

**The Effects of Two Approaches to Rhythm Study on the Sight-Reading Proficiency of
Secondary Wind Instrumentalists**

by

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Abstract

Music educators strive diligently to develop musically literate student musicians. Sight-reading new music is one way of displaying music literacy because musicians must simultaneously synthesize an understanding of music notation and technical performance skills. Teaching students to sight-read is important towards developing an independent ability to play music for and with others. Providing students with a strong rhythmic foundation significantly enhances sight-reading skills. Rhythmic dictation, a tool for rhythmic development, encourages students not only to recognize rhythms as they hear them but also to reproduce them in written form. This activity may increase rhythm recognition and music performance at first sight (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999). This quasi-experimental study examined the effects of two different rhythm units (one with and one without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists. Band students at two demographically similar high schools in central Georgia experienced two researcher-designed treatments, an instructional unit of rhythm study with an emphasis upon rhythmic dictation (RD) and a rhythm study unit without dictation (RO). The symphonic and concert bands at both schools experienced one of the two rhythm studies. Only one group per school engaged in daily rhythmic dictation during the course of the study. The other bands at each school received rhythmic instruction without rhythmic dictation assignments. This study used a pretest/posttest design with the *Watkins-Farnum Performance Scale* (Watkins-Farnum, 1954) to determine the

effectiveness of the independent variable (rhythm studies) as observed by gain score means. Data analysis procedures included descriptive statistics, a paired-sample t -test, a factorial analysis of variance (ANOVA), as well as a step-wise linear multiple regression to examine any significant effects among the variables. Results of the paired-samples t -test indicated that both groups made statistically significant improvement between pretest and posttest administrations of the WFPS ($t_{114} = 4.92, p < .001$). While both treatment groups had statistically significant improvement from pre- to post-test, the results of the ANOVA indicated that neither treatment (RD or RO) was significantly more effective than the other ($F = .379, sig. .540, p > .05$). Regression results revealed only one statistically significant, but very weak (R^2 of .037) predictor of sight-reading: piano lessons. The results of this study did not find a statistically significant difference between students who received rhythm study with or without rhythmic dictation. However, this research supports the practical implications for high school band directors who provide in-depth rhythm study for their students. Teaching rhythm concepts in a manner consistent with this study and the supporting literature could help to develop literate student musicians who may ultimately be more successful and proficient performers. Future research should include a comparison group without focused rhythmic instruction.

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List of Abbreviations

ANOVA – Analysis of Variance

CRCT - Criterion Referenced Competency Tests

GMEA - Georgia Music Educators Association

LGPE - Large Group Performance Evaluation

MENC – Music Educators National Conference

NAfME - National Association for Music Education

RD - Rhythm study group with Rhythmic Dictation

RO - Rhythm study only group

WFPS - Watkins-Farnum Performance Scale (1954)

Chapter 1

Introduction

Instrumental music educators want to help their ensemble members become musically literate. Teaching student musicians to read independently is essential to that end. One of the main purposes of music education is to develop student musicians who read music accurately and confidently (Asmus, 2008). Sight-reading is an active display of music literacy and improves with the development of a strong rhythmic foundation. Regular rhythm instruction has helped students to improve their sight-reading abilities (Boyle, 1970; Elliot, 1982; Gromko, 2004; Hodges, 1992; McPherson, 1994). Rhythmic dictation is a way of learning how to notate performed rhythms and helps to strengthen sight-reading skills (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999). If instrumental ensemble teachers want to build their students' literacy skills, which leads to the performance of more challenging and rewarding works (Price, Blanton, & Parish, 1998), taking the time to study rhythm each day should lead to those goals.

Background

Sight-reading is the ability to read and play music at first sight (Hayward & Gromko, 2009). It is an important skill that student musicians must develop (Gaylen, 2005). Sight-reading is the synthesis of a musician's knowledge and understanding of rhythm, pitch, melody, and expression. It is therefore, an active display of music literacy.

Sight-reading is also an essential skill for students who wish to take part in musical experiences outside of the traditional band class. Students may wish to participate in community

bands or church orchestras, which will require reading new music on a frequent basis. Additionally, some students may audition for district and all-state honor bands in which they must sight-read technically challenging and sometimes complex music to compete for acceptance and chair placement in such groups (Jarrell, 1999).

Sight-reading is important for ensemble success as well as individual development. High school bands frequently sight-read in class to select appropriate performance literature for the group, to improve music-reading skills, or to introduce students to great works for band (Jarrell, 1999). Several states incorporate sight-reading as part of the large group evaluation process (Paul, 2010). In this context, a band must perform a new piece of music in front of an adjudication panel. The success of the ensemble is dependent upon the individual student's ability to sight-read (Jarrell, 1999).

Instrumental educators have expressed concern about student sight-reading skills for several decades (Elliot, 1983; Heydenberg, 1960; Jenkins, 1983; Reid, 1995; Solomon, 1984; Williard, 1980; Wright, 1984). "Sight-Reading: Is It a Lost Art" (Crider, 1989) and "Why Johnny Can't Read Music" (Gordon, 1958) are pertinent examples from previous generations of music educators that demonstrate the on-going concern with sight-reading skills. Sight-reading continues to be a serious topic for teachers in more recent times (Chavers, 2010; Olson, 2011; Saxon, 2009; Strouse, 2007; Wilson, 2003).

Music education researchers have investigated sight-reading in a variety of ways. Mishra (2014) conducted a meta-analysis review of research examining sight-reading. She concluded that "Musicians differ in their ability to sight-read, and hundreds of researchers have explored reasons why this might be the case, some ascribing to innate talent, others investigating sight-reading as a skill to be trained" (Mishra, 2014, p.453).

The purpose of music education is to develop musically literate students (Asmus, 2004). In most educational disciplines, the term “literacy” indicates a competence in reading and writing. Music literacy includes reading, writing, and performing music notation. Music teachers across the country have a guide for developing music literacy through the National Standards for Music Education (MENC, 1994). These Standards provide nine ways in which all students should experience music in education. Taught comprehensively, these standards build the basis for music literacy (Kuehne, 2009). The National Association for Music Education (NAfME) has recently developed the New National Core Music Standards (NAfME, 2014). The new standards are updates and replacements for those developed in 1994.

During the last couple of decades, some have suggested that music education has placed an unbalanced emphasis on performance (Asmus, 2004; Reimer, 2000; Waller, 2010). Asmus (2004) asserts that the emphasis on performance is too heavy in instrumental education. This over-emphasis may be detrimental to the developing of music literacy. Reimer (2000) expressed concern that this performance emphasis limits students’ musical experiences. Additionally, Waller (2010) described an imbalance of music pedagogy in which teachers emphasize fluent reading and performing while almost completely neglecting music writing. Music education does not do enough towards teaching students to write music (Asmus, 2004). There is a need to find a balance among the performance demands of instrumental ensembles at the secondary level, the musical experiences of the students involved in those ensembles, and the development of their music literacy skills. Perhaps teaching students to write music through rhythmic dictation would both strengthen sight-reading skills and bridge the gap between music writing and performance.

Need for the study

Sight-reading is one way that students demonstrate music literacy (Asmus, 2004) and is a critically important skill for all musicians (Gaylen, 2005; Hayward & Gromko, 2009; Paul, 2010). However, reading is only part of the literacy equation. Musicians should also learn to write music (Waller, 2010). Rhythmic dictation is a method of teaching music writing that may also have a positive effect on students' music reading skills (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999). Both rhythm and pitch are important aspects of music writing. The aforementioned research into the music-writing/reading connection focused on elementary and middle school students. There is a need to understand the effects that writing music (through rhythmic dictation) has on secondary band students' ability to read and perform music notation at first sight. This study compared the effectiveness of two approaches to rhythm reading, one including rhythmic dictation and one without.

The results of this study may be useful to help educators understand the connection between sight-reading music and planned rhythm study with and without dictation. These findings hold practical implications for high school band directors intending to develop literate student musicians who may ultimately be more successful, proficient performers and better equipped for life-long musical enjoyment.

Purpose

The purpose of this quasi-experimental research was to examine the effects of two different rhythm units (one with and one without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists.

Other factors that may be related to sight-reading performance, as determined by a review of previous research, have been considered in the data analysis including: technical proficiency

as determined by band placement, rhythm reading ability, cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math.

The null hypothesis for this study states that there will not be a significant difference between groups that are taught a rhythm study unit only and those that also receive additional daily lessons of rhythmic dictation ($H_0:RD=RO$).

Four broad research questions served as a guide for this study. The first question directly addresses the purpose of the research. The remaining questions flow from the primary research question.

Research Questions

1. What effects will teaching a rhythm study with or without rhythmic dictation have on the sight-reading improvement of high school wind instrumentalists?
2. Will results vary based upon the participants' school of enrollment?
3. Will results vary based upon technical proficiency as determined by band placement (concert or symphonic)?
4. What effect will the variables of cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math have on the WFPS mean gain scores (dependent variable)?

Assumptions, Limitations and Delimitations

Assumptions. The assumptions underlying this research were that:

- Participants selected for this study were appropriate to answer the research questions because they were high school band students.

- Participants were enrolled in schools that are demographically similar in population, racial diversity, and overall socioeconomic status, and that the selected participants were similar academically.
- Most of the students were expected to have a similar musical background as the majority of them matriculated through middle schools in the same school system. These feeder schools were also demographically similar.
- The participants gave their best effort on the pretest and post-test.
- While the data cannot be generalized, results of this study hold practical implications for band programs in schools of similar demographics.
- Based upon the literature reviewed, any type of focused rhythmic instruction may potentially improve sight-reading.
- The chosen instrument provided useful data that were valid and reliable. The *Watkins-Farnum Performance Scale* (1954) has been the standard of measurement for sight-reading achievement or proficiency for six decades. Following the strict grading procedures provided by the authors maintained reliability and validity of the measure.
- Students have responded honestly and accurately to the Research Participant Survey.
- A quantitative pre/post design is the most appropriate method based on the research questions and the instrumentation selected.

Limitations. This study operated under a set of limitations beyond the control of the researcher:

- The quasi-experimental design was necessary because random assignment to the treatments groups was not possible. Scheduling policy at each school

required the use of intact band classes as the different treatment groups. A true control group was not part of this research design.

- Only students who returned the assent and consent forms had their data included in the study. As a result, the sample may not accurately represent the population.
- The posttest was given during the time of the academic year when the school system administered all end of course tests, Advanced Placement exams, and Student Learning Objective assessments.

Delimitations. This study also operated within certain choices or delimitations made by the researcher:

- Two demographically similar high schools, each with two intact band classes (concert and symphonic bands), in the same school district were selected for this study.
- The bands at School A were under the direction of the researcher. Another music educator (cooperating teacher) taught the bands at School B.
- Only high school brass and woodwind student musicians participated in this research. Percussion students were not included because this study focused on student wind musicians. Percussion students were also in a separate class without wind musicians at both schools.
- Sight-reading music involves reading pitch and rhythmic notation. Both elements of music notation are important components of music writing. However, this study focused exclusively on writing rhythm through rhythmic dictation instruction. The emphasis on rhythmic dictation addressed the

primary research question. Future research may investigate teaching melodic writing or melodic dictation.

- The selected measure of sight-reading achievement or proficiency was limited to data collected from the *Watkins-Farnum Performance Scale* (1954).
- The researcher examined gain scores from pretest to posttest to determine the effectiveness of the independent variables (rhythm study with rhythmic dictation and rhythm study without rhythmic dictation).
- A final delimitation was the time span for the study. Sight-reading is a skill that develops over time. However, this study was limited to a period of six weeks. During that time, teachers delivered rhythmic instruction with and without dictation to the comparison groups. The participants received approximately fifty minutes of instruction focused on the treatment variables each week of the study.

Summary

The researcher conducted this study to fulfill the dissertation requirements for a PhD in Music Education from Auburn University. This dissertation includes five chapters. The introductory chapter provides background information, the need for the study, the purpose of the study, assumptions, limitations, and delimitations. Chapter Two involves a detailed review of research literature pertinent to this study. The third chapter details the methods and procedures of the research. Chapter Four provides results and analysis of the data collected during the study. The fifth and final chapter is a summary discussion of the results including educational implications of the findings and possibilities for future research.

Chapter 2

Review of Literature

The purpose of this quasi-experimental research was to examine the effects of two different rhythm units (with and without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists. The researcher conducted a review of relevant literature to develop a framework for the research. This literature review defines sight-reading and discusses its importance to musicians and educators. It also presents two essential categories of sight-reading research: variables that predict sight-reading success, and sight-reading as a teachable skill. Additionally, it addresses music-reading skills including a specific theory of sequential learning. The literature reviewed placed an emphasis on developing literacy among student musicians. The National Standards provide guidance for music educators towards such literacy development. Finally, the review discusses writing music through rhythmic dictation to develop musical literacy and enhance sight-reading skills.

Sight-reading

The musical skill of sight-reading is important for musicians of all ages. Thompson (1987) defined sight-reading as “a form of transcription in which unfamiliar music is performed with no rehearsal” (p. 345). During this transcription, musicians must simultaneously synthesize technical performance skills and an understanding of music notation in real time without correcting errors (Kopiez & Lee, 2006). In non-technical language, sight-reading is the ability to read and play music at first sight (Hayward & Gromko, 2009).

A major goal of music education is developing students who sight-read well (Grutzmacher, 1987). Teachers recognize that sight-reading is an important skill to be nurtured in student musicians (Gaylen, 2005). It may lead to life-long music making, a primary goal of music education (Paul, 2010). “Sight-reading ability is an essential component of a complete education in instrumental music” (Gaylen, 2005, p. 67).

Students must develop an ability to sight-read alone and with others. Sight-reading technically challenging and complex music is part of the competitive selection process for students who audition for district and all-state honor bands (Jarrell, 1999). It may also be a requirement for students auditioning for acceptance and scholarships at colleges and universities. Students who develop good individual music reading skills are more likely to experience success and have a stronger foundation for life-long ensemble participation (Price, Blanton, & Parrish, 1998).

Sight-reading at the secondary level is important not only for individual musicians but also for group success. The primary goal of ensembles is to play music. “The better the ensemble members read, the quicker we can get beyond the notes to the music” (Price et al, 1998, p. 14). Many states now include a sight-reading component in their performance evaluation process for bands (Paul, 2010) and orchestras (Barnes & McCashin, 2005). The process usually involves the distribution of a new piece of music followed by silent study. Ensembles must then perform in the presence of adjudicators and possibly an audience. This process occurs without the assistance of rehearsal (GMEA, 2013). In this context, group success is dependent upon the ability of each ensemble member to sight-read proficiently (Jarrell, 1999). “The inclusion of music sight-reading at state contests in secondary schools suggests that the

ability to read and play with speed and accuracy is an important indicator of music achievement” (Hayward & Gromko, 2009, p.26).

The skill of sight-reading has been important to music educators for many decades (Crider, 1989; Elliot, 1983; Gordon, 1958; Heydenberg, 1960; Jenkins, 1983; Reid, 1995; Solomon, 1984; Williard, 1980; Wright, 1984). “Sight-reading has always been considered an important part of good musicianship, although teachers present a wide variance in both attention and approach to its development” (Luce, 1965, p. 101). Numerous educators continue to indicate the importance of sight-reading for young musicians (Chavers, 2010; Olson, 2011; Saxon, 2009; Strouse, 2007; Wilson, 2003).

Many music educators believe that a key component to sight-reading is a strong rhythmic foundation. Several educators have developed methods to help music teachers with this concept (McLeod & Staska, 1985; Sueta, 1985; Whaley, 1984; Yaus, 1953). *Basics in Rhythm* (Whaley, 1984) and *Rhythmic Vocabulary Charts* (Sueta, 1985) are two methods that focus exclusively on counting and clapping rhythms without pitches. In *101 Rhythmic Rest Patterns*, Yaus (1953) focused on rhythm and integrated two or three different pitches per line. *Rhythm Etudes* (McLeod & Staska, 1985) incorporates a wide variety of rhythm patterns with harmonic progressions, rhythmic displacement, melodic lines based on rhythms presented, and short arrangements for the full ensemble. These pedagogical methods are standard tools used by instrumental teachers and represent the importance of fundamental rhythms to music educators who seek to build skills that may transfer to better sight-reading expertise for their students.

Sight-reading in research

An overview of sight-reading research provides a variety of perspectives into the teaching, learning, and performing of this important musical skill (Gaylen, 2005; Hodges, 1992;

Mishra, 2014). Music researchers have investigated sight-reading in detail over the past several decades. However, research into the development of music reading skills has not focused in any particular direction (Hodges, 1992). Studies have examined eye movements, mnemonic learning devices, instruction in tonal patterns, notation systems, body movement, composing, error detection, and performing experience (Hodges, 1992). Gaylen (2005) found the research to include influential or predictive variables, successful reader characteristics, computer assisted instruction, vocalization methods, and systematic routines given by conductors. Mishra (2014) conducted a meta-analysis review of research on the skill of sight-reading and concluded that research into sight-reading represents two large categories: sight-reading as a teachable skill, or factors that influence sight-reading success. “Musicians differ in their ability to sight-read, and hundreds of researchers have explored reasons why this might be the case, some ascribing to innate talent, others investigating sight-reading as a skill to be trained” (Mishra, 2014, p.453). This literature review examines the sight-reading research of these two categories.

Variables that influence sight-reading ability

Numerous researchers have investigated variables or factors that may predict or influence sight-reading success. There are several landmark studies in this direction (Elliot, 1982; Gromko, 2004; Hayward & Gromko, 2009; Kopiez & Lee, 2006; Luce, 1965; McPherson, 1994). This review discusses that research in chronological order.

Luce (1965) studied the relationship of sight-reading and the ability to play music by ear. Ninety-eight high school band and orchestra members participated in this study. Students tested for sight-reading ability on a researcher-designed eight measure musical selection. Participants also took an ear-playing test in which they listened to recorded melodic patterns. After listening to each example three times, students attempted to play back the melodic patterns they heard.

The researcher conducted interviews with each student to gather information about prior musical experience. School records provided IQ scores for statistical correlation.

Results from Luce's (1965) research indicated that private lessons are an important predictor of ear-playing ability. Sight-reading achievement positively correlated with ear-playing ability and IQ. Leadership status within the group was also found to have a strong correlation to sight-reading and ear-playing (Luce, 1965). This suggested that student leaders among the participants had a tendency to be intelligent and proficient (or at least better) at ear-playing and sight-reading.

This study set the stage for future research on sight-reading. Luce's (1965) research focused upon determining the relationship between sight-reading and ear-playing, while examining other variables for statistical comparison. This additional analysis found that private lessons and IQ also influence sight-reading in some way.

Many variables may have an effect on sight-reading proficiency. Elliot (1982) investigated seven such variables that may predict sight-reading success among instrumental college musicians. The variables were (a) technical proficiency, (b) rhythm reading ability, (c) sight-singing ability, (d) cumulative GPA, (e) cumulative music theory GPA, (f) cumulative performance jury GPA, and (g) major instrument GPA. The researcher chose participants randomly from a university undergraduate music major program. All participants took the following tests: (a) The *Watkins-Farnum Performance Scale* (1954) to measure sight-reading, (b) a technical proficiency evaluation of scales and articulations to determine the participants' command of technical skills on their primary instrument, (c) a sight-singing test to assess pitch phrases, rhythmic phrases, and melodic phrases and, (d) a rhythm-reading test. Data included test scores as well as GPA information from the participants' permanent record. Results

indicated a strong correlation between sight-reading ability and rhythmic reading ability. Elliot (1982) suggested that band directors might help their students develop sight-reading ability through the practice of reading rhythm patterns.

Several factors and abilities may influence sight-reading skills in music (McPherson, 1994). The *Watkins-Farnum Performance Scale* (1954) was given to 101 high school clarinet and trumpet players prior to their performance examinations for the Australian Music Examinations Board (AMEB). The AMEB performance examinations consisted of technical exercises like scales and arpeggios as well as a prepared repertoire of musical excerpts (McPherson, 1994). The researcher interviewed eight of the highest and eight of the lowest scoring students on the WFPS to investigate their thought processes while sight-reading.

McPherson (1994) compared results of the AMEB and the WFPS. In scoring the WFPS, the researcher categorized mistakes by the type of error in each measure, in accordance with Elliot (1982). Results indicated that during the early stages of musical development in high school, sight-reading does not necessarily correlate with prepared musical performance. However, as a student musician matures in high school, the two scores begin to develop a stronger correlation. An examination of the types of errors made on the WFPS support Elliot's (1982) assertion that rhythmic mistakes are more common than other problems that students demonstrate while sight-reading.

Most good sight-readers share several characteristics (McPherson, 1994). Successful sight-reading involves looking for important information like key signatures and meters prior to performance. Good sight-readers also look for and mentally practice areas of difficulty. Students who sight-read well tend to maintain focus and look for musical information above and below the music. Finally, successful sight-readers listen and monitor their performance in order

to make corrections when mistakes do occur (McPherson, 1994). McPherson's findings regarding rhythmic mistakes provide another example that indicates rhythmic reading ability is an important skill when it comes to sight-reading music. McPherson (1994) and Elliot (1982) both used the WFPS as an assessment for sight-reading and a technical proficiency test of scales and arpeggios.

Researchers have investigated other variables that may predict sight-reading success. Gromko (2004) examined the variables of achievement in reading comprehension and math concepts, spatial orientation and visualization, and visual field articulation in relationship to music sight-reading and tonal and rhythmic audiation. Ninety-eight high school students took six tests to investigate the variables in this study. The *Advanced Measures of Music Audiation* (Gordon, 1989) tested tonal and rhythmic ability. Two tests consisting of card rotations and cube comparisons tested spatial orientation. A visual field articulation test required participants to estimate the size of 90 squares sequentially. Foam boards and paper folding tasks assessed spatial visualization. The *Watkins-Farnum Performance Scale* (1954) measured sight-reading achievement. Gromko compared results of the tests to the participants' math and reading scores from standardized tests.

Gromko's (2004) findings indicate that a combination of cognitive abilities can predict sight-reading skill. This suggests that musical intelligence may draw on a variety of skills including reading comprehension, audiation, spatial-temporal reasoning, and visual perception of patterns. Results showed that sight-reading might relate to reading comprehension and rhythm-reading ability. There was also a moderate correlation between math concepts and sight-reading.

Additionally, Gromko (2004) suggested that music involves spatial reasoning. Music reading is similar to the reading of an architectural blue print in that a two-dimensional drawing

is perceived in three-dimensions. A musician must recognize notation as sound that is both spatial and temporal. This type of “inner hearing” or audiation, probably relates to being able to look at music notation and understand the sound that it represents (Gromko, 2004).

Similar to Elliot (1982) and McPherson (1994), Gromko’s (2004) study used the WFPS to assess sight-reading success. These results supported Elliot’s (1982) and McPherson’s (1994) assertion that rhythm reading is the strongest predictor of sight-reading ability. It also connected academic achievement (reading comprehension and math scores) to sight-reading success in a similar manner that Luce (1965) connected IQ and Elliot (1982) connected cumulative GPA.

General cognitive skills, elementary cognitive skills, and expertise-related skills are associated with sight-reading (Kopiez & Lee, 2006). The researchers examined fifty-two graduate and postgraduate piano majors while sight-reading five musical selections that increased in complexity. They also tested participants on working memory, short-term memory, music-specific short-term memory, number combination skills, auditory and visual reaction time, speed of trilling and tapping, and auditory imagery. Results suggested that general experience is enough to allow a musician to sight-read successfully when the stimuli are easy. When the difficulty increases the factors of practice dependent skills, inner hearing, and information processing speed become more important. Therefore, sight-reading achievement is dependent upon the combination of working memory capacity, reaction time, psychomotor speed, and practice-dependent skills that change with increasing demand (Kopiez & Lee, 2006).

The variables of technical proficiency, spatial visualization, and aural discrimination may serve as predictors of sight-reading success (Hayward & Gromko, 2009). This study began with a test of technical proficiency similar to Elliot’s (1982) test of scales and arpeggios meant to demonstrate a participant’s ability to command the instrument. The researchers administered

The *Advanced Measures of Music Audiation* (Gordon, 1989) to test discrimination of aural patterns. *The Kit of Factor Referenced Cognitive Tests* (Ekstrom, French, Harman & Derman, 1976) was used to evaluate spatial visualization by measuring a participant's ability to manipulate images of spatial patterns into other patterns. *The Watkins-Farnum Performance Scale* (1954) tested speed and accuracy of sight-reading ability.

Results of Hayward and Gromko's (2009) research confirmed findings from previous studies (Elliot, 1982; Gromko, 2004) that coordinated activity takes place among auditory, visual-spatial, and technical abilities when wind players sight-read. Technical proficiency and aural-spatial skills are separate yet both are required for successful sight-reading. Hayward and Gromko (2009) also used the WFPS to measure sight-reading ability in a similar manner as Elliot (1982), McPherson (1994), and Gromko (2004). A scales and arpeggios test measured participants' technical proficiency on their instrument like those of previous studies (Elliot, 1982; Gromko, 2004; McPherson, 1994).

The literature regarding variables and factors that influence sight-reading suggests that rhythm reading is essential. Hodges (1992) states that "relationships between music reading and rhythm reading provide the only correlation coefficients high enough to be of predictive value" (p. 3). The cognitive skills of note naming, rhythm barring, defining symbols and terms, and fingering may also lead to sight-reading success (Gaylen, 2005). The additional factor of technical proficiency defined by the practice-dependent skills associated with playing scales and arpeggios is also very important. Other variables including prior musical experience and academic success defined by GPA, reading comprehension, and math scores are relevant to sight-reading success. Previous musical experience (including private lessons) and regular sight-reading activities are factors that contribute to sight-reading success (Gaylen, 2005). "The ideal

environment for developing sight-reading skills is one in which sight-reading occurs on a regular basis” (p. 66).

Sight-reading as a teachable skill

Almost 200 quasi-experimental studies have examined the potential effects of numerous treatments to improve sight-reading proficiency (Mishra, 2014). Several researchers have provided landmark studies of sight-reading as a teachable skill (Bebeau, 1982; Boyle, 1970; Colley, 1987; Grutzmacher, 1987; MacKnight, 1975; Price, Blanton, & Parrish, 1998). The following studies have investigated rhythmic movement, rhythmic reading, tonal pattern teaching, and different instructional approaches in a band setting.

Boyle (1970) studied the effects of particular rhythmic movement upon the sight-reading ability of junior high band students. Participants were 191 junior high band students from 24 different bands at 22 different schools. Cooperating teachers at each school provided 14 weeks of rhythmic instruction to the students using a researcher-prescribed text. Randomly selected experimental groups stressed the importance of tapping a foot to the tempo and clapping rhythms while tapping the foot. Boyle measured music sight-reading with a pre/post administration of the *Watkins-Farnum Performance Scale* (1954). He also administered a separate rhythm sight-reading instrument in the pre and posttests. Additionally, Boyle tested participants on rhythmic aptitude and intelligence.

Both groups improved their music sight-reading and rhythmic sight-reading scores from pretest to posttest administrations. The experimental group scored higher than the control group for both tests. A significant correlation ($r = .81$) was found between the ability to read rhythms and sight-reading. Boyle (1970) concluded that junior high band directors should teach rhythms

by having students tap a steady pulse with a foot and clap the rhythm of interest. The foot tapping should continue as students play the new rhythm on their instruments.

Tonal pattern instruction may also have an effect on music reading (MacKnight, 1975). The purpose of MacKnight's (1975) study was to investigate an emphasis on the melodic line throughout the teaching process. The research aimed to discover if students who learn tonal patterns sight-read music better than their peers who learn pitches by note names and fingerings. Ninety fourth-grade participants experienced one lesson a week for 32 weeks of either the treatment (tonal pattern instruction) or the control (letter names and fingerings). Teachers introduced tonal patterns using the sol-fa system with the experimental group. Melodic phrasing provided the context for rhythm introduction. Syllables indicated specific duration. Students in the control group learned pitches in a traditional method following the presentation of a band text and rhythm according to values in a traditional counting system.

Participants' assessment included the following tests: the WFPS for sight-reading, the *Musical Aptitude Profile* (MAP), a *Music Achievement Test* (MAT), and the *Student Attitude Questionnaire* (SAQ). While both groups demonstrated improvement, results indicated significantly higher scores from the participants in the experimental group. MacKnight (1975) concluded that the tonal pattern approach seemed to benefit students more than the traditional method. Important considerations for music educators include active listening, chanting rhythmic syllables, and "organized reading materials that introduce tones and rhythms in their most frequent patterns" (p.34).

Grutzmacher (1987) also investigated teaching tonal patterns as a means of improving sight-reading. This research compared two methods of music reading instruction delivered in 14 weekly 30-minute lessons. The experimental method involved teaching 10 major-key and 10

minor-key tonal patterns presented aurally and then in notation as part of the daily warm-up routine. Students in the experimental group harmonized and vocalized patterns of scales and arpeggios with syllables. They performed daily tonal patterns with vocalizations. Students then performed exercises vocally before playing them on the instruments. The control group used a typical method in which musical notation presented single pitches. This approach was consistent with many band method books as part of technical skill development. The participants included 48 brass and woodwind students in the fifth and sixth grades at three elementary schools within the same school system.

The experimental design used by Grutzmacher (1987) implemented a pretest and a posttest on two of three separate instruments. The first two tests were from level two of the *Iowa Tests of Musical Literacy* (Gordon, 1971): *Tonal Aural Perception* test and *Tonal Reading Recognition* test. The third test was a researcher-designed *Melodic Sight-Reading Achievement Test* administered as a posttest only. Results indicated that tonal training improved both aural-visual perception as well as melodic sight-reading ability. This study did not directly measure technical skill development. The researcher noted that sight-reading scores indicated tonal development did not delay technical improvement (Grutzmacher, 1987). Teaching with a focus on tonal development helps students to understand the difference of major and minor tonality better than mere definitions or the few minor songs found in beginning band method books (Grutzmacher, 1987). MacKnight (1975) and Grutzmacher (1987) both approached developing sight-reading skills through teaching tonal patterns and found improvement as a result.

Researchers have also investigated differences in rhythm pedagogy methods. Bebeau (1982) studied the effectiveness of two different approaches to teaching students rhythm-reading skills. The researcher investigated the difference between the traditional rhythm counting system

and a simplified speech cue method. One hundred and seven third grade students received 18 lessons of rhythm-reading instruction. The researcher randomly assigned students to one of two treatment groups. One group learned a traditional method of counting rhythm using beat numbers and subdivisions. The other group experienced a simplified speech cue method that combined elements of Orff and Kodaly instruction. This combination incorporated the idea of permanently pairing speech cues with closely corresponding durational values. Both groups read and clapped rhythms taught during the study. Participants engaged in a rhythm-reading test of 23 items. Both groups took the test before and after four weeks of 18 lessons lasting approximately 15 minutes each.

Results indicated that both groups improved significantly because of the rhythm-reading instruction. The group receiving instruction in the simplified speech cue method had greater gains in posttest scores than did the traditional group. While the speech cue method resulted in higher gains between pretest and posttest, the researcher conceded that students could learn to read by both methods. Regular and systematic instruction can help students dramatically improve skills in rhythm reading (Bebeau, 1982).

Results indicated, “students using the speech cue method performed rhythms more accurately than students who used the traditional method” (Bebeau, 1982, p. 117). The teacher stopped less frequently to correct rhythm-reading errors and was able to teach more exercises with the speech cue group than with the traditional group. Students using the speech cue method were better able to play independent parts within an ensemble and were not as easily confused as traditional students were by a part that was different from their own (Bebeau, 1982). “While methods that simplify the reading process are recommended for beginners, it is generally assumed that students will eventually transfer to a more traditional method” (p.108).

Colley (1987) also studied music reading as a teachable skill through speech cues by comparing the effectiveness of syllabic rhythm methods. The syllabic systems used for comparison were Kodaly, Gordon, and mnemonic words. Participants for this study included 160 second and third grade students from two demographically similar elementary schools in neighboring towns. One school served as the experimental site and taught all three methods. The other school served strictly as control. The participants at this school only engaged in pre and post testing and did not receive rhythmic instruction during the study.

All participants engaged in three researcher-designed tests before and after treatment. A rhythm recognition test determined if students could match a performed rhythm from a choice of three options. A dictation test demonstrated if students could notate a performed rhythm. Finally, a performance test measured the individual student's ability to clap a notated rhythm.

Results of the posttest and statistical analysis demonstrated an improvement for all three syllabic groups over the control. Findings indicated that the mnemonic word method was statistically most effective for improving dictation and performance skills with the Gordon method ranking a close second. Colley (1987) attributed the success of the mnemonic word system to the recall of words for specific rhythmic figures. Both the word method and the Gordon method have natural provisions to indicate metric emphasis and differences between duple and triple meter while the Kodaly system does not.

Colley (1987) echoed Bebeau's (1982) call for a syllabic system for younger students. "There seems to be general agreement among music educators that mathematical-fractional definitions alone, which rely on children's comprehension of terms like *half*, *quarter*, *eighth*, and *sixteenth*, are insufficient for conveying the durational relationships implied by the visual symbols" (Colley, 1987, p. 221). Both of these studies (Bebeau, 1982; Colley, 1987) compared

different systems indicating the importance of establishing a rhythmic vocabulary for young students.

Researchers studied the effectiveness of two different instructional models on high school band members' sight-reading proficiency, music performance, and attitude (Price, Blanton, & Parrish, 1998). Participants were 69 students of a single high school band program divided into two groups (symphonic band and concert band). The researchers randomly assigned students from each band to a group that worked fundamental skills through exercises or to a group that worked excerpts from the performance literature. These groups met during a "music-lab" class outside the regular band class. All students received two 20-minute lessons per week for eight weeks.

Pretest and posttest administration of the WFPS was the measurement for student sight-reading proficiency. Researchers measured music performance by recording and evaluating all students playing musical selections of literature that each band was preparing for performance. A survey measured student attitude. Results of the study indicate that both methods were effective in helping to increase sight-reading proficiency and music performance. The exercise group performed marginally better on the administration of the WFPS. The excerpt group of the concert and symphonic bands indicated larger gain scores for music performance. Reports of the survey indicated that students involved with the excerpt groups had a more positive attitude about their experience preparing the music. The researchers recommended that ensemble directors consider using performance related musical excerpts to help teach concepts as opposed to isolated exercises. "Using the instructional material at hand may be more efficient and functional" (Price, Blanton, & Parrish, 1998, p. 19).

The results of this study indicate a slight improvement in sight-reading scores of the exercise group and improved performance scores for the excerpt group. The researchers failed to recognize that the sight-reading improvement might have been the result of time spent on various technical exercises that may have provided important rhythmic or tonal vocabulary for the participants. The exercise group learned these important concepts. It seems obvious that students who participated in the excerpt group would improve upon the music in which they received specific and direct assistance. It is not surprising that the participants in the excerpt group reported a better attitude about their time spent preparing music for performance. The researchers approached sight-reading in this study indirectly compared to the other research evaluated in this review. The benefits of using the performance literature as the primary source of musical development was the focus of this study. Many ensemble teachers may consider the wind band repertoire as the curriculum for their classes. However, students still need to develop reading skills that may require supplemental material in order help them achieve full literacy.

The literature represents a variety of ways in which sight-reading may be developed as a teachable skill. Boyle (1970) found that the rhythmic movement of tapping a toe and clapping rhythms could strengthen student sight-reading. Bebeau (1982) and Colley (1987) examined the practice of counting systems and speech cue methods. Both aid in developing sight-reading skills. Tonal pattern instruction can also improve sight-reading (Grutzmacher, 1987; MacKnight, 1975). Finally, the literature discussed the use of musical performance excerpts compared to technical skill development exercises (Price, Blanton, & Parrish, 1998).

Reading Skills

Hodges (1992) investigated the acquisition of music reading skills. “Music reading is a process of converting special visual symbols (music notation) into sounds. These sounds may be

silent, conceived internally, or they may be produced externally through the voice or musical instruments” (Hodges, 1992, p. 1). In his review of research regarding music reading, Hodges (1992) presented two categories of relevant literature: eye movement, and the teaching of music reading. The nature of written music has an influence on the eye movements of musicians. Characteristic eye movements of experienced sight-readers involve viewing note groupings, scanning ahead, and guidance by structural elements in music (Hodges, 1992). Much research about teaching music reading focused on techniques or strategies instead of any theoretical stance. Hodges (1992) pointed to a need for replication studies in this area of music education research.

Music reading research is in need of a theoretical foundation and the Music Learning Theory of Gordon (1984) may provide a basis to address it (Hodges, 1992). Hodges further indicates that Gordon’s taxonomy of tonal and rhythm patterns is a potential model for rhythmic instruction. This model for teaching rhythm could be important, since rhythm reading is more highly correlated with music reading than any other predictor variable (Hodges, 1992).

Gordon Music Learning Sequences

Several researchers (Azzara, 1993; Grashel, 1991; Gromko, 2004; Kopiez & Lee, 2006) have included the idea of “inner hearing” in their studies. Gordon (1999) refers to this concept as “audiation.” Simply stated, audiation is “thinking” music. Gordon relates the learning of music to the learning of language in that certain stages of development occur from the moment we are born (and perhaps before) until we are old enough to enter school. During this time the foundations of language are developed. Music learning is similar. Individuals acquire four distinct vocabularies during the early developmental stages: listening, performing, reading, and writing (Gordon, 1999). Gordon (2003) states that “audiation is to music what thought is to

speaking” (p. x). According to Gordon, the process of audiation is the foundation for music literacy.

Gordon (2003) outlines eight types of audiation.

1. Listening to ... familiar or unfamiliar music
2. Reading ... familiar or unfamiliar music
3. Writing ... familiar or unfamiliar music from dictation
4. Recalling and performing ... familiar or unfamiliar music from memory
5. Recalling and writing ... familiar or unfamiliar music from memory
6. Creating and improvising ... unfamiliar music while performing or in silence
7. Creating and improvising ... unfamiliar music while reading
8. Creating and improvising ... unfamiliar music while writing (p.14)

According to Gordon (2003), in addition to the eight types of audiation, there are six sequential stages of audiation. Those stages are:

- 1) momentary retention, 2) imitating and audiating tonal and rhythm patterns and identifying a tonal center and macrobeats, 3) establishing tonality or meter, 4) retaining in audiation organized tonal and rhythm patterns, 5) recalling tonal and rhythm patterns from other pieces of music, and 6) anticipating and predicting tonal and rhythm patterns. (p. 18)

Gordon (2003) informs music educators that students need to listen to and perform numerous familiar tonal and rhythm patterns prior to being able to read and write music notation. This music learning theory stresses the importance of learning such patterns over pitch names and time value names. Understanding the types of audiation and sequential stages may help music educators guide their students towards developing literacy in music.

Music Literacy

The goal of institutional education is to develop a population that is literate or competent in the reading and writing of subjects taught in school (Asmus, 2004). The same goal should extend to music education as well: to develop musically literate students. Hodges (1992) indicates that the music education profession has a need for a formal definition of music literacy. Creating such a definition may be difficult due to the disagreement regarding the importance of reading music, especially at the elementary level (Hodges, 1992).

There is concern about the over emphasis on performance in music education (Asmus, 2004; Gaylen, 2005; Reimer, 2000; Waller, 2010). Asmus (2004) indicated that such an emphasis has led to a loss of teaching the essential skills involved in music reading. Gaylen (2005) stated that teachers should not stress performance at the expense of sight-reading skills. “Development of sight-reading skills can be jeopardized if all rehearsal time is devoted to preparation for performance. It is necessary for music educators to maintain an appropriate balance between the products and the process of music education” (p.57). Reimer (2000) expressed concern over the narrow and limited focus of students’ musical experiences, which result in a “shallowness of their musical understandings” (p.13).

Discussions regarding learning and literacy frequently compare music to language (Gordon, 1999; Gromko, 2004; Hayward & Gromko, 2009; Hodges, 1992; Liperote, 2006; Waller, 2010). Gromko (2004) found a relationship between reading comprehension and sight-reading. Music notation linked to reading comprehension is reasonable, because both symbolic systems are read from left to right, and information must be decoded quickly with a visual scan for understanding (Hayward & Gromko, 2009).

Waller (2010) recognized the importance of music reading but found an imbalance in the discussion on music literacy especially as compared to language. The emphasis is frequently on reading in such discussions. Music writing is often neglected in the conversation (Waller, 2010). The argument can be made that a comparison of music literacy to language literacy must include writing since it is one-half of the equation (Waller, 2010). Literacy standards in other disciplines (English, math, chemistry, etc.) require students to learn by writing the symbolic notation in addition to reading (Waller, 2010).

Theoretical discussions about music literacy and classroom practices often overlook music writing. The unfortunate consequence is that too many music students are able only to read music and not write it. Waller (2010) considered this inability to write music a failure to achieve full music literacy. The music-to-language analogy suggests that literacy is more than just reading. If students are to become truly literate musicians, writing must also be a part of the music curriculum (Waller, 2010). “Perhaps the most flagrantly undemocratic practice a literate culture or subculture can have is that of allowing full literacy (both reading and writing) only to an elite, while permitting others to learn only to read” (p. 39).

National Standards

The National Standards for Music Education (MENC, 1994) serve as a guide for music teachers across the country. The nine standards are as follows:

- Standard 1: Singing alone and with others a varied repertoire
- Standard 2: Performing on instruments alone and with others
- Standard 3: Improvising melodies, variations, and accompaniments
- Standard 4: Composing and arranging music within specified guidelines
- Standard 5: Reading and notating music

- Standard 6: Listening to, analyzing, and describing music
- Standard 7: Evaluating music and music performances
- Standard 8: Understanding relationships between music, the other arts and disciplines outside the arts
- Standard 9: Understanding music in relationship to history and culture

Conway (2006) advocates using the national standards for teach music in a comprehensive manner. The standards are more than a checklist for course offerings in a school system. The spirit of the standards is one in which all students experience music and develop music literacy through all nine standards regardless of the class or ensemble (Conway, 2006). Kuehne (2009) also suggests using the national standards as a curricular guide for comprehensive instruction. This approach allows students to experience music in ways other than just performance. “When students achieve in each of the nine (standards), they gain a background of musical information that is necessary for learning to read music” (Kuehne, 2009, p. 42). Developing literate students who can read music is the purpose of music education (Asmus, 2004). Teachers can achieve this goal comprehensively through the National Standards in Music Education (Kuehne, 2009).

The National Association for Music Education (NAfME) in coordination with the National Coalition for Core Arts Standards have released the New National Core Music Standards (NAfME, 2014). These new standards replace the previous national standards in an attempt to connect with the national movement to develop common core standards in all subjects. While the 1994 standards placed an emphasis on knowledge and skills, the new design of the standards intends to instill music literacy among students through conceptual

understanding (NAfME, 2014). The New Standards were designed around the artistic processes of creating, performing, and responding. These standards are organized by grade level from pre-K through eighth grade and on through high school. Distinct strands for music composition/theory, music technology, guitar/keyboards/harmonizing instruments, and ensembles address the needs of secondary music classes. Each standard provides a description of an “enduring understanding,” an essential question, and five levels of achievement: novice, intermediate, proficient, accomplished, and advanced. NAfME (2014) also created Model Cornerstone Assessments (MCA) for the new standards. These MCA’s provide strategies for embedding in instruction, knowledge, skills, and vocabulary, strategies for inclusion of students with special needs, differentiation strategies, and task-specific instructions and rubrics for assessment.

Music Writing/ Rhythmic Dictation

According to some scholars, teaching students to read music is the primary purpose of music education (Asmus, 2004). However, Waller (2010) argued that other disciplines consider literacy as both the reading and writing of symbolic notation. Writing music is the neglected half of the music literacy equation (Waller, 2000). Music educators must address the literacy needs of their students.

The creative act of writing music is composition. National Standard 4 deals with teaching students to compose within specified guidelines. As an elementary music educator, Brophy (1996) used guided composition as a tool for building music literacy. Guided composition provides very detailed systematic instructions and parameters that allow students to experiment with musical composition in a manner that will lead to a successful composing experience (Brophy, 1996).

Lund (2004) studied the effects of composition on the sight-reading skills of beginning band students. Students composed different rhythmic figures within specific guidelines during twenty-one weeks of the school year. Results of the composition treatment demonstrated an enhanced understanding of rhythmic concepts and patterns (Lund, 2004). This study was similar to Brophy (1996) in that teachers provided guidelines for composing music. However, Lund (2004) limited the composition to rhythmic patterns.

Rhythmic dictation has been a popular method of music writing for teachers. Ahmaniemi (2005) describes rhythmic dictation as a method of evaluating rhythmic skill. This occurs when a teacher presents students with a performed rhythmic sequence and then the students use music notation to write down the perceived rhythm (Ahmaniemi, 2005). Dictation is an indicator of Gordon's (2003) third type of audiation.

Researchers have found positive relationships between writing rhythms and reading in music (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999; Lund, 2004). Granberry-Gordon (1994) investigated the effects of rhythmic dictation on rhythm pattern recognition by second and fifth grade students. Scripted lessons in rhythm dictation served as the independent variable in a pretest/posttest design. Participants engaged in three standardized tests and a researcher-designed rhythm recognition test to assess the effectiveness of the treatment. Findings indicated that rhythmic dictation improved rhythm recognition. Results also indicated a significant relationship with the rhythm recognition test and musical aptitude (Granberry-Gordon, 1994).

In a similar study, Jarrell (1999) examined the effects of rhythm dictation on rhythmic sight-reading ability of beginning band students. Sixth grade band students received nine weeks of rhythmic dictation instruction. A pretest/posttest design examined the independent variable. The assessment instrument was a rhythm sheet with several measures of rhythms. Students

played each rhythm on their B \flat concert pitch. Findings indicated that rhythmic dictation is useful in helping students read and perform rhythms in a sight-reading situation (Jarrell, 1999).

Earney (2008) examined the effects of rhythmic dictation on the sight-reading scores of middle school band students. The researcher compared two methods of rhythm study over the course of eight weeks. Students played a pretest and posttest to measure sight-reading ability. Each test consisted of eight measures of rhythm in the meters of 4/4 or 2/4. Band classes of 7th and 8th grade students ($N = 128$) were assigned to either control or experimental groups. The control group ($n = 55$) experienced lessons in which they played rhythms that were shown on the overhead projector. The experimental group ($n = 73$) experienced the same rhythms in a different way. The teacher played each rhythm for the experimental group three times on a trumpet. Students then wrote down the rhythms that they perceived. The researcher displayed correct answers on the overhead projector so students could check their responses.

Results of Earney's (2008) study indicated that both groups significantly improved their sight-reading ability because of their focused rhythm study. Statistical analysis did not find a significant difference between students who experience rhythmic dictation and those who played rhythms in class. Earney (2008) also investigated the variables of gender, instrument group (brass, woodwind, or percussion), jazz band participation, and private lessons. Outcome from additional analysis indicated that woodwind students scored better on the tests than did brass or percussion. Examination of results did not find statistically significant differences between any of these variables and posttest scores. Earney (2008), Granberry-Gordon (1994), and Jarrell (1999) used rhythmic dictation as a means of writing music. Results from these studies suggested that rhythmic dictation helps students improve their rhythm recognition skills, which ultimately assist in sight-reading success.

Guided composition of melodies is a tool in helping students begin to write music. Rhythmic dictation is also a viable means of involving students in writing music (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999). Students may benefit in the areas of rhythm recognition and sight-reading because of rhythmic dictation.

Summary

Researchers have investigated sight-reading, an important part of musical literacy, in numerous ways. Music teachers and researchers (Asmus, 2004; Chavers, 2010; Crider, 1984; Elliot, 1983; Heydenberg, 1960; Jenkins, 1983; Olson, 2011; Reid, 1995; Saxon, 2009; Solomon, 1984; Strouse, 2007; Williard, 1980; Wilson, 2003; Wright, 1984) emphasize the importance of this essential skill repeatedly. Sight-reading is necessary for individuals as well as performing ensembles (Barnes & McCashin, 2005; Paul, 2010). Researchers have studied numerous variables that predict or influence sight-reading proficiency (Elliot, 1982; Gaylen, 2005; Gromko, 2004; Hayward & Gromko, 2009; Mishra, 2014). Other scholars have studied sight-reading as a teachable skill (Bebeau, 1982; Boyle, 1970; Colley, 1987; Grutzmacher, 1987; MacKnight, 1975; Price, Blanton, & Parrish, 1998).

Several studies discovered relationships between writing and reading music. Whether it is through rhythmic dictation (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999) or guided composition (Brophy, 1996; Lund, 2004) music reading appears to improve with the addition of music writing.

Music education has traditionally neglected the writing element of music literacy in favor of relying exclusively on the products of musical performance (Asmus, 2004; Reimer, 2000; Waller, 2010). It is time to create a balance in music education that incorporates writing music as well as reading and performing. Instrumental music students, as technically proficient

ensemble members, deserve the opportunity to experience music performance with the understanding that comes with literacy (Reimer, 2000).

Research indicates the foundational importance of rhythm in relation to sight-reading (Bebeau, 1982; Elliot, 1982; Gromko, 2004). The literature also indicates that music writing may provide benefits to music reading (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999; Lund, 2004). The literature suggests that teaching students to write music in the form of rhythmic dictation may enhance or improve their ability to sight-read music. More research is needed in this area to understand this relationship. A deeper understanding of the effects that rhythmic dictation may have on sight-reading could influence the methods music educators use to teach music reading skills. While sight-reading studies examined in the literature review involve students from elementary to college, most studies concerning the teaching of rhythm and rhythmic dictation used elementary and middle school age students. The field of instrumental music education could benefit from further research in this area with high school students.

The importance of sight-reading as an essential skill is evident to music educators. Earney (2008) states “sight-reading is a skill that assists students in continuing their musicianship long after they have completed high school and college. Giving them the skills to further their musical endeavors beyond formal training will cultivate their lifelong performance of music” (p. 47).

Research demonstrates that focused rhythm study and rhythmic dictation have a positive effect on the rhythm recognition and sight-reading abilities of younger students. There is a need to investigate this topic at the high school level. The research for this dissertation examines the effects of two different rhythm units (with and without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists.

Chapter 3

Methods and Procedures

Participants

The researcher purposefully selected participants from the wind instrumentalists of the band programs at two neighboring high schools in central Georgia. These schools are demographically similar suburban schools in the same system (see Table 1). School A served 1588 students and School B served 1780 students. Both schools drew from demographically similar feeder schools. Table 1 shows the demographic similarity between both schools.

Table 1

Demographic Similarities between School A & School B (GaDOE, 2015)

Category	School A	School B
American Indian	.13%	.11%
Asian	2.07%	2.97%
Black	46.28%	46.80%
Hispanic	8.4%	7.4%
Pacific Islander	.13%	.003%
White	38.47%	38.76%
Multiracial	4.47%	3.93%
Free & Reduced Lunch	62.34%	62.7%

School A had an enrollment of 116 musicians in the band program. There were 102 wind instrumentalists. The band director at School A holds a bachelor's degree in music, a master's

degree in music education, and a specialist degree in school leadership. The director at this school had 19 years of teaching experience. The researcher is the band director at School A.

School B had approximately 164 total musicians in the band program. There were 146 wind instrumentalists enrolled. This school had 40 remedial brass and woodwind players who, at the request of the cooperating band director, were not involved in this study. Therefore, 106 wind musicians were eligible to participate in this research. The director at School B holds bachelor's degrees in performance and music education. He also has a master's degree in music education. The band director at this school had 11 years of teaching experience.

Table 2 shows the demographic makeup of each school's band program as compared to school enrollment. Data regarding band program demographics were obtained with permission through the school system's student information program.

Table 2
Demographic Comparison between School Population and Band Enrollment

Category	School A	School A Band	School B	School B Band
American Indian	.13%	0%	.11%	.65%
Asian	2.07%	0%	2.97%	.26%
Black	46.28%	33.33%	46.80%	23.87%
Hispanic	8.4%	.83%	7.4%	3.23%
Pacific Islander	.13%	.83%	.003%	3.23%
White	38.47%	54.16%	38.76%	55.48%
Multiracial	4.47%	10.83%	3.93%	10.97%

Student performance ability determined band enrollment at each school. Both band programs audition students for band and chair placements. Band directors placed students with the highest levels of technical ability into the Symphonic Bands. These groups usually perform

music from the Georgia Music Educators Association (GMEA) Large Group Performance Evaluation (LGPE) level 5 and 6 lists. The students in these ensembles were usually upperclassmen with very few exceptions. They were also more likely to audition for district honor band and all-state band.

The remaining wind musicians were placed into the Concert Band at each school. These ensembles work on skill and musicianship development that bridges the gap between middle and high school. The concert bands typically perform music from the GMEA LGPE level 2 and level 3 lists. These students were usually underclassmen with few exceptions. Participants for this study were from both bands at each school.

This research categorized students according to ability or technical proficiency level by band enrollment (concert or symphonic). This was similar to Price, Blanton, and Parrish (1999). However, in this study there were two treatment groups: rhythm study only (RO) and rhythm study with rhythmic dictation (RD). This allowed comparison to determine the effectiveness of the treatment variables. Due to the need to use intact band classes, a true control group was not possible.

Measures

Data collection instruments included a brief researcher-developed survey, existing data from standardized academic testing, cumulative GPA, and the *Watkins-Farnum Performance Scale* (1954)

Participant Survey. A brief (seven-item) researcher-developed survey collected student data and demographic information regarding musical training and prior experience (Appendix A). The questions were essential to determine possible covariates for statistical control or examination for effects on other variables. The researcher coded these data to protect the

identity of the participants. The Statistical Package for the Social Sciences (SPSS) was used to record the data. Four experienced educators (three in music and one in math) examined the participant survey and determined it to have face validity.

Existing Data. School records yielded student data of participants' cumulative GPA and student scores on the 8th grade Criterion Reference Competency Test (CRCT). Data from the scale scores of the Reading and Math tests were analyzed for possible effects on music sight-reading ability. The literature reviewed for this study (Elliot, 1982; Luce, 1965) indicated that cumulative GPA might be an indicator of sight-reading success. The literature also indicated that math and reading comprehension scores might be indicators to successful sight-reading (Gromko, 2004; Hayward & Gromko, 2005).

Both band programs used the *Watkins-Farnum Performance Scale* (1954) as a partial means for seating students in concert or symphonic band classes as well as chair placement within the ensembles. The existing data from this administration of the WFPS served as pretest scores.

Data were coded for each participant in order to maintain security of confidential information. The researcher filed and stored securely hard copy printouts of data collected, as well as IRB-approved and participant signed consent/assent documents, in the band office safe at School A. Digital data was stored on the researcher's password protected teacher workstation. After the researcher coded and analyzed all data, any remaining materials containing personally identifiable information were destroyed through shredding paper or deleting digital data.

Sight-Reading Proficiency. The *Watkins-Farnum Performance Scale* (1954) served as the measurement of participants' sight-reading proficiency. The WFPS was administered as a pretest and a posttest. This instrument is a standardized test that objectively measures musical

performance. It is useful in measuring performance of music at first sight. If used in a repeated measures format, it may indicate student improvement over time. The *Watkins-Farnum Performance Scale* (WFPS) consists of 14 exercises. Each exercise is between 16 and 32 bars in length and progressively increases in difficulty.

John Watkins originally wrote this test for the cornet. It was adapted for band by Stephen Farnum. The WFPS adaptations for band include transposition of each exercise into appropriate keys and ranges for each instrument to be tested.

Numerous studies have used the WFPS to evaluate sight-reading (Anderson, 1981; Boyle, 1970; Elliot, 1982; Gregory, 1972; Gromko, 2004; Hayward & Gromko, 2009; MacKnight, 1975; McPherson, 1994; Price, Blanton, & Parrish, 1998). This test provides a standard of sight-reading evaluation in music education. The literature indicated that it was appropriate to use the WFPS for the current study to measure sight-reading achievement.

The WFPS contains very specific directions for test administration as well as scoring procedures. The standardized scoring method involves evaluating a measure as correctly played or not. Test administrators consider errors of pitch, rhythm, change of tempo, expression, slurs, rests, holds, pauses, and repeats. The test ends when a student receives a score of zero for two consecutive exercises.

There are two forms of the WFPS, A & B. Forms A & B are statistically correlated with each other, $r = .982$. The tests have rank order validity ranging from .66 to .91. Only two items were below .80. Used as a sight-reading measure, the WFPS has a strong correlation between forms, $r = .953$ (Watkins-Farnum, 1954). Because the WFPS Form B is permanently out of print, the researcher used Form A for both the pretest and posttest (Appendix B).

Adult or student proctors administered the WFPS at each school. The proctor had instructions to provide tempo and digitally record each participant's performance. Three independent music educators received recordings of all participants for evaluation and scoring. The test evaluators graded each participant. Each evaluator received the WFPS (1954) grading instructions along with detailed training by the researcher. Average scores from all three evaluators determined the participants' final WFPS score. The researcher ran inter-rater reliability tests through SPSS to establish reliability of the scoring procedure (See Appendix B).

Procedures

Recruitment and Consent/Assent. The participants in this study were students of the researcher and cooperating teacher. Teachers at each school, other than the cooperating teacher or researcher, handled recruitment and consent/assent procedures to minimize the possibility of coercion. All potential participants received an e-mail and letter of invitation (Appendix C) briefly explaining the study including the research purpose and the activities involved. Each potential participant received Parental Consent/Child Assent forms attached to the letter and e-mail (Appendix D). The researcher conducted informational meetings about the study at each school to inform potential participants and their parents (Appendix E). Parents and potential participants received Parental Consent/Child Assent forms during the meeting. Parents and students were informed that participation is voluntary and lack of participation would not have an effect on their grade or relationship with their teacher. The researcher gave students the incentive of being part of a drawing for one of two \$15 iTunes gifts cards per school if they returned their forms by the due dates. A teacher at each school (other than the researcher and participating director) was responsible for collecting the consent/assent & audio release forms. These teachers gave the forms to the researcher after the posttest.

Auburn University, the administration of the participating schools, and the local board of education reviewed and approved all research procedures involving human subjects in this study. See Appendix F for documented approval for this research.

Group Assignment. The symphonic band at School A and the concert band at School B received the treatment of rhythm study only (RO). The concert band at School A and the symphonic band at School B received the rhythm study unit and rhythmic dictation (RD). This was done to control for researcher bias (since the researcher was the band director at School A) and the teaching differences at each school.

Creswell (2009) indicates that experimental research usually involves giving one group in a study a specific treatment while withholding it from another in order to measure the outcome of the treatment. The group that does not receive the treatment is a “control” group. The researcher and cooperating teacher, as music educators, decided that withholding rhythmic instruction from either group would be inappropriate. Rhythm instruction is an important part of the band curriculum for all students. Therefore, this research compared the effects of rhythm study with and without rhythmic dictation. There was not a true control group in this study.

True experimental research also involves random assignment of participants (Creswell, 2009). Due to the convenience sampling of using intact concert and symphonic band classes at the participating schools, random assignment was not possible. This study used a quasi-experimental design.

Pretest Administration. All participants took the pretest administration of the *Watkins-Farnum Performance Scale* (1954). This study used the WFPS existing data from each school’s first semester band and chair placement auditions as pretest scores.

Band directors at each school administered this measure with a proctor, who received instruction to provide directions and tempo for each exercise. There was concern about the pretest administration at School B due to variations of instructions and lack of tempi given on the recordings. The researcher listened to several audio files and held a discussion with one of the test evaluators. It was determined that School B did not strictly follow the proctor/monitor protocol (Appendix G). Consultation with the research advisor preceded a decision to proceed forward and carefully code the participants by school to examine the resulting data.

Participants were audio recorded digitally for the purposes of later scoring. The researcher uploaded all files to a secure internet-based data storage site. Three independent evaluators (all music educators) agreed to grade the pretests and posttests. The researcher provided directions (Appendix H) and training for scoring the WFPS as well as an invitation to the pretest audio files through the form of an internet link. The audio files were organized by School A and B.

Treatment

The concert and symphonic bands received instruction in rhythm development after the conclusion of the pretests. The researcher created six weeks of rhythm study lesson plans (Appendix I) using the *Rhythm Vocabulary Charts: For Effective Rhythmic Development* (Sueta, 1985). This rhythm study unit consisted of call and response (Grutzmacher, 1987) activities as well as clapping, counting, and playing of designated lines in each lesson (Bebeau, 1992; Boyle, 1970). Each lesson incorporated a steady pulse during the teaching of the rhythm study unit using an amplified metronome. Participants were encouraged to tap a toe with the provided pulse and clap all rhythms presented (Boyle, 1970).

The literature explored and advocated a variety of different counting methods (Bebeau, 1982; Colley, 1987), but as students develop through musical experiences, they should shift to a more traditional counting system (Bebeau, 1982). In this study, the cooperating teacher and researcher collaborated to develop a common approach to the rhythm instruction. Collaboration began with an initial meeting and continued weekly via e-mails and telephone conversations throughout the study. This maintained consistency of the counting method and prevented an unintended variable in the study. The researcher and cooperating teacher decided to use the traditional “1-e-an-a” rhythmic counting system instead of Sueta’s (1985) rhythm vocabulary. The “1-e-an-a” system was the method by which both schools taught rhythm.

The Georgia Performance Standards (Georgia Department of Education, 2009) served as a curricular guide for the band programs in this study. These performance standards come from the National Standards for Music Education (MENC, 1994). The Georgia Department of Education has not adopted the New National Core Music Standards (NAfME, 2014).

Most of the treatments took place as both programs prepared for the Georgia Music Educators Association (GMEA) District Large Group Performance Evaluation (LGPE). Both schools earned superior ratings from the LGPE adjudicators. This is an indication that the treatments did not delay the music preparation for these important performances.

Rhythm Study Unit

The literature reviewed provided the basis for this rhythm study unit. Regular and systematic instruction can help students dramatically improve skills in reading rhythm (Bebeau, 1982). The researcher developed a Rhythm Study Unit used at both schools involved in the study. It was comprised of a set of scripted lessons plans used by the band directors at both schools. This rhythm study unit was included at the beginning of class as part of each band’s

fundamental technique development time. A typical class at School A began with breathing exercises, long tones, ear training, lip slurs for brass, chromatic patterns for woodwinds, rhythm study, tuning, and chorales. School B was similar and started classes with long tones, brass lip buzzing, woodwind chromatic exercises, ensemble articulations, the rhythm study, and chorales.

Rhythm study lessons were organized based on rhythms presented in the daily Sueta (1985) chart. The teachers presented a total of five to ten rhythms each day. An audible metronome was set at 100 beats per minute. In line with Gordon's (2003) music teaching philosophy, this study involved rhythmic counting and clapping prior to reading notation. The teacher clapped each rhythm. The students clapped the rhythm they heard. The teacher then chanted the counts for the rhythm. The class repeated the rhythmic counts. Finally, the teacher played or sang each rhythm to the class on concert F. The class then repeated the rhythm on their instruments.

After the call and response activities, students then played several lines from the Rhythmic Vocabulary (Sueta, 1985) chart that projected on the overhead screen. Students played these rhythms in time with the audible metronome. Teachers had the flexibility to review any rhythm that presented a challenge to a particular class.

Rhythmic Dictation

Rhythmic dictation is the independent variable that distinguished the two treatment groups in this study. Research has demonstrated that rhythmic dictation may be an effective means to develop a strong rhythmic foundation and assist in sight-reading development (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999).

Only one group per school (concert band at School A and symphonic band at School B) engaged in daily rhythmic dictation during the course of the study. At the conclusion of the daily

rhythm study, the teacher played 1-2 measures of rhythm for the class from a digital audio file with an audible metronome set at 100 bpm (Appendix J). The researcher created audio files with music notation software. The dictation examples were written for concert band with each wind instrument in the traditional concert band included in the score. Similar to Earney (2008), the audio file played each rhythm on a single pitch (concert F) three times. Each rhythmic dictation file began with two measures of rests with a metronome to establish pulse and meter prior to the performance of the daily rhythms. The first rhythm then played. Two measures of rests with the metronome allowed time for the participants to write out the perceived rhythm in musical notation (Ahmaniemi, 2005) in between each performance. The second daily dictation followed the same process.

Like Earney (2008), the band directors provided the correct answer on the dry-erase board (or smart board) so students could check their work. Teachers instructed participants to write the correct answer next to their dictation. This provided instant feedback regarding the students' written responses. After writing the correct answer in the space provided on the rhythm dictation sheet, teachers provided the students with an opportunity to hear a rhythm again. This allowed students to check the correct answer against the audio file. Students turned in all dictation assignments daily. The teachers did not grade the student responses to the rhythmic dictation exercises because students received verbal feedback on correct answers during each class. However, the accuracy of student responses could be useful data that should be consider for future research.

The other bands at each school (symphonic band at School A and concert band at School B) did not receive the rhythmic dictation assignments. These groups received rhythm study only

(RO). After the delivery of the daily rhythm study and rhythmic dictation, classes continued as usual with a focus on the semester performance responsibilities.

Posttest

Once the treatment reached the six-week conclusion, the researcher and cooperating teacher administered the *Watkins-Farnum Performance Scale* (1954) posttest. Due to academic testing and school system policy, only the students who returned the assent/consent documents took the posttest. Because this type of testing was not part of the normal instructional procedures at both schools, the posttest was not factored into the students' grades. Administration and scoring of the WFPS posttest followed the same steps as the pretest. The researcher provided training and specific instructions for administration of the posttest. Both teachers instructed all proctors to follow the detailed protocol without deviation. Six months elapsed between the pretest and posttest administrations of the WFPS. This length of time should have minimized any possible practice effects between tests.

Independent Evaluators

Three independent evaluators graded the pretests and posttests. These judges were professional music educators with a variety of educational background, experience, and teaching focus. The evaluators provided the information found in Table 3.

Table 3
Demographic Information about WFPS Evaluators

Evaluator	Teaching Focus	Primary Instrument	Gender	Teaching Experience in Years	Education
A	HS Band	Percussion	Male	2	Bachelors
B	HS Chorus	Voice	Female	15	Masters
C	MS Band	Tuba	Male	15	Specialist

Data Analysis

Preliminary power analysis for a factorial ANOVA with a moderate effect size of $f = 0.25$, $p < .05$, and power ($1 - \beta$ err prob) = 0.95, indicated a target minimum sample size of $N = 54$ participants. The researcher and advisor considered it ideal to have at least 100 participants. The final number of consented/assented participants was 115.

The pretest administration of the WFPS yielded several variables. The researcher entered all data into SPSS. There were 14 possible lines for the pretest. Each participant received a score from judges A, B, and C for each line. The total number of points earned by each participant was summed from line 1 through 14 and recorded as a total for each judge. The mean score for each participant was derived by adding the total line from each judge and dividing by three.

The WFPS scoring process included marking through each measure (as one unit) played incorrectly with a slash or an X. An additional option of the WFPS scoring method is to indicate the type of error above each measure that was marked out. Judges specified the type of errors (specifically pitch or rhythm) above each incorrect measure. The researcher tallied these errors and recorded them into the spreadsheet. Judge C did not indicate error type above measures that he marked as incorrect for the pretest. Pitch errors from Judges A and B were added together for each participant and then divided by two. The resulting score was the pretest error total for each participant. The same process was used to derive rhythm error totals.

An examination of the data began with a look at descriptive statistics for the sample population. Information collected through the participant survey yielded frequency statistics regarding the sample population in the following areas: grade, gender, instrument, instrument family (brass or woodwind), band enrollment (concert or symphonic), participation in more than

one band class, whether students play more than one instrument, piano playing, and piano lessons. Additional descriptive statistics included means and standard deviations of participant age, years on primary instrument, private lessons, and total years reading music.

Data analysis examined scores from the pretest and posttest to determine any improvements between administrations of the *Watkins-Farnum Performance Scale* (1954). The gain score between pretest and posttest of the *WFPS* (1954) is the measure of sight-reading achievement and is the dependent variable in this study. Subtracting the pretest scores from the posttest scores yielded this variable.

It is important to note that the *WFPS* (dependent variable) did not directly measure the musical behavior of rhythmic dictation, the additional treatment received by RD group. Rhythmic dictation, like learning rhythms outside of a musical context (RO), is a tool for strengthening students' rhythmic vocabulary and may assist in sight-reading skills improvement (Earney, 2008; Granberry-Gordon, 1994; Jarrell, 1999). This research was interested in the possible transfer of skills from rhythm study with (RD) and without (RO) rhythmic dictation to the musical behavior of sight-reading.

In order to answer research question number 1, gain scores were compared between the rhythm study with rhythmic dictation (RD) and rhythm study only (RO) groups. A paired samples *t*-test determined whether group improvement between pretest and posttest was statistically significant. A factorial analysis of variance (ANOVA) examined variances between groups to determine the effectiveness of the independent variable (treatment group). Research question 2 compared the results of the students by their school of enrollment using the ANOVA. Research question 3 compared the results of participants grouped by either Concert or Symphonic Band class assignment through the factorial ANOVA. Finally, research question

number 4 was answered through a step-wise multiple linear regression. This analysis procedure scrutinized possible influences of several variables from the participant survey upon the dependent variable (gain scores). These variables included private lessons, piano lessons, years reading music, cumulative GPA, and the CRCT scores for reading comprehension and math. Post-hoc procedures were not necessary due to a lack of significant interactions between variables.

Timeline

This study took place from February 2015 through May of 2015. The pretest occurred during the month of October 2014 as part of each school’s band and chair placement system. The initial administration of the WFPS (1954) took two weeks to complete. The treatment (rhythm study units) occurred during six weeks of regular class meetings from February 2015 through April 2015. Posttest administration took place during two weeks in April 2015. Student participation was limited to the regular school day operating hours of 7:45am until 2:45pm. All activities took place during the participants’ regularly scheduled band classes. Participant involvement was limited to no more than 20 to 30 minutes for each test administration and six hours of treatment throughout the study. Total participant time was approximately seven hours for the duration of the project.

The entire research study took a year and six months to complete. Table 4 illustrates the timeline for this study from pretest administration to the production of the final research report.

Table 4
Timeline of Research Project

Time	Activity
October – November 2014	2 weeks Pre-test administration of measures
February – April 2015	6 weeks Treatment – Rhythm study unit with rhythmic dictation focus for one group per school

April 2015	Post-test administration of measures
May 2015 – June 2015	Scoring of post-tests and statistical analysis of data
June 2015 – April 2016	Data interpretation and preparation of final research report.

The purpose of this quasi-experimental research was to examine the effects of two different rhythm units (one with and one without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists. The researcher chose specific analyses to address the purpose and research questions of this study. These procedures included a paired samples *t*-test, a factorial analysis of variance (*ANOVA*), a step-wise multiple linear regression, as well as descriptive statistics including means, standard deviations, frequencies, and percentages. The researcher used the 22nd version of the Statistical Package for the Social Sciences (*SPSS*) to conduct all data analysis procedures. The following chapter reports the results of the analysis.

Chapter 4

Results

This quasi-experimental study examined the effects of two different rhythm units (one with and one without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists. Other factors that may relate to sight-reading performance, as determined by a review of previous research, considered in the data analysis included: technical proficiency as determined by band placement, rhythm reading ability, cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math.

Data were collected through a participant survey, school records, and pre/post administrations of the *Watkins Farnum Performance Scale* (1954). This chapter includes the results of the data collection and analysis. It begins with the participation rate and descriptive characteristics of the sample population including survey responses and academic performance records. The chapter then presents results of the independent WFPS evaluator inter-rater reliability tests. Finally, results from data analysis provide answers to the research questions posed by this study.

Participation Rate and Sample Characteristics

This study involved a sample size of $N = 115$ out of a possible 208 high school wind band students from two demographically similar suburban schools. Only brass and woodwind students who returned signed Parental Consent/Child Assent forms were included in this study. Consenting participants included $n = 74$ students from School A and $n = 41$ students from School

B, representing an overall response rate of 55.30% collectively for both schools. Together, both schools had 123 concert band students and 85 symphonic band students in the overall population of eligible wind musicians. Table 5 displays the total band program population at both schools separated by band enrollment. Performance ability determined band placement at both schools. See Table 6 for descriptive statistics summarizing the number of participants in relation to all brass and woodwind students at both schools.

Table 5
Band Enrollment (Total Band Population)

School	Concert Band	Symphonic Band	Total
A	65	37	102
B	58	48	106
Total	123	85	208

Table 6
Participant Rate by School

School	Frequency	%
<u>A</u>		
Brass & Woodwinds	102	100
Participants	74	72.55
<u>B</u>		
Brass & Woodwinds	106	100
Participants	41	38.68
<u>Totals</u>		
Brass & Woodwinds	208	100
Participants	115	55.30

School A provided more than four times as many participants from its concert band to the study than School B provided from its concert band. School A provided almost two-thirds of the total band participants in this study. School B provided more participants than School A from its symphonic band. However, the symphonic band participants from School A represent a larger portion of that school's enrollment for the top performing group. See Table 7 for the percentages of participation from each band (concert or symphonic) to the sample population at

each school. Overall, School A secured over 35% of the total population ($N = 208$) as a sample for this study. School B had slightly less than 20% of the total wind players available. See Table 8 for percentages of the sample size compared by band to the population of each school band as well as overall. School A provided almost two-thirds (64%) of all sampled participants. School A had over 81% of the concert band participants. There were slightly more symphonic band participants from school B (53 % of sample) than School A (see Table 9).

Table 7
Band Enrollment (Sample Participation Percentages from Both Schools)

School	N	Concert Band		Symphonic Band		Total	
		N	% of School Band	N	% of School Band	N	% of School Band
A	48	26	73.85	74	70.27	115	72.55
B	11	30	10.38	41	62.5	115	38.68
Total	59	56		115			

Table 8
Percentage of Sample from Total Wind Musician Population

School	n	% of CB ($N = 123$)		% of Sym ($N=85$)		% of Total ($N=208$)	
		n	%	n	%	n	%
A	48	26	39.02	74	30.59	115	35.58
B	11	30	8.94	41	35.29	115	19.71
Total	59	56	47.97	115	65.88	115	55.29

Table 9
Percentage of Participant Sample by Band (Concert Band, Symphonic Band)

School	n	% of CB ($N = 59$)		% of Sym ($N=56$)		% of Total ($N=115$)	
		n	%	n	%	n	%
A	48	26	81.36	74	46.43	115	64.35
B	11	30	18.64	41	53.57	115	35.65
Total	59	56		115		115	100

Treatment Group Participation

The concert band and symphonic band at each school received one of the two possible treatments. Table 10 shows the participation percentage of each school in the two different

treatment groups: RD (rhythm study with rhythmic dictation) and RO (rhythm study only).

There is an imbalance between the numbers of participants in each group with $n = 37$ total students in the Rhythm Only group in comparison with $n = 78$ students in the Rhythm Dictation group (see Table 10).

Table 10
Treatment Group Participation Frequency and Percentage

School	Rhythm Dictation		Rhythm Only		Total	%
	Freq	%	Freq	%		
A	48	41.74	26	22.61	74	64.35
B	30	26.09	11	9.56	41	35.65
Total	78	67.83	37	32.17	115	100.00

Sample Characteristics

The Research Participant Survey collected demographic data from students as well as information about their musical background (see Appendix A). Students responded to questions regarding their age, grade, gender, instrument, and band class enrollment.

Summaries of participant grade enrollment (9th through 12th), average age, and, gender were developed by tabulating frequencies and percentages (descriptive statistics.) Results revealed that the majority of students in this study were in the ninth grade. High school seniors represented the fewest number of students in this study (see Table 11). An overview of the age (in years) represented among participating students is provided in Table 12. Only one participant did not respond to the survey question regarding age. Therefore, the data for age was based on 114 respondents' answers to the survey item. Results indicated that student age ranged between 14 and 18 years. The average participant in this study was approximately 16 years old (see Table 12). Finally, a summary of the gender (female or male) among participating students indicated that School A had more female students than males while School B was almost even with its

gender distribution. However, the majority of students (56.5%) in this study were female (see Table 13).

Table 11
Frequency and Percentage of Participant Grade Enrollment by School

School	Grade							
	9		10		11		12	
	Freq	%	Freq	%	Freq	%	Freq	%
A	28	24.3	16	13.9	21	18.3	9	7.8
B	8	6.9	12	10.4	10	8.7	11	9.6
Total	36	31.3	28	24.3	31	27.0	20	17.4

Table 12
Average (Mean) Age of Participants

Participants	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
Age	114	14.0	18.0	15.96	1.23

Table 13
Frequency and Percentage of Participant Gender Reported by School

School	Female		Male	
	Frequency	%	Frequency	%
A	45	39.1	29	25.2
B	20	17.4	21	18.3
Total	65	56.5	50	43.5

The researcher tabulated frequencies and percentages of band class enrollment (concert band, symphonic band, or both) at both schools. Results indicated that almost half of the students were members of the concert band (49.6%). The symphonic band supplied 40.9% of participants. Less than 10% of students participated in both bands. The students enrolled in both bands were included in the RD group since they received the rhythmic dictation element of the treatment (see Table 14).

Table 14
Frequency and Percentage of Band Participation by School

School	Both		Band Concert		Symphonic	
	Freq.	%	Freq.	%	Freq.	%
A	2	1.7	46	40	26	22.6
B	9	7.8	11	9.6	21	18.3
Total	11	9.6	57	49.6	47	40.9

Watkins-Farnum Performance Scale and Inter-rater Reliability

Three independent evaluators listened to audio recordings (mp3s) of each participant on the pretest and posttest administrations of the *Watkins-Farnum Performance Scale* (1954). Inter-rater reliability was assessed among the three independent evaluators. An intra-class correlation coefficient analysis determined the consistency among the WFPS judges. The analysis examined mean scores for the pretest and posttest totals for all three evaluators. Inter-rater reliability for the evaluators was found to be a Cronbach’s Alpha of $a = .965$ ($p < .001$) for the pretest, and $a = .974$ ($p < .001$) for the post-test. These results indicated a very strong consistency among the three judges on both administrations of the WFPS.

Participants played as many lines (out of 14) as they could. Table 15 shows the mean (average) number of lines completed, standard deviations, and difference between administrations for the pretest and posttest by school. Evaluators considered each measure as a single unit that was graded as correct or incorrect. Above each measure marked as incorrect, evaluators indicated the type of mistake. Judges gave particular attention to the categories of rhythm and pitch errors. Evaluators recorded these errors for both administrations of the WFPS. Descriptive statistics (means and standard deviations) provide an overview of the types of sight-reading errors that these students made. Both rhythm and pitch errors increased from pretest

(rhythm errors 14.43, pitch errors 8.38) to posttest (rhythm errors 15.33, pitch errors 9.98) while the overall mean scores for the WFPS also increased (see Table 16).

Table 15
Means, Standard Deviations, and Pre-Posttest Differences in Lines Completed by School

School	<i>N</i>	Pretest	<i>SD</i>	Posttest	<i>SD</i>	Pre/Post Difference
A	74	7.62	2.16	7.36	2.07	-0.26
B	41	4.83	3.08	5.23	2.88	.40
Total	115					

Table 16
Means and Standard Deviations for Rhythm and Pitch Errors with Pretest, Posttest, and Gain Score

Errors, Totals, & Gain	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
Pretest Rhythm errors	115	.00	54.50	14.43	12.21
Posttest Rhythm errors	115	.67	48.33	15.33	10.69
Pretest Pitch errors	115	.00	40.50	8.38	7.30
Posttest Pitch errors	115	.00	51.00	9.98	10.02
Pretest Total Score	115	.00	90.33	37.98	20.45
Posttest Total Score	115	.00	93.67	42.58	20.50
Gain	115	-23.00	33.67	4.59	10.01

Musical Background

The Research Participant Survey solicited information about students' instrument, grade, age, gender, band class enrollment and musical experience. Frequencies, percentages, means, and standard deviations from the survey questions were tabulated to find the characteristics that describe the sample population. Most of students played woodwind instruments (61.7%) while the brass players comprised 38.3% of the sample. Table 17 provides a breakdown of the woodwind or brass distribution by school. The largest number of students played the clarinet (28.7%). The fewest students (oboe and bassoon) accounted for less than one percent each of the sample population. See Table 18 for a detailed account of the specific instrumentation of the participants.

Table 17

Instrumental Family (Brass or Woodwinds) Participation

School	Brass		Woodwind		Total	
	Freq.	%	Freq.	%	Freq.	%
A	25	21.7	49	42.6	74	64.3
B	19	16.5	22	19.1	41	35.7
Total	44	38.3	71	61.7	115	100.0

Table 18

Frequencies of Specific Instrument Participation

Instrument	Frequency	%
Flute	19	16.5
Oboe	1	0.9
Clarinet	33	28.7
Bass Clarinet	3	2.6
Bassoon	1	0.9
Alto Sax	10	8.7
Tenor Sax	2	1.7
Baritone Sax	2	1.7
Trumpet	12	10.4
Horn	8	7.0
Trombone	10	8.7
Euphonium	8	7.0
Tuba	6	5.2
Total	115	100.0

The Research Participant Survey asked students to indicate: if they participated in more than one band class, had private lessons on their instrument, played the piano, and if they had taken piano lessons. Frequencies and percentages describe the participant responses to these questions. The majority (85.28%) of students did not participate in more than one band class. School B had a much larger (13.04%) group of students that participated in more than one band class as compared to School A (1.74%) (see Table 19). Most students (84.35%) did not indicate participation in private lessons (see Table 20). The majority of students (82.61%) indicated that

they did not play the piano (see Table 21). Most students (82.61%) had not participated in piano lessons (see Table 22).

Table 19

Extra Musical Participation: More than One Band Class

School	More than one band class				Total	
	No		Yes		Freq.	%
	Freq.	%	Freq.	%		
A	72	62.61	2	1.74	74	64.35
B	26	22.61	15	13.04	41	35.65
Total	98	85.28	17	14.78	115	100.00

Table 20

Extra Musical Participation: Private Lessons on Principal Instrument

School	Private lessons on instrument				Total	
	No		Yes		Freq.	%
	Freq.	%	Freq.	%		
A	66	57.39	8	6.96	74	64.35
B	31	26.96	10	8.70	41	35.65
Total	97	84.35	18	15.65	115	100.00

Table 21

Extra Musical Participation: Do You Play the Piano?

School	Piano Playing				Total	
	No		Yes		Freq.	%
	Freq.	%	Freq.	%		
A	66	57.35	8	6.96	74	64.35
B	29	25.22	12	10.43	41	35.65
Total	95	82.61	20	17.39	115	100.00

Table 22

Extra Musical Participation: Piano Lessons

School	Piano Lessons				Total	
	No		Yes		Freq.	%
	Freq.	%	Freq.	%		
A	64	55.65	10	8.70	74	64.35
B	31	26.96	10	8.70	41	35.65
Total	95	82.61	20	17.39	115	100.00

Means and standard deviations for additional factors (participant age, years on primary instrument, years in private lessons, years in piano lessons, and total years reading music) that may be related to sight-reading performance provide an overview of the participants' musical background. The results revealed that the average participant was approximately 16 years of age with almost five years of experience on their instrument. Only a handful of participants had experience with private lessons on their primary instrument ($n = 18$) or the piano ($n = 20$). The average amount of time that the participants had been reading music was just over six and a half years (see Table 23).

Table 23
Descriptive Statistics for Additional Factors

Factors	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
Age	114	14.00	18.0	15.97	1.23
Years on Inst	114	.75	9.0	4.95	1.61
Private Lessons	18	.08	5.0	1.30	1.23
Piano Lessons	20	1.00	13.0	4.28	3.97
Reading Music	115	3.00	16.0	6.64	2.26

Academic Performance Records

The board of education and each school's principal granted permission for the researcher to use school records. Data from the school records included the following variables: GPA (cumulative out of 100 and 4.0 scale), and CRCT Reading Comprehension and Math scores. Descriptive statistics give details about the sample populations' academic performance. Means and standard deviations were used to describe the sample population's cumulative GPA on a 100-point scale and traditional (4.0) GPA. Student GPA ranged from a 74.17 to a 99.61. The average GPA for participants in this study was almost a 90, the equivalent to a 3.43 traditional GPA (see Table 24).

Table 24

Means and Standard Deviation For Participant GPA

GPA	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
100 point scale	115	74.17	99.61	89.68	5.37
4.0 scale	115	1.80	4.00	3.43	.51

Means and standard deviations illustrate the participants' standardized test scores on the CRCT Math and Reading Comprehension tests. Only 108 of the participants had these scores on file with the school system. The CRCT Math scores exhibited a slightly larger range (796 to 934) than the CRCT Reading scores (804 - 920). A minimum passing score of 800 was required of students on both tests. Students that scored below 800 were designated as DNM or Does Not Meet (the standard.) The average scores for participants on these tests (856.35 for Math and 853.52 for Reading) are above 850 indicating scores that were labeled as E or exceeding the standard (see Table 25).

Table 25

Means and Standard Deviation For CRCT Math and Reading Scores

Test	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
CRCT Math	108	796.0	934.0	856.35	31.08
CRCT Reading	108	804.0	920.0	853.52	20.70

Research question #1: *What effects will teaching a rhythm study with or without rhythmic dictation have upon the sight-reading improvement of high school wind instrumentalists?*

As discussed in the methods chapter, this research question was answered by teaching two treatment groups (RD and RO) at two demographically similar schools in the same school district. Band classes at each school received a six-week rhythm study unit. One band at each school received the additional treatment variable of rhythmic dictation (RD). The Rhythm Only (RO) group consisted of students who did not receive the rhythmic dictation treatment. Both

groups (RD and RO) demonstrated higher posttest means than they had earned on the pretest. A paired samples *t*-test determined whether that growth was statistically significant. Results ($t_{114} = 4.92, p < .001$) indicated that group improvement between pretest and posttest was statistically significant (see Table 26).

Table 26
Paired Samples Test for Pretest and Posttest

Pair	Posttest – Pretest	Paired Differences					<i>t</i>	<i>df</i>	Sig. (2-tailed)
		<i>M</i>	<i>SD</i>	Std. Error Mean	95% Confidence Interval of the Difference Lower Upper				
1		4.59	10.01	.93	6.44	2.74	4.92	114	.000

A factorial *Analysis of Variance* (ANOVA) investigated the effectiveness of the treatment variable on the WFPS Gain scores (dependent variable). The null hypothesis for this research question states that there is not a statistically significant difference between treatments (RD and RO). The results of the ANOVA indicate that neither the treatment ($F = .379, \text{sig } .540, p > .05$) nor the school ($F = 2.092, \text{sig } .151, p > .05$) had a statistically significant effect on the dependent variable. The interaction between treatment and school ($F = .357, \text{sig } .551, p > .05$) was not statistically significant either. Therefore, the null hypothesis ($H_0: RD = RO$) cannot be rejected (see Table 27).

Table 27
ANOVA for WFPS Gain (DV) of Treatment by School

Source	Type III Sum of Squares	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	428.87 ^a	3	142.95	1.44	.23
Intercept	2437.10	1	2437.10	24.58	.00
Treatment	37.52	1	37.52	.38	.54

School	207.40	1	207.40	2.09	.15
Treatment *					
School	35.42	1	35.42	.36	.55
Error	11003.97	111	99.13		
Total	13860.11	115			
Corrected Total	11432.84	114			

a. R Squared = .038 (Adjusted R Squared = .011)

Descriptive Statistics

Gain scores were the difference between the pretest and posttest totals. They demonstrated the effectiveness of the independent variable (treatment group). The average gain score shows a growth of approximately 4.60 with a standard deviation of 10.01. Table 28 displays the overall mean scores and standard deviations for both administrations of the WFPS as well as the mean gain score.

Table 28
Means and Standard Deviation for Pretest, Posttest, and Gain Score

<i>M & SD</i>	Pretest	Posttest	Gain
<i>M</i>	37.98	42.58	4.59
<i>SD</i>	20.45	20.50	10.01
<i>N</i>	115	115	115

Participants' pretest, posttest, and gain scores were examined by calculating means and standard deviations. The pretest scores ranged from 0.0 to 90.33. Posttest scores ranged from 0.0 to 93.67. Gain scores ranged from -23.00 to 33.67. Some students performed much lower on the posttest than on they did on the pretest. However, mean scores indicate a positive gain between pretest and posttest administrations of the WFPS (see Table 29).

Table 29

Mean and Standard Deviations for Pretest, Posttest, and Gain by Grade

Grade	Pre, Post, Gain	<i>N</i>	Minimum	Maximum	<i>M</i>	<i>SD</i>
9	Pretest	36	.00	65.33	31.60	19.17
	Posttest	36	4.67	90.00	37.17	19.72
	Gain	36	-12.67	28.00	5.57	11.21
10	Pretest	28	.00	76.67	34.05	20.64
	Posttest	28	.00	77.33	36.56	19.23
	Gain	28	-13.00	33.67	2.51	10.40
11	Pretest	31	.00	90.33	43.44	20.41
	Posttest	31	6.67	93.67	47.37	20.32
	Gain	31	-23.00	17.67	3.93	9.29
12	Pretest	20	.33	74.00	46.52	18.54
	Posttest	20	11.67	75.67	53.32	18.98
	Gain	20	-5.33	23.00	6.80	8.13
Total		115				

The researcher examined the means and standard deviations for pretest, posttest, and gain scores of the two treatment groups (RD and RO). RD indicates that participants were in a band class that received the additional treatment of rhythmic dictation. RO indicates that participants were in a class that received rhythm study only. Descriptive statistics demonstrate that both groups showed improvement between pretest and posttest (gain score mean of 4.59) administrations of the WFPS. The RO group demonstrated a slightly larger growth in gain scores (5.58) over that of the RD (4.13) group (see Table 30).

Table 30

Means and Standard Deviations for Pretest, Post Test, and Gain Scores by Treatment

Treatment	<i>M</i> & <i>SD</i>	Pretest	Posttest	Gain
RD	<i>M</i>	34.53	38.66	4.12
	<i>SD</i>	19.46	18.83	9.27
	<i>N</i>	78	78	78
RO	<i>M</i>	45.25	50.83	5.58
	<i>SD</i>	20.82	21.67	11.50
	<i>N</i>	37	37	37
Total	<i>M</i>	37.98	42.58	4.59

<i>SD</i>	20.45	20.50	10.01
<i>N</i>	115	115	115

Even though the ANOVA was not statistically significant (which would typically warrant post hoc analysis), the researcher calculated additional descriptive statistics to provide more insight into research questions two and three.

Research Question #2: Will results vary based upon the participants' school of enrollment?

The ANOVA presented in Table 22 answered this research question. Results indicated that the participants' school ($F = 2.092$, sig .151, $p > .05$) did not have a statistically significant effect on the dependent variable (gain scores). Means and standard deviations were calculated for both administrations of the WFPS as well as the gain score by school. School B demonstrated a higher gain score (6.82) than School A (3.36). It is important to note that School A had almost twice the number of participants ($n = 74$) than School B ($n = 41$) (see Table 31).

Table 31
Means and Standard Deviations for Pretest, Posttest, and Gain scores by School

School	<i>M & SD</i>	Pretest	Posttest	Gain
A	<i>M</i>	42.19	45.55	3.36
	<i>SD</i>	19.43	19.52	8.53
	<i>N</i>	74	74	74
B	<i>M</i>	30.39	37.21	6.82
	<i>SD</i>	20.26	21.37	12.04
	<i>N</i>	41	41	41
Total	<i>M</i>	37.98	42.58	4.59
	<i>SD</i>	20.45	20.50	10.014
	<i>N</i>	115	115	115

Gain score means and standard deviations were examined for each band (Concert and Symphonic) by school. Students enrolled in both bands ($n = 11$) at each school scored higher than their peers who were only in one band class. Participants in the Symphonic band at School A achieved a higher average gain score (5.04) than their counterparts in the Concert band (2.30).

However, students in the Concert band at School B earned a slightly higher mean score (6.85) than their peers in the Symphonic band (6.33). The same group also had the largest standard deviation (17.11) of any group tested (see Table 32).

Table 32

Means and Standard Deviations for Gain by Band and School

Band	School	<i>M</i>	<i>SD</i>	<i>N</i>
Both	A	6.00	10.37	2
	B	7.93	8.35	9
	Total	7.58	8.19	11
CB	A	2.30	8.51	46
	B	6.85	17.11	11
	Total	3.18	10.67	57
Sym	A	5.04	8.50	26
	B	6.33	10.73	21
	Total	5.62	9.47	47
Total	A	3.36	8.53	74
	B	6.82	12.05	41
	Total	4.59	10.01	115

Descriptive statistics (means and standard deviations) of the gain score were examined for each treatment group by school. The RD group consisted of the Concert Band at School A ($n = 48$) and the Symphonic Band at School B ($n = 30$). The RO group involved the Symphonic Band at School A ($n = 26$) and the Concert Band at School B ($n = 11$). Both schools achieved increases in the gain scores for both treatment groups (RD and RO). The highest average gain score (6.85) was achieved by the RO group at School B. This group also had the largest standard deviation (17.11) and the fewest students ($n = 11$) (see Table 33).

Table 33

Gain Scores (DV) Means and Standard Deviations by Treatment and School

Treatment	School	<i>M</i>	<i>SD</i>	<i>N</i>
RD	A	2.45	8.50	48
	B	6.81	9.96	30
	Total	4.13	9.27	78
RO	A	5.04	8.50	26
	B	6.85	17.11	11

	Total	5.58	11.50	37
Total	A	3.36	8.53	74
	B	6.82	12.05	41
	Total	4.59	10.01	115

Gain score means and standard deviations were examined by treatment (RO and RD), by band (Concert, Symphonic, or both) and by school. The largest gain score (7.93) was achieved by the students enrolled in both bands ($n = 9$) at School B. Among the students who were only enrolled in one band class at their school, the Concert Band/RO group at School B earned the highest gain scores (6.85) and the largest standard deviation (7.11) (see Table 34).

Table 34

Means and Standard Deviations for Gain (DV) by Treatment, School, and Band

Treatment	School	Band	<i>M</i>	<i>SD</i>	<i>N</i>
RD	A	Both	6.00	10.37	2
		CB	2.30	8.51	46
		Total	2.45	8.50	48
	B	Both	7.93	8.35	9
		Sym	6.33	10.72	21
		Total	6.81	9.96	30
	Total	Both	7.58	8.19	11
		CB	2.30	8.51	46
		Sym	6.33	10.73	21
RO	A	Total	4.13	9.27	78
		Sym	5.04	8.50	26
		Total	5.04	8.50	26
	B	CB	6.85	17.11	11
		Total	6.85	17.11	11
		Total	6.85	17.11	11
	Total	CB	6.85	17.11	11
		Sym	5.04	8.50	26
		Total	5.58	11.50	37
Total	A	Both	6.00	10.37	2
		CB	2.30	8.51	46
		Sym	5.04	8.50	26
	B	Total	3.36	8.53	74
		Both	7.93	8.35	9
		CB	6.85	17.11	11
	Total	Sym	6.33	10.73	21
		Total	6.82	12.05	41
		Both	7.58	8.19	11

CB	3.18	10.67	57
Sym	5.62	9.47	47
Total	4.59	10.01	115

Research question #3: Will results vary based upon technical proficiency as determined by band placement (concert or symphonic)?

The ANOVA answered this research question. Results indicated that the participants' band enrollment ($F = 1.312$, sig. = .273, $p > .05$) did not have a statistically significant effect on the gain scores (see Table 35).

Table 35
ANOVA for WFPS Gain by Band

Source	Type III Sum of Squares	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	261.69 ^a	2	130.85	1.31	.273
Intercept	2065.21	1	2065.21	20.71	.000
Band	261.69	2	130.85	1.31	.273
Error	11171.15	112	99.74		
Total	13860.11	115			
Corrected Total	11432.84	114			

a. R Squared = .023 (Adjusted R Squared = .005)

Means and standard deviations for the WFPS Gain score were investigated by band assignment (CB – Concert Band, Sym – Symphonic Band, or Both). Results indicate the students enrolled in the symphonic band achieved a slightly larger average gain score (5.62) than those students in the concert band. The few students who were enrolled in both band classes at their school ($n = 11$) exhibited the highest average gain scores of 7.58 (see Table 36).

Table 36
Means and Standard Deviations for WFPS Gain by Band

Band	<i>M</i>	<i>SD</i>	<i>N</i>
Both	7.58	8.19	11
CB	3.18	10.67	57

Sym	5.62	9.47	47
Total	4.59	10.01	115

Descriptive statistics (means and standard deviations) were examined for gain scores by treatment and band enrollment. Students enrolled in both band classes ($n = 11$) achieved a higher average gain score (7.58) than those enrolled in only one band class. Participants in the symphonic band, who took only one band class, earned the highest average gain score (6.33) of all students in the RD group. It is interesting to note that students in the concert band class that received the RO treatment ($n = 11$) achieved the highest average gain score as well as the largest standard deviation (see Table 37).

Table 37
Descriptives for WFPS Gain (DV) by Treatment and Band

Treatment	Band	<i>M</i>	<i>SD</i>	<i>N</i>
RD	Both	7.58	8.19	11
	CB	2.30	8.51	46
	Sym	6.33	10.73	21
	Total	4.13	9.27	78
RO	CB	6.85	17.11	11
	Sym	5.04	8.50	26
	Total	5.58	11.50	37
Total	Both	7.58	8.19	11
	CB	3.18	10.67	57
	Sym	5.62	9.47	47
	Total	4.59	10.01	115

Research question #4: *What effect will the variables of cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math have on the WFPS mean gain scores (dependent variable)?*

The literature review indicated that cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math could related to sight-reading success. A step-wise linear regression was conducted to determine the influence of these

variables on the dependent variable (Watkins-Farnum gain scores). This procedure systematically excluded non-significant variables from the model. The regression equation resulted in a one-variable (piano lessons) model that was statistically significant, yet very weak [$F(1, 106) = 4.067, p < .05$ with an R^2 of .037]. The proportion of predictable variance (R^2) indicated that less than 4% of the variance in gain scores could be predicted from piano lessons. None of the other variables (GPA, private lessons, and academic achievement in reading comprehension and math) significantly related to the gain scores in this study (see Tables 38, 39, 40, & 41).

Table 38
Linear Regression Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.192 ^a	.037	.028	10.029

a. Predictors: (Constant), Piano Lessons

Table 39
Linear Regression ANOVA Table

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	409.07	1	409.07	4.067	.046 ^b
	Residual	10661.70	106	100.58		
	Total	11070.78	107			

a. Dependent Variable: WFPS Gain

b. Predictors: (Constant), CRCT Reading, Piano Lessons

Table 40
Linear Regression Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.37	3.17		-.432	.67
	Piano Lessons	5.22	2.59	.19	2.017	.05

Dependent Variable: WFPS Gain

Table 41
Linear Regression Excluded Variables

Model		Beta In	<i>t</i>	Sig.	Partial Correlation	Collinearity
						Statistics
						Tolerance
1	GPA100	.12 ^b	1.27	.21	.12	.95
	Band	-.04 ^b	-.39	.70	-.04	.96
	School	.14 ^b	1.40	.17	.14	.97
	Treatment	.08 ^b	.79	.43	.08	.98
	Private lessons on instrument	.12 ^b	1.27	.21	.12	.95
	CRCT Math	.06 ^b	.57	.57	.06	.998
	CRCT Reading	.07 ^b	.74	.46	.07	.999

a. Dependent Variable: WFPS Gain

b. Predictors in the Model: (Constant), Piano Lessons

The researcher collected additional data from the Research Participant Survey to examine possible effects on the dependent variable (WFPS gain scores). The numbers of participants in sub groups did not support valid regression analysis. SPSS tabulated correlations between participant age, grade, and years on instrument, years reading music, and gain scores to investigate possible relationships among the variables of interest. None of these variables yielded a statistically significant correlation with the dependent variable (gain scores). Age, grade, years on instrument, and years reading music all produced moderate to strong statistically significant correlations with each other (see Table 42).

Table 42
Correlations among Age, Grade, Years on Instrument, Years Reading Music, and Gain

Variable	Statistic	Age	Grade	Years on Inst	Years	Gain
					Reading Music	
Age	Pearson Correlation	1	.91**	.61**	.51**	.04
	Sig. (2-tailed)		.000	.000	.000	.652
	<i>N</i>	114	114	114	114	114
Grade	Pearson Correlation	.910**	1	.621**	.515**	.026
	Sig. (2-tailed)	.000		.000	.000	.782
	<i>N</i>	114	115	115	115	115

Years on Inst	Pearson Correlation	.613**	.621**	1	.428**	.120
	Sig. (2-tailed)	.000	.000		.000	.200
	<i>N</i>	114	115	115	115	115
Years Reading Music	Pearson Correlation	.509**	.515**	.428**	1	.042
	Sig. (2-tailed)	.000	.000	.000		.659
	<i>N</i>	114	115	115	115	115
Gain	Pearson Correlation	.043	.026	.120	.042	1
	Sig. (2-tailed)	.652	.782	.200	.659	
	<i>N</i>	114	115	115	115	115

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

This study collected a great deal of data through the Research Participant Survey, academic performance records, and the WFPS (1954) pretest and posttest administrations. Numerous variables were examined for possible effect on the dependent variable (gain scores). This chapter presented the results of several statistical procedures (descriptive statistics, *t*-test, ANOVA, and multiple regression) in order to answer the research questions. The next chapter discusses the findings of the data analysis.

Chapter 5

Discussion

This quasi-experimental research examined the effects of two different rhythm units (one with and one without rhythmic dictation) on the sight-reading proficiency of high school wind instrumentalists. The following questions provided the framework for the research:

1. What effects will teaching a rhythm study with or without rhythmic dictation have on the sight-reading improvement of high school wind instrumentalists?
2. Will results vary based upon the participants' school of enrollment?
3. Will results vary based upon technical proficiency as determined by band placement (concert or symphonic)?
4. What effect will the variables of cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math have on the WFPS mean gain scores (dependent variable)?

Independent variables included two treatments (rhythm instruction and rhythm instruction with rhythmic dictation), participants' school, band assignment (concert band, symphonic band, or both), and other variables included in the fourth research question. The dependent variable for this study was sight-reading achievement as measured by the gain scores derived from the difference between results of a pretest and posttest administration of the *Watkins-Farnum Performance Scale* (1954).

This research involved the creation and implementation of two different research-based instructional units on rhythm study for both schools. The first rhythm study unit employed 30 days of scripted lesson plans consisting of call and response activities (Grutzmacher, 1987) prior to reading notation (Gordon, 2003) as well as clapping, counting, and playing designated rhythmic lines (Bebeau, 1992; Boyle, 1970). Each lesson utilized a steady pulse through an amplified metronome. Students were encouraged to tap a toe with the metronome while clapping rhythms (Boyle, 1970). The second approach incorporated all elements of the first rhythm study unit but also included an additional component of rhythmic dictation. Music educators (the researcher and a colleague) at two demographically similar high school band programs in a southeastern United States town taught the rhythm instructional units to their instrumental wind students over the course of six weeks. This chapter provides a summary and discussion of the results by looking at each research question and the statistical procedures used to answer them.

Participation Rate and Sample Characteristics

The schools and band programs in this study shared very similar demographics. This research operated under the assumption that the students were also similar academically and in musical background. This was the case because most of the students matriculated through the same school system and shared similar musical experiences in middle school. However, descriptive statistics show that the sample ($N = 115$) may not accurately reflect the population ($N = 208$) from which it was taken. School A contributed almost twice as many students ($n = 74$) to the study and a much larger percentage of the band program than School B did ($n = 41$ students). The total number of participants represented a little more than one-half of both programs combined. School A (the researcher's school) comprised almost two-thirds of the total sample

and 81% of the concert band sample. This imbalance and less than maximum participation demonstrate the challenge of using student participants since inclusion in the study was dependent upon the return of signed student assent and parent consent forms.

Because of the requirement to use intact classes, random assignment to treatment groups was not possible. Neither was it possible to reassign students to achieve a better balance between the numbers of participants in each group. A true control group was not possible either because of using complete band classes as treatment groups. Additionally, both participating directors felt that rhythm study is essential to the curriculum of each band and neither wanted to deprive their students of learning these important skills. Therefore, the number of participants in the two treatment groups [Rhythm study with rhythmic dictation (RD) and Rhythm Study Only (RO)] was unbalanced. After all assent/consent documents were returned, there were more than twice as many participants in the RD treatment group ($n = 78$) as there were in the RO treatment group ($n = 37$).

At first glance, the band enrollments for the sample seem balanced with almost 50% of the participants ($n = 57$) in the concert band. The more advanced musicians in the symphonic bands at each school ($n = 47$) comprised approximately 41% of the sample. The remaining 9.5% of participants ($n = 11$) were enrolled in both band classes and were therefore considered as part of the RD treatment group since they participated in the rhythmic dictation element of the study. Since almost 10% of the participants played in both classes, the actual sample was slightly weighted towards the concert band. This means that the younger and less developed students provided the majority of data in this study. As previously mentioned in the results chapter, the number of participants in sub-groups did not support valid regression analysis for the variables of student age, grade, and years reading music with the WFPS gain scores (dependent variable). A

correlation analysis (Table 42) did not yield significant relationships between these variables and gain scores. It is not possible, with the unbalanced sample size of sub-groups, to know what effect (if any) the age, inexperience, and lower level of musical proficiency may have had on the results. A balanced sample might have delivered a more definitive view of the effect of band enrollment, age, and grade on the overall gain scores (dependent variable).

A closer examination of the sample uncovers more of the imbalance when considering the band enrollment and treatment groups. The RD (Rhythmic Dictation) group consisted of $n = 46$ concert band students (40% of the sample), $n = 21$ symphonic band students (18%), and $n = 11$ students enrolled in both bands (9.5%). The combined total with the RD group was $n = 78$ participants or 68% of the total sample. The RO (Rhythm Only) group included $n = 11$ concert band students (9.5% of the sample), and $n = 26$ symphonic band members (23%). There was a combined total of $n = 37$ students in the RO group representing only 32% of the sample. More than twice as many participants in this study were involved in the RD group. This imbalance means that it is difficult to know if the two rhythm studies were indeed too similar for the results to show a statistically significant difference. A balanced sample could have given a clearer picture of the effectiveness that each rhythm study had on the dependent variable (gain scores).

The imbalance in the sample population from each school, band enrollment, and treatment group participation may have played a role in the results of this study. As previously mentioned, a balanced sample might have provided a better representation of the relationship that school, band enrollment, and treatment group assignment had with the gain scores (dependent variable) in this study.

Watkins-Farnum Performance Scale

Pretest and posttest scores on the *Watkins-Farnum Performance Scale* (1954) demonstrated a significant increase ($t_{114} = 4.92, p < .001$) overall in gain scores. Additionally, results revealed an increase in errors related to missed pitches and incorrect rhythms. Overall, participants demonstrated more rhythm errors than pitch errors. These findings are consistent with the literature (Elliot, 1982; Gromko, 2004; Hodges, 1992; McPherson, 1994), which informs teachers that students' ability to read rhythms well is fundamental to successful sight-reading.

There are a few possible explanations for the increase in pitch and rhythm errors observed between pre- and post-tests. Perhaps the rise in errors was due to the participants' confidence level after six weeks of rhythm study. Students may have felt more secure in their rhythm reading skills because of the treatment, leading to attempts to play more lines on the WFPS posttest. It is also conceivable that some students may have chosen to attempt more lines to please their band director. Another possible explanation for the increase in errors may be a result of the independent evaluators' familiarity with the testing lines and possible decrease in tolerance. However, since the inter-rater reliability test determined that the judges were highly consistent with their evaluation of the tested lines, any decrease in judging tolerance would have been consistent across all evaluators. Whatever the potential cause for increased rhythm and pitch errors, the higher mean scores of the posttest and overall gain scores between pre- and post-tests is consistent with other research showing that rhythm study of some type is beneficial to sight-reading proficiency (Bebeau, 1982; Gaylen, 2005; Jarrell, 1999).

It is important to understand that the posttest administration of the WFPS involved much lower stakes than the pretest. As discussed in chapter three, band directors used the pretest

administration to determine band and chair placement for each school's ensembles. Only assented/consented participants engaged in the posttest. Due to school policy, this administration of the WFPS was not tied to a grade for the students because it was not part of normal instructional procedures. The voluntary nature of the posttest might have led to the lower participation rate and possibly a reduced effort on the part of a few students who scored much lower on the posttest than they had on the pretest.

Research Question #1: *What effects will teaching a rhythm study with or without rhythmic dictation have upon the sight-reading improvement of high school wind instrumentalists?*

Data analysis (*t*-test) revealed that both treatment groups (RD and RO) made statistically significant improvements between the pretest and posttest administration (gain scores) of the WFPS. The significant improvement in gain scores is an indication that both treatment methods were effective in helping students to improve sight-reading.

ANOVA results did not reveal a statistically significant difference in achievement between students involved in the rhythm study only group and students in the rhythm study unit with rhythmic dictation. These results are similar to Earney (2008) who found two rhythm studies to be effective for sight-reading development yet neither method was significantly better than the other one. This means that teachers can help improve student sight-reading through either method of rhythm study.

As reported in chapter three, the WFPS did not directly measure the musical behavior of rhythmic dictation. This study examined both groups (RD & RO) for possible indirect effects related to the transfer of skills from the focused rhythm-study treatments to the behavior of sight-reading. Future studies should include scores for student dictation assignments. Examining the more direct effects of the rhythm study methods upon rhythmic dictation may provide greater

insight into the effects of these teaching methods upon students' musical skills. Although the differences between treatment groups were not statistically significant, the RO group demonstrated a slightly larger growth in gain scores (5.58) over that of the RD (4.13) group. This small difference between groups could possibly be due to the uneven distribution of the sample population. The limitation of working with intact band classes dictated a quasi-experimental design [without a true control group (Creswell, 2009)], which may have also played a factor in the lack of significant differences between groups.

Despite an increase in average pitch and rhythm errors, most participants demonstrated improved total scores between the pretest and posttest, with the exception of a few students. It is interesting to note while the overall gain scores were statistically significant, some students achieved lower scores on the posttest administration of the WFPS. There could be many reasons for the few outliers who performed negatively. These students may have simply decided not to play as many lines as they had previously. It is also important to consider that the posttest administration occurred when students were involved in a month-long series of end-of-school-year standardized testing. This timing may have had an unexpected effect on the students' attitude toward testing in general, which could have negatively affected their posttest performance.

Research Question #2: *Will results vary based upon the participants' school of enrollment?*

This research question was a means to control for bias (because the researcher was the teacher at one school) as well as other possible differences in teaching style and band programs at the two different schools. ANOVA results indicated that the school of enrollment did not have a significant effect on the dependent variable (gain scores). While School B demonstrated a higher gain score (6.82) than School A (3.36), it is important to note that School A (the

researcher's school) had almost twice the number of participants ($n = 74$) than School B ($n = 41$). Both schools had more students participating in the RD group than the RO group. The total number of participants in the RD group was more than twice that of the students that participated in the Rhythm Only group. Although there was a notable difference between gain scores, the difference between schools was not significantly different. The lack of significant difference could be due to the disproportionate number of students from each school in the sample. If it is possible, future researchers should strive for a balanced sample to compare one treatment group to the other.

As previously described in the methods chapter, there were concerns about the proper administration of the WFPS pretest at School B. These concerns included a failure to follow pretest administration protocol, variations of instructions to students, and a lack of tempi provided to the students prior to performance attempts. These inconsistencies in the pretest administration at School B may have played a factor in the results. Any of these factors individually or in combination may have had an unintentional impact upon the gain scores (dependent variable). Implications of these concerns suggest that future researchers should not only strive for a balanced sample but they should carefully consider the challenges of testing and treatment implementation if using more than one school. All researchers, cooperating teachers, and test monitors should understand and strictly follow all necessary testing and teaching protocols and scripts.

The researcher examined gain scores by comparing means and standard deviations for each treatment group by school to investigate possible differences in performance. Both groups (RD and RO) demonstrated improvement between pretest and posttest. While both schools achieved significant increases in the gain scores for both groups (RD and RO), the Rhythm Only

treatment group at each school achieved the highest average gain scores. The maximum gain score (6.85) was earned by the RO group at School B which also had the largest standard deviation (17.11) and the smallest number of students ($n = 11$). Once again, the imbalance in sample size may have had an influence upon the results that answered research question two. Future researchers may find significant differences with larger, more balanced sample sizes.

Research question #3: *Will results vary based upon technical proficiency as determined by band placement (concert or symphonic)?*

The ANOVA answered this research question also. Students at both schools auditioned for their assignments into either the symphonic or the concert bands. Band directors selected students with more advanced skills for the symphonic band. The students in need of more development were placed in the concert band. ANOVA results indicated that the participants' band enrollment did not have a statistically significant effect on the gain scores. Additionally, an examination of means and standard deviations for the WFPS gain score by band assignment (CB – Concert Band, Sym – Symphonic Band, or Both) yielded results that indicate students enrolled in the symphonic band achieved a slightly higher average gain score than those students in the concert band. This higher gain score was expected, considering the students in the symphonic bands at both schools were more proficient performers than those enrolled in the concert bands. While the data did not reveal connections in this study, future researchers should consider investigating age, grade, and musical experience as factors possibly related to sight-reading achievement.

The few students who were enrolled in both band classes ($n = 11$) at their school exhibited the highest average gain scores. This result is not surprising either. These students experienced the same rhythm unit twice each day during the study and also received the rhythmic dictation

variable. These results could be an indication that students might benefit from more fundamental rhythm study along with rhythmic dictation on a daily basis.

Gain score means and standard deviations were examined by treatment and band enrollment for any possible differences between groups. Of the participants in the RD groups enrolled in only one band class, the students in the symphonic band earned the highest average gain score. That result was predictable because the symphonic band consisted of the more advanced student musicians.

Students enrolled in the concert band class that received the RO treatment ($n = 11$) achieved the highest average gain score of all participants involved in the rhythm study only group. It is interesting to note that this group also had the largest standard deviation. This increase in gain score could be a result of very low pretest scores and a much smaller sub-sample of the population. Once again, these results reflect a possible influence of the uneven distribution of participants in the study, due to the use of intact band classes.

Several researchers have included technical proficiency as part of their research on sight-reading success (Elliot, 1982; Hayward & Gromko, 2009; McPherson, 1994). This study accounted for technical skill by band enrollment. Band directors placed the more musically proficient students in the advanced group (symphonic band) and the students in need of more development in the concert band. This method of band assignment was comparable to the design of Price, Blanton, and Parrish (1998). Sight-reading achievement is dependent upon the combination of working memory capacity, reaction time, psychomotor speed, and practice-dependent skills that change with increasing demand (Kopiez & Lee, 2006). Since this study did not utilize a scale and arpeggio test, it is not possible to know how much individual student proficiency played a part in the results. Future researchers should consider accounting for

technical proficiency through some type of test that allows students to demonstrate knowledge and skills related to key signatures and corresponding scales (Elliot, 1982; Hayward & Gromko, 2009; McPherson, 1994). This may allow music teachers to understand the connection between sight-reading and technical proficiency.

Research question #4: *What effect will the variables of cumulative GPA, private lessons, piano lessons, and academic achievement in reading comprehension and math have on the WFPS mean gain scores (DV)?*

According to the literature reviewed, the following variables relate to sight-reading success: cumulative GPA (Elliot, 1982; Gromko, 2004; Hayward & Gromko, 2009), private lessons (Gaylen, 2004; Luce, 1965), piano lessons, and academic achievement in reading comprehension and math (Gromko, 2004; Hayward & Gromko, 2009). A step-wise multiple linear regression tested this research question to determine possible influences of these variables on the dependent variable (gain scores). The regression analysis revealed only one weak, but statistically significant predictor -- piano lessons predicted less than 4% of the variance in gain scores. None of the other variables (GPA, private lessons, and academic achievement in reading comprehension and math) related significantly to the gain scores in this study. With the exception of piano lessons, the lack of significance among the other variables and gain scores is in direct contrast to much of the literature (Elliot, 1982; Gaylen, 2005; Gromko, 2004; Hayward & Gromko, 2009; Luce, 1965). Perhaps if the sample had been larger, and this study had included a true control group that did not have rhythm study, there might have been correlations between some of these variables and the gain score.

The researcher examined additional data from the participant survey for possible effects on the WFPS gain scores (dependent variable). The numbers of participants in sub groups did

not support valid regression analysis; however, correlations between participant age, grade, and years on instrument, years reading music, and gain scores were examined for possible relationships among the variables of interest. The dependent variable (gain scores) was not significantly correlated with the any of these variables. These results were similar to Earney's (2008) research, which did not find significant relationships between other variables (grade, sex, jazz band, private lessons), and sight-reading success. Future researchers should strive for a larger sample to examine possible correlations and carefully consider the perceived importance of these variables. Future studies may find it acceptable to exclude these variables from the research design.

Limitations and Delimitations

This study operated under a set of several limitations beyond the control of the researcher. The quasi-experimental design was necessary because random assignment to the different treatment groups was not possible (Creswell, 2009). Scheduling policy at each school required the use of intact band classes as the different experimental groups. Additionally, the participating directors felt that it was important to teach rhythm to all of their students as they prepared for Large Group Performance Evaluation, which included an element of ensemble sight-reading. Therefore, a true control group is not part of this research design. The results of this study are inconclusive, in part, because of the lack of a control group.

Only students who returned the assent and consent forms had their data included in the study. The difficult reality of getting high school students to obtain parental permission, signatures, and return optional forms resulted in a sample that may not accurately represent the population. Students had numerous opportunities and daily reminders to secure parental consent and student assent. In the end, the study had a final sample of only $N = 115$ (55%) of the

population available at both schools. Unfortunately, the distribution of participants was uneven between schools and treatment groups. The assent/consent process may have left the study with a group of participants that came from environments with more parental involvement. Perhaps the students involved in the study were more intrinsically motivated for reasons unknown to the researcher. This uneven distribution may have had an impact upon the results.

The posttest occurred during the time of the academic year when the school system administered all end of course tests, Advanced Placement exams, and Student Learning Objective assessments. The students' general attitude about testing may have been negative at the time of the posttest administration and may have influenced their motivation to participate.

The limited time span (a delimitation or decision of the researcher) for the study is another aspect of the research design that may have affected the results. Sight-reading is a skill that develops over time (Gaylen, 2005; Gordon, 2003; Hodges, 1992). However, this study took place over a period of only six weeks in which the band directors taught the rhythmic instruction unit to the comparison groups. The groups received approximately fifty minutes of instruction focused on the treatment variables each week of the study. A longer treatment period of nine weeks to a full semester might have yielded stronger results.

Recommendations for Future Research

Researchers and educators consider sight-reading to be an important skill for student musicians (Bebeau, 1982; Boyle, 1970; Chavers, 2010; Crider, 1989; Earney, 2008; Elliot, 1982; Elliot, 1983; Gaylen, 2005; Gordon, 1958; Granberry-Gordon, 1996; Gromko, 2004; Hayward and Gromko, 2009; Heydenberg, 1960; Hodges, 1992; Jarrell, 1999; Jenkins, 1983; Kopiez & Lee, 2006; McPherson, 1994; Mishra, 2014; Olson, 2011; Reid, 1995; Saxon, 2009; Solomon, 1984; Strouse, 2007; Williard, 1980; Wilson, 2003; Wright, 1984). There appears to be a need

for current research in this area with instrumental (specifically band) musicians, especially with secondary students. The results of this study have implications for future research, music educators, and music education programs.

Future studies should consider comparing the RO and RD rhythm units with a regular band class without the focused rhythm study unit. This research demonstrated that both rhythm teaching methods (with and without rhythmic dictation) provide students an opportunity to improve sight-reading skills. However, the results of this research did not show a clear advantage of either rhythm study method over the other. While both the RD and RO groups improved significantly, this research did not include a comparison of either treatment to a more traditional band class without focused rhythm instruction (control group). A control group could have provided an opportunity to gain greater understanding of the effectiveness of the treatments (rhythm studies). Without a control group without special rhythmic drill and instruction, it is not possible to distinguish whether the improvement observed in this study was a result of the treatment variables, maturation, or regular participation in band classes. Based on this work, researchers wishing to conduct a replication study should include a true control group to understand the effectiveness of the two different rhythm units.

Future researchers may better understand the effect of the RD variable by grading student dictation assignments. This study provided feedback to students with the correct answers displayed on the dry-erase board. Analyzing rhythmic dictation accuracy scores may provide deeper insight into the effects of the treatment.

It is likely that pretest and posttest administration of the Watkins-Farnum (1954) held different degrees of importance for the participants. All students at both schools took the WFPS as a band and chair placement test. While all students engaged in the rhythm studies as part of

the daily band class, only those students who returned the assent/consent documents played the posttest. Because this type of testing was not part of normal instructional procedures at each school, the posttest did not have an impact upon student grades. This means that the pretest had higher stakes for the students. Students may have perceived the posttest was not as important and did not have consequences based on student performance. Perhaps this caused a lack of motivation for the few students who achieved much lower posttest scores than those they received from the pretest. If school policies allow, future researchers should consider embedding the posttest measure as a grade for all students, and only using the scores from the assented/consented participants for research.

Timing is an important factor when considering future research. As previously discussed, it takes time to develop the skill of sight-reading. Perhaps six weeks was not enough time to see larger gain scores or a bigger difference between comparison groups. A suggestion for future replication should include at least nine weeks or a full semester of treatment (Earney, 2008; Jarrell, 1999). Researchers should also consider posttest administration during a time prior to end-of-year standardized academic testing. Students may have a better attitude about participation in the posttest process if they are not overwhelmed with numerous standardized tests at the same time. This may lead to better effort on the part of the participants. The length of treatment and the time of year for the posttest are important elements to consider for future research.

This study accounted for participant proficiency through auditioned band enrollment. Price, Blanton, and Parrish (1998) accounted for student proficiency in a similar manner. Other previous researchers that have investigated sight-reading success included a measure of technical proficiency in the form of scales and arpeggios (Elliot, 1982; Hayward & Gromko, 2009;

McPherson, 1994). The literature informs music educators that as difficulty in music increases, student sight-reading success becomes more reliant on upon practice dependent skills including those of scales and arpeggios (Kopiez & Lee, 2006). Future researchers should include a measure of individual technical proficiency beyond band enrollment. It would be beneficial for music educators and researchers to understand the relationship of scale performance to sight-reading ability.

Sight-reading is a skill that should be developed prior to high school, during the early stages of the learning process (Gordon, 2003). Researchers should consider similar studies with middle school (7th and 8th grade) students. Previous research (Earney, 2008; Granberry-Gordon, 1996; Jarrell, 1999) examined the relationship between sight-reading and rhythmic dictation with students of this age. Research with middle school students using the approaches to rhythm teaching from this study might lead to a deeper understanding of rhythm learning and develop a stronger rhythmic foundation for young musicians.

As previously discussed, replication studies should use a control group to determine the effectiveness of the two rhythm studies. A true control group may be difficult with students at this critical stage (middle school) of musical development. Future researchers and educators who share ethical concerns of withholding a potentially beneficial treatment should consider a delayed control group. In such a design, teachers would deliver the treatment to the control group after the conclusion of the study. Perhaps a replication study with 7th and 8th grade students could provide the control group with the treatment during the following six or nine weeks after the study has ended.

Another suggestion for future research involves the use of the *Watkins-Farnum Performance Scale* (1954). The WFPS takes time to administer properly. Researchers should

consider the age and developmental stage of their participants when choosing to use the WFPS. High School students might be able to start on the third or fourth line instead of the first line, which may be too easy for that age group. If researchers plan to use the *Watkins-Farnum Performance Scale* (1954) with middle school students, they should use only the first few of the most appropriate lines (1-8) because the WFPS has numerous lines that are beyond the ability of most middle school band students. Attention to this element of replication will be better suited to the different age groups and may make the administration of the WFPS more efficient.

A final suggestion for future research would include a qualitative investigation into the students' experiences before, during, and after the treatment and testing processes involved with these rhythm study approaches. Perhaps researchers could include entrance and exit interviews from both treatment groups and bands. It could be interesting to understand their perceptions of the sight-reading process. It may also be beneficial to researchers and educators to examine the participant reaction to the treatments before and after the posttest. Such an understanding could provide insight to the perceived effectiveness of these rhythm studies on the students sight-reading success and self-efficacy.

Implications for Pre-Service Instrumental Music Education Programs

This study involved the development of two research-based instructional methods for teaching rhythm skills. Both rhythm studies (with and without dictation) helped to strengthen student sight-reading. These findings may provide implications for instrumental music education programs.

Many band directors matriculate through collegiate programs that focus exclusively upon individual musicianship in a type of conservatory method. These future ensemble directors learn pedagogy through instrumental methods classes, music-learning theories in education classes,

and practical teaching experiences through clinical residency internships. This approach of developing strong individual musicianship and learning the fundamental knowledge of teaching student musicians has successfully set the stage for numerous ensemble teachers. While the conservatory method has effectively developed music educators for years, preservice instruction programs may help their students by including the practical pedagogy of important fundamental concepts like rhythmic instruction. Such instruction gives future teachers important tools to help their students build skills that are essential for musical performance and enjoyment. Building a solid foundation on strong rhythmic skills will serve future students throughout their lives. Such a background in rhythm can lead to strong sight-reading skills in the future (Bebeau, 1982; Gaylen, 2005; Jarrell, 1999). Research-based approaches like this study may serve as a basis for practical rhythm instruction in preservice instrumental music education programs.

Implications for Instrumental Music Teachers

Teachers of performance groups want their students to develop stronger sight-reading skills (Chavers, 2010; Crider, 1989; Elliot, 1983; Gordon, 1958; Heydenberg, 1960; Jenkins, 1983; Olson, 2011; Reid, 1995; Saxon, 2009; Solomon, 1984; Strouse, 2007; Williard, 1980; Wilson, 2003; Wright, 1984). This study intended to help band directors achieve that goal by teaching rhythm with and without dictation to high school wind musicians. Findings of this research demonstrate that both teaching methods were beneficial towards helping students improve sight-reading skills. Band directors who employ the research-based instructional approaches from this study may observe improved student rhythm skills. These improved rhythm abilities may lead to stronger sight-reading skills for individual students, which could ultimately lead to better ensemble reading skills.

Instrumental ensemble teachers should provide dedicated class time daily for rhythm study, which leads to the increase of sight-reading skills (Boyle, 1970; Elliot, 1982; Gromko, 2004; Hodges, 1992; McPherson, 1994). This research focused time each day on rhythm development by teaching students to listen, chant/count, clap, and perform a variety of rhythms to an amplified metronome. Some band directors may express concern that lessons like these would take time away from music preparation. However, most of the lessons took place as the bands at both schools prepared for Large Group Performance Evaluation (LGPE). The bands at each school performed very well at LGPE receiving superior ratings from the adjudicators, which indicated that the daily rhythm study did not hamper ensemble success. Despite the pressure to prepare for the next performance, high school band directors should take the time daily to build and reinforce their students' rhythm reading skills. This time spent on rhythm fundamentals can improve individual and ensemble music reading success.

Instrumental Music teachers may choose from several rhythm study methods to help strengthen student rhythm reading skills (McLeod & Staska, 1985; Sueta, 1985; Whaley, 1984; Yaus, 1953). This study used the Sueta (1985) rhythm method because it was appropriate for the application of call-and-response activities including rhythmic counting, chanting, and playing (RO). However, band directors could apply the rhythm study treatments from this research with almost any rhythm method.

High school band directors may also use rhythmic dictation along with a structured rhythm study to help students improve their sight-reading skills. While previous studies (Earney, 2008; Granberry-Gordon, 1996; Jarrell, 1999) found rhythmic dictation helpful to improve sight-reading skills at the elementary and middle school levels, the results from this research indicate that focused rhythm study including rhythmic dictation can enhance sight-reading for students at

the high school level also. Ensemble teachers should consider investing class time on writing rhythms through dictation. Such activities may enrich the musical experiences of each student and increase the rhythmic foundation that leads to stronger sight-reading skills.

Conclusions

This study, in agreement with previous research (Bebeau, 1982; Gaylen, 2005; Jarrell, 1999), found that students engaged in a systematic approach to rhythm study significantly improved sight-reading skills. Similar to Earney (2008), Granberry-Gordon (1996), and Jarrell (1999), students involved in the rhythm study with rhythmic dictation also improved their sight-reading scores. While the results of this study are not conclusive and cannot be generalized, it is clear that both rhythm study methods investigated in this research were beneficial to the students involved.

Results of this research may help educators understand the connection between sight-reading music and planned rhythm study with and without dictation. This study demonstrated that teaching such lessons helps band students improve sight-reading skills. Awareness of this connection may encourage ensemble music teachers to devote class time towards strengthening rhythm reading with a logical, research-based approach. Engaging students in the music-writing skills of rhythmic dictation may also help them to sight-read better. The approach used by this research may strengthen student musical literacy and provide a different way to experience music in the ensemble classroom. This knowledge can help high school band directors develop literate student musicians who may ultimately be more successful and proficient performers as well as life-long music makers.

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Appendix A

Research Participant Survey

*The Effects of Rhythmic Dictation on the Sight-Reading Proficiency of
Secondary Wind Instrumentalists*

Name _____ Grade _____ Age _____
Instrument _____ Gender _____ (M/F)
Band (concert, symphonic, or both) _____

Please respond to the given questions. (Fill in the blanks or circle the appropriate answer.)

- 1) How long have you been playing your current instrument? (In years) _____
- 2) Are you currently performing in more than 1 band class?
 - a. Yes or No
 - b. If yes, which bands do you play in? _____
- 3) Have you taken (or are you currently taking) private lessons on your instrument?
 - a. Yes or No
 - b. If yes, for how long? (in years) _____
- 4) Do you play more than 1 instrument? Yes or No
- 5) Do you play the piano? Yes or No
- 6) Have you taken (or are you currently taking) piano lessons?
 - a. Yes or No
 - b. If yes, for how long? (in years) _____
- 7) How long have you been reading music? (in years) _____

For Researcher Use Only

Participant code _____ Date completed _____
Comments:

Appendix B

Watkins-Farnum Performance Scale (1954) Trumpet



7777 WEST BLUEMOUND ROAD
P.O. BOX 13818
MILWAUKEE, WISCONSIN 53213

TEL: 414-774-8500
FAX: 414-774-3399

jfedyszyn@halleonard.com

VIA EMAIL: todd.howell@hcbe.net

April 22, 2016

Todd P. Howell
401 South Davis Drive
Warner Robins, GA 31088

RE: *Watkins-Farnum Performance Scale A Book*
Words and Music by Dr. John G. Watkins and Dr. Stephen E. Farnum
Copyright © 1954 by HAL LEONARD CORPORATION
Copyright Renewed
International Copyright Secured All Rights Reserved
Reprinted by Permission of Hal Leonard Corporation

Dear Todd:

We hereby grant you permission to include excerpts (Exercises 1-14) from the above-cited publication in your dissertation entitled "The Effects of Two Rhythm Studies on the Sight-Reading Proficiency of Secondary Wind Instrumentalists." Credit will be given directly under the music to be included as listed above. This permission is limited to use of the above-cited excerpts for purposes of your dissertation, and does not include any right to use the excerpts, or any part thereof, in any other publications, or for any commercial purposes.

Our fee for this usage is U.S. \$25.00.

If the terms of this agreement are acceptable, please return a countersigned copy of this letter to us with your payment via check in U.S. funds drawn on a U.S. bank. This agreement shall not be deemed effective nor shall the license rights be deemed granted hereunder unless we receive a countersigned copy of this letter along with the fee cited above.

Sincerely,

Agreed to:

Jennifer Fedyszyn
Licensing Administrator
Business Affairs

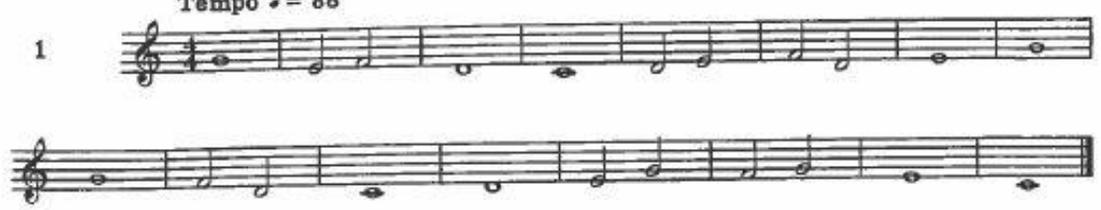
By 
Todd P. Howell

jf

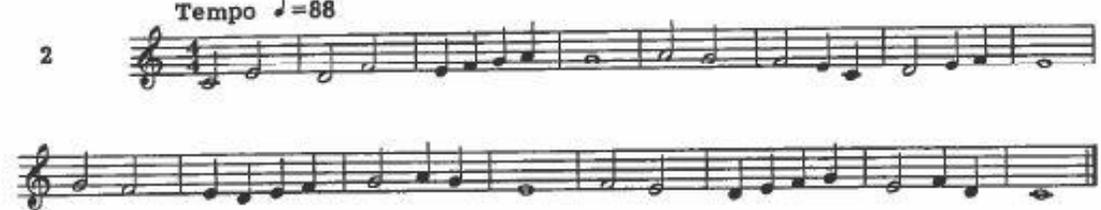
10 WATKINS-FARNUM PERFORMANCE SCALE EXERCISES

B♭ Cornet, Baritone 

1 **Tempo** ♩ = 88



2 **Tempo** ♩ = 88



3 **Tempo** ♩ = 88



4 **Tempo** ♩ = 88



5 **Tempo** ♩ = 100



B ♭ Cornet, Baritone

6 *Tempo* ♩ = 76

7 *Tempo* ♩ = 100
p-f

8 *Tempo* ♩ = 116
mf *p*

B ♭ Cornet, Baritone 

Tempo $\text{♩} = 120$

9 











Tempo $\text{♩} = 63$

10 







B ♭ Cornet, Baritone 

Tempo $\text{♩} = 100$

11  Musical notation for measures 11-14. Measure 11 starts with a dynamic marking of *f*. Measures 12 and 14 contain triplet markings. The key signature is two sharps (F# and C#).

Tempo $\text{♩} = 132$

12  Musical notation for measures 15-22. Measure 15 starts with a dynamic marking of *f*. Measure 16 ends with a dynamic marking of *p*. The key signature changes to two flats (Bb and Eb). The tempo is marked as $\text{♩} = 132$.

Tempo ♩ = 100

13

Tempo ♩ = 60

14

f

p

f

p

f

rit.

a tempo

Watkins-Farnum Performance Scale, A Book

Words and Music by Dr. John G Watkins and Dr. Stephen E. Farnum

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Appendix C

RECRUITMENT LETTER

Dear Parents of Northside High School Band students,

My name is Todd Howell. I am a doctoral student from the Department of Curriculum and Teaching at Auburn University. I would like to invite you to participate in my research study to investigate the possible connection between rhythmic dictation and sight-reading for high school band students.

I, along with the help of your band director, will test your sight-reading ability. We will then teach you several lessons in rhythm study. Finally, we will test your sight-reading ability one last time to see if there is a change in your score. These sight-reading tests will not be held against your grades but they may be used to help your band director determine chair placement within your ensemble. You may participate if you are a member of the High School Band and your parents give consent for you to take part in the study.

As a participant, you will be asked to fill out a brief questionnaire, sight-read individually (at the beginning and end of the study), and take part in brief lessons in rhythm study. This will take place during your regularly scheduled band class for 10-15 minutes each day for approximately 6 weeks. No time beyond your regular band class will be required.

In this study, there are no physical or psychological risks involved. A minimal amount of risk is involved regarding the confidentiality of your information. I will securely protect that information. At no point will your name or other identifying information be released. Possible benefits of this study include improving rhythmic and sight-reading skills. I hope to be able to help band directors understand the connection between rhythmic dictation and sight-reading.

There are no costs involved with participating in the study. There is no financial compensation for your involvement in the study.

All students in your class will take the sight-reading and experience brief lessons in rhythm study. If you would like to participate in this research study by allowing the inclusion of your data for analysis, please take a copy of the parental consent form home to your parents. There will be a meeting with your parents to explain the study in detail.

If you have questions, please contact me at todd.howell@hcbe.net or you may contact my advisor, Dr. Nancy Barry, at barrynh@auburn.edu .

Thank you in advance for helping out with this study.

Appendix D

Parental Consent / Student Assent Documents



COLLEGE OF EDUCATION

CURRICULUM AND TEACHING

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS AN APPROVAL STAMP WITH CURRENT DATES HAS BEEN APPLIED TO THIS DOCUMENT.)

PARENTAL PERMISSION/CHILD ASSENT

for a Research Study entitled

"The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalist"

Your child is invited to participate in a research study to investigate the possible connection between writing music and sight-reading for high school band students. The study is being conducted by Todd Howell, doctoral student, under the direction of Nancy H. Barry, PhD, Professor in the Auburn University Department of Curriculum & Teaching. Your child was selected as a possible participant because he or she is a high school band student. Since your child is age 18 or younger we must have your permission to include him/her in the study.

What will be involved if your child participates? If you decide to allow your child to participate in this research study, your child will experience rhythm study lessons during you're his/her regular band classes and be asked to perform 2 sight-reading tests. The sight-reading tests will be audio recorded for grading purposes. In addition, CRCT math & reading scores from student record data will be used and tied confidentially to the results of the study. Your child's total time commitment will be approximately 7 hours throughout the course of the study. No time will be required outside of the regular class day.

Are there any risks or discomforts? There are no physical or psychological risks involved with participating this study. There is minimal risk associated with confidentiality of information. To minimize these risks, we will securely protect personal information. Your name and personal information will not be released.

Are there any benefits to your child or others? Possible benefits of this study include learning how to write music and improving sight-reading skills. If your child participates in this study, he/she can expect to participate in 6 weeks of rhythm study and rhythmic dictation lessons approximately 10-15 minutes each during his/her regular band classes. We/I cannot promise you that your child will receive any or all of the benefits described.

Parent/Guardian Initials _____

2060 Hiram Avenue

Auburn, AL 36849-5212

334-886-5151

334-844-4134

334-844-6709

334-844-6709

www.auburn.edu

Will you or your child receive compensation for participating? There will not be compensation for your child's participation in this study.

Are there any costs? There are no costs to participate in this study.

If you (or your child) change your mind about your child's participation, your child can be withdrawn from the study at any time. Your child's participation is completely voluntary. If you choose to withdraw your child, your child's data can be withdrawn as long as it is identifiable. Your decision about whether or not to allow your child to participate or to stop participating will not jeopardize your or your child's future relations with Auburn University, the Music Department, or the High School Band.

Your child's privacy will be protected. Any information obtained in connection with this study will remain *confidential*. Mr. Howell will protect the data collected. Information obtained through your child's participation may be used to fulfill an educational requirement, published in a professional journal, and presented at a professional meeting.

If you (or your child) have questions about this study, please ask them now or contact Todd Howell at 478-929-7889/todd.howell@hcbe.net or Nancy Barry at barrynh@auburn.edu. A copy of this document will be given to you to keep.

If you have questions about your child's rights as a research participant, you may contact the Auburn University Office of Human Subjects Research or the Institutional Review Board by phone (334)-844-5966 or e-mail at hsubjec@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE WHETHER OR NOT YOU WISH FOR YOUR CHILD TO PARTICIPATE IN THIS RESEARCH STUDY. YOUR SIGNATURE INDICATES YOUR WILLINGNESS TO ALLOW YOUR CHILD TO PARTICIPATE. YOUR CHILD'S SIGNATURE INDICATES HIS/HER WILLINGNESS TO PARTICIPATE.

Participant's signature Date

Investigator obtaining consent Date

Printed Name

Printed Name

Parent/Guardian Signature Date

Co-Investigator Date

Printed Name

Printed Name





COLLEGE OF EDUCATION
CURRICULUM AND TEACHING

AUDIO RELEASE - MINOR

The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists, a study conducted by Todd Howell, PhD student at Auburn University, College of Curriculum and Teaching.

During your child's participation in this research study, "The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists", your child will be audio recorded while playing their instrument. Your signature on the Informed Consent gives us permission to do so.

These audio recordings will be destroyed at the end of this research.

Your permission:

I give my permission for audio recording(s) produced in the study, "The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists", which contain instrumental recordings of my child, to be used for the purposes listed above, and not to be retained after the data analysis of this study.

The Auburn University Institutional Review Board has approved this document for use from
1/24/15 to 1/23/16
Protocol # 14-526 EP/ISO

5040 HALEY CENTER
AUBURN, AL 36849-5212

TELEPHONE:
334-844-4484

FAX:
334-844-6789

www.auburn.edu

Parent/Guardian's Signature Date

Investigator's Signature Date

Parent/Guardian's Printed Name

Investigator's Printed Name

Minor's Signature Date

Minor's Printed Name

The Effects of Rhythmic
Dictation on Secondary Wind
Instrumentalist Sight-Reading
Proficiency

Todd P. Howell
PhD Candidate
Auburn University

Todd P. Howell – PhD Candidate

- Married (19 years) & 2 kids (14 & 11)
- Music Educator (Band Director) for 19 years
- Middle School & High School Levels
- High School – last 18 years
- B.A. – Jacksonville State University
- M.Mu.Ed. – Jacksonville State University
- Ed.S. – Columbus State University
- A.B.D. – Auburn University

The Research Title

- “The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists”
- What does that mean?

The Research Title

- Learning rhythm is part of the band curriculum.
- We need rhythm to play music.
- As in any subject, students need to build a strong vocabulary.
- Musicians need a vocabulary of *rhythm*.

The Research Title

- **Rhythmic dictation** is a way of reinforcing rhythm learning.
- Dictation is simply writing what you hear.
- Students write down the rhythm that they hear played.
- Rhythmic dictation helps to strengthen the students' vocabulary of rhythms.

The Research Title

- **Sight-reading** is the ability to play new music at first sight.
- Band students sight-read quite a bit.
 - Honor Band auditions
 - Chair & band placement auditions
 - Large Group Performance Evaluation
 - Scholarship auditions, etc.
- Sight-reading is how students demonstrate their music literacy skills.

The Research Title

- Sight-reading **proficiency** is how well students play new music at first sight.
- **Watkins-Farnum Performance Scale** (1954) – a standardized music reading test of 14 exercises that gradually increase in difficulty.
(WFPS)

The Research Title

- **Secondary wind instrumentalists** are simply high school band members that play brass or woodwind instruments.
- Not percussionists.
- Why not percussion?
 - I needed a narrow focus for this study.
 - Our percussion kids meet in separate classes and they are already relatively strong with rhythm because that is the main part of what they do as student musicians.

The Study

- WRHS & NHS principals and band directors have given permission to study this curricular method of improving our student musicians' ability to sight-read.
- Each school is teaching a unit of rhythm study during the daily foundational skill building time in each class.
- This rhythm unit involves clapping, counting, singing, and playing a variety of rhythms.

The Study

- One band (concert or symphonic) at each school will also participate in less than 5 minutes of daily rhythmic dictation.
- A rhythm is played (mp3 or wav file) for the students.
- Students listen to the played rhythm, decode the rhythm, and then write it down.
- The teacher then goes over the answer on the board.
- Students copy the correct answer in the space provided.

Hypothesis

- Rhythmic dictation should have a positive effect on high school wind players sight-reading ability.
- How is that measured?
- WFPS – pretest & posttests scores.
 - Pretest is existing data from 1st semester band placement tests
 - Posttest will be administered in April after a 6-week rhythmic dictation unit.

Data Collection

- Students' score on both administrations of the WFPS.
- Participant Survey on previous musical experiences.
 - Demographic data (age, gender, instrument, lessons, etc.)
- Standardized test scores for statistical analysis for possible effect on sight-reading ability.
 - CRCT
 - Math
 - Reading

Why use the CRCT scores?

- Research has shown that students who score well on math & reading tests also tend to read music well.
- This study must statistically control for the possible effect of high math & reading scores and the CRCT is the standardized test that our students have in common.

Will my student's information be kept safe?

- Yes, all student data will be kept strictly confidential by coding student names so that no one (including the researcher) will be able to connect scores with names after the coding process.
- All digital data will be stored on my password protected computer.
- Once all information has been collected and entered into the database, students will be numerically coded and names will be deleted.

Permissions Needed

- **What forms or permission slips are required?**
- The Parental Permission/Child Assent form is required for participation in this study.
 - Outlines what is involved in the study including risks, benefits, and privacy concerns.
 - Grants permission to use student data in the statistical analysis to determine the effectiveness of the research.
- Audio Release – Minor form is required as well.
 - Permission to use audio recording of student playing the WFPS.
 - Three independent judges will evaluate each recording. An average of the 3 scores will be calculated for the pre & posttests.

Approvals for the study

- The Houston County Board of Education along with each school principal and band director have given permission to conduct this research.
- The Institutional Review Board (IRB) at Auburn University has closely review this research and has granted permission to conduct the study.
- Your permission is **required** to included your student's data.
- Your student's data is **needed** to determine the true effectiveness of the study.

Questions or Concerns

- Todd P. Howell – Researcher, PhD
Candidate
 - Todd.howell@hcbe.net
- Nancy Barry, PhD – Auburn University –
research advisor
 - barrynh@auburn.edu
- Auburn University Office of Human Subjects
Research or the Institutional Review Board
 - (334) 844-5966
 - hsubjec@auburn.edu or
IRBChair@auburn.edu

Thank You!!!

- Thank you for your time, consideration, and help with my research.
- Please e-mail if you have any questions about my study.
- ***Todd P. Howell***

Appendix F

Approvals and Permissions for Research

**AUBURN UNIVERSITY INSTITUTIONAL REVIEW BOARD for RESEARCH INVOLVING HUMAN SUBJECTS
RESEARCH PROTOCOL REVIEW FORM
FULL BOARD or EXPEDITED**

For information or help contact THE OFFICE OF RESEARCH COMPLIANCE (ORC), 115 Ramsay Hall, Auburn University
Phone: 334-844-5966 e-mail: IRBAdmin@auburn.edu Web Address: <http://www.auburn.edu/research/vpr/ohs/index.htm>

Revised 2.1.2014 Submit completed form to IRBsubmit@auburn.edu or 115 Ramsay Hall, Auburn University 36849.

Form must be populated using Adobe Acrobat / Pro 9 or greater standalone program (do not fill out in browser). Hand written forms will not be accepted.

1. PROPOSED START DATE of STUDY: January 6, 2015

PROPOSED REVIEW CATEGORY (Check one): FULL BOARD EXPEDITED

SUBMISSION STATUS (Check one): NEW REVISIONS (to address IRB Review Comments)

2. PROJECT TITLE: The Effects of Rhythmic Dictation on the Sight-Reading Proficiency of Secondary Wind Instrumentalists

3. Todd P. Howell Doctoral student Curriculum & Teaching tph0003@auburn.edu
 PRINCIPAL INVESTIGATOR TITLE DEPT AU E-MAIL
109 Blue Ridge Lane, Warner Robins, GA 31088 478-808-8556 todd.howell@hcbe.net
 MAILING ADDRESS PHONE ALTERNATE E-MAIL

4. FUNDING SUPPORT: N/A Internal External Agency: _____ Pending Received

For federal funding, list agency and grant number (if available). _____

5a. List any contractors, sub-contractors, other entities associated with this project:

N/A

b. List any other IRBs associated with this project (including Reviewed, Deferred, Determination, etc.):

N/A

The Auburn University Institutional Review Board has approved this document for use from
1/24/15 to 1/23/16
 Protocol # 14-526 EP 1501

PROTOCOL PACKET CHECKLIST

All protocols must include the following items:

- Research Protocol Review Form (All signatures included and all sections completed)
 (Examples of appended documents are found on the OHSR website: <http://www.auburn.edu/research/vpr/ohs/sample.htm>)
- CITI Training Certificates for all Key Personnel.
- Consent Form or Information Letter and any Releases (audio, video or photo) that the participant will sign.
- Appendix A, "Reference List"
- Appendix B if e-mails, flyers, advertisements, generalized announcements or scripts, etc., are used to recruit participants.
- Appendix C if data collection sheets, surveys, tests, other recording instruments, interview scripts, etc. will be used for data collection. Be sure to attach them in the order in which they are listed in # 13c.
- Appendix D if you will be using a debriefing form or include emergency plans/procedures and medical referral lists (A referral list may be attached to the consent document).
- Appendix E if research is being conducted at sites other than Auburn University or in cooperation with other entities. A permission letter from the site / program director must be included indicating their cooperation or involvement in the project. NOTE: If the proposed research is a multi-site project, involving investigators or participants at other academic institutions, hospitals or private research organizations, a letter of IRB approval from each entity is required prior to initiating the project.
- Appendix F - Written evidence of acceptance by the host country if research is conducted outside the United States.

FOR ORC OFFICE USE ONLY

DATE RECEIVED IN ORC: _____ by _____ PROTOCOL # _____
 DATE OF IRB REVIEW: _____ by _____ APPROVAL CATEGORY: _____
 DATE OF IRB APPROVAL: _____ by _____ INTERVAL FOR CONTINUING REVIEW: _____
 COMMENTS: _____



DR. MARK SCOTT
SUPERINTENDENT OF SCHOOLS

BOARD MEMBERS
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DR. RICK UNRUH

SKIP DAWKINS
JIM MADDOX
BRYAN UPSHAW

DATE: February 24, 2015

TO: Todd P. Howell
Warner Robins High School

FROM: Sharon Moore
Director of Professional Learning

SUBJECT: **RESEARCH APPROVAL REQUEST**

Your request to conduct research for your graduate program at Auburn University is approved. The purpose of your study, *"The Effects of Rhythmic Dictation on the Sight-Reading Proficiency of Secondary Wind Instrumentalists,"* will be to examine the effects of teaching rhythmic dictation to high school wind instrumental students on their ability to read new music at first sight. The timeframe for this research study is one year from the date of system approval.

Thank you for submitting your research proposal, IRB Form, survey questions, consent/assent forms, and the principal approval letters.

Please keep in mind that you will be responsible for compiling the data for your research. The staff at Northside High School, Warner Robins High School, and the Department of Testing and Information Technology is unable to compile data for your research. Board policy also prohibits the use of system email for personal research. Please also remember student and teacher anonymity is of utmost priority for this research project.

I have attached to this memorandum the Houston County Schools Requirements for Conducting Research.

I wish you the best as you work toward earning your graduate degree. Please let me know if I may be of any assistance to you again in the future.

cc: Cindy Flesher
Steve Monday
Greg Peavy

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Northside High School

Dr. Gregory W. Peavy, Principal

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Warner Robins, Georgia 31093

www.hcbe.net
478.929.7858

Houston County Board of Education

November 3, 2014

Institutional Review Board
c/o Office of Human Subjects Research
307 Samford Hall
Auburn University, AL 36849

Dear IRB Members,

After reviewing the proposed study, "The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists" presented by Mr. Todd Howell, a graduate student at Auburn University, I have granted permission for the study to be conducted at Northside High School.

The purpose of this study is to examine the effects of teaching rhythmic dictation to high school instrumental students on their ability to read new music at first sight. This will involve a sight-reading pretest, 6 weeks of rhythmic study lessons, and a posttest to measure possible effects. Only students in the band program are eligible to participate.

I understand that testing will take place during the regular school day. Sight-reading is a normal daily event. I understand that the rhythmic lessons will take approximately 10-15 minutes per class period. The total student time investment should be approximately 10 hours throughout the duration of the study including the pre/post tests and rhythmic lessons. I expect that this project will end not later than May 30, 2015. Mr. Howell will contact and recruit our students and will collect data at Warner Robins High School.

I understand that Mr. Howell will receive parental/guardian consent for all participants, and have confirmed that he has the cooperation of the classroom teachers. Mr. Howell has agreed to provide to my office a copy of all Auburn University IRB-approved, stamped consent documents before he recruits participants on campus. Any data collected by Mr. Howell will be kept confidential and will be stored in a locked cabinet in the Warner Robins High School Band office. Mr. Howell has also agreed to provide to us a copy of the aggregate results from his study.

If the IRB has any concerns about the permissions granted by this letter, please contact me at the phone number listed below.

Sincerely,



Dr. Greg Peavy, Principal
Northside High School
(478) 929-7858
326 Green Street
Warner Robins, GA 31093



WARNER ROBINS HIGH SCHOOL

401 South Davis Drive
Warner Robins, GA 31088
(478) 929-7877
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Counselors

Lamontay Jefferson
Kevin Jernigan
Julie Mathis
Marsha Myles
Julie Teague
Kathy Watters

Assistant Principals

Heath Burch
Maggie Grange
Shelley Holmes
Chris McCook
Dana Morris

Steve Monday, Principal

November 3, 2014

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After reviewing the proposed study, "The effects of rhythmic dictation on the sight-reading proficiency of secondary wind instrumentalists" presented by Mr. Todd Howell, a graduate student at Auburn University, I have granted permission for the study to be conducted at Warner Robins High School.

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I understand that testing will take place during the regular school day. Sight-reading is a normal daily event. I understand that the rhythmic dictation lessons will take approximately 10-15 minutes per class period. The total student time investment should be approximately 10 hours throughout the duration of the study including the pre/post tests and rhythmic dictation lessons. I expect that this project will end not later than May 30, 2015. Mr. Howell will contact and recruit our students and will collect data at Warner Robins High School.

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If the IRB has any concerns about the permissions granted by this letter, please contact me at the phone number listed below.

Sincerely,

Mr. Steve Monday, Principal



Appendix G

Watkins-Farnum Performance Scale Monitor / Proctor Instructions

Thank you for assistance in grading these recordings of the pretest and posttest administrations of the Watkins-Farnum Performance Scale (WFPS.) This document of instructions is supplemental to the original instructions and intended to provide clarity and uniformity in the evaluation process of the WFPS.

Due to the nature of the classes at both schools, it is necessary for this test to be administered through the aid of a monitor. This test will be administered by recording each student's performance for later evaluation. Monitors at each school should following these procedures carefully.

WFPS Administration

Materials needed: WFPS for each wind instrument, metronome, sign-in sheet.

- 1) Students are to sign in numerically in the order in which they are recorded.
- 2) The monitor should **say the following**: "You are about to sight-read several musical exercises. Play as many exercises as you can. You may stop at any time. Do you understand?"
- 3) The monitor should then say: "I will play the tempo with the metronome for each line. I will turn off the metronome after your first note or 8 clicks of the metronome, whichever comes first. You will play one exercise at a time. Stop playing at the end of each exercise and wait for a new tempo and the instruction to begin. Do you understand?"
- 4) **Begin recording** (Press record button and check device screen to indicate that it is recording sound.)
- 5) The monitor will say, "This is number _____ (instrument) number _____. Here is the tempo (start metronome) for exercise number _____. You may begin."
- 6) Repeat the above script for each exercise.
- 7) At the conclusion of the last played exercise, end the recording. Remember, the participants may stop at any time. **THANK YOU!**

Appendix H

Watkins-Farnum Performance Scale Evaluator Instructions

Thank you for assistance in grading these recordings of the pretest and posttest administrations of the Watkins-Farnum Performance Scale (WFPS.) This document of instructions is supplemental to the original instructions and intended to provide clarity and uniformity in the evaluation process of the WFPS.

Please read the original instructions provided to you.

Each grader will be provided with either a thumb drive or a link to a Drop Box folder. Each thumb drive (or Drop Box link) will contain a folder for the Pretest and a folder for the Post Test. Inside each of these folders the evaluator will find folders for School A and School B. The folder for each school will contain numerous files. These files are the individual student recordings of the WFPS.

Grade one school at a time (A & B.) Proceed from one file to the next

The Scoring Sheet

Each grading sheet contains an area for student data (Name, Grade, Instrument, etc.), a progress chart, a grading chart, a scoring summary chart, and all 14 WFPS exercises.

Please record the student information as given on the recording (Instrument & number.)

Please also write the file number on the grading sheet.

(See next page for grading procedure)

Grading

- Listen to each line that is performed.
- Each measure is to be considered and evaluated as a single unit. A measure is either correctly played or not.
- If any part of a measure is played incorrectly, mark through the entire measure with a large X.
- Above the marked measure, indicate the type of error. (See under grading chart for error key.)
- Once a student has completed a line, count the number of incorrectly played measures for that exercise. On the line that corresponds to the appropriate musical exercise, place the total number of mistakes in the Scoring Summary chart in the box next to the word “Errors”.
- Subtract the number of errors per line from the total possible score. Place the difference in the far right box labeled “Score.”
- If a student scores a 0 on two consecutive exercises, the test is complete. Stop listening and add the totals on the scoring summary.

WFPS Grading Summary

- Listen to each file
- Grade each measure. Mark an X on top of the incorrect measure.
- Write the type of error above each X.
- Mark the total number of errors per line on the Scoring chart.
- Calculate the score for each line.
- Calculate the student total score.

THANK YOU!

Appendix I

Rhythm Study Lesson Plans

Day 1 Rhythm Lesson 2

Lesson Title:	Rhythm Skills : Lesson 2
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.

After the Learning	RD groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting. <u>Rhythmic dictation:</u> “ RD ” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.
Extension Activities:	Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation:</u> (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 1 Example 1</u> = Sueta page 5, Chart 2B, Line 5 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 1 Example 2</u> = Sueta page 5, Chart 2B, Line 6 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 2B)

Day 2
Rhythm Lesson 3

Lesson Title:	Rhythm Skills : Lesson 3
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 2 Example 1</u> = Sueta page 6, Chart 3, Line 2 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 2 Example 2</u> = Sueta page 6, Chart 3, Line 4 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 3A)

Day 3
Rhythm Lesson3B

Lesson Title:	Rhythm Skills : Lesson 3B
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p><u>Rhythmic dictation</u>: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
<p>Extension Activities:</p>	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
<p>Additional Resources:</p>	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
<p>Procedures:</p>	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation</u>: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 3 Example 1</u> = Sueta page 6, Chart 3, Line measure 1.</p> <p>J. <u>Rhythmic Dictation Day 3 Example 2</u> = Sueta page 6, Chart 3, Line 9 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 3B)

Day 4
Rhythm Lesson 4

Lesson Title:	Rhythm Skills : Lesson 4
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 4 Example 1</u> = Sueta page 7, Chart 4, Line 4 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 4 Example 2</u> = Sueta page 7, Chart 4, Line 5 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 4)

Day 5
Rhythm Lesson 5A

Lesson Title:	Rhythm Skills : Lesson 5A
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 5 Example 1</u> = Sueta page 8 Chart 5, Line 1 measures 1-2.</p> <p>J. <u>Rhythmic Dictation Day 5 Example 2</u> = Sueta page 8, Chart 5, Line 4 measure 7</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 5A)

Day 6
Rhythm Lesson 5B

Lesson Title:	Rhythm Skills : Lesson 5B
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p><u>Rhythmic dictation</u>: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
<p>Extension Activities:</p>	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
<p>Additional Resources:</p>	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
<p>Procedures:</p>	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation</u>: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 6 Example 1</u> = Sueta page 8 Chart 5, Line 9 measure 5.</p> <p>J. <u>Rhythmic Dictation Day 6 Example 2</u> = Sueta page 8, Chart 5, Line 10 measure 4</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 5B)

Day 7
Rhythm Lesson 6

Lesson Title:	Rhythm Skills : Lesson 6
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p><u>Rhythmic dictation</u>: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
<p>Extension Activities:</p>	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
<p>Additional Resources:</p>	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
<p>Procedures:</p>	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation</u>: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 7 Example 1</u> = Sueta page 9 Chart 6, Line 4 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 7 Example 2</u> = Sueta page 9, Chart 6, Line 5 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 6)

Day 8
Rhythm Lesson 7

Lesson Title:	Rhythm Skills : Lesson 7
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p><u>Rhythmic dictation</u>: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation</u>: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 8 Example 1</u> = Sueta page 10, Chart 7, Line 3 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 8 Example 2</u> = Sueta page 10, Chart 7, Line 4 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 7)

Day 9
Rhythm Lesson 8

Lesson Title:	Rhythm Skills : Lesson 8
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p><u>Rhythmic dictation</u>: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
<p>Extension Activities:</p>	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts <i>UNDER</i> each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary <i>ABOVE</i> and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
<p>Additional Resources:</p>	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
<p>Procedures:</p>	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. <u>Rhythmic Dictation</u>: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 9 Example 1</u> = Sueta page 10, Chart 8, Line 2 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 9 Example 2</u> = Sueta page 10, Chart 8, Line 3 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 8)

Day 10
Rhythm Lesson 9

Lesson Title:	Rhythm Skills : Lesson 9
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.
Assessment:	On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.

	<p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
<p>Extension Activities:</p>	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
<p>Additional Resources:</p>	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
<p>Procedures:</p>	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD 1 group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing. E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.

	<p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 10 Example 1</u> = Sueta page 11, Chart 9, Line 9 measure 2.</p> <p>J. <u>Rhythmic Dictation Day 10 Example 2</u> = Sueta page 11, Chart 9, Line 10 measure 2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 9)

Day 11
Rhythm Lesson 10A

Lesson Title:	Rhythm Skills : Lesson 10A
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 11 Example 1</u> = Sueta page 12, Chart 10, Line 1c measure 1.</p> <p>J. <u>Rhythmic Dictation Day 11 Example 2</u> = Sueta page 12, Chart 10, Line 1c measure 2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 10A)

Day 12
Rhythm Lesson 10B

Lesson Title:	Rhythm Skills : Lesson 10B
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 12 Example 1</u> = Sueta page 12, Chart 10, Line 2c measure 1.</p> <p>J. <u>Rhythmic Dictation Day 12 Example 2</u> = Sueta page 12, Chart 10, Line 1c measure 2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 10B)

Day 13
Rhythm Lesson 10C

Lesson Title:	Rhythm Skills : Lesson 10C
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 13 Example 1</u> = Sueta page 12, Chart 10, Line 3c measure 1.</p> <p>J. <u>Rhythmic Dictation Day 13 Example 2</u> = Sueta page 12, Chart 10, Line 3c measure 2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 10C)

Day 14
Rhythm Lesson 10D - Review

Lesson Title:	Rhythm Skills : Lesson 10D Review
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 14 Example 1</u> = Sueta page 12, Chart 10, Line 1c measure 1.</p> <p>J. <u>Rhythmic Dictation Day 14 Example 2</u> = Sueta page 12, Chart 10, Line 3c measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 10D)

Day 15
Rhythm Lesson 11A

Lesson Title:	Rhythm Skills : Lesson 11A
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 15 Example 1</u> = Sueta page 13, Chart 11, Line 2 measure 3.</p> <p>J. <u>Rhythmic Dictation Day 15 Example 2</u> = Sueta page 13, Chart 11, Line 4 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 11A)

Day 16
Rhythm Lesson 11B

Lesson Title:	Rhythm Skills : Lesson 11B
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 3/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 16 Example 1</u> = Sueta page 13, Chart 11, Line 8 measure 3.</p> <p>J. <u>Rhythmic Dictation Day 16 Example 2</u> = Sueta page 13, Chart 11, Line 8 measure 6</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 11B)

Day 17
Rhythm Lesson 12A

Lesson Title:	Rhythm Skills : Lesson 12A
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 2/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 17 Example 1</u> = Sueta page 14, Chart 12, Line 2 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 17 Example 2</u> = Sueta page 14, Chart 12, Line 3 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 12A)

Day 18
Rhythm Lesson 12B

Lesson Title:	Rhythm Skills : Lesson 12B
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 2/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 18 Example 1</u> = Sueta page 14, Chart 12B, Line 7 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 18 Example 2</u> = Sueta page 14, Chart 12B, Line 8 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 12B)

Day 19
Rhythm Lesson 15

Lesson Title:	Rhythm Skills : Lesson 15
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 19 Example 1</u> = Sueta page 17, Chart 15, Line 5 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 19 Example 2</u> = Sueta page 17, Chart 15, Line 5 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 15)

Day 20
Rhythm Lesson 16

Lesson Title:	Rhythm Skills : Lesson 16
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=92)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 20 Example 1</u> = Sueta page 18, Chart 16, Line 4 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 20 Example 2</u> = Sueta page 18, Chart 16, Line 5 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 16)

Day 21
Rhythm Lesson 17

Lesson Title:	Rhythm Skills : Lesson 17
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=92)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 21 Example 1</u> = Sueta page 19, Chart 17, Line 5 measure 3.</p> <p>J. <u>Rhythmic Dictation Day 21 Example 2</u> = Sueta page 19, Chart 17, Line 4 measure 2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 17)

Day 22
Rhythm Lesson 18

Lesson Title:	Rhythm Skills : Lesson 18
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 22 Example 1</u> = Sueta page 20, Chart 18, Line 3 measure 3.</p> <p>J. <u>Rhythmic Dictation Day 22 Example 2</u> = Sueta page 20, Chart 18, Line 5 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 18)

Day 23
Rhythm Lesson 19

Lesson Title:	Rhythm Skills : Lesson 19
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 23 Example 1</u> = Sueta page 21, Chart 19, Line 2 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 23 Example 2</u> = Sueta page 21, Chart 19, Line 4 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 19)

Day 24
Rhythm Lesson 20

Lesson Title:	Rhythm Skills : Lesson 20
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 24 Example 1</u> = Sueta page 22, Chart 20, Line 2 measure 1.</p> <p>J. <u>Rhythmic Dictation Day 24 Example 2</u> = Sueta page 22, Chart 20, Line 4 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 20)

Day 25
Rhythm Lesson 21

Lesson Title:	Rhythm Skills : Lesson 21
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=100)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 4/4 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 1 Example 1</u> = Sueta page 23, Chart 21, Line 1 measure 1-2.</p> <p>J. <u>Rhythmic Dictation Day 1 Example 2</u> = Sueta page 23, Chart 21, Line 1 measure 5-6</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 21)

Day 26
Rhythm Lesson 22

Lesson Title:	Rhythm Skills : Lesson 22
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=82)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD Experimental group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 6/8 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 26 Example 1</u> = Sueta page 24, Chart 22, Line 8 measure 1-2</p> <p>J. <u>Rhythmic Dictation Day 26 Example 2</u> = Sueta page 5, Chart 22, Line 9 measure 1-2</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 22)

Day 27
Rhythm Lesson 29

Lesson Title:	Rhythm Skills : Lesson 29
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=82)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a 6/8 time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 27 Example 1</u> = Sueta page 30, Chart 29, Line 1 measure 3.</p> <p>J. <u>Rhythmic Dictation Day 27 Example 2</u> = Sueta page 30, Chart 29, Line 6 measure 3</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 29)

Day 28
Rhythm Lesson 27

Lesson Title:	Rhythm Skills : Lesson 27
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=80)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a Cut time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 28 Example 1</u> = Sueta page 29, Chart 27, Line 2 measure 3</p> <p>J. <u>Rhythmic Dictation Day 28 Example 2</u> = Sueta page 29, Chart 27, Line 2 measure 10</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 27)

Day 29
Rhythm Lesson 27

Lesson Title:	Rhythm Skills : Lesson 27
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=80)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a Cut time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 29 Example 1</u> = Sueta page 29, Chart 27, Line 2 measure 9</p> <p>J. <u>Rhythmic Dictation Day 1 Example 2</u> = Sueta page 29, Chart 27, Line 2 measure 10</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 27)

Day 30
Rhythm Lesson 28

Lesson Title:	Rhythm Skills : Lesson 28
Grade(s):	9 th -12 th
Subject:	Band
Teacher:	Howell, Todd – Herron, Chuck
Time:	Class Periods: 1-3, 5 & 7 / 10 minutes per class prior to foundational techniques building and literature rehearsal
Objective(s):	<p>The student will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of simple beat patterns in regular meters • Count simple beat patterns in regular meters • Clap & perform simple beat patterns in regular meters • Write down rhythms performed by the teacher (RD group ONLY)
Georgia Performance Standards (GPS):	<p>MHSBB.2 – Performing alone and with others through a various repertoire of music</p> <p style="padding-left: 40px;">C. Recognize the following ensemble skills through performance of musical literature: rhythmic accuracy</p> <p>MHSBB.3 – Reading and notating music</p> <p style="padding-left: 40px;">C. Demonstrate a steady beat and identify rhythms and meters through a systematic counting procedure.</p>
Materials:	<ul style="list-style-type: none"> • Rhythmic Vocabulary Charts, volume 1 (Ed Sueta, 1985) • Instrument • Dry erase board & marker or Smart Board • Staff paper & pencils for students • Metronome (tempo ... Q=80)
Before the Learning	Prior to this lesson, the teacher has provided a review of the “1-e-an-a” counting system along with the rhythm pyramid from whole note to 16 th note. Teacher focuses student attention through call and answer rhythm exercises that incorporate the daily rhythms.
During the Learning	Students will work to develop an aural recognition of various simple rhythmic patterns through imitation, clapping, & counting.
After the Learning	Experimental groups will write down 1-2 measures of simple rhythm in regular meters.

Assessment:	<p>On-going assessment will take place during rhythm study portion of lesson. Students will help determine rhythmic counting.</p> <p>Rhythmic dictation: “RD” group (only) will be given 2 rhythmic dictation examples of 1-2 measures each. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher. Answers to the rhythm dictation will be provided on the white board (or Smart Board). Students are to write the correct rhythm on the line below their answer. All papers are to be turned in for recording purposes.</p>
Extension Activities:	<p>Students may be given a copy of the Rhythm Chart and asked to provide counts UNDER each rhythm by the end of the week. Answers will be provided on Friday. Students are to make corrections where necessary ABOVE and measure counted incorrectly. This Rhythm Chart may be turned in for a grade. 100% = completely attempted (including corrections).</p>
Additional Resources:	<ul style="list-style-type: none"> • Sueta, E. (1985) Rhythm Vocabulary Charts: for effective rhythmic development. Ed Sueta Music Publications, Inc., Rockaway, NJ. • Oneminutemusiclesson.com/lesson 9
Procedures:	<ol style="list-style-type: none"> 1. Once students are seated, the teacher will begin a call and response activity with the students. (See Rhythm Lesson 2 for more details.) 2. The teacher will clap the rhythms indicated in the daily lesson. The students are to respond with clapping. 3. The teacher then chants the counts to the rhythms. The students respond with chanting. 4. The teacher then plays or sings the same rhythm on F concert and the students respond by playing. 5. Upon completion of the call & response activity, the teacher will display Rhythm Vocabulary Chart 2. Each line is to be played. Any lines or measures requiring more attention may be clapped and counted prior to playing. 6. Rhythmic Dictation: (RD group only) <ol style="list-style-type: none"> A. The teacher will instruct the class to write a Cut time signature. B. The teacher will state, “This is your tempo and the quarter note gets the beat.” C. The teacher then plays the .wav file that begins with 2 full measures of tempo, followed by a measure of the rhythmic dictation example. D. Each example will be played 3 times with 2 measures of rest with metronome in between each playing.

	<p>E. Students in this group are to write out the performed rhythm to the best of their abilities on the staff paper provided by the teacher.</p> <p>F. Answers to the rhythm dictation will be provided on the white board (or Smart Board.)</p> <p>G. Students are to write the correct rhythm on the line beside their answer.</p> <p>H. All papers are to be turned in for recording purposes.</p> <p>I. <u>Rhythmic Dictation Day 30 Example 1</u> = Sueta page 29, Chart 28, Line 3 measure 6</p> <p>J. <u>Rhythmic Dictation Day 30 Example 2</u> = Sueta page 29, Chart 28, Line 2 measure 1</p>
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After the conclusion of the Rhythm Study, the class will continue with the remaining time possibly divided as suggested.

- I. Tone Development: Long Tone Exercises & Chorales
- II. Technique Development: Lip Slurs and scale development exercises.
- III. Literature rehearsal: To Be Determined based upon performance responsibilities.

(See Appendix J: Rhythm Vocabulary Study – Lesson 28)

Appendix J

Rhythm Study Unit

Day 1

Rhythm Vocabulary Study

LESSON 2A

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

Band echo

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

Band echo

4. Clap, count & play line A1.
5. Write counts under line A1.
6. Repeat steps 4 & 5 with lines A2 & A3.

Rhythm Study

Day 2

Rhythm Vocabulary Study

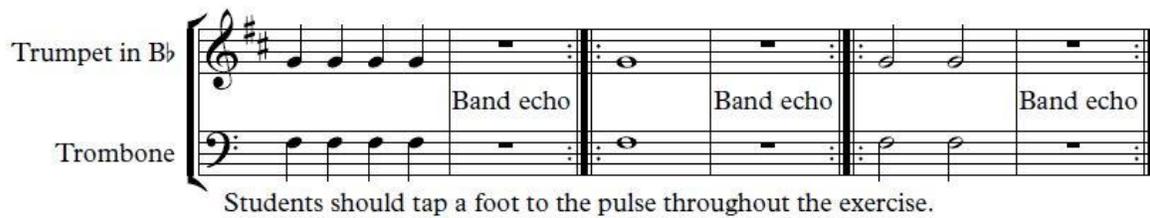
LESSON 2B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat
2. Chant, band echo, repeat
3. Play, echo, repeat

Trumpet in B \flat



Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.



Tbn.

Band echo

Band echo

Band echo

13

Tpt.



Tbn.

Band echo

Band echo

4. Clap, count & play line B1.
5. Write counts under line B1.
6. Repeat steps 4 & 5 with lines B2 - B7.

Rhythm Study

Day 3

Rhythm Vocabulary Study

LESSON 3A

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat
2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B♭

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

Band echo

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 5.

Rhythm Study

Day 4

Rhythm Vocabulary Study

LESSON 3B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

Band echo

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

4. Clap, count & play line 6.
5. Write counts under line 6.
6. Repeat steps 4 & 5 with lines 7 - 10.

Rhythm Study

Day 5

Rhythm Vocabulary Study

LESSON 4

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat
2. Chant, band echo, repeat
3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

13

Tpt.

Tbn.

4. Clap, count & play line 1.
5. Repeat steps 4 with lines 2 - 10.

Rhythm Study

Day 6

Rhythm Vocabulary Study LESSON 5A

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

13

Tpt.

Tbn.

Band echo

Band echo

21

Tpt.

Tbn.

Band echo

Band echo

29

Tpt.

Tbn.

Band echo

Band echo

Band echo

Band echo

37

Tpt.

Tbn.

Band echo

Band echo

Band echo

Band echo

4. Clap, count & play line 1 & 2.

5. Repeat steps 4 with lines 3-5.

Rhythm Study

Day 7

Rhythm Vocabulary Study

LESSON 5B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

Band echo

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

Band echo

Band echo

19

Tpt.

Tbn.

Band echo

Band echo

23

Tpt.

Tbn.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 6.

Rhythm Study

Day 9

Rhythm Vocabulary Study

LESSON 7

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

Band echo

9

Tpt.

Tbn.

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 6.

Rhythm Study

Day 10

Rhythm Vocabulary Study

LESSON 8

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

Tpt.

Tbn.

Tpt.

Tbn.

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 6.

Rhythm Study

Day 12

Rhythm Vocabulary Study

LESSON 9B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

9

Tpt.

Tbn.

13

Tpt.

Tbn.

4. Clap, count & play line 5.
5. Write the counts for line 5.
6. Repeat the process for lines 6-10.

Rhythm Study

Day 13

Rhythm Vocabulary Study

LESSON 10A

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B♭

Trombone

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

9

Tpt.

Tbn.

Band echo

13

Tpt.

Tbn.

Band echo

17

Tpt.

Tbn.

Band echo

4. Clap, count & play line 1a.
5. Write counts under line 1a.
6. Repeat steps 4 & 5 with lines 1b & 1c.

Rhythm Study

Day 14

Rhythm Vocabulary Study

LESSON 10B

Directions: Play audible metronome at $\downarrow = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in Bb

Trombone

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

9

Tpt.

Tbn.

13

Tpt.

Tbn.

17

Tpt.

Tbn.

4. Clap, count & play line 2a.
5. Write counts under line 2a.
6. Repeat steps 4 & 5 with lines 2b & 2c.

Rhythm Study

Day 15

Rhythm Vocabulary Study

LESSON 10C

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in Bb

Trombone

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

9

Tpt.

Tbn.

Band echo

13

Tpt.

Tbn.

Band echo

17

Tpt.

Tbn.

Band echo

4. Clap, count & play line 3a.
5. Write counts under line 3a.
6. Repeat steps 4 & 5 with lines 3b & 3c.

Rhythm Study

Day 16

Rhythm Vocabulary Study

LESSON 10D Review

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

9

Tpt.

Tbn.

Band echo

13

Tpt.

Tbn.

Band echo

17

Tpt.

Tbn.

Band echo

4. Clap, count & play line 1a, 1b, & 1c.

5. Clap, count & play line 2a, 2b, & 2c

6. Clap, count & play line 3a, 3b, & 3c

Rhythm Study

Day 17

Rhythm Vocabulary Study

LESSON 11A

Directions: Play audible metronome at $\downarrow = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

9

Tpt.

Tbn.

Band echo

13

Tpt.

Tbn.

Band echo

17

Tpt.

Tbn.

Band echo

Continued on next page

Rhythm Study

Day 17 (continued)

2

21

Tpt.

Tbn.

Band echo

25

Tpt.

Tbn.

Band echo

Band echo

29

Tpt.

Tbn.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts for line 1
6. Repeat steps 4 & 5 for lines 2-6.

Rhythm Study

Day 18

Rhythm Vocabulary Study LESSON 11B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Band echo

Band echo

Band echo

13

Tpt.

Band echo

Band echo

Band echo

19

Tpt.

Band echo

Band echo

23

Tpt.

Band echo

Band echo

Continued on next page

Rhythm Study

Day 18 (continued)

2

31

The musical score consists of two staves: Tpt. (Trumpet) and Tbn. (Tuba). The Tpt. staff is in treble clef with a key signature of one sharp (F#). The Tbn. staff is in bass clef. Both staves have a common time signature. The score is divided into four measures. The first two measures contain rhythmic notation for both instruments. The last two measures are marked with a double bar line and the text 'Band echo' in the Tbn. staff, indicating a section where the band echoes the previous material.

4. Clap, count & play line 7 & 8.
5. Write counts for line 7 & 8.
6. Repeat steps 4 & 5 for lines 9 & 10.

Rhythm Study

Day 19

Rhythm Vocabulary Study

LESSON 12A

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

9

Tpt.

Tbn.

17

Tpt.

Tbn.

25

Tpt.

Tbn.

4. Clap, count & play line 1.
5. Write counts under line 2.
6. Repeat steps 4 & 5 with lines 2 - 5.

Rhythm Study

Day 20

Rhythm Vocabulary Study

LESSON 12B

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

9

Tpt.

Tbn.

17

Tpt.

Tbn.

25

Tpt.

Tbn.

4. Clap, count & play line 6.
5. Write counts under line 6.
6. Repeat steps 4 & 5 with lines 7 - 9.

Rhythm Study

Day 22

Rhythm Vocabulary Study

LESSON 16

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Band echo

Band echo

Band echo

11

Tpt.

Band echo

Band echo

Tpt.

Band echo

Band echo

Tpt.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 23

Rhythm Vocabulary Study

LESSON 17

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

11

Tpt.

Tbn.

Tpt.

Tbn.

Tpt.

Tbn.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 24

Rhythm Vocabulary Study

LESSON 18

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Band echo

Band echo

Band echo

Tbn.

11

Tpt.

Band echo

Band echo

Tbn.

Tpt.

Band echo

Band echo

Tbn.

Tpt.

Band echo

Band echo

Tbn.

4. Clap, count & play line 1.

5. Write counts under line 1.

6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 25

Rhythm Vocabulary Study

LESSON 19

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

Band echo

9

Tpt.

Tbn.

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

Band echo

17

Tpt.

Tbn.

Band echo

Band echo

21

Tpt.

Tbn.

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 26

Rhythm Vocabulary Study

LESSON 20

Directions: Play audible metronome at ♩ = 100

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B♭

Trombone

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

Band echo

Band echo

9

Tpt.

Tbn.

Band echo

Band echo

13

Tpt.

Tbn.

Band echo

Band echo

17

Tpt.

Tbn.

Band echo

Band echo

21

Tpt.

Tbn.

Band echo

4. Clap, count & play line 1.

5. Write counts under line 1.

6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 27

Rhythm Vocabulary Study

LESSON 21

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Students should tap a foot to the pulse throughout the exercise.

5

Tpt.

Tbn.

9

Tpt.

Tbn.

13

Tpt.

Tbn.

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 9.

Rhythm Study

Day 28

Rhythm Vocabulary Study

LESSON 22

Directions: Play audible metronome at $\text{♩} = 100$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B \flat

Trombone

Band echo

Band echo

Band echo

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Band echo

Band echo

Band echo

13

Tpt.

Band echo

Band echo

21

Tpt.

Band echo

Band echo

4. Clap, count & play line 1.
5. Write counts under line 1.
6. Repeat steps 4 & 5 with lines 2 - 10.

Rhythm Study

Day 29

Rhythm Vocabulary Study

LESSON 27

Directions: Play audible metronome at $\text{♩} = 80$

Follow the 3 steps below for each group of 2 measures provided.

1. Clap, echo by band, repeat 2. Chant, band echo, repeat, 3. Play, echo, repeat

Trumpet in B♭

Trombone

Students should tap a foot to the pulse throughout the exercise.

7

Tpt.

Tbn.

13

Tpt.

Tbn.

19

Tpt.

Tbn.

4. Clap, count & play line 2.
5. Write counts under line 2.
6. Repeat steps 4 & 5 with lines 3 -7.

Appendix K

Rhythmic Dictation Music

Rhythmic Dictation - Day 1

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 1

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 2

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 2

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 3

No. 1

The musical score is for a full band and includes parts for the following instruments: Flute, Oboe, Clarinet in B \flat 1, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B \flat 1, Horn in F, Baritone Horn, Trombone, and Tuba. The score is in 4/4 time and features a rhythmic pattern of eighth notes and quarter notes with accents. The pattern is: quarter rest, eighth note, eighth note, quarter rest, quarter note, quarter note, quarter note, quarter note. This pattern repeats every two measures. The Flute, Oboe, Clarinet in B \flat 1, and Alto Saxophone parts are in treble clef with a key signature of one flat. The Tenor Saxophone, Baritone Saxophone, Trumpet in B \flat 1, and Horn in F parts are in treble clef with a key signature of one sharp. The Baritone Horn, Trombone, and Tuba parts are in bass clef with a key signature of one sharp. The score is marked "No. 1" in the top left corner.

Rhythmic Dictation - Day 3

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 4

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 4

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 5

No. 1

Flute

Oboe

Clarinet in Bb 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 5

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 6

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 6

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 7

No. 1

The musical score is for a 12-piece band in 4/4 time. The instruments are Flute, Oboe, Clarinet in B \flat 1, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B \flat 1, Horn in F, Baritone Horn, Trombone, and Tuba. The score shows three measures of music with rhythmic notation and stems for each instrument. The notation includes stems with flags and beams, indicating eighth and sixteenth notes. The first measure starts with a 'No. 1' box. The second and third measures continue the rhythmic pattern.

Rhythmic Dictation - Day 7

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 8

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 8

No. 2

The musical score is for a 12-piece band in 4/4 time. It features rhythmic patterns for the following instruments: Flute, Oboe, Clarinet in B \flat 1, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B \flat 1, Horn in F, Baritone Horn, Trombone, and Tuba. The score is divided into three measures, with the rhythmic patterns repeating every 4 measures. The patterns are as follows:

- Flute, Oboe, Clarinet in B \flat 1, Alto Saxophone, Trumpet in B \flat 1, Horn in F, Baritone Horn, Trombone, Tuba:** A rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Tenor Saxophone:** A rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.
- Baritone Saxophone:** A rhythmic pattern of eighth notes: quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter.

Rhythmic Dictation - Day 9

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 9

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 10

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 10

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 11

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 11

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 12

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 12

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 13

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 13

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 14

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 14

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 15

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 15

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 16

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 16

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 17

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 18

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 18

No. 2

Flute

Oboe

Clarinet in Bb 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 19

No. 1

Flute

Oboe

Clarinet in Bb 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Horn in F

Baritone Horn

Trombone

Tuba

Fl.

Ob.

Cl. 1

Alto Sax.

Ten. Sax.

Bar. Sax.

Tpt. 1

Hn.

Bar. Hn.

Tbn.

Tba.

Rhythmic Dictation - Day 19

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 20

No. 1

The image shows a musical score for rhythmic dictation, labeled "No. 1". It consists of 12 staves, each representing a different instrument: Flute, Oboe, Clarinet in B \flat 1, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet in B \flat 1, Horn in F, Baritone Horn, Trombone, and Tuba. The music is written in 4/4 time. Each instrument part features a rhythmic pattern that repeats every four measures. The pattern consists of a sequence of eighth notes, followed by a quarter note, and then a half note. The rhythm is: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth, quarter, half. This pattern is repeated three times across the three measures shown. The notation includes stems, beams, and note heads, with some notes having accents (>). The instruments are arranged in two groups: woodwinds (Flute to Baritone Saxophone) and brass (Trumpet to Tuba).

Rhythmic Dictation - Day 20

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 21

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 21

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 22

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 22

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 23

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 24

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 24

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 25

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 25

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 26

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 27

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 27

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 28

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 28

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 29

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 30

No. 1

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba

Rhythmic Dictation - Day 30

No. 2

Flute

Oboe

Clarinet in B \flat 1

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Horn in F

Baritone Horn

Trombone

Tuba