar song better than students who are taught with text, and the role of developmental tonal aptitude in performance of resting tone, a two-way analysis of variance (treatment x aptitude level) was conducted to determine whether any differences occurred between the two treatment groups. If significant differences occurred favoring the use of no text, findings would add to the body of research that supports the theory of Piaget's pre-operational stage, that children cannot focus on more than one thing at a time. If findings favored the use of text, then song instruction that includes the use of text does not interfere with one's ability to audiate the resting tone or the tonic. Therefore, teachers can pick literature that has compelling text because the text does not interfere with music learning.

In order to determine the effect of the use of text in song instruction on developmental tonal music aptitude, a two-way analysis of variance (treatment x aptitude level) was conducted to determine whether any significant differences existed between the two treatment groups or aptitude levels of the two groups. If significant differences occurred favoring either the use of text or no text on song instruction, several conclusions might be drawn on the effect of song instruction using text or no text on developmental tonal music aptitude. The α was set at .05 level for all analysis.

CHAPTER 4

RESULTS AND INTERPRETATIONS

Reliabilities of *Tonal* subtest of PMMA and the Rating Scales

Split-half reliabilities were computed for the pre- and post-instruction *Tonal* subtest of PMMA for both treatment groups. The split-half reliabilities coefficients for the pre- and post-instruction of PMMA in the present study were similar to, but were higher than, the ones reported in the PMMA Manual. The reliability coefficient reported in the PMMA Manual for the *Tonal* subtest was .85. The administration reliability coefficients for the *Tonal* subtest were .93 and .91 respectively.

At the conclusion of the 24-week instructional period, students' performances of the criterion songs and resting tone were rated by three independent judges. Interjudge reliabilities were found to be .85 for *Biddy, Biddy*, .74 for *See How I'm Jumping* and .79 for the two songs combined, reflecting a high level of agreement among the three judges. Interjudge reliabilities were found to be .87 for *Ally Bally*, .78 for *Round and Round* and .82 for the two songs combined, again, reflecting a high level of agreement among the three judges.

ANOVA of Tonal Accuracy Ratings

In order to determine whether kindergarten students who are taught songs without text perform with better intonation than students who are taught songs with text, a two-way analysis of variance (treatment x aptitude level) was conducted, and α was set at .05.

At the beginning of the study, the students were randomly divided into two treatment groups, text and no text. As a result of the pre- and post-instruction administration of the *Tonal* subtest of PMMA, the students were divided into two aptitude levels, high and low. The students were placed in the high aptitude group if they attained a raw score of 28 or higher on the *Tonal* subtest of PMMA. The low aptitude group consisted of those students with raw scores 27 or lower. Neither the interaction nor the main effects reached significance on either of the song performances alone or in the composite scores (see Table 1, Table 2, and Table 3).

Table 1

ANOVA Table for Performance of Biddy, Biddy

	DF	SS	MS	F	P
Treatment	1	2.070	2.070	.203	.653
Aptitude	1	14.965	14.965	1.471	.230
Treatment x Aptitude	1	14.680	14.680	1.443	.234
Residual	54	549.299	10.175		

*p < .05

Table 2

ANOVA Table for Performance of See How I'm Jumping

	DF	SS	MS	F	P
Treatment	1	9.965	9.965	.214	.214
Aptitude	1	20.968	20.968	3.326	.073
Treatment x Aptitude	1	1.265	1.265	.201	.655
Residual	54	340.394	6.304		

*p < .05

Table 3

ANOVA Table for Composite of Tonal Accuracy

	DF	SS	MS	F	P
Treatment	1	11.130	11.130	.344	.559
Aptitude	1	51.669	51.669	1.599	.211
Treatment x Aptitude	1	15.727	15.727	.487	.488
Residual	54	1745.073	32.316		

*p < .05

Interpretations of Tonal Accuracy Ratings

Results agree with Levinowitz's (1987, 1989) findings that there is no significant difference between the text and no text treatment groups. One reason that could account for the non-significant differences between the two groups of students is the difference of aptitude at the beginning of the study. The students in the text treatment group had higher mean scores on pre-instruction administration of PMMA than the no text treatment group.

This could have occurred because the students in the no text treatment group possibly did not understand the directions of PMMA at the time of pre-instruction administration.

Another reason that could account for non-significant differences between the two groups of students is the behavior of the students in the no text group. The students in the no text group had discipline problems and, as a result, the daily lesson plans were not always completed. In other words, the no text group did not accomplish as much as the text group. The students in the text group always completed all of the activities on the lesson plan, whereas the students in the no text group sometimes completed the activities on the lesson plan.

There was no difference in singing performance accuracy according to aptitude level. However, the main effect for aptitude for *See How I'm Jumping* (see Table 2) approached significance (.073). These findings concur with Rutkowski (1996), who found that there is a small relationship between developmental music aptitude and the use of the singing voice. Perhaps the low aptitude students are less likely to develop their singing voice than the high aptitude students. Possibly, the students who had found their singing voice might have had higher developmental tonal aptitude than those students who have not found their singing voice.

The present study was conducted over a 24-week period. Possibly a longer treatment period would have resulted in significant differences. Also, the sample size for the study was 58 kindergarten students, meaning that there were only approximately 15 students in each statistical cell. Perhaps, a larger sample size might have resulted in significant differences.

ANOVA of Resting Tone Performance Ratings

In order to determine whether kindergarten students who are taught songs without text can identify the resting tone through performance better than students who are taught songs with text, a two-way analysis of variance (treatment x aptitude levels) was conducted, and α was set at .05. Results, as shown in Table 4, Table 5, and Table 6, indicated that the two-way interaction was not significant, nor were the main effects for treatment or aptitude for ratings of the resting tone performance for individual songs and for the composite ratings.

Table 4

ANOVA Table for Resting Tone Performance of Ally Bally

	DF	SS	MS	F	P
Treatment	1	3.005	3.005	.156	.694
Aptitude	1	4.180	4.180	.217	.643
Treatment x Aptitude	1	25.673	25.673	1.330	.253
Residual	54	1042.165	19.299		

*p < .05

Table 5

ANOVA Table for Resting Tone Performance of Round and Round

	DF	SS	MS	F	P
Treatment	1	11.843	11.843	.931	.339
Aptitude	1	12.779	12.779	1.004	.320
Treatment x Aptitude	1	1.193	1.193	.094	.760
Residual	54	687.173	12.725		

*p < .05

Table 6

ANOVA Table for Composite Resting Tone Performance

	DF	SS	MS	F	P
Treatment	1	23.012	23.012	.675	.414
Aptitude	1	35.965	35.965	1.056	.308
Treatment x Aptitude	1	37.117	37.117	1.089	.301
Residual	54	1839.879	34.072		

*p < .05

Interpretations of Resting Tone Performance Ratings

Results indicated that the two-way interaction was not significant, nor were the main effects for treatment or aptitude. Maybe the students did not have enough informal instruction in the performance of resting tone. The students had a 24-week instructional period during which resting tone was stressed on a regular basis. However, the students may not have grasped the concept sufficiently. Also, the development of resting tone in

unfamiliar tonalities, such as dorian, might have led to non-significance. The means for the performances of resting tone in major tonality was higher than the means for the performances of resting tone in dorian tonality. Possibly a longer treatment period, including performance of resting tone in unfamiliar tonalities, would have resulted in significant differences. Also, the sample size for the study was 58 kindergarten students. Perhaps, a larger sample size might have resulted in significant differences.

Another reason for non-significance could be the development of the singing voice. Perhaps the students could not manipulate their singing voices to accurately perform the resting tone. Many students' initial attacks of the resting tone were not in tune, but ended up in tune after the students slid his or her voice up or down to the accurate pitch. More time and practice audiating and performing of resting tone might have produced different results.

During the individual sessions of resting tone performance, the students were fascinated with the fact that it was the investigator's voice on the audio-tape recorder. Many students made comments such as "Wow, that really is you?" and possibly did not listen closely to the tonality. Perhaps, they were focusing on the investigator's voice and not the music. Also, when it was time for students to sing the resting tone, when the tape paused, they would stop and say "What am I supposed to do?" Possibly, they did not listen closely to the resting tone directions and therefore did not accurately perform the resting tone.

ANOVA of Developmental Tonal Aptitude Gains Scores

In order to determine whether the use of text in song instruction has an effect on

developmental tonal aptitude, a two-way analysis of variance (treatment x aptitude level) was conducted, and α was set a .05. Results (see Table 7) indicated no significant difference for interaction or for treatment. However, there was significant difference for aptitude. Students with low aptitude had higher gains than did students with high aptitude.

Table 7

ANOVA Table for Gains Scores

	DF	SS	MS	F	P
Treatment	1	54.984	54.984	1.327	.254
Aptitude	1	452.311	452.311	10.917*	.001
Treatment x Aptitude	1	120.360	120.360	1.330	.094
Residual	54	1042.165	19.299		

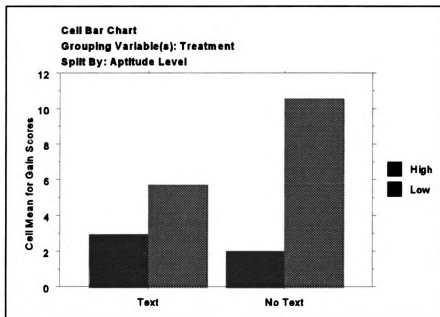
*p < .05

The interaction of treatment with aptitude approached significance ($p = .094$). As can be seen in Figure 2, the low aptitude students who were in the no text group tended to gain more than low aptitude students in the text group, although this gain did not create a significant interaction.

Figure 2

Cell Line Chart for Gains Scores

Grouping Variables: Treatment and Aptitude



Interpretations of Developmental Tonal Aptitude Gains Scores

Results provide some support for Levinowitz's (1987, 1989) findings that low aptitude students have greater gains in developmental tonal aptitude than do high aptitude students. This is not surprising because of the phenomenon of regression toward the mean. Those students who scored very high or very low, are more likely to score closer to the mean when re-tested.

It is possible that no significant differences were found because of classroom management issues. The students in the no text treatment group displayed more management problems than those in the text treatment group. The students in the no text

group were generally more active and less attentive than those students in the text group. As a result, students in the no text group did not accomplish as much as the text group. The daily lesson plans were not always completed for the no text group whereas, the daily lesson plans were always completed for the text group. It is possible that the students in the no text group had discipline problems because song instruction consisted primarily of no text, and at this age, text is important to students because they need something cognitive to hold on to when listening and performing songs. Perhaps, for management in the classroom, some song instruction should include text.

The students in the text treatment group had higher mean scores on pre-instruction administration of PMMA than the no text treatment group. This could have occurred because the students in the no text treatment group possibly did not understand the directions of PMMA at the time of pre-instruction administration. Possibly the difference in scores might have resulted in non-significance.

Means and Standard Deviations of the *Tonal* subtest of PMMA

Means and standard deviations for the pre-instruction treatment scores of the *Tonal* subtest of PMMA are presented in Table 8. The mean scores of the text treatment group (n=29) tended to be higher than those of the no text treatment group (n=29) on the pre-instruction administration of PMMA, although these differences were found to be statistically non-significant. Standard deviations for the no text treatment group were larger than the ones for the text treatment group, indicating a greater variability of scores in the no text group.

Means and standard deviations for the post-instruction treatment scores of the

Tonal subtest of PMMA are presented in Table 9. PMMA post-instruction mean scores for the no text treatment group were slightly higher than the text treatment group. PMMA post-instruction mean scores were higher for both groups than pre-instruction scores. The standard deviations of the post-instruction scores for the text treatment group were slightly larger than those of the pre-instruction scores, whereas the standard deviation of the post-instruction scores for the no text treatment group were considerably smaller than those of the pre-instruction scores.

Table 8

Tonal subtest of PMMA Pre-Instruction Results

	n	M	S
Text	29	26.34	7.70
No Text	29	24.17	10.06

Table 9

Tonal subtest of PMMA Post-Instruction Results

	n	M	SD
Text	29	30.07	8.71
No Text	29	30.59	6.07

Presented in Table 10, Table 11, and Table 12 are the means and standard deviations of the gains scores for the treatment groups, divided according to aptitude level. The low aptitude students gained more than the high aptitude students in both treatment groups. However, the low aptitude students in the no text group tended to gain

more than the students in the other three groups. The students in the no text treatment group with low aptitude tended to exhibit greater gains in developmental tonal aptitude from pre- to post-instruction than students with high aptitude.

Table 10

Means Table for Gains Scores

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	2.941	3.363
High, No Text	14	2.000	4.707
Low, Text	12	5.667	8.424
Low, No Text	15	10.533	8.400

Table 11

Means Table for Gains Scores

Grouping Variable: Treatment

	N	M	SD
Text	29	4.069	6.017
No Text	29	6.041	8.025

Table 12

Means Table for Gains Scores

Grouping Variable: Aptitude

	N	M	SD
High	31	2.516	3.982
Low	27	8.370	8.607

Means and Standard Deviations for Ratings of Tonal Accuracy and

Resting Tone Performance

The means for the criterion song *Biddy, Biddy* are found in Table 13, Table 14, and Table 15, and the means for the criterion song *See How I'm Jumping* are found in Table 16, Table 17, and Table 18. The composite means are found in Table 19, Table 20, and Table 21. The students in the no text treatment group with low aptitude sang with slightly better tonal accuracy on the criterion song *Biddy, Biddy* than students in the other three groups. Whereas, the students in the no text treatment group with high aptitude sang with slightly better tonal accuracy on the criterion song *See How I'm Jumping* than students in the other three groups.

Table 13

Means Table for Biddy, Biddy

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	9.824	2.942
High, No Text	14	9.833	3.433
Low, Text	12	8.429	3.652
Low, No Text	15	10.467	2.774

Table 14

Means Table for Biddy, Biddy

Grouping Variable: Treatment

	N	M	SD
Text	29	9.828	3.095
No Text	29	9.483	3.334

Table 15

Means Table for Biddy, Biddy

Grouping Variable: Aptitude

	N	M	SD
High	31	9.194	3.301
Low	27	10.185	3.039

Table 16

Means Table for See How I'm Jumping

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	8.824	2.038
High, No Text	14	10.333	2.387
Low, Text	12	8.286	2.813
Low, No Text	15	9.200	2.783

Table 17

Means Table for See How I'm Jumping

Grouping Variable: Treatment

	N	M	SD
Text	29	9.448	2.277
No Text	29	8.759	2.786

Table 18

Means Table for See How I'm Jumping

Grouping Variable: Aptitude

	N	M	SD
High	31	8.581	2.391
Low	27	9.704	2.628

Table 19

Means Table for Composite Scores for Tonal Accuracy

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	18.647	4.729
High, No Text	14	16.714	6.305
Low, Text	12	19.500	6.895
Low, No Text	15	19.667	4.981

Table 20

Means Table for Composite Scores for Tonal Accuracy

Grouping Variable: Treatment

	N	M	SD
Text	29	19.000	5.625
No Text	29	18.241	5.755

Table 21

Means Table for Composite Scores for Tonal Accuracy

Grouping Variable: Aptitude

	N	M	SD
High	31	17.774	5.488
Low	27	19.593	5.786

The resting tone performance means for *Ally Bally* are found in Table 22, Table 23, and Table 24 and for *Round and Round* in Table 25, Table 26, and Table 27. The composite means are found in Table 28, Table 29, and Table 30. The students in the text treatment group with low aptitude more accurately performed the resting tone on the song *Ally Bally* than students in the other three groups. The students in the no text treatment group more accurately performed the resting tone on the song *Round and Round* than the students in the other three groups.

Table 22

Means Table for Ally Bally

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	8.118	4.091
High, No Text	14	9.000	4.788
Low, Text	12	10.000	4.134
Low, No Text	15	8.200	4.539

Table 23

Means Table for Ally Bally

Grouping Variable: Treatment

	N	M	SD
Text	29	8.897	4.143
No Text	29	8.586	4.594

Table 24

Means Table for Ally Bally

Grouping Variable: Aptitude

	N	M	SD
High	31	8.516	4.366
Low	27	9.000	4.377

Table 25

Means Table for Round and Round

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	6.765	3.597
High, No Text	14	8.000	4.285
Low, Text	12	6.143	3.302
Low, No Text	15	6.800	3.121

Table 26

Means Table for Round and Round

Grouping Variable: Treatment

	N	M	SD
Text	29	7.276	3.872
No Text	29	6.483	3.169

Table 27

Means Table for Round and Round

Grouping Variable: Aptitude

	N	M	SD
High	31	6.484	3.424
Low	27	7.333	3.658

Table 28

Means Table for Composite Scores for Resting Tone Performance

Grouping Variables: Aptitude and Treatment

	N	M	SD
High, Text	17	15.118	5.633
High, No Text	14	15.143	6.632
Low, Text	12	18.000	6.150
Low, No Text	15	14.800	4.960

Table 29

Means Table for Composite Scores for Resting Tone Performance

Grouping Variable: Treatment

	N	M	SD
Text	29	16.310	5.923
No Text	29	14.966	5.723

Table 30

Means Table for Composite Scores for Resting Tone Performance

Grouping Variable: Aptitude

	N	M	SD
High	31	15.129	5.999
Low	27	16.222	5.646

Interpretations of Means and Standard Deviations

Results (see Table 11) indicated that the no text group had greater gains between pre- and post-instruction administration of PMMA. Perhaps, these results could have occurred because the students in the no text group did not understand the test directions during the pre-instruction administration of PMMA. Or, possibly the students in the no text group had greater gains between pre- and post-instruction administration of PMMA because of instruction without text.

The students with low aptitude had greater gains between pre- and post-instruction administration of PMMA (see Table 12). Perhaps the low aptitude students had greater gains than the high aptitude students because of the individualized instruction according to each student's developmental tonal aptitude score. Gordon (1980a) found that developmental music aptitude scores do fluctuate with different types of instruction and that music aptitude scores increase when instruction is individualized. Therefore, individualized instruction is crucial for those students with low developmental tonal aptitude.

The means for *See How I'm Jumping* (see Table 16) were slightly lower than the means for *Biddy, Biddy* (see Table 13) except for those students in the no text treatment group with high aptitude. Even though both songs were taught for the same amount of time, *See How I'm Jumping* was difficult for students. *See How I'm Jumping* does not have two similar phrases like *Biddy, Biddy*. Also, it has potential for becoming a never-ending song, because the last phrase is similar to the first phrase and, as a result, the students had difficulty knowing when to stop singing. When recording students' performances of the two criterion songs, many students had difficulty performing *See How I'm Jumping*. They would stop singing for a variety of reasons: (1) they could not remember the melody, (2) they could not remember the words, or (3) they did not remember how the song ended. As a result, tape recording the students' responses for *See How I'm Jumping* took twice as long as *Biddy, Biddy*. Also, *See How I'm Jumping* was in minor tonality whereas *Biddy, Biddy* was in major tonality. Possibly the reason for the lower means was that students were not as comfortable singing in minor as they were singing in major.

Results for the performance of resting tone indicated that students in both treatment groups performed the resting tone for the major song, *Ally Bally* (see Table 22), more accurately than that of the dorian song, *Round and Round* (see Table 25). Even though the performance of the resting tone in many tonalities was reinforced during the 24-week instructional period, the students' mean scores for *Round and Round* were lower than *Ally Bally*. Since the students in the present study were in kindergarten, they probably have not had sufficient exposure to different tonalities besides major before

entering school. Further, low aptitude students are less likely to have developed their singing voices than students with high aptitude. Therefore, Gordon (1997a) believes that kindergarten students, who have not had informal instruction in unusual tonalities to teach audiation, probably have not developed a singing voice. As a result, one does not know if the child can audiate the resting tone and not manipulate his or her singing voice or if a child cannot audiate the resting tone yet. Perhaps that is why it was more difficult for the students to audiate the resting tone in dorian tonality than in major tonality.

CHAPTER 5

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Presented in this chapter are a summary of the study, conclusions, and implications for music education. Also included are recommendations for further research.

Summary of the Study

Purpose and Problems

The purpose of this research is to gather information about the effect of the use of text in the performance of songs and in the development of tonal understanding. The problems of this study are as follows:

1. To determine whether kindergarten students who are taught songs without text will perform with better intonation than students who are taught songs with text.
2. To determine whether kindergarten students who are taught songs without text can identify the resting tone through performance (audiate the tonic) of an unfamiliar song better than students who are taught with text.
3. To determine whether or not the use of text in song instruction has an effect on developmental tonal aptitude.
4. To determine whether or not developmental tonal aptitude has an effect on the intonation performance and ability to identify resting tone of kindergarten students who are taught songs without text and with text.

Procedures

The sample for this study was 58 kindergarten students from two elementary schools. The students were randomly assigned to one of two experimental groups. One class from each elementary school constituted one experimental group and received music instruction primarily with text. The remaining two classes, one from each school, constituted the other experimental group and received music instruction primarily without text. The *Tonal* subtest of PMMA was administered to both groups by the investigator during the first week of the study.

The students in both experimental groups received two 30-minute music classes per week for 24 weeks. Lesson plans for both experimental groups were identical except that one included the text to songs and the other did not include text.

At the end of the 24-week instructional period, the *Tonal* subtest of PMMA was administered again to the students in both experimental groups. All students were individually audio-taped performing the two criterion songs, *See How I'm Jumping* and *Biddy, Biddy*. After the students were audio-taped performing the two criterion songs, the students were audio-taped performing the resting tone of two unfamiliar songs, *Ally Bally* and *Round and Round*. Their performances were rated by three independent judges using a Tonal Accuracy and Resting Tone rating scale.

Analysis

Means, standard deviations, and split-half reliabilities were computed for the *Tonal* subtest of PMMA pre-instruction and post-instruction scores of both experimental groups, as well as the means, standard deviations, and reliabilities for the criterion songs and

resting tone performance ratings.

In order to determine whether kindergarten students who were taught songs without text perform with better intonation than students who were taught songs with text, a two-way analysis of variance (treatment x aptitude level) was conducted. To determine whether kindergarten students who were taught songs without text can identify the resting tone through performance of an unfamiliar song better than students who were taught with text, a two-way analysis of variance (treatment x aptitude level) was conducted. To determine whether the use of text in song instruction had an effect on developmental tonal aptitude, a two-way analysis of variance (treatment x aptitude level) was conducted.

Results and Conclusions

Students with low developmental tonal aptitude who received instruction with no text tended to have greater gains in their tonal aptitude than did students who received instruction using only text. These findings are similar to Rutkowski's (1993) and Levinowitz's (1987, 1989), that the students in the no text group performed better than the students in the text group.

It was found that there was no difference between the text group and the no text group after 24 weeks of instruction. Levinowitz (1987, 1989) also found no difference between the text and no text groups after nine months of instruction. Possibly, singing while using the text, does not make a difference on the tonal accuracy of kindergarten students. However, Rutkowski (1996) found that there is a small relationship between music aptitude and the use of singing voice.

There was no difference between the text group and the no text group on the performance of resting tone. Possibly, the students need a longer instructional period emphasizing the performance of resting tone in a wide variety of tonalities. More research is necessary on the performance of resting tone in unfamiliar tonalities.

Students who received instruction with no text tended to have greater gains in their tonal aptitude than students who received instruction using only text. These results are similar to Levinowitz's (1987, 1989) findings and, as a result, conclude that song instruction should include songs with and without text. Most of the time, music teachers pick kindergarten repertoire based on the text rather than the musical quality. Therefore, no text instruction, which is more beneficial to those students with low developmental tonal aptitude, should be included into music instruction. However, song instruction primarily without text may cause some problems with classroom management. Students, at this age, need a mixture of songs with text and without text for management in the classroom.

Implications for Music Education

Results regarding the effect of the use of text in the performance of songs and in the development of tonal understanding, revealed only trends in the use of text on tonal accuracy. Since the findings were mostly non-significant, further research is needed.

The trends of the this study suggest that the use of no text increases the tonal aptitude of those students with low developmental tonal aptitude. It is essential for those students that song instruction include songs without text. Therefore, music teachers

should include some songs without text in every lesson plan for those students with low developmental tonal aptitude. The repertoire for songs without text can be chosen from traditional folk literature. Music teachers can perform many different folk songs on a neutral syllable in a wide variety of tonalities and meters to accommodate those students with low developmental tonal aptitude.

Resting tone is crucial for the development of audiation. Students need informal exposure to resting tone performance in a wide variety of tonalities. It is essential that resting tone be sung on a neutral syllable, for this age group, at the end of many songs in a wide variety of tonalities.

Finally, kindergarten classroom teachers usually include music into their students' daily routine, and the songs are usually sung with text. If kindergarten classroom teachers sang some songs without text, students with low developmental tonal aptitude might benefit from the mixture of song instruction.

Recommendations for Future Research

Results of the present study suggest that song instruction without text aids in the development of tonal aptitude for those students with low developmental tonal aptitude. Although results did not reach significance for tonal accuracy, performance of resting tone, or developmental tonal aptitude, tendencies suggest that song instruction include songs with and without text. Further research is needed to determine the effect of the use of text in the performance of songs and the development of tonal understanding.

Gordon (1997a) recommends not using text with very young children. He believes

that when songs are taught with text, the children either focus on the words or on the music. Therefore, replication of the present study with children of different age levels is needed. More research is needed so that conclusive findings are established for the use of text on song instruction.

Some of the comparable research studies (Goetze 1985, Levinowitz 1989) suggest that instruction using a neutral syllable rather than text is beneficial to young children. Possibly, the small sample size may have hindered finding statistical significance, or, the short instructional period. Replication of the present study with a larger sample size and a longer instructional period may be necessary for conclusive results.

The performance of resting tone is essential for students' development of audiation in different tonalities. Replication of the study with an unfamiliar voice singing the unfamiliar songs rather than a familiar adult may be necessary for conclusive results. Therefore, further research is needed to determine whether text or no text affects the performance of resting tone.

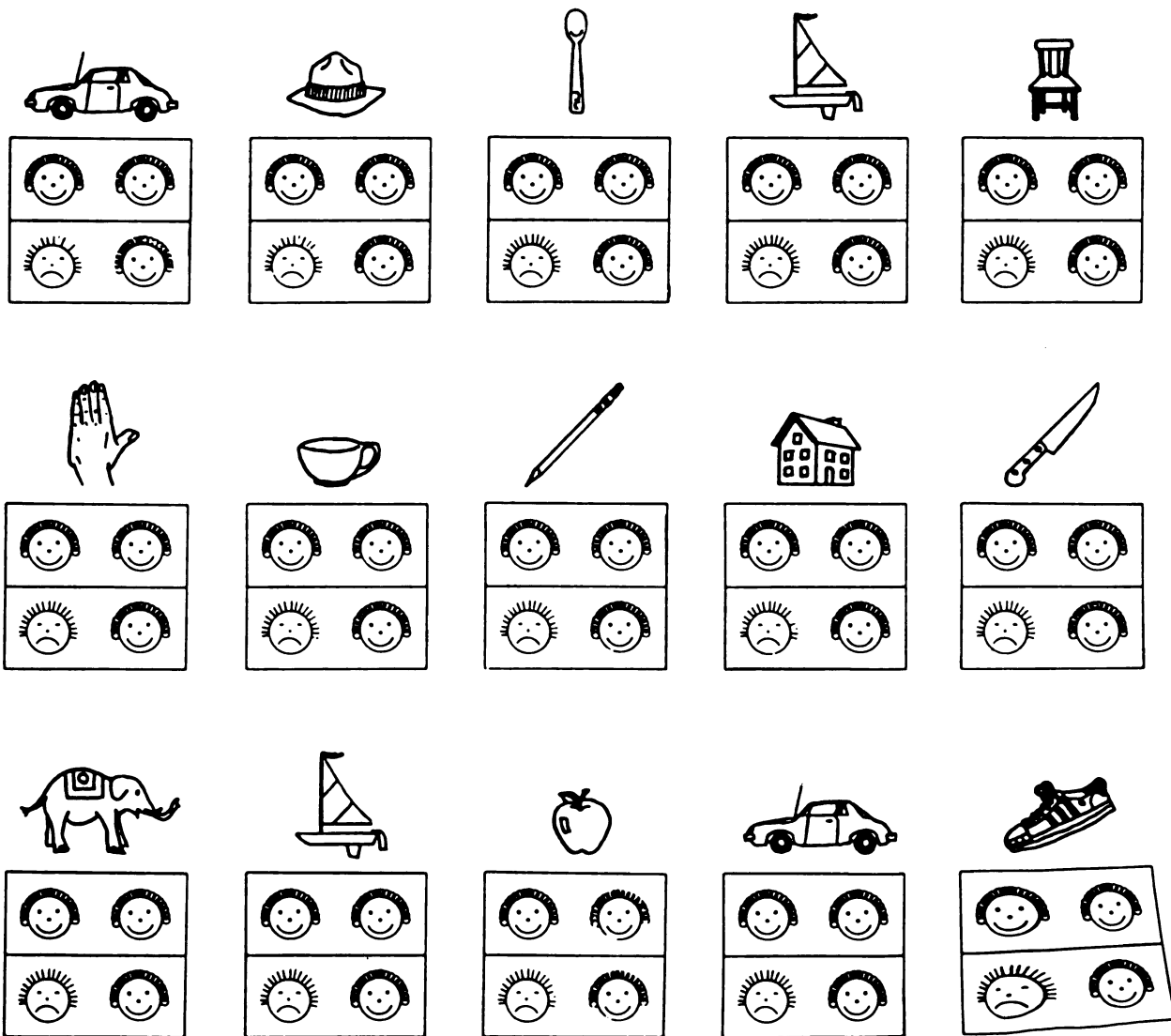
Finally, the criterion songs should be similar to one another and have the students perform the songs with and without words. If the students with low developmental tonal aptitude performed songs without text, would they have sung more accurately than with the text? Possibly, the students in the no text group should have been given the opportunity to perform a song without text since the instructional period included songs without text. If there was a criterion song without text, the no text group would not have been disadvantaged. More research is needed to determine whether the use of text in song

instruction effects tonal accuracy, audiation of the resting tone, and developmental tonal aptitude.

APPENDICES

APPENDIX A

Tonal subtest of Primary Measures of Music Audiation



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APPENDIX B

Tonal Accuracy Rating Scale

TONAL ACCURACY RATING SCALE

Criterion Songs: *Biddy, Biddy & See How I'm Jumping*

- 5 The song was accurately performed with correct intervals, good intonation, and a sense of tonality throughout.
- 4 The song was performed with mostly correct pitches, melodic contour, and a sense of tonality.
- 3 The song was performed with approximate intervals, melodic contour, with some sense of tonality.
- 2 The song was performed with some pitch change but no sense of tonality.
- 1 The song was performed with the speaking voice.

APPENDIX C

Biddy, Biddy



Bid - dy, bid - dy, hold on, lost my gold ring



One go to Kings - ton, come back a - gain.



Bid - dy, Bid - dy, hold on. lost my gold ring,



One go to Kings - ton, come back a - gain.

APPENDIX D

See How I'm Jumping

The musical score is written for a single voice in treble clef, key of D major (one sharp), and 2/4 time. It consists of six staves of music. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The melody is simple and rhythmic, with a mix of quarter and eighth notes. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line. The fourth staff ends with a double bar line. The fifth staff ends with a double bar line. The sixth staff ends with a double bar line.

See how I'm jump - ing, jump - ing, jump - ing!

See how I'm bounc - ing like a ball! You did - n't know I could

jump so high. You did - n't know I could stand so still.

See how I'm jump - ing, jump - ing, jump - ing!

When I am tir - ed, down I fall.

APPENDIX E

Resting Tone Rating Scale

RESTING TONE RATING SCALE

Unfamiliar Song: *Ally Bally & Round and Round*

- 5 The student accurately performs the resting tone in the middle and at the end of the song.
- 4 The student approaches the resting tone at each point in the song and the initial attack is not in tune but ends up in tune.
- 3 The student does not accurately perform the resting tone in the middle of the song, but accurately performs the resting tone at the end of the song.
- 2 The student approaches the resting tone at each point in the song but performances are not in tune.
- 1 The student does not accurately perform the resting tone.

APPENDIX F

Ally Bally

Al - ly bal - ly, al - ly bal - ly bee,

Sit - tin' on your dad-dy's knee. Greet - in' for a

wee pen - ny, To buy some Coul - ter's can - dy.

APPENDIX G

Round and Round

Round and round the Earth is turn - ing,
turn - ing al - ways round to morn - ing, and from morn - ing
round to night.

The musical score is written on three staves in treble clef with a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics are aligned with the notes: 'Round' and 'and' are under the first two notes of the first staff; 'round' and 'the' are under the next two; 'Earth' is under the fifth note; 'is' is under the sixth; 'turn - ing,' is under the last two notes. The second staff continues with 'turn - ing' under the first two notes, 'al - ways' under the next two, 'round' under the fifth, 'to' under the sixth, 'morn - ing,' under the seventh, and 'and from morn - ing' under the last two. The third staff has 'round' under the first two notes, 'to' under the third, and 'night.' under the fourth. The piece ends with a double bar line.

APPENDIX H

UCRIHS Permission

MICHIGAN STATE UNIVERSITY

August 26, 1998

TO: Cynthia Taggart
204 Music Bldg.

RE: IRB#: 98-539
TITLE: THE EFFECT OF THE USE OF TEXT IN THE PERFORMANCE
OF SONGS AND THE DEVELOPMENT OF TONAL
UNDERSTANDING OF KINDERGARTEN STUDENTS
REVISION REQUESTED: N/A
CATEGORY: 1-A, B
APPROVAL DATE: 08/25/98

The University Committee on Research Involving Human Subjects' (UCRIHS) review of this project is complete. I am pleased to advise that the rights and welfare of the human subjects appear to be adequately protected and methods to obtain informed consent are appropriate. Therefore, the UCRIHS approved this project and any revisions listed above.

RENEWAL: UCRIHS approval is valid for one calendar year, beginning with the approval date shown above. Investigators planning to continue a project beyond one year must use the green renewal form (enclosed with the original approval letter or when a project is renewed) to seek updated certification. There is a maximum of four such expedited renewals possible. Investigators wishing to continue a project beyond that time need to submit it again for complete review.

REVISIONS: UCRIHS must review any changes in procedures involving human subjects, prior to initiation of the change. If this is done at the time of renewal, please use the green renewal form. To revise an approved protocol at any other time during the year, send your written request to the UCRIHS Chair, requesting revised approval and referencing the project's IRB # and title. Include in your request a description of the change and any revised instruments, consent forms or advertisements that are applicable.

PROBLEMS/CHANGES: Should either of the following arise during the course of the work, investigators must notify UCRIHS promptly: (1) problems (unexpected side effects, complaints, etc.) involving human subjects or (2) changes in the research environment or new information indicating greater risk to the human subjects than existed when the protocol was previously reviewed and approved.

If we can be of any future help, please do not hesitate to contact us at (517)355-2180 or FAX (517)432-1171.

Sincerely,

David E. Wright, Ph.D.
UCRIHS Chair

DEW:bed

OFFICE OF
RESEARCH
AND
GRADUATE
STUDIES

University Committee on
Research Involving
Human Subjects
(UCRIHS)

Michigan State University
246 Administration Building
East Lansing, Michigan
48824-1046

517/355-2180
FAX: 517/432-1171

cc: Diane M. Lange

APPENDIX I

Letter to Parents of Kindergarten Students

Dear Parents,

I am writing to ask permission for your child to participate in my research study which is in fulfillment for the degree of Doctor of Philosophy in music education at Michigan State University. The purpose of my research is to gather information about the effect of the use of words in the performance of songs and the development of tonal understanding. I want to find out if there is a difference in the intonation of students who are taught songs without words and the students who are taught songs with words. I also want to see if a child's tonal music aptitude correlates with the use of words or no words. Finally, I want to determine whether students who are taught songs without words can identify the resting tone (the tonic) of an unfamiliar song with words than do students who are taught with words.

The study will be conducted over a twenty-four week period using two existing kindergarten music classes. The *Tonal* subtest of the *Primary Measures of Music Audiation* (PMMA) will be administered to students as a pretest and posttest. The PMMA is a developmental music aptitude test designed for grades K-3. In the *Tonal* subtest, the children will be asked to listen to each of the paired patterns to determine whether they sound the same or different. At the conclusion of the twenty-four weeks, the students will perform two criterion songs into a tape player to be rated by two independent judges to determine whether students who are taught songs without words will perform with better intonation than do students who are taught with words.

One class will serve as the first treatment group and will receive song instruction using primarily words. The other class will serve as the second treatment group and will receive song instruction primarily without words. Please know that your child will continue to receive the same excellent instruction in both treatment groups and will continue to grow musically.

All aspects of your child's performance will be kept confidential. Participation is entirely voluntary, and participants will be at no risk. I hope you will approve your child's participation in my study, and you can indicate by signing and returning the attached consent form. Once I have your permission, I will explain the study to your child and he or she will have the option of participating or not. If you have any questions or concerns about this study, please call me at 337-1856.

Sincerely,

Diane M. Lange

APPENDIX J

Consent Form for Participation in the Study

PARENTAL CONSENT FORM

Please return this form to me if you consent to your child's participation in my study.

I have read the explanation attached and hereby consent to my child's participation in your study on the effect of the use of words in the performance of songs and the development of tonal understanding. I understand that participation in this study is voluntary, and that my child is free to withdraw from the study at any time without penalty, and that my child can refuse to answer any question or refuse to participate in any procedures. I understand that my child's performance will remain confidential in this study, that his or her verbal assent will be obtained as a precondition of participating in this study, and that my child's name will not appear in any report of results. Within these restrictions, I understand that when the study is completed the overall results of it will be made available to me upon written request.

Child's Name: _____

Child's Birth Date: _____

Parent or Legal Guardian's Signature: _____

Date: _____

APPENDIX K

Repertoire List

Aiken Drumm	See How I'm Jumping
Sally Go Round the Sun	Haul Away Joe
Who Stole My Chickens and My Hens?	Carrion Crow
Mallets in the Air	Noel Nouvelet
Donkeys Love Carrots	An Elephant and a Chimpanzee
Bluebird	Hilly Milly
Lavender's Blue	Little Wind
Ha! Ha! Thisaway	Drunken Sailor
Sandy Land	Bengy
My Dreidel	Song of the Pirates
See the Pony Galloping	Peas
Jolly Old St. Nicholas	Sam, Sam, the Butcher Man
Hot Dog	Postman
The Snow Man	Grandma
We Wish You a Merry Christmas	Frog Went A-Courtin'
Ostinato Song	Old Joe Clark
Long, Long Ago	I'm Gonna Put on my Walkin' Shoes
Little Train	Molly Bann
Tick Tock	Clap, Clap, Clap Your Hands
"M" is for Mary	Rig a Jig Jig
Biddy, Biddy	Bubblegum
Sarasponda	Rain, Rain Go Away
Mary Ann	Star Light, Star Bright
Little Red Hen	Oh My, No More Pie
Canoe Song	I Hear the Train
La La La La	Humpty Dumpty
Stirring Our Brew	Engine, Engine
Halloween is Here at Last	2-4-6-8
Skin and Bones	5 Little Pumpkins
Nanny Goat	Grandma Bear from Delaware
Hanukkah is Here	We're Gonna Go, Go, Go
Burn Little Candles	Hickory Dickory Dock
Debka Hora	Ali Baba and the 40 Thieves
Hullaballo	Snow Fell Softly Through the Night
All the Pretty Little Horses	Hickety Pickety
Dinosaur Diet	
The Jolly Miller	

APPENDIX L

Lesson Plans

LESSON PLAN #1

1. Give *Tonal* subtest of PMMA (pretest)
2. Discuss proper use of bean bags
 - don't throw higher than head
 - never throw at anyone
3. AIKEN DRUMM (Major/Duple)
 - Use bean bags — balance and continuous fluid movement.
 - Sing lots of resting tone.
4. CANOE SONG (Minor/Duple)
 - Pretend to be in a canoe and paddle to macrobeats
5. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #2

1. HELLO EVERYBODY (Major/Duple)
2. AIKEN DRUMM (Major/Duple)
Use bean bags — balance and continuous fluid movement
Sing lots of resting tone
3. CANOE SONG (Minor/Duple)
Pretend to be in a canoe and paddle to macrobeats
4. MINOR PATTERN INSTRUCTION (Arpeggiated Tonic and Dominant)
Have students sing patterns individually and as a group.
Arpeggiated I & V
5. PEAS (Lydian/Triple)
Use rhythm Sticks and sing lots of resting tone
6. I HEAR THE TRAIN (Unusual Chant) — use tambourine as an aural cue
Walk to macrobeats
7. GRANDMA (Mixolydian/Triple)
Define resting tone and reinforce by stopping the song at various spots and have the students sing resting tone individually and as a group.
8. RIG A JIG JIG (Multi-tonal/Multi-metric) — Text with both groups
Walk and gallop
Discuss self space and shared space
9. LA LA LA LA (Minor/Duple)
Move arms continuously
10. SALLY GO ROUND THE SUN (Major/Triple)
Circle dance without any explanation (right, left, in, out)
11. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #3

1. **HELLO EVERYBODY (Major/Duple)**
2. **HAUL AWAY, JOE (Dorian/Triple)**
Pretend to rock in a rocking chair (sitting) — sing lots of resting tone
Stand up and rock forward and backward — then sway back and forth
3. **PEAS (Lydian/Triple)**
Use rhythm Sticks and sing lots of resting tone
4. **TRIPLE PATTERN INSTRUCTION (neutral syllable “bah”)**
Have students chant patterns individually and as a group.
5. **LA LA LA LA (Minor/Duple)**
Move arms continuously
6. **AIKEN DRUMM (Major/Duple)**
Use bean bags — balance and continuous fluid movement.
Sing lots of resting tone.
7. **MAJOR PATTERN INSTRUCTION (Arpeggioed Tonic and Dominant)**
Have students sing patterns individually and as a group.
8. **GRANDMA (Mixolydian/Triple)**
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
9. **SALLY GO ROUND THE SUN (Major/Triple)**
Circle dance without any explanation (right, left, in, out)
10. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #4

1. HELLO EVERYBODY (Major/Duple)
2. FOLLOW THE LEADER TO RECORDED MUSIC: YOU ARE MY SUNSHINE —
TRACK #4 DIXIE
Keeping macrobeat on legs, head, feet . . .
3. PEAS (Lydian/Triple)
Use rhythm sticks and sing lots of resting tone
4. MALLET IN THE AIR (Major/Duple) — B section duple chant
Text with both groups!
Pantomime playing instruments using rhythm sticks
Pantomime playing instruments using imaginary mallets
Demonstrate playing instruments — xylophone
Students play xylophones on B section only (leave all of the bars on)
5. GRANDMA (Mixolydian/Triple)
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
6. DONKEYS LOVE CARROTS (Major/Duple)
Keep macrobeats on legs
7. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #5

1. **HELLO EVERYBODY (Major/Duple)**
2. **HUMPTY DUMPTY (Triple Chant)**
Chant poem and freeze at end
Do triple patterns between repetitions of the chant. Have students chant patterns individually and as a group.
3. **DONKEYS LOVE CARROTS (Major/Duple)**
Keep macrobeats on legs — teach the word “macrobeat”
4. **MAJOR PATTERN INSTRUCTION (Arpeggiated Tonic and Dominant)**
Have students sing patterns individually and as a group.
5. **GRANDMA (Mixolydian/Triple)**
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
6. **WHO STOLE MY CHICKENS AND MY HENS? (Major/Duple) — Text with both groups**
Snap, clap, pat, . . . on the rests
7. **RAIN, RAIN GO AWAY (Pentatonic/Duple)**
Explore on xylophones in C pentatonic
9. **LA LA LA LA (Minor/Duple)**
Rock from side to side
Stand and rock forward and backward
Stand and sway from side to side
9. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #6

1. HELLO EVERYBODY (Major/Duple)
2. HUMPTY DUMPTY (Triple Chant)
Chant poem and walk to macrobeats — freeze
Students echo triple patterns individually and as a group when frozen
3. DONKEYS LOVE CARROTS (Major/Duple)
Keep macrobeats on legs — transfer to xylophone C & G (set up in C pentatonic)
4. PEAS (Lydian/Triple)
Use rhythm sticks and sing lots of resting tone
5. WHO STOLE MY CHICKENS AND MY HENS? (Major/Duple) — Text with both groups
Snap, clap, pat, . . . on the rests
6. HAUL, AWAY JOE (Dorian/Triple) — No text both groups
Rock back & forth
Stand and sway back & forth
7. RIG A JIG JIG (Multi-tonal/Multi-metric) — Text with both groups
Walk — gallop
8. LA LA LA LA (Minor/Duple)
Use bean bags — balance and continuous fluid movement.
Sing lots of resting tone.
9. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #7

1. **HELLO EVERYBODY (Major/Duple)**
2. **BENGY (Phrygian/Duple)**
Use bean bags — balance and continuous fluid movement.
Sing lots of resting tone.
3. **STAR LIGHT, STAR BRIGHT (Pentatonic/Duple) — Text with both groups.**
Explore on glockenspiels
4. **I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups.**
Circle game. Teacher sings song and taps the students hands to macrobeats while walking around the circle. At the end (on the last two macrobeats), the teacher grabs the arms of two children and they have to sit down. The winner is the student left standing and gets to pick and play an unpitched instrument to macrobeats on the Goodbye Song.
5. **HUMPTY DUMPTY (Triple Chant)**
Students play macrobeats on the hand drum
6. **CANOE SONG (Minor/Duple)**
Pretend to be in a canoe and paddle to macrobeats
7. **ENGINE, ENGINE (Duple Chant)**
Walk to macrobeats — Walk to microbeats (teach the word “microbeats”)
8. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #8

1. **HELLO EVERYBODY (Major/Duple)**
2. **AIKEN DRUMM (Major/Duple)**
Students sing resting tone individually when “R.T. the Crab” is tossed to them.
3. **MAJOR PATTERN INSTRUCTION (Arpeggiated Tonic and Dominant)**
Have students sing patterns individually and as a group.
4. **2-4-6-8 (Duple Chant)**
Students play macrobeats on the tambourine
5. **BENGY (Phrygian/Duple)**
Use bean bags — balance and continuous fluid movement.
Sing lots of resting tone.
6. **BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups**
Circle game. Winner gets to play unpitched instrument to macrobeats on Goodbye Song.
7. **ENGINE, ENGINE (Duple Chant) — Text with both groups**
Sitting say CHH for macrobeats, then CHH for microbeats. Switch back and forth between macrobeats and microbeats.
Teach the term “audiation” using the audiation cards (singing voice and light bulb).
Have students say the poem when they see the singing voice and think (audiate) the poem when they see the light bulb.
8. **FOLLOW THE LEADER TO RECORDED MUSIC: YOU ARE MY SUNSHINE — TRACK #9 WHEN IRISH EYES ARE SMILING**
Keep the macrobeat and microbeat all over body (i.e., legs, shoulders, feet . . .)
9. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #9

1. **HELLO EVERYBODY (Major/Duple)**
Teach chord root accompaniment on neutral syllable “bum”
2. **ENGINE, ENGINE (Duple Chant) — Text with both groups**
Review macrobeat & microbeat — keep on legs
Review word “audiation” & use audiation cards to say/audiate the poem
3. **STIRRING OUR BREW (Minor/Triple)**
Continuous Fluid Movement — stirring
Pretend to make soup and add different items
4. **MINOR PATTERN INSTRUCTION (Arpeggiated Tonic and Dominant)**
Have students sing patterns individually and as a group.
5. **FROG WENT A-COURTIN’ (Mixolydian/Duple)**
Use rhythm sticks and sing lots of resting tone
6. **I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups**
Circle game. Winner gets to play unpitched instrument on Goodbye Song.
7. **BENGY (Phrygian/Duple)**
Students sing resting tone individually when “R.T. the Crab” is tossed to them.
8. **MOVE AND FREEZE TO RECORDED MUSIC — WORLD DANCE BEAT TRACK #1**
9. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #10

1. **HELLO EVERYBODY (Major/Duple)**
Review chord root accompaniment on neutral syllable “bum”
2. **STIRRING OUR BREW (Minor/Triple)**
Continuous fluid movement — stirring.
Pretend to make soup and add different items.
3. **FROG WENT A-COURTIN’ (Mixolydian/Duple)**
Use rhythm sticks and keep the macrobeat and the microbeat.
4. **COBBLER, COBBLER (Major/Duple) — text with both groups**
Continuous fluid movement with arms during A section.
Keep macrobeats on legs during B section.
5. **DUPLE PATTERN INSTRUCTION**
Have students chant patterns individually and as a group.
Group and solo
6. **I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — text with both groups**
Circle game. Winner gets to play unpitched instrument on Goodbye Song.
7. **HUMPTY DUMPTY (Triple Chant)**
Students play macrobeats on the triangle and finger cymbals
8. **BENGY (Phrygian/Duple)**
Students sing resting tone individually when “R.T. the Crab” is tossed to them.
9. **BLUEBIRD (Major/Duple) — resting tone**
Circle. Weave in and out of circle. When I tap a student on the shoulder or stop in front of them, he or she should sing the resting tone.
10. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #11

1. **HELLO EVERYBODY (Major/Duple)**
Review chord root accompaniment
2. **COBBLER, COBBLER (Major/Duple)** — Text with both groups
Continuous fluid movement with arms during A section
Keep macrobeats on legs during B section
3. **STIRRING OUR BREW (Minor/Triple)**
Continuous fluid movement — stirring
Pretend to make soup and add different items.
4. **HALLOWEEN IS HERE AT LAST (Minor/Duple)**
Students explore and play unpitched instruments — 2 wood blocks, 2 tambourines,
2 guiros, and 2 hand drums
5. **SKIN AND BONES (Minor/Triple)** — Text with both groups
Sing the song for them.
Use ghosts to show melodic direction on “ooo” part.
6. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #12

1. **HELLO EVERYBODY (Major/Duple)**
Review chord root accompaniment
2. **FIVE LITTLE PUMPKINS (Duple Chant) — Text with both groups**
Do poem with finger play
3. **STIRRING OUR BREW (Minor/Triple)**
Continuous fluid movement — stirring
Pretend to make soup and add different items.
4. **HALLOWEEN IS HERE AT LAST (Minor/Duple)**
Students explore and play unpitched instruments — 2 wood blocks, 2 tambourines,
2 guiros, and 2 hand drums
5. **SKIN AND BONES (Minor/Triple) — Text with both groups**
Use ghosts to show melodic direction on “ooo” part
6. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #13

1. HELLO EVERYBODY (Major/Duple)
2. COBBLER, COBBLER (Major/Duple) — Text with both groups
Continuous fluid movement with arms during A section
Keep macrobeats on legs during B section
3. MAJOR PATTERN INSTRUCTION (Arpeggioed Tonic and Dominant)
Have students sing patterns individually and as a group.
4. BENGY (Phrygian/Duple)
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
5. FROG WENT A-COURTIN’ (Mixolydian/Duple)
Use rhythm sticks and sing lots of resting tone
6. LAVENDER’S BLUE (Major/Triple) — No text with both groups
Continuous fluid movement with scarves
7. SCARF DANCE TO RECORDED MUSIC: PAUL WINTER’S VOICES OF A PLANET
Track #1 *Appalachian Morning*
8. SAM, SAM, THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Discuss what’s funny in the song — teach using rote song procedure
9. DEVELOP A MOVEMENT VOCABULARY
Have one child demonstrate and then everyone
 - walk
 - run (jog)
 - tiptoe
 - gallop
 - jump
 - hop
 - skip
10. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #14

1. HELLO EVERYBODY (Major/Duple)
2. SAM, SAM THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Use rhythm sticks and sing lots of resting tone
3. 2-4-6-8 (Duple Chant)
Students play macrobeats on the wood block
4. LAVENDER'S BLUE (Major/Triple) — No text with both groups
Continuous fluid movement with scarves
5. SCARF DANCE TO RECORDED MUSIC: GUNILD KEETMAN COLLECTION
Track #7 *Spielstucke*
6. I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups
Play game
7. BENGY (Phrygian/Duple)
Use bean bags — balance and continuous fluid movement
Sing lots of resting tone
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #15

1. HELLO EVERYBODY (Major/Duple)
2. LAVENDER'S BLUE (Major/Triple) — No text with both groups
Continuous fluid movement with scarves
3. SCARF DANCE TO RECORDED MUSIC: GUNILD KEETMAN COLLECTION
Track #7 *Spielstucke*
4. I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups
Play game
5. SAM, SAM, THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Review song
Keep macrobeats then keep microbeats
6. ROMPER, STOMPER, AND BOO (Movement: Strong/Gentle)
Introduce elephants: Romper — jogging
Stomper — heavy, strong
Boo — light, gentle
Introduce birds and monkeys
7. FROG WENT A-COURTIN' (Mixolydian/Duple)
Use rhythm sticks and sing lots of resting tone
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #16

1. HELLO EVERYBODY (Major/Duple)
2. ROMPER, STOMPER, AND BOO (Movement: Strong/Gentle)
Do movement story
3. I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups
Play game
4. GRANDMA (Mixolydian/Triple)
Use rhythm sticks and sing lots of resting tone
5. CANOE SONG (Minor/Duple)
Students play tonic tremolo on xylophones (D) — teach the word “tremolo”
6. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #17

1. HELLO EVERYBODY (Major/Duple)
2. CARRION CROW (Dorian/Duple)
Keep macrobeats, then microbeats
3. DONKEYS LOVE CARROTS (Major/Duple)
Keep macrobeats on legs
Transfer to xylophones (C & G)
4. MAJOR PATTERN INSTRUCTION (Arpeggioed Tonic and Dominant)
Have students sing patterns individually and as a group.
5. GRANDMA BEAR FROM DELAWARE (Multi-metric Chant) — Text with both groups
Ask questions about text
Rock seated, then rock standing (and/or sway)
6. OLD JOE CLARK (Mixolydian/Duple) — No text both groups
Use rhythm sticks and sing lots of resting tone
7. I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups
Play game
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #18

1. **HELLO EVERYBODY** (Major/Duple)
2. **CARRION CROW** (Dorian/Duple)
Keep macrobeats on legs
Transfer to D & A on bass xylophone
3. **WHO STOLE MY CHICKENS AND MY HENS?** (Major/Duple) — Text with both groups
Snap, clap, pat on rests
Transfer to unpitched
4. **POOR BENGY** (Phrygian/Duple)
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
5. **I BUILT MY LADY A FINE BRICK HOUSE** (Major/Duple) — Text with both groups
Play game
6. **OLD JOE CLARK** (Mixolydian/Duple) — No text with both groups
Use rhythm sticks and sing lots of resting tone
7. **GOODBYE EVERYBODY** (Major/Duple)

LESSON PLAN #19

1. HELLO EVERYBODY (Major/Duple)
2. I BUILT MY LADY A FINE BRICK HOUSE (Major/Duple) — Text with both groups
Teach instrument parts through body percussion (4 beats each)
Play unpitched on song — eight beats to slide to next instrument part
3. SAM, SAM THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Use rhythm sticks and sing lots of resting tone
4. HA! HA! THISAWAY (Major/Duple)
Teach form through movement
non-locomotor movement — A section
locomotor movement — B section
5. WE'RE GONNA GO, GO, GO (Duple Chant)
Walk & freeze
6. VOICE EXPLORATION
Follow scarf with voice
7. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #20

1. **HELLO EVERYBODY (Major/Duple)**
2. **NANNY GOAT (Minor/Duple) — Text with both groups**
Explore on xylophones
3. **MINOR CONVERSATION WITH PUPPETS**
MINOR PATTERN INSTRUCTION WITH PUPPETS (Arpeggiated Tonic and Dominant)
Have students sing patterns individually and as a group using a puppet.
4. **WE'RE GONNA GO, GO, GO (Duple Chant)**
Walk and freeze
5. **HA, HA THISAWAY (Major/Duple)**
Teach form through movement
Non-locomotor movement — A section
Locomotor movement — B section
6. **OLD JOE CLARK (Mixolydian/Duple) — No text with both groups**
Use rhythm sticks and sing lots of resting tone
Keep both macrobeats and microbeats
7. **VOICE EXPLORATION**
Follow scarf with voice
8. **SCARF DANCE:**
Dance to Track #8 — Yellow Jackets: Run for your life
9. **GOODBYE EVERYBODY (Major/Duple)**

LESSON PLAN #21

1. HELLO EVERYBODY (Major/Duple)
2. NANNY GOAT (Minor/Duple) — Text with both groups
Explore on metallophones
3. VOICE EXPLORATION
Follow scarf with voice
Give everyone a scarf and have their scarf follow their voice.
4. HA, HA, THISAWAY (Major/Duple)
Non-locomotor movement — A section
Locomotor movement — B section
5. SAM, SAM, THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Pass one bean bag around the circle and when it stops, that person has to sing the resting tone
6. WE'RE GONNA GO, GO, GO (Duple Chant)
Walk & freeze
7. SANDY LAND (Major/Duple)
Keep macrobeats and microbeats on the rhythm sticks.
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #22

1. HELLO EVERYBODY (Major/Duple)
2. HANUKKAH IS HERE (Minor/Duple) — Text with both groups
[Page T238 Macmillan-McGraw Hill: *Share The Music*]
Explain Hanukkah — talk about the song

Keep macrobeats on legs
Keep microbeats on legs

 $\frac{1}{2}$ of the class keep macrobeats on legs
 $\frac{1}{2}$ of the class keep microbeats on legs
Switch
3. BEAUTIFUL PRINCESS
Voice exploration
4. NANNY GOAT (Minor/Duple) — Text with both groups
exploration on xylophone
exploration on metallophones
5. DUPE CONVERSATION WITH PUPPETS
DUPE PATTERN INSTRUCTION WITH PUPPETS
Have students chant patterns individually and as a group using a puppet.
6. BENGY (Phrygian/Duple)
Pass one bean bag around the circle and when it stops, that person has to sing the resting tone.
7. HA, HA THISAWAY (Major/Duple)
Non-locomotor movement — A section
Locomotor movement — B section
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #23

1. HELLO EVERYBODY (Major/Duple)
2. MY DREIDEL (Major/Duple) — Text with both groups
[Page T239 Macmillan-McGraw Hill: *Share The Music*]
Keep macrobeats on legs
Keep microbeats on legs
3. HANUKKAH IS HERE (Minor/Duple) — Text with both groups
[Page T238 Macmillan-McGraw Hill: *Share The Music*]
Play simple bordun to macrobeats (D & A) on xylophones and metallophones
4. SEE THE PONY GALLOPING (Major/Triple)
[Page T118 Macmillan-McGraw Hill: *Share the Music*]
Figure out what phrases are the same
Walking and Galloping
Demonstrate first
5. NOEL NOUVELET (Dorian/Duple) — No text both groups
Use bean bags — balance and continuous fluid movement
Sing lots of resting tone.
6. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #24

1. HELLO EVERYBODY (Major/Duple)
2. BURN LITTLE CANDLES (Minor/Duple) — Text with both groups
 - A — song
 - B — speech and place paper flames on Menorah
3. NOEL NOUVELET (Dorian/Duple) — No text with both groups
4. JOLLY OLD ST. NICHOLAS (Major/Duple) — Text with both groups
 - [T241 Macmillan-McGraw Hill: Share the Music]
 - Sing song and explain that it has 3 verses.
 - Figure out what happens during each verse
5. DEBKA HORA (Minor/Duple)
 - Use rhythm sticks and sing lots of resting tone
6. MINOR PATTERN INSTRUCTION WITH PUPPET (Arpeggiated Tonic and Dominant)
 - Have students sing patterns individually and as a group using a puppet.
7. HOT DOG (Major/Unusual)
 - Walk to macrobeats and freeze
8. GOODBYE SONG (Major/Duple)

LESSON PLAN #25

1. HELLO EVERYBODY (Major/Duple)
2. NOEL NOUVELET (Dorian/Duple)
Listen to the four phrases and identify what phrases are the same
3. ACTIVE LISTENING LESSON
Chinese Dance from the Nutcracker Suite
Use plastic flowers to show melodic direction
4. DEBKA HORA (Minor/Duple) — No text both groups
Identify the phrases that are the same (1 & 4 and 2 & 3) — everyone creates a macrobeat movement using the rhythm sticks
5. THE SNOW MAN (Major/Duple) — Text with both groups
[T237 Macmillan-McGraw-Hill: *Share the Music*]
Grow slowly as the melody goes up
Melt slowly at the end
6. HULLABALLO (Minor/Triple)
Play the maracas — sing lots of resting tone
7. MOVE & FREEZE TO RECORDED MUSIC
Track #1 *Deck the Halls* from Mannheim Steamroller
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #26

1. HELLO EVERYBODY (Major/Duple)
2. HULLABALLO (Minor/Triple)
Play the maracas and sing lots of resting tone
3. ACTIVE LISTENING LESSON
Trepak from the Nutcracker Suite
Listen for sections that sound the same.
Show visual and listen again.
Discuss the pictures (painters palate and feet)
Do movement to recording
4. JINGLE BELLS (Major/Duple) — Text with both groups
[T236 Macmillan-McGraw-Hill: *Share the Music*]
CD 5:21
Students play the jingle bells on the chorus
5. MOVE AND FREEZE TO RECORDED MUSIC
Track #1 *Deck the Halls* from Mannheim Steamroller
6. THE SNOW MAN (Major/Duple) — Text with both groups
[T237 Macmillan-McGraw-Hill: *Share the Music*]
Continuously grow and melt — do not stop moving
7. WE WISH YOU A MERRY CHRISTMAS (Major/Triple)
Keep macrobeats
Keep microbeats
½ the class keep macrobeats and ½ the class keep microbeats — switch
8. GOODBYE EVERYBODY (Major/Duple)

LESSON PLAN #27

1. HELLO SONG (Pentatonic/Duple)
2. AN ELEPHANT AND A CHIMPANZEE (Dorian/Duple)
Continuous fluid movement
B section improvised duple chant
3. RHYTHM UNIT 1 SECTION A CRITERION 1
4. BODY AWARENESS — IMAGINARY LITTLE FRIEND
Put imaginary friend on parts of body and walk without it falling off
Put on shoulder, foot, hand, and find their own place
5. OSTINATO SONG (Major/Duple) — Text with both groups
6. HICKORY DICKORY DOCK (Triple Chant) — Text with both groups
Do poem and teach if necessary
Teach ostinato — have the class do the ostinato while the teacher does the poem.
Switch.
7. OLD JOE CLARK (Mixolydian/Duple) — No text with both groups
Use rhythm sticks and sing lots of resting tone
8. BUBBLEGUM (Multi-tonal/Multi-metric)
Grow and pop
9. LONG, LONG AGO (Major/Duple) — No text with both groups
Creativity in Improvisation
Track #1 — sing bass line (CD sings melody)
Track #2 — sing melody (CD sing bass line)
Track #3 — line up at the door
10. GOODBYE SONG (Major/Duple)

LESSON PLAN #28

1. HELLO SONG (Pentatonic/Duple)
2. AN ELEPHANT AND A CHIMPANZEE (Dorian/Duple)
Flow (free) — stir with various parts of the body
3. RHYTHM UNIT 1 SECTION A CRITERION 1
4. BODY AWARENESS — SHAKE BODY PARTS/FREEZE
Make a shape (statue)
Use tambourine as an aural cue — shake hand, arm, leg, body
5. HICKORY DICKORY DOCK (Triple Chant) — Text with both groups
Keep macrobeats on legs — transfer to tic toc block or wood block
Review ostinato “tick tock goes the clock”
Have the class do the ostinato while the teacher does the poem
6. BUBBLEGUM (Multi-tonal/Multi-metric)
Grow and pop
7. POSTMAN (Lydian/Duple) — Text with both groups
Teach the song using rote song procedure
8. LONG, LONG AGO (Major/Duple) — No text with both groups
Creativity in Improvisation
Track #1 — sing bass line (CD sings melody)
Track #2 — sing melody (CD sings bass line)
Track #3 — line up at the door
9. GOODBYE SONG (Major/Duple)

LESSON PLAN #29

1. HELLO SONG (Pentatonic/Duple)
2. LITTLE TRAIN (Major/Duple)
Keep macrobeats on legs
3. TONAL UNIT 1 SECTION A CRITERION 1
4. HICKORY DICKORY DOCK (Triple Chant) — Text with both groups
Play glockenspiels after word “one” and “down”
Play hand drum after word “two” and “boo”
Play triangle after word “three” and “Whee!”
5. POSTMAN (Lydian/Duple) — Text with both groups
Play macrobeats [F & C] on metallophones
6. OLD JOE CLARK (Mixolydian/Duple) — No text with both groups
Use rhythm sticks and sing lots of resting tone.
7. MOVE & FREEZE to recorded music — World Dance Beat
Track #1 *Tri Atma*
8. LA LA LA LA (Minor/Duple)
Use bean bags — balance and continuous fluid movement
Sing lots of resting tone.
9. GOODBYE SONG (Major/Duple)

LESSON PLAN #30

1. HELLO SONG (Pentatonic/Duple)
2. LITTLE TRAIN (Major/Duple)
Play macrobeats [F & C] on xylophones
3. TONAL UNIT 1 SECTION A CRITERION 1
4. ALL THE PRETTY LITTLE HORSES (Minor/Duple) — No text with both groups
Dance with scarves
5. OH MY, NO MORE PIE (Pentatonic/Duple) — Text with both groups
[T269 Macmillan-McGraw-Hill: *Share the Music*]
Echo patterns into the microphone
6. I'M GONNA PUT ON MY WALKIN' SHOES (Mixolydian/Duple) — Text with both groups
Also put on: jumpin' shoes, joggin' shoes, slidin' shoes . . .
7. HAUL AWAY, JOE (Dorian/Triple) — No text with both groups
Transfer of weight — sway from side to side
8. GOODBYE SONG (Major/Duple)

LESSON PLAN #31

1. HELLO SONG (Pentatonic/Duple)
2. LISTENING LESSON — CALL CHART: BALLET OF THE UNHATCHED CHICKS
Listen and follow chart
3. SAM THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Teach ostinato #1
See if the class can independently sing the ostinato while the teacher sings the song.
4. RHYTHM UNIT 1 SECTION A CRITERION 1
5. ALL THE PRETTY LITTLE HORSES (Minor/Duple)
Transfer of weight — sway from side to side
6. POSTMAN (Lydian/Duple) — Text with both groups
Play macrobeats [F & C] on metallophones
7. GOODBYE SONG (Major/Duple)

LESSON PLAN #32

1. HELLO SONG (Pentatonic/Duple)
2. TICK TOCK (Major/Duple)
Use rhythm sticks and keep macrobeats and microbeats
Sing lots of resting tone
3. RHYTHM UNIT 1 SECTION A CRITERION 1
4. LABAN: TIME/SLOW
Make a statue and change slowly to the sound of the tambourine
5. SAM THE BUTCHER MAN (Lydian/Duple) — Text with both groups
Review ostinato #1
Transfer to xylophones
6. HUMPTY DUMPTY (Triple Chant)
Audiate and chant — use audiation cards
7. I'M GONNA PUT ON MY WALKIN' SHOES (Mixolydian/Duple) — Text with both groups
Walk, jump, jog . . . Have students choose the type of shoes
8. GOODBYE SONG (Major/Duple)

LESSON PLAN #33

1. HELLO SONG (Pentatonic/Duple)
2. TICK TOCK (Major/Duple)
 - Keep macrobeats/microbeats on legs
 - Switch game — switch from macrobeats to microbeats without me telling them (they need to watch me)
3. TONAL UNIT 1 SECTION A CRITERION 1
4. “M” IS FOR MARY (Major/Duple) — Text with both groups
 - “O” is for Oscar
 - “B” is for Bianca
 - “P” is for Percy
 - “C” is for Cindy
5. HILLY MILLY (Dorian/Duple)
 - Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
6. DINOSAUR DIET (Minor/Duple) — Text with both groups
 - Ask questions about the song — teach rote song procedure
 - Walk like heavy dinosaurs
7. MOLLY BANN (Mixolydian plus raised 7th/Triple)
 - Transfer of weight alone and with a partner
8. GOODBYE SONG (Major/Duple)

LESSON PLAN #34

1. HELLO SONG (Pentatonic/Duple)
2. THE JOLLY MILLER (Minor/Triple)
Stop the song at various spots and have the students sing resting tone individually and as a group.
3. TONAL UNIT 1 SECTION A CRITERION 1
4. BIDDY, BIDDY (Major/Duple) — Text
Teach using rote song procedure
5. LABAN: TIME/FAST
Make a shape/statue and change quickly to the sound of the tambourine (hit quickly)
6. SEE HOW I'M JUMPING (Minor/Duple) — Text
Use rhythm sticks and keep the macrobeats and microbeats
7. ALI BABBA AND THE FORTY THIEVES (Duple Chant)
Pound the floor on "forty thieves" followed by an improvised chant
8. MOLLY BANN (Mixolydian plus raised 7th/Triple)
Rocking while sitting
9. GOODBYE SONG (Major/Duple)

LESSON PLAN #35

1. HELLO SONG (Pentatonic/Duple)
2. BIDDY, BIDDY (Major/Duple) — Text
Review song
Teach chord root accompaniment
3. RHYTHM UNIT 1 SECTION A CRITERION 1
4. SEE HOW I'M JUMPING (Minor/Duple) — Text
Teach using rote song procedure
5. LABAN: SPACE/DIRECT
Use a pretend paint brush. Make a dot on the wall and walk in a straight line to that spot.
[Be careful not to touch anyone.]
6. THE JOLLY MILLER (Minor/Triple)
Stop the song at various spots and have the students sing resting tone individually and as a group.
7. ALI BABBA AND THE FORTY THIEVES (Duple Chant)
Pound the floor on “Forty Thieves” followed by an improvised chant
8. SONG OF THE PIRATES (Phrygian/Multi-metric)
Walk and then sway from side to side
9. GOODBYE SONG (Major/Duple)

LESSON PLAN #36

1. **HELLO SONG (Pentatonic/Duple)**
2. **BIDDY, BIDDY (Major/Duple) — Text**
 - A. Audiate parts of the song — count how many phrases in the song
Alternate singing of phrases (my turn — class turn)
 - B. Teach chord root accompaniment
 - C. Pass around a bean bag and when it stops, that person sings the resting tone
3. **RHYTHM UNIT 1 SECTION A CRITERION 1**
4. **LABAN: SPACE/DIRECT**

Use a pretend paint brush. Make a pretend dot on the wall and walk in a curvy line to that spot.
5. **SEE HOW I'M JUMPING (Minor/Duple) — Text**
 - A. Roll the ball on “see” and “you” (Count how many times we’re going to roll the ball)
 - B. Sing the song into the microphone
6. **ALI BABBA AND THE FORTY THIEVES (Duple Chant)**

Pound floor on “Forty Thieves” followed by an improvised chant
7. **SARASPONDA (Major/Duple)**

Keep macrobeats, microbeats and sing resting tone
8. **LABAN: TIME/ FAST & SLOW**

Have the students do what the tambourine tells them (move fast when the tambourine is struck and slowly when the tambourine is shaken).
9. **GOODBYE SONG**

Sung by an individual in the class into a microphone

LESSON PLAN #37

1. HELLO SONG (Pentatonic/Duple)
2. SARASPONDA (Major/Duple)
 - Review the song
 - Play a tonic ostinato on the xylophone
3. TONAL UNIT 1 SECTION A CRITERION 2
4. SEE HOW I'M JUMPING (Minor/Duple) — Text
 - Pretend to bounce and catch a ball to macrobeats while singing the song. Ask them to try singing the song at home with a real ball.
5. LABAN: WEIGHT/GENTLE
 - Have the students pretend to walk around a baby's nursery. Have them describe their movements.
6. BIDDY, BIDDY (Major/Duple) — Text
 - Sing the song and review chord root accompaniment (Teacher sings song while students sing chord root accompaniment — Switch).
7. ALI BABBA AND THE FORTY THIEVES (Duple Chant)
 - Pound floor on "Forty Thieves" followed by an improvised chant
8. GOODBYE SONG
 - Sung by an individual in the class into a microphone

LESSON PLAN #38

1. HELLO SONG (Pentatonic/Duple)
2. BIDDY, BIDDY (Major/Duple) — Text
Review song and chord root accompaniment. [Teacher sings the song while students sing the chord root accompaniment — Switch.]
3. TONAL UNIT 1 SECTION A CRITERION 2
4. SNOW FELL SOFTLY THROUGH THE NIGHT (Triple Chant)
Teach chant through body percussion:
 - phrase 1 - snap
 - phrase 2 - clap
 - phrase 3 - pat
 - phrase 4 - tiptoe
5. SEE HOW I'M JUMPING (Minor/Duple) — Text
Review song and keep macrobeats in feet, then microbeats on legs, combine.
6. OLD JOE CLARK (Mixolydian/Duple) — No Text Both Groups
Play simple bordun (macrobeats) on xylophone
7. BENGY (Phrygian/Duple)
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
8. GOODBYE SONG
Sung by an individual in the class into a microphone

LESSON PLAN #39

1. **HELLO SONG (Pentatonic/Duple)**
2. **SEE HOW I'M JUMPING (Minor/Duple) — Text**
Sing through the song a few times and keep the macrobeats on legs.
3. **RHYTHM UNIT 1 SECTION B CRITERION 1**
4. **SNOW FELL SOFTLY THROUGH THE NIGHT (Triple Chant)**
Review chant with body percussion
Audiate with body percussion.
Transfer to instruments:
 phrase 1 - woods
 phrase 2 - drums
 phrase 3 - shakers and scrapers
 phrase 4 - metals
5. **BIDDY, BIDDY (Major/Duple) — Text**
Review song and chord root accompaniment. [Teacher sings the song while students sing the chord root accompaniment — Switch.]
6. **LITTLE WIND (Dorian/Duple)**
Teach song — keep macrobeats in feet, microbeats on legs, then combine.
7. **HICKETY PICKETY (Usual Combined Chant)**
Do the chant and do any patterns (duple or triple) for the class. Have students chant patterns individually and as a group.
8. **BENGY (Phrygian/Duple)**
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
9. **GOODBYE SONG**
Sung by an individual in the class into a microphone

LESSON PLAN #40

1. **HELLO SONG (Pentatonic/Duple)**
2. **BIDDY, BIDDY (Major/Duple) — Text**
Review song and chord root accompaniment. $\frac{1}{2}$ of the class sing the song and the other $\frac{1}{2}$ of the class sing the chord root accompaniment — Switch.
3. **SEE HOW I'M JUMPING (Minor/Duple) — Text**
Sing through the song a few times.
4. **LITTLE RED HEN (Major/Duple)**
Tell the story using the song
5. **RHYTHM UNIT 1 SECTION B CRITERION 1**
6. **THE JOLLY MILLER (Minor/Triple)**
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
7. **MARY ANN (Major/Duple)**
Keep macrobeats then keep microbeats. $\frac{1}{2}$ class keep macrobeats and the other $\frac{1}{2}$ keep microbeats — Switch.
8. **HICKETY PICKETY (Usual Combined Chant)**
Do the chant and do any patterns (duple or triple) for the class. Have students chant patterns individually and as a group.
9. **CLAP, CLAP, CLAP YOUR HANDS (Mixolydian/Duple)**
Keep macrobeats on legs during A section
Play recorder on B section.
10. **GOODBYE SONG**
Sung by an individual in the class into a microphone

LESSON PLAN #41

1. **HELLO SONG (Pentatonic/Duple)**
2. **SEE HOW I'M JUMPING (Minor/Duple) — Text**
Sing through the song a few times.
3. **BIDDY, BIDDY (Major/Duple) — Text**
Review song and chord root accompaniment. $\frac{1}{2}$ of the class sing the song and the other $\frac{1}{2}$ of the class sing the chord root accompaniment — Switch.
4. **TONAL UNIT 1 SECTION A CRITERION 2**
5. **MARY ANN (Major/Duple)**
Keep macrobeats then keep microbeats. Transfer to instruments: the macrobeats are played on the guiro and the microbeats are played on the maracas.
6. **FROG WENT A-COURTIN' (Mixolydian/Duple)**
Use rhythm sticks and keep macrobeats and microbeats.
7. **ALL THE PRETTY LITTLE HORSES (Minor/Duple)**
Students sing the resting tone individually when "R.T. the Crab" is tossed to them.
8. **HICKETY PICKETY (Usual Combined Chant)**
Do the chant with movement (i.e., Hickety Pickety Bumble Bee, Can you move your elbows with me — while moving the elbows do an improvised chant in either duple or triple.)
9. **GOODBYE SONG**
Sung by an individual in the class into a microphone

LESSON PLAN #42

1. HELLO SONG (Pentatonic/Duple)
2. SEE HOW I'M JUMPING (Minor/Duple) — Text
Sing through the song a few times.
3. BIDDY, BIDDY (Major/Duple) — Text
Sing through the song a few times.
4. TONAL UNIT 1 SECTION A CRITERION 2
5. DRUNKEN SAILOR (Dorian/Duple) — No text both groups
Use rhythm sticks and keep macrobeats and microbeats
6. OSTINATO (Review Ostinato Song)
HUMPTY DUMPTY (Triple Chant) — review poem
Teach ostinato (Sat on a wall, had a great fall)
Teacher says the poem while students chant the ostinato — Switch
7. HA, HA, THISAWAY (Major/Duple)
Review locomotor and non-locomotor movement
Non-locomotor movement — A section
Locomotor movement — B section
8. GOODBYE SONG
Sung by an individual in the class into a microphone

LESSON PLAN #43

1. HELLO SONG (Pentatonic/Duple)
2. SAM, SAM THE BUTCHER MAN (Lydian/Duple)
Pass one bean bag around the circle and when it stops, that person has to sing the resting tone.
3. RHYTHM UNIT 1 SECTION B CRITERION 1
4. TICK TOCK (Major/Duple)
Keep macrobeats/microbeats on legs
Switch game — switch from macrobeats to microbeats without the teacher telling them (students need to watch the teacher)
5. BIDDY, BIDDY (Major/Duple) — Text
Review chord root accompaniment. Have $\frac{1}{2}$ of the class sing the chord root accompaniment and the other $\frac{1}{2}$ sing the song.
6. SEE HOW I'M JUMPING (Minor/Duple) — Text
Sing the song into a microphone — pass it around to those who are interested in singing solo
7. I'M GONNA PUT ON MY WALKIN' SHOES (Mixolydian/Duple)
Walk, jump, jog, slide, . . . Have students choose the type of shoes
8. CINDERELLA (Duple Chant)
Teach poem using rote song procedure
9. GOODBYE SONG
Sung by an individual in the class into a microphone

LESSON PLAN #44

1. HELLO SONG (Pentatonic/Duple)
2. CINDERELLA (Duple Chant)
Review chant
Teach ostinato
3. RHYTHM UNIT 1 SECTION B CRITERION 1
4. TEDDY BEAR (Pentatonic/Duple)
[Macmillan McGraw-Hill Page T181]
Teach song and add movements
5. SEE HOW I'M JUMPING (Minor/Duple) — Text
Discuss a fermata and where it is in the song
6. BIDDY, BIDDY (Major/Duple) — Text
Play inside/outside game. When I show a picture of someone singing, the students sing the song. When I show a picture of a lightbulb, the students audiate the song.
7. BELL HORSES (Three-tone/Duple)
[Macmillan McGraw-Hill Page T82-T83]
Teach song and keep macrobeats on legs
8. DINOSAUR DIET (Minor/Duple)
Walk like huge dinosaurs and little dinosaurs
9. SCARF DANCE (CD 2:29) — Ballet of the Unhatched Chicks from *Pictures at an Exhibition*
Move with scarves using continuous fluid movement
10. GOODBYE SONG
Sung by an individual in the class into a microphone

LESSON PLAN #45

1. HELLO SONG (Pentatonic/Duple)
2. BELL HORSES (Three-tone/Duple)
[Macmillan McGraw-Hill Page T82-T83]
Play simple bordun (macrobeats) on xylophones or metallophones (D & A)
3. CINDERELLA (Duple Chant)
Review chant and ostinato
4. BIDDY, BIDDY (Major/Duple) — Text
Perform the song in small groups to the class — use a microphone
5. TONAL UNIT 1 SECTION A CRITERION 2
6. SEE HOW I'M JUMPING (Minor/Duple) — Text
Play inside/outside game. When I show a picture of someone singing, the students sing the song. When I show a picture of a lightbulb, the students audiate the song.
7. BUBBLE GUM (Multi-tonal/Multi-metric)
Grow & Pop
8. BUNNY HOP (CD 5:40)
[Macmillan McGraw-Hill Page T251]
Teach the movements to the song in self space
9. GOODBYE EVERYBODY (Major/Duple)
Have everyone in the class sing the resting tone before lining up at the door.

LESSON PLAN #46

1. HELLO SONG (Pentatonic/Duple)
2. BIDDY, BIDDY (Major/Duple) — Text
Sing the song into a microphone — pass it around to those who are interested in singing solo
3. TONAL UNIT 1 SECTION A CRITERION 2
4. SEE HOW I'M JUMPING (Minor/Duple) — Text
Perform the song in small groups to the class — use a microphone
5. BELL HORSES (Three-tone/Duple)
Play microbeats on jingle bells
6. POSTMAN (Lydian/Duple)
Students sing the resting tone individually when “R.T. the Crab” is tossed to them.
7. BUNNY HOP (CD 5:40)
[Macmillan McGraw-Hill Page T251]
Review the movements in self space. Do as a circle dance.
8. GOODBYE EVERYBODY (Major/Duple)
Have everyone in the class sing the resting tone before lining up at the door.

LESSON PLAN #47

1. **HELLO SONG (Pentatonic/Duple)**
2. **SEE HOW I'M JUMPING (Minor/Duple)**
Stand in a circle holding hands. Swing arms to the macrobeat and sing the song
3. **BIDDY, BIDDY GAME (Major/Duple)**
Play the circle game using a toy ring.
4. **POSTMAN (Lydian/Duple)**
Toss a bean bag to the students and when they catch the bean bag, they have to sing the resting tone.
5. **MOVE AND FREEZE TO RECORDED MUSIC**
Mack the Knife from The Essential Ella Fitzgerald
6. **GOODBYE EVERYBODY (Major/Duple)**
Have everyone in the class sing the resting tone before lining up at the door.

LESSON PLAN #48

1. **HELLO SONG (Pentatonic/Duple)**
2. **BIDDY, BIDDY (Major/Duple) — Text**
Play the circle game using a toy ring.
3. **SEE HOW I'M JUMPING (Minor/Duple) — Text**
Sing the song into a microphone — pass it around to those who are interested in singing solo
4. **REVIEW NAMES AND SYMBOLS OF UNPITCHED INSTRUMENTS**
Hand drum
Guero
Triangle
Tambourine
Wood block
5. **POSTMAN (Lydian/Duple)**
Play the Postman game
4-6 students get a letter from the postman (students have to sing the resting tone to get the letter from the teacher)
Students get instrument on the back of the letter to play either the macrobeats or microbeats (teacher decides)
6. **BUNNY HOP (CD 5:40)**
[Macmillan McGraw-Hill Page T251]
Perform the dance as a group.
7. **GOODBYE EVERYBODY (Major/Duple)**
Have everyone in the class sing the resting tone before lining up at the door.

LESSON PLAN #49

1. Give *Tonal* subtest of PMMA (posttest)
2. POSTMAN (Lydian/Duple)
Play the postman game.
3. SEE HOW I'M JUMPING (Minor/Duple) — Text
Sing the song through once and explain to the students that they will be singing this song into a microphone by themselves the next class.
4. BIDDY, BIDDY (Major/Duple) — Text
Sing the song through once and explain to the students that they will be singing this song into a microphone by themselves the next class.
5. GOODBYE EVERYBODY (Major/Duple)
Have everyone in the class sing the resting tone before lining up at the door.

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