THE EFFECT OF THE KODÁLY RHYTHM READING APPROACH ON AUDITORY, VISUAL, AND KINESTHETIC LEARNERS IN GRADES THREE THROUGH FIVE

by

MICHAEL SHANE ROBERTSON

(Under the Direction of Mary Leglar)

ABSTRACT

The purpose of this study was to investigate the extent to which the Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. Based on the results of the *Learning Style Inventory* (*LSI*) (Dunn, Dunn, & Price, 2006), students ($N = 299$) were assigned to one of the following experimental groups: auditory, visual, or kinesthetic. The study utilized three experimental groups for each grade level: third grade, $n = 117$ (22 auditory, 69 visual, and 26 kinesthetic); fourth grade, $n = 83$ (25 auditory, 36 visual, and 22 kinesthetic); fifth grade, $n = 99$ (22 auditory, 37 visual, and 40 kinesthetic). Treatment consisted of offering instruction that emphasized the learning style of each group. Using a pretest-posttest design, all subjects were administered a researcher-developed rhythmic reading assessment. A *t*-test revealed that all experimental groups within each grade level made significant gains from pretest to posttest. A one-way Analysis of Variance (ANOVA) showed no significant differences in gains among the three learning styles. However, a one-way ANOVA did reveal significant differences among the three grade levels. A

Bonferonni post-hoc indicated that third grade students showed significantly greater gains in growth over the fourth grade students. The researcher concluded that the Kodály method enables students to succeed regardless of their preferred learning style, and that instruction favoring specific learning styles does not have a direct effect on achievement in rhythmic reading.

INDEX WORDS: Learning Styles, Rhythm Reading, Kodály Method, Elementary Music, Music Achievement

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DEDICATION

I would like to dedicate this document to my parents, Wayne and Danielle Robertson, for loving and encouraging me throughout my educational career. They both have instilled in me a love for education and a passion for teaching.

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I would like to take this opportunity to express my heartfelt gratitude to those who have assisted and encouraged me throughout the pursuit of my doctoral degree. I would like to especially thank my major professor, Dr. Mary Leglar. She has continuously challenged me to reach new heights in teaching, research, and scholarship**.** Gratitude is also due to professors who served on my dissertation committee, Dr. Roy Kennedy and Dr. Stephen Valdez.

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CHAPTER 1

INTRODUCTION

The launching of Sputnik in 1957 created a national incentive for the improvement of education in the United States, particularly in the areas of mathematics and science. The perception that the U.S. was a leader in the world of technology was shaken. The methods used in the education of American youth were immediately brought under the microscope, and many theories on how to better these were explored in the decades that followed.

Among the proposed theories was the belief that, consciously or unconsciously, every student favored a particular learning style, identified as auditory, visual, or kinesthetic (Leite, Svinizki, & Yuying, 2010). It was further speculated that more gain might be made if instructors recognized and catered to the preference of each student (Rochford, 2003; Braio et al., 1997). Exploring the possible ramifications of this theory has continued to attract the attention of researchers over the decades, producing mixed findings and conclusions (Klein, 2003; Pashler et al., 2008; Basilicato, 2010).

Need and Purpose of the Study

Although researchers in other fields have produced a considerable body of literature related to learning styles, the relationship between approaches to teaching music and the preferred learning styles of elementary school children has attracted little scholarly attention. The purpose of this study is to investigate the extent to which the

Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. The following questions were posed:

- Do students favoring each learning modality (auditory, visual, kinesthetic) make significant gains using the Kodály approach to rhythm reading?
- Are there significant differences in rhythm reading gains among the three learning modality groups?
- Are there significant differences in rhythm reading gains among the three grade levels?

Delimitations

- Subjects (N=299) will consisted of students in the third-, fourth-, and fifth grades of a rural county school system in the southeastern United States. All received 40 minutes of music instruction per week from the same teacher, with no student being enrolled in private lessons.
- Individual Education Plan (IEP) will accommodate special education students included in the study.

Methodology

The study followed a pretest-posttest design. Subjects were classified according to learning style preference using the Dunn, Dunn and Price (2006) *Learning Style Inventory (LSI),* and were assigned accordingly to one of three experimental groups. Participants at each grade level will took a rhythmic pretest developed by two elementary music specialists for their particular grade level. The rhythmic reading test for each grade level consisted of 10 rhythms that were scored according to a rubric developed by the researcher. Each treatment group received 40 minutes of instruction per week for a 12-

week period, after which the posttest was administered. The three experimental groups at each grade level were exposed to the same subject matter, varied only by the learning modality employed in the lessons.

To address the first research question, data was analyzed using correlated *t*-tests to examine differences among the three learning styles at each grade level. Answers to the second and third questions were determined using an Analysis of Variance (ANOVA) to examine differences in rhythm reading gains among modalities and grade levels.

Definition of Terms

Learning Style: The way in which each learner begins to concentrate on, process, and retain new and difficult information (Dunn & Dunn, 1992, p.2).

Auditory Learner: A student who learns best when initially listening to verbal instruction such as a lecture, discussion, or a recording (Price, 2006, p. 7).

Visual Learner: A student whose primary perceptual strength is visual. Visual learners can recall what has been read or observed; when asked for information from printed or diagrammatic material, they often close their eyes and visually recall what they have read or seen earlier. (Price, 2006, p. 7).

Kinesthetic Learner: A student who requires whole-body movement, or real-life experiences to absorb and retain material to be learned. These students learn most easily when they are totally involved. Acting, puppetry, and drama are examples of kinesthetic learning; other examples include building, designing, visiting, interviewing, going on field trips, and playing (Price, 2006, p. 7).

Rural Area: A populated area of up to 50,000 people that is not located adjacent to a large city (Institute of Education, 2010).

Organizational Outline of the Dissertation

The document contains five chapters with appendices and bibliography. Chapter I provides and overview of the document: Introduction, Need and Purpose of the Study, Delimitations, Methodology, Definition of Terms, Organizational Outline of the Dissertation. Chapter II contains a critical review of literature related to purpose and methodologies appropriate to the study. Chapter III provides a detailed description of the procedures and techniques employed to collect the data. Chapter IV reports the results that were derived from the data. Chapter V presents a summary of information produced by the study including a discussion of the results, the conclusions, and recommendations for future research. The appendix includes the Institutional Review Board (IRB) approval, parent and minor consent forms, and lesson plans for each grade level.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The credibility of the learning modality theory has been explored in various ways and with varying degrees of depth. The literature reports studies on the concentrated use of instructor-selected modalities, the identification and use of student preferred perceptual modalities, and the use of multi-modal approaches. Using experimental, correlational, and qualitative research designs, these studies clustered largely within an interval of 20-plus years (1970-1992), and yielded mixed results.

Experimental Studies

Over the past several decades many experimental studies have addressed music and learning modalities. Eight studies provided a foundation for the study of music teaching methodology and learning modalities. Two studies found that a specific methodology has significant results in rhythmic reading, while one study produced no significant gains. Three studies reported that learning modalities have a significant effect on music achievement, while another three studies produced no significant findings.

Boyle (1970) investigated an approach to music reading that included body movement in the form of foot tapping to mark the underlying beat and hand clapping as a method of practicing rhythm patterns in relationship to this beat. During a treatment period of 14 weeks, all study participants (junior high school band members) spent 30 minutes per week on rhythmic training, with the experimental group's instruction incorporating body movement (Boyle, 1970). After the treatment period significant gains

were found in the scores of both groups on the rhythm sight-reading test; however, the experimental group's scores were significantly higher than those of the control group. Thus the recommendation was made that body movement be incorporated into each rhythmic training session.

Palmer (1976) created an experiment to determine the effectiveness of the Richards and Gordon approaches to rhythm reading for 136 fourth grade students. The Mary Helen Richards approach is strongly based on the Kodály system. Of four intact classes, two served as the control groups, one as an experimental group taught with the Richards approach, and one as an experimental group receiving Gordon-based instruction. The study revealed that students in the Richards and Gordon experimental groups scored significantly higher in rhythm reading achievement. Upon further investigation, the researcher found that the Gordon approach was statistically and significantly better than the Richards approach in the development of performance achievement. However, the author states, "its practical significance is questionable" (Palmer, 1976, p. 117). Moreover, because the same instructor did not teach each class, the investigator raises the possibility that "perhaps the teacher-effect rather than the approach-effect may account for some of the variance in student achievement" (Palmer, 1976, p. 118). For this reason, as well as the small sample, the investigator concluded that the data did not clearly support that the Gordon approach is significantly better than the Richards approach (Palmer, 1976).

Bebeau (1982) compared the effects on rhythm-reading accuracy of two methods of rhythm-reading instruction: a traditional approach and a simplified speech cue method. The author observed that

> [m]usic educators understandably delay the teaching of rhythm reading by the traditional methods until children have acquired the necessary mathematical concepts needed to answer questions such as: "If an eighth note gets one count in 6/8 meter, how many counts will a sixteenth note get? (Bebeau, 1982, p. 108)

The simplified method/simplified speech cue method was based on the Orff and Kodály approaches:

> Methods of simplifying rhythm reading have been developed by Orff and Kodaly. In the Orff method, the rhythmic pattern of spoken words is used to elicit a rhythmic response to a symbol or group of symbols. The Kodaly method pairs the words "ta" and "ti" with the quarter note and eighth note. The speech cue method is a method that combines elements of both the Orff and Kodaly methods. From Orff, it employs the idea of selecting speech cues that have durational value closely corresponding to the actual value of the notes with which they are paired. From Kodaly, it uses the idea of permanently pairing speech cues with symbols. In the present method, a separate spoken cue, selected because of its inherent durational value, is permanently paired with each kind of note and rest. The speech cues elicit appropriate rhythmic responses to notes, and a combination of speech and movement cues inhibits inappropriate motor responses on rests and the successive pulses of held notes. (Bebeau, 1982, p. 108)

This study included two separate experiments, both with an 18-week pretest-treatment-posttest design. The first study included 27 third grade students; the second contained a larger sample size of 80 third grade students. The differences between posttest scores were not significant. "These experiments indicate that third grade students taught to read rhythm by either method can make dramatic gains in rhythm reading as a result of systematic, regular instruction" (Bebeau, 1982, p. 117).

In a 1987 study, Colley investigated the effectiveness of three recitation systems for improving the rhythm reading ability of 160 second and third grade elementary students. After a treatment period of eleven weeks, students were given the recognition, dictation and performance tests. Significant difference was found between the control and experimental groups for all of the tested areas. Significant differences were also found between the three teaching methods (Kodaly, Gordon, Word) for each skill.

Pautz (1988) investigated the influence of instructional strategies designed to match specified perceptual modalities on the ability of third and fourth grade students to vocally reproduce a complete song (p. 27). The breakdown of learners was as follows: 12 visual, 12 auditory, 12 visual/kinesthetic, and 12 mixed modality. The treatment period consisted of the investigator teaching three songs (one per 20-minute class period).

> The songs were taught by one of three instructional techniques described as auditory (A), auditory/visual (AV), and auditory/kinesthetic (AK). All three classes received all of the treatments and learned all of the songs. The schools and the songs were randomly assigned numbers to determine order treatment. (Pautz, 1988, p. 115).

Because the sample size was extremely small, the study resulted in no significant results.

A study by Hughes (1990) "investigated the effects of instruction in unison singing of third graders when the dominant modality of approach was matched with the perceptual modality of the students" (p. 8). Data were collected using three intact classes of third grade students. The researcher-developed *Hughes Singing Measure* served as the pretest and posttest. The study yielded no significant results. According to Hughes, "While matching methodology to perceptual learning style has been successful in academic areas, this procedure may not be effective in music" (1990, p. 143).

An extensive study by Hasty (1992) investigated the affective behaviors of selected sixth, seventh, and eighth grade band students. The purposes were to examine the development of values and attitudes among middle school band students, and to propose a holistic education emphasizing both the cognitive achievement and the affective training of the learner (Hasty, 1992). A total of 193 students volunteered to be a part of this investigation, including 95 sixth grade students, 58 seventh grade students, and 40 eighth grade students. Each grade level was broken into two groups, control and experimental. The experiment followed a pretest/posttest design with a seven-week treatment period between tests. A one-way ANOVA revealed no significant difference between modality strengths and music sensitivity gain scores (Hasty, 1992).

Persellin (1994) conducted a study that assessed the effect of learning modalities on melodic and rhythmic retention as well as vocal pitch matching. The subjects were 61 four and five year old students at an urban elementary school. The treatment period lasted for 10 weeks, and only test scores of students who participated the entire treatment period were used. The investigator assigned the students to four random instructional groups: visual, auditory, kinesthetic, and multimodal (Persellin, 1994). The experiment contained a pretest-treatment-posttest design. The kinesthetic treatment group scored significantly lower ($p < .05$) on both tests. The researcher recommend that teachers be aware of the different learning modalities and plan instruction that includes strategies for all learners (Persellin, 1994).

Korenman and Peynircioglu (2007) created two experimental studies that examined the effect of presentation modality and meaningfulness of musicians' and non-musicians' ability to learn and remember melodies. Forty-six students from American

University participated in the study. Each participant completed a survey to self-report his or her musical background. Participants with less than two years of music experience were labeled as nonmusicians, while those who had at least five years of musical training (i.e., could read music) were labeled as musicians. The *Barsch Learning Style Inventory* was given to each participant to identify whether he/she preferred a visual or auditory method of learning. The inventory classified 10 non-musicians and 11 musicians as auditory learners, and 10 non-musicians and 9 musicians as visual learners. "Presentation modality was counterbalanced such that for half of the participants, 8 melodies and 8 sentences were presented auditorily, and the other 8 melodies and 8 sentences were presented visually" (Korenman and Peynircioglu, 2007, p. 53). Analysis of the data revealed a significant interaction between presentation modality and learning style preference at the $p < .01$ level. An ANOVA also revealed that visual learners learned visually presented melodies and sentences significantly ($p < .01$) faster than auditory leaners. As expected, the auditory learners learned the auditorily presented melodies and sentences significantly ($p < .01$) faster than the visual learners. The participants in this study were adults who were secure in their learning style. Therefore, learning style preferences were maintained across the two different types of materials (Korenman and Peynircioglu, 2007).

Correlational Studies

Several correlational studies focus on music ability and learning modalities. Of the seven studies found, six produced significant results, while one did not.

Norton (1979) investigated the relationship of music ability and intelligence to auditory and visual conservation among 34 kindergarten students. To collect and analyze

the data, the researcher used four major tests: *Simons Measurements of Music Listening Skills* (SMMLS), *Peabody Picture Vocabulary Test* (PPVT), *Musical Tasks Test* (MTT), and the *Piagetian Task Test* (PTT). The results of this study indicate that students with higher musical ability will correctly perform auditory conservation tasks.

The purpose of Shehan's study (1987) was to "determine effective avenues of rhythm reading in an attempt to understand the process of music literacy" (p.117). Four modes of learning were studied: audio rhythm, audio-mnemonic, audio visual rhythm, and audio visual mnemonics. The population for the study consisted of 25 second grade students and 24 sixth grade students. The results of the Newman-Keuls multiple comparison revealed that the aural modes were significantly different from each other and from the visual modes. This evidence implies that more trials were needed in learning aurally presented rhythm patterns. There were also significant differences between grade levels across the various modes, indicating that it took the second grade students twice as long to reproduce the rhythm with 100% accuracy. As a result of this study the author suggests that young musicians use a blend of visual and aural strategies to facilitate the learning of rhythm patterns.

Apfelstadt (1986) created a study that investigated the relationships between perceptual learning modality and vocal accuracy. Sixty-five second grade students were used as subjects. The results of the modality test revealed visual learners as the strongest modality, with auditory, mixed, and kinesthetic following in that order. A significant difference was found between visual and auditory learning modalities: visual learners

were found to be more accurate singers than auditory learners. The author recommended that a variety of strategies be used, focusing on each students learning modality (Apfelstadt, 1986).

In 1988 Persellin and Pierce conducted a study that assessed whether the learning and retention of music rhythms is related to learning modalities. Fifty-five third grade students took the *Swassing-Barbe Modality Index* to identify their learning modality. The researchers created a rhythm test that consisted of four one-measure rhythm patterns and four two-measure rhythm patterns. Participants performed two randomly selected one-measure patterns and then two randomly selected two-measure patterns. The modality of the rhythm test was also randomized so that bias was not established. The researchers analyzed the data by comparing each student's strongest modality index to his or her strongest rhythm score, which resulted in a significant correlation at the $p < .01$ level (Persellin & Pierce, 1988). Students who are presented with rhythm patterns in their preferred modality learn these patterns in less time and with fewer errors (Persellin & Pierce, 1988).

Dobbs (1989) focused her dissertation on the relationship between learning modality strengths and musical aptitude of second grade students. One hundred students agreed to participate in the study, with 12 students in the low music aptitude group, 58 in the average groups, and 30 in the high group. Although the study produced no significant results, the author was able to draw the conclusion from the data that music educators should be encouraged to include strategies that benefit all types of learners (Dobbs, 1989).

A 1991 study conducted by Sanders explored the relationship of perceptual modality strength to music achievement. Of the 135 fifth grade students who took the *Swassing-Barbe Modality Test* and Colwell's *Music Achievement Test 1 and 2,* 127 students completed all three tests. The Pearson product moment correlation test analyzed the raw scores of the MAT 1 and 2 with each of the three SBMI subtests. Analysis revealed 32 significant correlations ($p < .05$) between music achievement raw scores and modality raw scores. The one-way ANOVA concluded that students who participate in private lessons scored significantly higher on MAT 1 and 2. Due to the large amount of significant correlations between kinesthetic raw scores and music achievement, the researcher suggested that additional studies focus on kinesthetic ability and how it relates to rhythmic learning.

Persellin (1992) examined the relationship between the three teaching and learning modalities and short-term recall of rhythm patterns. A pilot study was conducted with fifty-five third grade students. The pilot study revealed that kinesthetic learners were most successful with a tempo of quarter note = 80, while auditory learners performed better with a faster tempo of quarter note = 104. The researcher decided to use a tempo of quarter note = 88 for the main study. Participants consisted of 70 first grade students, 70 third grade students, and 70 fifth grade students. The researcher did not test each student to identify his or her individual learning style. The rhythm test was developed by the author and consisted of six rhythm patterns that included quarter, eighth, and/or half notes. The first two patterns were four beats, while patterns 3–6 contained eight beats (two-measure phrases). On the basis of the data, the author recommends that elementary music educators provide younger students, especially visual

learners, more auditory and kinesthetic presentation to ensure better success in rhythm reading (Persellin, 1992). The author concludes the article with the strengths of the different types of elementary music approaches for the learning modalities. Persellin indicates that Dalcroze and Orff feature auditory and kinesthetic presentation, whereas Kodály teachers are encouraged to use more auditory and visual activities (Persellin, 1992).

Qualitative Studies

Two qualitative studies were found that focused on music listening and learning modalities. Both studies, through data collected, recommend that learning styles be taken into account during music listening lessons.

Kerchner (2000) examined cognitive processes made manifest during the repeated listening to a musical example by second and fifth grade students. The researcher also explored patterns that emerged from the content of verbal, visual, kinesthetic responses during music listening, when children were compared by grade (Kerchner, 2000). A total of 12 students, six in second grade and six in fifth, were used to retrieve data for this project. Data were collected over two 30-minute interviews, and they were asked to listen to Bach's *Brandenburg Concerto No. 2 in F.* At the conclusion of this study, the researcher found that "children should have the opportunity to express their musical perceptions and responses through multiple modes of responses and representations in the music classroom" (Kerchner, 2000, p. 48). Kerchner (2000) also recommends that all students have the opportunity to reflect and analyze music composed by themselves and

others. Finally, teachers should consider implementing interviews and questioning in the general music classroom. Through this technique students are able to express themselves verbally, visually, and kinesthetically.

A study by Dunn (2008) examined whether perceptual modality strengths could be documented through the performance of 16 third grade students on a musical listening task. A researcher-designed test included six brief classical musical examples. Professional music educators reviewed the test and agreed that the excerpts were similar in style and character, consistent in the use of repetition and contrast, and satisfactory in presenting a complete musical statement (Dunn, 2008). Along with the modality testing, each child's parent(s), regular teacher, and music teacher completed a questionnaire about each child's preferred learning modality. Data included videotapes of each session, field notes, subject responses to metacognitive type questions at the end of each session, and subject responses to an introductory and exit interview. The researcher concluded that students were able to use auditory, visual, and kinesthetic stimuli to make sense out of music listening experiences (Dunn, 2008).

Summary

In summary, the review of literature has provided a wealth of research in the field of learning modalities and music. More significant results were found in correlational studies than in experimental studies, which could have been due to minimal sample sizes and research design. The two qualitative studies continue to provide evidence through multiple levels of observation that learning modalities improve musicianship in the classroom.

CHAPTER 3

METHODOLOGY

The purpose of this study was to investigate the extent to which the Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. Based on the outcomes of the *Learning Style Inventory* (*LSI*), students were placed into experimental groups according to their strongest learning modality. Experimental groups were administered a pretest and posttest with a treatment period of 12 weeks.

Subjects

Subjects for the study were 299 students in grades 3-5 enrolled at two elementary schools in a rural county in South Carolina. Students at both schools received instruction in music once per week for a minimum period of 40 minutes. School No. 1 (EES) had an enrollment of 538, with 72% the population receiving free or reduced-price lunch; School No. 2 (PES) had a population of 189, with 57% of the students receiving free or reduced-price lunch.

The ethnic composition of EES was: Caucasian (62%), African-American (33%), two or more races (3%), Asian (1%), and Hispanic (.4%). On the Palmetto Assessment of State Standards (PASS), a norm-referenced academic achievement test, 66.7% of the EES third grade students scored "met" or "exemplary" in writing, 80.8% in English language arts (ELA), and 76.9% in math. Of the fourth grade students, 70% scored "met"

or “exemplary” in writing, 76.6% in ELA, and 71.4% in math. Of the fifth grade students, 78.7% scored “met” or “exemplary” in writing, 86.8% in ELA, and 84% in math.

The ethnic composition of PES was: Caucasian (90%), two or more races (6%), African-American (2%), and Hispanic (1.5%). Percentages of third grade students scoring “met” or “exemplary” on the PASS were as follows: 76.9% in writing, 84.6% in ELA, and 61.5% in math. Among fourth grade students, 88.9% scored “met” or “exemplary” in writing, 81.5% in ELA, and 81.5% in math. Percentages of fifth grade students scoring “met” or “exemplary” were as follows: 89.3% in writing, 85.7% in ELA, and 82.1% in math.

Using the *Learning Style Inventory* (*LSI*) developed by Dunn, Dunn and Price (2006), students were placed in groups according to learning modality preference (auditory, visual, or kinesthetic). As a result of using the inventory, third grade subjects (n = 117), 22 (19.8%) were identified as auditory learners; 69 (58.9%) were identified as visual learners; and 26 (22%) were identified as kinesthetic learners. Among the fourth grade subjects (n = 83), 25 (29.7 %) were identified as auditory learners, 36 (44%) were identified as visual learners, and 22 (26.1%) were identified as kinesthetic learners. Of the fifth grade subjects (*n* = 99), 22 (22%) were identified as auditory, 37 (37.3%) as visual, and 40 (40.4%) as kinesthetic leaners.

Learning Style Inventory

The *LSI* was designed to identify the conditions in which an individual is most likely to learn, remember, and achieve (Price, 2006, p.5). In designing the instrument, four major areas were considered: (a) environment (sound, temperature, light, and

design), (b) emotionality (motivation, responsibility, persistence, and the need for either structure or flexibility), (c) sociological needs (learning alone, with peers, with adults, and/or in several ways), (d) physical needs (perceptual preferences(s), time of day, intake, and mobility) (Price, 2006). Within these four categories 22 sub-areas were identified. For the purposes of this study, only areas 12 (Auditory Learner), 13 (Visual Learner), and 15 (Kinesthetic Learner) were used.

The *LSI* (approximately 30 minutes of testing time) was administered during the regularly scheduled activity time. Students were provided an answer sheet and a number two pencil to complete the questionnaire. Students in grades three and four were given three choices: False (F), Uncertain (U), or True (T). Fifth grade students were asked the same questions but were given five choices: Strongly Disagree (SD), Disagree (D), Uncertain (U), Agree (A), or Strongly Agree (SA).

The *LSI* was evaluated by The Ohio State University's National Center for Research in Vocational Education and found to have impressive reliability and construct and predictive validity (Price, 2006, p. 9). Reliability coefficients for grades 3, 4, and 5–12 were computed by Hoyt's Reliability, equivalent to Kuder-Richardson 20 (Price, 2006, p. 94). In establishing reliability, the *LSI* utilized a sample of 511 third and fourth grade students and yielded a reliability coefficient of .79 for auditory learners with a standard error of 1.81; .79 for visual learners with a standard error of 1.81; and .70 for kinesthetic learners with a standard error of 1.57. The *LSI* used a sample of 817 students in grades 5–12 and yielded a reliability coefficient of .75 for auditory learners with a standard error of 1.50; .73 for visual learners with a standard error of 1.27; and .71 for kinesthetic learners with a standard error of 2.16 (Price, 2006, p. 94).

Rhythm Reading Pretest/Posttest

The *Rhythm Reading Measurement* (RRRM), developed by the researcher and two elementary music specialists assessed the level of rhythmic reading ability of each student participant and served as the pretest and posttest. A pretest/posttest was created for each grade level consisting of 10 rhythm examples. Each student was tested individually. Students' responses were audio-recorded and subsequently evaluated by two experienced music teachers using a researcher-developed rubric.

The rhythm examples were compiled to accommodate the instructional level of each grade. Rhythm patterns were gleaned from the following music series: *Game Plan: An Active Music Curriculum* (Kriske & Delelles, 2009), *Teaching Music in the Twenty-First Century* (Choksy et al., 2001), *The Kodaly Method I* (Choksy, 1999), *Orff and Kodaly: Adapted for the Elementary School* (Wheeler & Raebeck, 1985), and *Kodaly Today* (Houlahan & Tacka, 2008).

Sixty subjects (20 per grade), under the direction of two experienced elementary music teachers, were used to pilot the pretest/posttest on each grade level. The master teachers ranked the items as easy, medium, or difficult, selected the 10 rhythms to be used at each level, scored the pretest and posttest, and provided input for the improvement of the process.

Procedure

Prior to beginning the study, approval was obtained from the principals of both schools and the superintendent of the school district. The University of Georgia Institutional Review Board (IRB) also approved the research proposal. Appropriate

consent forms for taking part in the study were obtained from the subjects and parents/guardians (see Appendix A and B).

The *LSI* was administered during the subjects' regularly scheduled activity time. The pretest was taken individually in the music classroom. The treatment period began the week following the pretest and continued for 12 weeks. The posttest was administered immediately after the conclusion of the treatment period. The same procedures for administering the pretest were used for the posttest.

Rhythm reading entry level for the third grade students included: (a) quarter note, (b) quarter rest (c) eighth note, (d) half note, (e) half rest, (f) whole note, and (g) whole rest. Throughout the treatment period, students were introduced aurally to 16th notes, which they later labeled and read from musical notation. Entry level for fourth grade included all the third-grade items with the addition of syncopation (ti ta ti), which was introduced at the beginning of the school year. Throughout the treatment period, fourth grade students were aurally introduced to triplets followed by written notation. Fifth grade rhythms encompassed all the material taught in previous grades. During the treatment period, fifth grade students began to read rhythms containing an eighth note followed by two 16th notes and two 16th notes followed by an eighth. Students also read rhythms in varying meters (e.g., 5/4, 6/8).

Instructional procedures used for the preferred learning styles were as follows.

Auditory Treatment: During the lesson sequence, the researcher presented the material by rote, and with minimal visual or kinesthetic clues. As the lesson progressed, the rhythm and rhythm structure were described verbally for the students. Multiple times

throughout the lesson(s) students were asked to repeat the rhythms. At the end of each lesson, the rhythms were placed on the board for visualization.

Visual Treatment: Written materials were consistently used throughout the lesson. Although the teaching of music must include sound, visual presentation was emphasized. The investigator presented iconic representations of the rhythms and drew attention to the charts as each rhythm was presented to the subjects. There was no kinesthetic involvement during the lessons.

Kinesthetic Treatment: Body movement was fully exploited during the teaching and learning of each rhythm. Students clapped, patted, tapped, and stomped using body percussion. Students also conducted to feel the meter of each rhythm. There was no visual or auditory input other than the sound associated with the patterns.

Analysis of Data

The purpose of this study was to investigate the extent to which the Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. The following questions were posed:

- Do students favoring each learning modality (auditory, visual, kinesthetic) make significant gains using the Kodály approach to rhythm reading?
- Are there significant differences in rhythm reading gains among the three learning modality groups?
- Are there significant differences in rhythm reading gains among the three grade levels?

Following the treatment period, the posttest was given to determine if significant gains were made among the three treatment groups. The data generated for testing research question 1 were analyzed by SPSS *t*-test; the "*t*-test for correlated means is used to compare the mean scores of the same group before and after a treatment of some sort is given" (Fraenkel, Wallen, & Hyun, 2012, p. 236).

The data generated for questions 2 and 3 were analyzed by Analysis of Variance (ANOVA), a factorial analysis of covariance computing main effect, *F*-ratios, within factors, and interactions for equal or unequal sample sizes (Fraenkel, Wallen, & Hyun, 2012). The modalities served as the independent variables, and the pretest and posttest scores were dependent variables.

CHAPTER 4

ANALYSIS AND RESULTS

The purpose of this study was to investigate the extent to which the Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. The following questions were posed:

- Do students favoring each learning modality (auditory, visual, kinesthetic) make significant gains using the Kodály approach to rhythm reading?
- Are there significant differences in rhythm reading gains among the three learning modality groups?
- Are there significant differences in rhythm reading gains among the three grade levels?

Preliminary Analysis

All test scores were scaled to 100% to aid in interpretation. The three learning modalities were considered independent variables; the pretest scores was considered the dependent variable; and student growth was considered the difference in scores from pretest to posttest (growth = posttest – pretest).

Before the *t*-test and analysis of variance (ANOVA) were performed on the data, three assumptions were assessed. First, each of the dependent variables for the nine samples was tested for normality. The results revealed that two groups (third grade kinesthetic and fourth grade auditory) were not normally distributed. However, this is not a problem for the *t*-test, or the ANOVA when normality is the only assumption

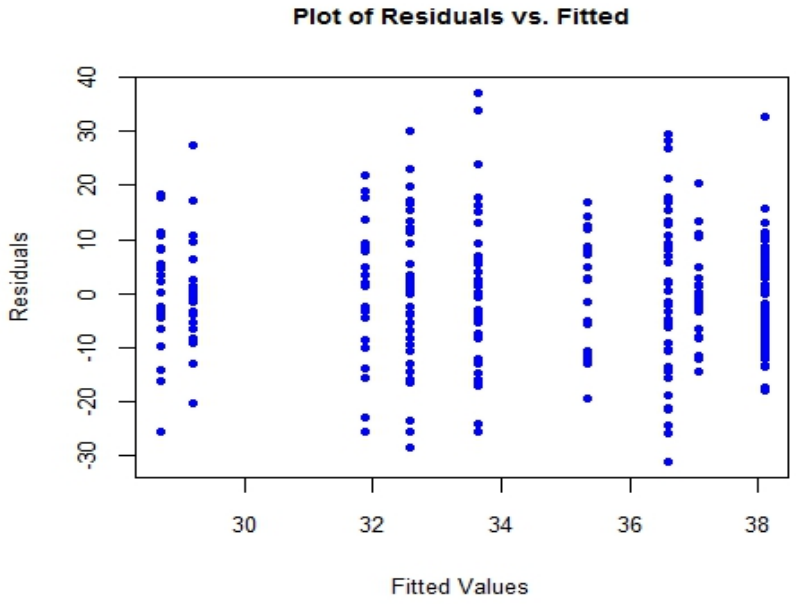
violated. Results from the Equal Variance Assumption also indicated that the data was slightly violated. In order to achieve normality for these two groups three extreme observations were dropped from the data set. After disregarding two low kinesthetic scores in third grade, the data set was normal. An extremely high fourth grade auditory score was dismissed, therefore making the data set normal. The Shapiro-Wilk normality test was run to assess the normality of each group. Table 1 displays the p-values for this test. $H_0: data\ is\ normal\ vs. H_a: data\ not\ normal$, fail to reject in all 9 cases, indicating that the data are normally distributed:

Table 1. Shapiro-Wilk Normality Test *p*-values

	Auditory	Visual	Kinesthetic
3rd Grade	.437	.119	.455
4th Grade	.318	.331	.897
5th Grade	.889	.881	.873

As mentioned previously, Levene's test for equality of variances returned a *p*-value of .001, indicating that the data violated the assumption of equality of group variances. However, the linear modal (ANOVA) is quite robust to this violation. That is, small to moderate violations of equality of variances does not have severe implications of the results of the analysis. The residual plot shows that the violation is not severe. Therefore, the researcher may proceed with the analysis.

Figure 1. Residuals vs. Fitted



The vertical columns on the plot represent the residuals for each of the nine sample groups. The spread of variance of each column is not drastically different, indicating that the researcher can move on with the analysis.

Pretest Data

The pretest data was obtained from third, fourth, and fifth grade students' scores on the rhythmic reading test prior to the treatment period. This information allowed the researcher to identify students' current rhythmic reading ability within the three identified learning styles before treatment was administered. Table 2 identifies the means and standard deviations of the pretest scores by grade level and learning style.

Table 2. Means and Standard Deviations of Pretest Scores

	Auditory	Visual	Kinesthetic	Total
3rd Grade	55.5 (13.4)	55.4 (11.1)	55.5 (11.5)	55.6 (11.6)
4th Grade	66.7 (12.15)	58.8 (16.3)	59.5 (11.6)	61.3 (14.3
5th Grade	46.2 (11.3)	50.5 (15.3)	45.6 (12.6)	47.6 (13.5)
Total	56.4 (14.8)	55.0 (14.0)	52.2 (13.5)	54.5 (14.1)

The results of the one-way ANOVA for each grade level revealed no significant difference in pretest scores for learners with different style preferences.

Table 3. ANOVA Summary for Grade Level Pretest Scores between Learning Styles

Grade	*SS*	*df*	*MS*	F	*p*
3rd	22.592	2	11.296	.083	.920
4th	1007.838	2	503.919	2.557	.084
5th	525.807	2	262.904	1.457	.238

Testing was completed to determine whether different grades (third, fourth, fifth) performed differently on the pretest. Specifically:

$H_0: \mu_3 = \mu_4 = \mu_5 \; vs. \; H_a: at \; least \; one \; group \; not \; equal$

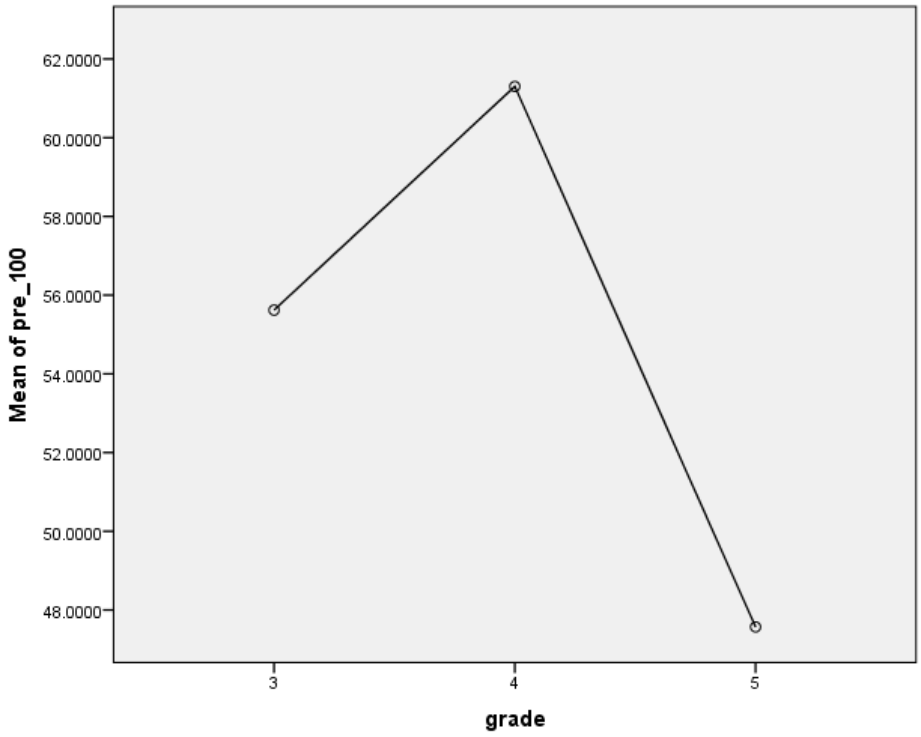
A one-way ANOVA revealed with $p <$. 001 that there is a difference between grade levels and pretest scores.

Table 4. ANOVA Summary for Pretest Scores between Grade Levels

Pretest Scores	*SS*	*df*	*MS*	F	*p*
Between Groups	8694.903	2	4347.452	25.660	.000
Within Groups	49642.469	293	169.428		
Total	58337.373	295			

A follow-up test using Bonferroni adjustment revealed that all grade levels differed from one another, with fourth grade scoring the highest, followed by third grade and then fifth grade. The conclusive results were: third graders (μ = 55.6) scored lower than fourth graders (μ = 61.3), p = .008; third graders (μ = 55.6) scored higher than fifth graders (μ = 47.6), p < .001; and fourth graders (μ = 61.3) scored higher than fifth graders (μ = 47.6), p < .001. Figure 2 plots the pretest scores by grade level.

Figure 2. Pretest Scores by Grade Level



A one-way ANOVA tested whether students with different learning styles (auditory, visual, kinesthetic) performed differently on the pretest. More specifically:

$H_0: \mu_{aud} = \mu_{vis} = \mu_{kin}\ vs.\ H_a: at\ least\ one\ group\ not\ equal$

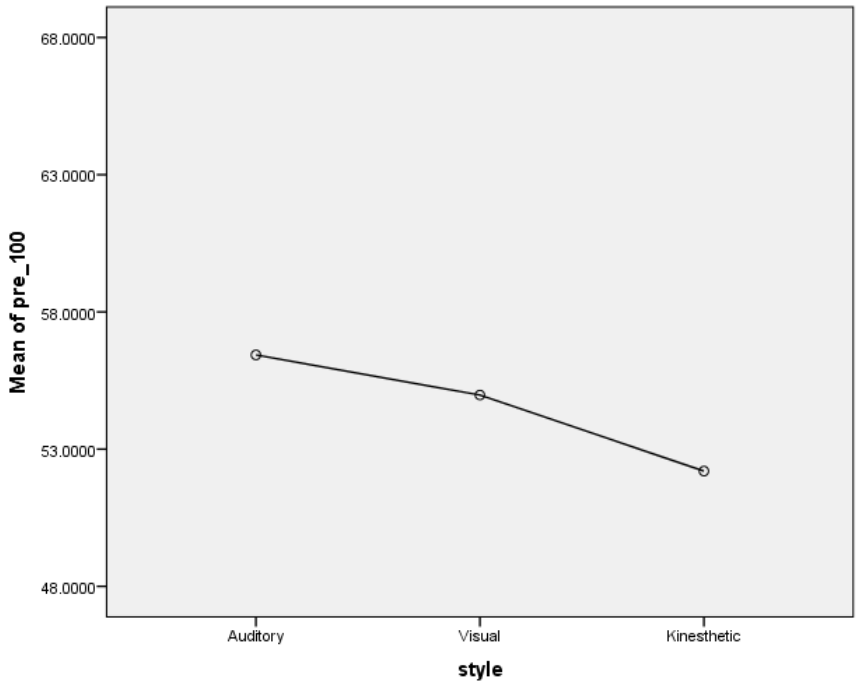
.

Table 5. ANOVA Summary for Pretest Scores Between Learning Styles

Pretest Scores	*SS*	*df*	*MS*	F	*p*
Between Groups	740.066	2	370.033	1.882	.154
Within Groups	57597.307	293	196.578		
Total	58337.373	295			

There were no differences on pretest performance between auditory, visual, and kinesthetic learners, $p = 154$. Figure 3 is a plot of pretest scores by learning modality, the plot corroborates the non-significant ANOVA test.

Figure 3. Prestest Scores by Learning Style



Posttest Data Results

Question 1: Do students favoring each learning modality (auditory, visual, kinesthetic) make significant gains using the Kodály approach to rhythm reading? One-sample correlated *t*-test was conducted to assess whether growth in gain scores within each experimental group was statistically significant. For each of the nine groups, the researcher tested $H_0: \mu = 0 \; vs. \; H_a: \mu \neq 0$. In all nine cases, the test resulted in

p-values < .00001, indicating that each group showed significant growth in rhythm reading scores. Table 6 displays the means and standard deviations of student growth gains by grade level and student learning modality.

Table 6. Means and Standard Deviations of Rhythm Reading Student Gains

	Auditory	Visual	Kinesthetic	Total
3rd Grade	35.3* (10.4)	38.1* (9.1)	37.1* (8.6)	37.4 (9.2)
4th Grade	29.2* (10.1)	33.6* (14.6)	28.7* (10.8)	31.0 (12.5)
5th Grade	31.9* (12.8)	32.6* (14.3)	36.6* (15.4)	34.4 (12.7)
Total	32.6 (12.0)	35.5 (12.3)	34.0 (13.7)	34.4 (12.7)

Note. Standard deviations showed in parentheses
*$p < .00001$

The results of the one-way ANOVA for each grade level revealed no significant difference in student growth (posttest-pretest) scores for the three different learning modalities.

Table 7. ANOVA Summary for Grade Level Student Growth (Posttest-Pretest) Scores Between Learning Styles

Grade	*SS*	*df*	*MS*	F	*p*
3rd	130.361	2	65.180	.766	.467
4th	450.055	2	225.027	1.449	.241
5th	444.200	2	222.100	1.062	.350

Questions 2 and 3 were answered using a two-way ANOVA with interaction.

Question 2: Are there significant differences in rhythm reading gains among the three learning modality groups?

Question 3: Are there significant differences in rhythm reading gains among the three grade levels?

First, interaction was evaluated. The interaction of *grade* and *learning modality* was not significant. The interaction revealed no significant data; therefore, the researcher can interpret the grade and style main effects as if the data was analyzed using two separate one-way ANOVAs. The main effect of *learning modality* was not significant $F(2,287) = 1.081$, $p = .341$, partial $\eta^2 = .007$. However, the main effect of *grade* was significant $F(2,287) = 5.730$, $p = .004$, partial $\eta^2 = .038$.

Table 8. Two-Way ANOVA Summary of Between Subjects Effects (Grade + Style)

	SS	*df*	*MS*	F	*p*
Grade + Style	666.099	4	166.525	1.141	.337
Style	315.421	2	157.710	1.081	.341
Grade	1672.191	2	836.096	5.730	.004*

Figure 4. The Main Effect of *Learning Style*

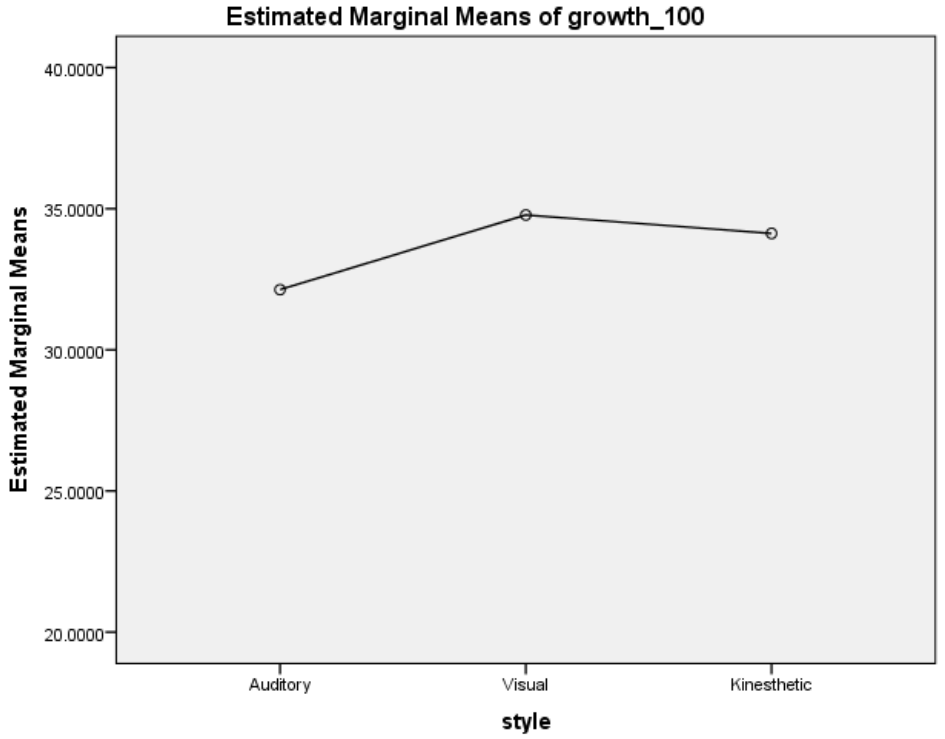
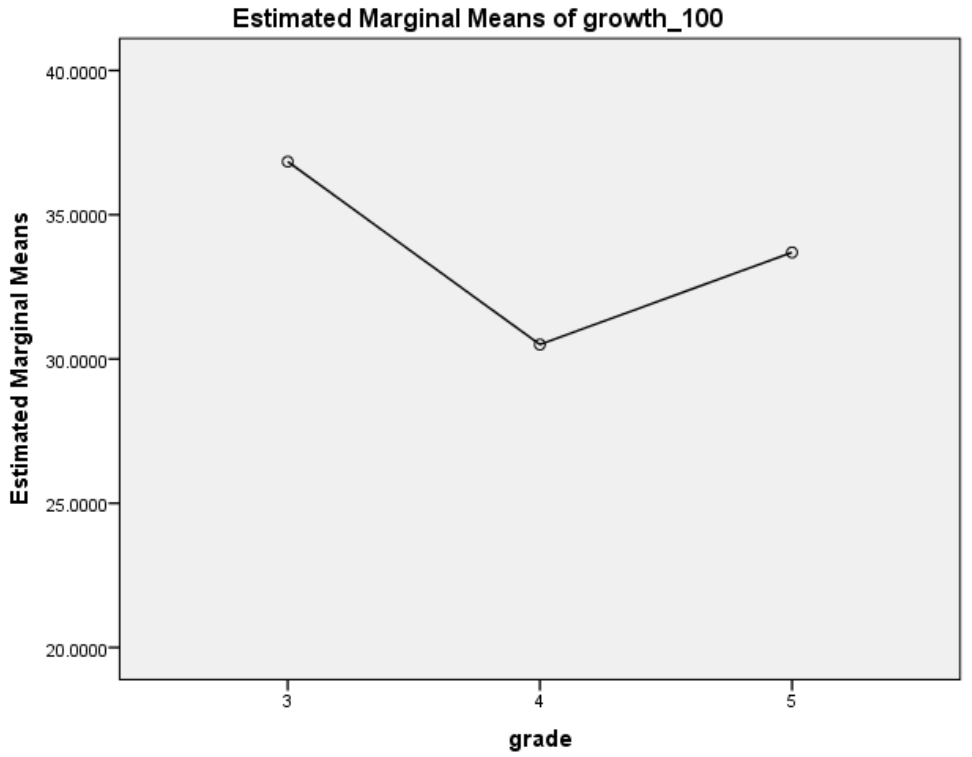


Figure 5. The Main Effect of *Grade*



A post-hoc test using the Bonferonni comparisons of means indicated that students in third grade ($\mu = 37.4$) showed significantly more growth than students in fourth grade ($\mu = 31.0$), $p = .001$. There were no other significant comparisons. That is, third grade was not different from fifth grade ($p = .141$), and fourth grade was not different from fifth grade ($p = .276$).

CHAPTER 5

SUMMARY, DISCUSSION, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of the study was to investigate the extent to which the Kodály method meets the needs of identified auditory, visual, and kinesthetic learners in third, fourth, and fifth grades. Subjects ($N = 299$) were given the *Learning Style Inventory* (*LSI*) by Dunn, Dunn, and Price (2006) to determine their learning style and subsequently assigned to one of three experimental groups (auditory, visual, kinesthetic). Students were administered a rhythmic reading test that served as the pretest and posttest during a 12-week treatment period.

No significant differences were found within the individual grade levels or between grade levels on the pretest regarding learning styles. However, significant differences were found between pretest scores and grade levels, with fourth grade having the highest score, followed by third and fifth in that order. There were no differences on pretest performance among auditory, visual, and kinesthetic learners.

Significant gains were found in a comparison of pretest/posttest mean gain scores for each experimental group within all three grade levels. Although there were no significant findings within each grade level, auditory, visual, and kinesthetic learners showed similar growth from pretest to posttest. There was no interaction between grade level and learning style growth from pretest to posttest, indicating that the effect of grade level is consistent for all learners, and the effect of style is consistent across all grades.

There were no significant findings for the different learning styles. That is, all styles showed similar growth from pretest to posttest. Significant differences in growth for grade levels were revealed, with third grade showing greater gains than fourth grade. Third grade was similar to fifth grade, and fourth grade was similar to fifth grade.

Discussion

Findings related to the first research question (Do students favoring each learning modality [auditory, visual, kinesthetic] make significant gains using the Kodály approach to rhythm reading?) revealed significant growth in all three experimental groups across the three grade levels. The data suggest that students taught via the Kodály method, with emphasis on their preferred learning modality, show gains in rhythm reading ability. During the treatment period, students received instruction in homogeneous groups according to their learning style preference rather than with their regular grade level homerooms; therefore it was possible to maintain a high level of methodological control within the lessons. This may have been a factor in the significant results. It is possible that the results would have been different if students had received instruction with peers having different preferred learning modalities. Further, different findings may have been obtained if the research design had included a control group within each grade level.

The results from question 2 (Are there significant differences in rhythm reading gains among the three learning modality groups?) indicated that no significant difference exists between the three learning modalities. Visual learners (35.5 mean growth) showed the largest gain in rhythm reading. Kinesthetic learners (34.0 mean growth) followed slightly behind visual learners in growth, with auditory learners (32.6 mean growth) showing the least amount of growth. Pautz (1988) found no significant differences in

success at learning vocal repertoire by learning modality or treatment, or with instructional strategies matched to subjects' learning modality. Pautz concluded that no one type of modality was superior, nor was any one treatment superior. Hughes (1990) states that "while matching methodology to perceptual learning styles has been successful in academic areas, this procedure may not be effective in music" (p. 143). Skill areas in music, such as rhythm and singing, may not parallel academic content in a regular classroom setting.

The third question (Are there significant differences in rhythm reading gains among the three grade levels?) focused on the growth across the three tested grade levels. The Bonferonni post-hoc test revealed that third grade students (37.4 mean growth) showed significant growth over fourth grade students (31.0 mean growth) in rhythm reading ability. This could be due to the larger gap in conceptual knowledge between third and fourth grade students. Some variables that may have affected the results were: (1) time of scheduled activity period, (2) student interest, and (3) age of students. The fact that fourth grade scored the lowest of the three grade levels warrants further investigation on learning plateaus and children's cognitive development.

Conclusions

Findings in this study support results from previous research conducted by Pautz (1988) and Hughes (1990), who determined that learning style does not have a direct effect on music achievement. Nonetheless, the research of Persellin (1988, 1992, 1994) indicates through statistical analysis that children would benefit in music class if content were presented in their strongest modality. Teachers should therefore be encouraged to implement learning style strategies into their long and short range lesson plans.

Kodály is a methodology that lends itself to adaptation across all learning modalities. The finding of this study that no significant growth differences appeared across the three learning modalities indicates that the Kodály method fits all types of learners. Based on the structure of the experimental design, teachers are encouraged to include strategies that reinforce the musical content for auditory, visual, and kinesthetic learners.

Recommendations

Further research should be conducted to determine if learning modalities actually contribute to the learning and retention of rhythm reading and music in general. Future studies should include: (1) surveying the student population of varying learning modalities to determine if they report more enjoyment when engaged in learning activities in their preferred modality; (2) conducting the same study but with intact classes; and (3) teaching students in a different learning modality from the one they prefer.

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APPENDIX A

PARENTAL PERMISSION FORM

Parental Permission Form

Your child is being invited to participate in a research study entitled "The Effect of the Kodaly Rhythm Reading Approach on Visual, Auditory, and Kinesthetic Learners in Grades Three through Five". This research hopes to find to out whether the Kodaly method is a good fit for every learner or does the method favor a specific type of learner. Your child's participation will involve allowing the researcher to use the information/data that were collected through the child's educational records which are a rhythmic reading test that will be given at the beginning of the rhythm unit and at the end. The rhythmic reading test was developed by the researcher and is based on content taught during regular class instruction. Students will clap and use rhythm syllables to complete the assessment. Their responses will be audio recorded, and a team of two elementary music specialists will score using a rubric also designed by the researcher. The data will be kept under lock and key until the study is completed. All data recorders will be destroyed within eight months. Your child will not have to do anything else.

Your child's participation, of course, is voluntary but would be greatly appreciated. Your child may choose not to participate or to withdraw his/her assent at any time without penalty or loss of benefits to which your child is otherwise entitled. If you and your child agree to the use of their information/data for this research project, please simply sign on the line below; if you don't agree, none of your data/test scores will be included in the research.

The results of the research study may be published, but your child's name or any identifying information will not be used. In fact, the published results will be presented in summary form only. The primary researcher will be the only person that has access to all data. There are no known risks associated with this research. The findings from this project may enlighten the field of music education that the Kodaly method is a method that all learners may excel, or the research may suggest that more strategies need to be incorporated in lessons to aid a specific type of learner.

The researchers conducting this study are: Shane Robertson and Dr. Mary Leglar. You may ask any questions you have now. If you have questions later, you are encouraged to contact them at Edwards Elementary School, (843) 623-2351, shaner@uga.edu

Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board, 629 Boyd GSRC, Athens, Georgia 30602-7411; telephone (706) 542-3199; email address irb@uga.edu.

Research Subject's Consent to Participate in Research:
To voluntarily allow your child to take part in this study, you must sign on the line below. Your signature below indicates that you have read or had read to you this entire Parental Permission Form, and have had all of your questions answered.

Your Child's Name:_____

Your Signature:_____Date:_____
Your Printed Name:_____

Signature of Researcher:_____
Printed Name of Researcher:_____
Date:_____

Please sign both copies, keep one and return one to the researcher.

APPENDIX B

ASSENT FORM FOR PARTICIPATION IN RESEARCH

Assent Form for Participation in Research

"The Effect of the Kodaly Rhythm Reading Approach on Visual, Auditory, and Kinesthetic Learners in Grades Three through Five"

We are doing a research study to find out how children like you learn to read rhythms based on the way they learn best. We are asking you to be in the study because you are either in the third, fourth, or fifth grade, and have a foundation in reading music notation. If you agree to be in the study, you are allowing me to use your scores from the two rhythmic tests we completed during class. What we hope to learn is that the Kodaly method is a method that all students may excel in no matter how they learn.

You do not have to say "yes" if you don't want to. No one, including your parents, will be mad at you if you say "no" now or if you change your mind later. We have also asked your parent's permission to do this. Even if your parent says "yes," you can still say "no." Remember, you can ask us to stop at any time. Your grades in school will not be affected whether you say "yes" or "no."

We will not use your name on any papers that we write about this project. We will only use a number so other people cannot tell who you are.

You can ask any questions that you have about this study. If you have a question later that you didn't think of now, you can call or email and ask. Telephone: (843) 623-2351 or Email: shaner@uga.edu

---

Name of Child:_____ **Parental Permission on File:** Yes No

***(If "No," do no proceed with assent or research procedures.)*

(For Written Assent) **Signing here means that you have read this paper or had it read to you and that you are willing to be in this study. If you don't want to be in the study, don't sign.**

Signature of Child:_____ **Date:**_____

APPENDIX C

THIRD GRADE LESSON PLANS

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 3-17-2014**

Sources	NS	Concept: Rhythm	Materials
When the Saints Go Marching In **From** ***Game Plan p. 64,*** **Rhythms From** ***Game Plan p. 137,***	1,2,5	**Conceptual Statement: Rhythm is governed by a steady beat**	**Rhythm Sticks, Hand Drums, Tambourines, Guiros, Triangles**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT read rhythms that contain sixteenth notes with guided practice with 80% accuracy.	**Motivational Activity:** Students will entire the room and form a circle. Teacher will clap several rhythms that contain known values, and students will echo using rhythm sticks Rhythms used: Ta, Ta, Ta, Ta Ta, Ta, TiTi, Ta TiTi, Ta, TiTi, Ta Rest, Rest, TiTi, Ta Ta, Ta, TiRiTiRi, Ta TiRiTiRi, Ta, TiRiTiRi, Ta Re-st (Half Rest), TiTi, Ta R-e-s-t (Whole Rest) **Sequence:** Students will learn the song *When the Saints Go Marching In* Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases. Teacher will sing the whole song and students will sing the entire song back to the teacher. Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics of the song Students will march in space to keep the beat while singing the song. During the 3rd phrase "Oh I want to be in that number) the teacher will hold up a number (1-5) and students will move to the beat and

	gather in groups of the number held up by the teacher. Once the students are in their groups, they will use body percussion to perform the following rhythm TiRiTiRi, Ta, TiTi, Ta (x4)(ostinato) TiRiTiRi (pat), Ta (clap), TiTi (partner clap), Ta (clap) This interlude will be performed four times before repeating the song. Auditory learners may use words to replace the traditional syllables (i.e. Watermellon, Pear, KiWi, Pear) Fruit Rhythms were created by Dr. Nannette Carnes. She is the music teacher at Buford Middle School in Lancaster County, South Carolina. Fruit Rhythms: Quarter note = Pear Eighth notes = KiWi Half note = Pear 2 Dotted half note = Pear 2 3 Whole note = Pear 2 3 4 Sixteenth notes = Watermellon Eighth Sixteenth = Strawberry Sixteenth eighth = Cantaloupe Dotted Quarter Eighth = Pear Ki….wi After the song and preparing the sixteenth notes, students will begin to visualize the sixteenth notes. Teacher will draw three boxes on the board. Each box will represent a beat. A quarter note will be placed in the first box, eighth notes (TiTi) will be placed in the second box, and sixteenth notes (TiRiTiRi) will be place in the last box. Students will be able to visualize that a quarter note receives one beat, two eighth notes receive one beat, and four sixteenth notes receive one beat. Teacher will point to four boxes at random and students will speak the rhythm using rhythms syllables. Teacher will keep the beat with rhythm sticks. Several rhythm cards will be presented to the students for the

	students to say using rhythm syllables/fruit words. Rhythms are from *Game Plan* p. 137. Rhythms are in 4/4 time and contain two measures. Rhythms include: Ta-a, Ta-a | Ta, Ta, Ta-a Ta, TiTi, Ta, TiTi | Ta, TiTi, Ta-a Ta-a, TiTi, Ta | Ta, TiTi, Ta-a TiTi, TiTi, Ta, Ta | TiTi, TiTi, Rest, Rest Ta, Ta, Re-st | TiTi, Ta, Re-st Re-st, Ta, TiTi | Ta, TiTi, Ta, Rest Ta-a-a-a | TiTi, TiTi, Ta, Rest TiTi, TiTi, TiTi, TiTi | Ta-a-a-a Ta-a-a-a | R-e-s-t Ta-a-a, TiTi | Ta, Ta, Ta, rest Ta, Ta, TiRiTiRi, Ta | Ta-a, Ta-a R-e-s-t | Ta, Ta, TiRiTiRi, Ta TiRiTiRi, Ta, Ta, Ta | TiRiTiRi, Ta, TiTi, Ta Auditory Learners will listen to whole song first then it will be broken down by phrase. These learners will also hear the ostinato with rhythm syllables and fruit syllables. Students will be able to hear the beat while they speak the rhythms. While reading the rhythms from p. 137 students use rhythm syllables, fruit words, and play rhythm sticks, hand drums, triangles, tambourines, and guiros. Visual Learners will be provided with smart board presentation that outlines the melodic and rhythmic contour of the song *When the Saints Go Marching In.* Students are already aided in the activity visualizing the sixteenth notes. Students will also be presented with a visual that reinforces one sound in a beat, two sounds in a beat, and four sounds in a beat. Teacher will write in the fruit words in each box then provide the music notation. Teacher may also draw objects to represent how many sounds are present in each beat. Kinesthetic Learners are really involved marching the beat and using body percussion during *When the Saints Go Marching In.* Students will conduct the beat and say rhythm syllables while they visualize the sixteenth notes. During the reading of the multiple rhythms, kinesthetic learners will be divided into two groups. Group one will conduct and say the rhythm syllables while the other group performs the rhythm using body percussion. The groups will swap parts and read through the rhythms again. **Summary:** Teacher will ask the class a series of summarization

	questions How many sixteenth notes does it take to equal one beat? What is the fruit word with TiRiTiRi? Why?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 3-24-2014**

Sources	NS	Concept: Rhythm	Materials
***When the Saints Go Marching In* From *Game Plan p. 64, Dinah, Dinah From* Kodaly in the Classroom: Intermediate pp. 14-15**	1,2,5,6	**Conceptual Statement: Rhythm is governed by a steady beat**	**Hand drums, guiros, tambourines, triangles, rhythm sticks, drums, piano, clipboards, paper, pencil, computer, smart board**

Behavioral Objective	Procedure:
BO#1: TSWBAT rhythmically dictate the song *Dinah, Dinah* with guided practice with 90% accuracy	**Motivational Activity:** Students came in and sat in their assigned spots. Teacher reviewed the song *When the Saints Go Marching In.* Students will sing song and pair off with the student next to them to perform the interlude (TiRiTiRi, Ta, TiTi, Ta) 3 times, and perform the song again. The interlude will be performed through body percussion. 16th notes = pat, Ta = clap, TiTi = partner clap **Sequence:** Students will learn the song *Dinah, Dinah* From Kodaly in the Classroom by Linda Rann Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the entire song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics of the song Students will march in space to keep the beat while singing the song. Teacher will introduce a rhythmic ostinato that contains (TiRiTiRi) Ostinato (TiRiTiRI, Ta, Ta-a) Half the class will sing the song and march to the beat. The other half will perform the ostinato on non-pitched rhythm instruments (i.e. hand drum, triangle, guiro, tambourine and drums). Groups will change after 3 performances of the song.

	Students will return instruments to their proper containers. While returning to their spots, students will pick up a clipboard, paper and pencil to practice writing sixteenth notes. Teacher will assist students in rhythmically dictating the song *Dinah, Dinah*. Teacher will draw sixteen beats in 2/4 meter on the board. Teacher will walk around the room to make sure students are following instructions. Teacher will go through each beat and ask, "How many sounds are in this beat?" Sixteenth notes = 4, Eighth notes = 2, Quarter notes =1, Half notes = 1 sound that lasts for two beats Teacher and student will place the following note values in the proper beat of the piece After the beats are filled, students will use rhythm sticks to perform the rhythm. Students will say using Kodaly syllables. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Students will also hear the song in rhythm syllables as they dictate later in the lesson. After the rhythm is dictated with teacher assistants, students will also apply the fruit words to the rhythm. See previous lesson for fruit rhythms Visual Learners will be provided a smart board presentation that outlines the melodic and rhythmic contour of the song *Dinah, Dinah.* Before the students dictate with correct rhythm notation, they will create objects that represent how many sounds are in a beat. Afterwards, the students will replace their object drawings with standard musical notation. Kinesthetic Learners will conduct and march to the beat of the song *Dinah, Dinah.* Students will play instruments with the ostinato. During the rhythmic dictation, students will continually conduct the beat so that they can feel how many sounds are in one beat.

	Summary: Teacher will ask the class a series of summarization questions If there are four sounds in a beat, what kind of note is it? How many beams does a sixteenth note have? How many note heads does a sixteenth note have?
Evaluation: **Informal – Teacher Observation**	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 3-31-2014**

Sources	NS	Concept: Rhythm	Materials
Song *Old Brass Wagon* From Game Plan pp. 70-71	1,2,5,6	**Conceptual Statement: Rhythm is governed by a steady beat**	**Rhythm Sticks, paper, pencil, clipboard, computer, smart board, piano, hand drums, guiros, Triangles, drums**

Behavioral Objective

BO#1: TSWBAT rhythmically dictate the song *Old Brass Wagon* with guided practice with 90% accuracy.

Procedure:

Motivational Activity: While students are walking into the classroom they will be given two rhythm sticks. Teacher will clap the following rhythms and students will clap and say Kodaly rhythm syllables.

Rhythms used:
Ta, Ta, Ta, Ta
TiRiTiRi, TiTi, Ta-a
Re-st (Half Rest), TiRiTiRi, Ta
Rest, Rest, Rest, Rest (4 quarter rest)
R-e-s-t (Whole Rest)
TiRiTiRi, Ta, TiTi, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta

Sequence:

Students will learn the song *Old Brass Wagon* From Game Plan pp. 70-71

Teacher will sing each phrase using solfege syllables and students will echo

Teacher will extend the phrases. Students will again echo the longer phrases

Teacher will sing the whole song and students will sing the entire song back to the teacher

Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics of the song

Teacher and students will sing the song with piano accompaniment Students will clap the beat while sing the song

	Students will form a circle and perform the following: 1. Measures 1-6 Walk clockwise to quarter note pulse 2. Measures 7-8 Turn and face center and perform the following rhythm TiTi, TiRiTiRi, Ta, Ta The following body percussion will be used TiTi (Snap), TiRiTiRi (Clap), Ta (Pat), Ta (Pat) The following will be added to the additional verses of the song Vs.2 Walk counterclockwise Vs.3 Jump Toward Center on each "in" Vs. 4 Jump away from center on each "out" Students will perform the song 2 times Students will get their clipboards, paper and pencil. Teacher will give instructions to write out the rhythmic notation for the song *Old Brass Wagon.* Before students begin notating the rhythm of the song, the students will march and clap the beat. This way they hear and feel how many sounds are in each beat before they begin to write. Students will rhythmically notate the song. Teacher will walk around and assist those whom seem to be struggling with the assignment Teacher will invite students up to write the notation on the board. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will also be used during the dictation. Students will hear the melodic contour and rhythm through different instrumentation. Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will write the rhythmic dictation using standard music notation Kinesthetic Learners will march around the room while the sing the song to feel the steady beat. Non-pitched percussion instruments will be available for them to play the rhythm as they sing. Students will also be encouraged to conduct while they write the rhythmic dictation to the song.

	Summary: Teacher will ask the class a series of summarization questions How many beats are in the song *Old Brass Wagon?* How many TiRiTiRi's are in the song? How many beams does a TiRiTiRi have?
Evaluation: Informal – Teacher Observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 4-7-2014**

Source	NS	Concept: Rhythm	Materials
Rhythm Game p. 84 from *Game Plan*, Song *Chicken on a Fence Post* p. 212 from L. Choksy *The Kodaly Method I*	1,2,5,6	**Conceptual Statement: Rhythm is governed by a steady beat**	**Rhythm Sticks, tambourine, wood blocks, triangle, guiro, paper and pencil, white board, dry erase makers, piano**

Behavioral Objective

BO#1: TSWBAT rhythmically dictate the song *Chicken on a Fence Post* with independent practice and perform the piece on a non-pitched percussion instrument with 95% accuracy.

Procedure:

Motivational Activity: Rhythm Game from *Game Plan* p. 84. Teacher will present one-beat rhythm cards. Card 1 = quarter note (Ta), Card 2 = two eighth notes (TiTi), Card 3 = four sixteenth notes (TiRiTiRi), Card 4 = quarter rest. Students are reminded that each card is equal to one beat. Teacher will point to 4 cards and students will clap the rhythm.

Ta, Ta, Ta, Ta
Ta, Ta, TiTi, Ta
Rest, Ta, Rest, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, Rest, Ta
TiRiTiRi, TiRiTiRi, Ta, Ta
TiRiTiRi, TiTi, TiRiTiRi, Ta

Class divided into two groups. Each group will be presented a different rhythm and the groups will perform them simultaneously.

Group 1	Group 2
1. Ta, Ta, Ta, Ta	Ta, TiTi, Ta, Ta
2. TiTi, Ta, TiTi, Ta	TiTi, TiTi, Ta, Ta
3. TiRiTiRi, Ta, TiRiTiRi, Ta	TiTi, Ta, TiRiTiRi, Ta
4. Rest, Rest, TiTi, Ta	TiRiTiRi, Ta, Rest, Ta

Groups will trade rhythms after all 4 rhythms are performed.

Question: How many beats do four sixteenth notes equal?

	Sequence: Students will learn the song *Chicken on a Fence Post* Note Values used in the song include: Half Notes, Paired Eighth Notes (TiTi), and Sixteenth Notes (TiRiTiRi) Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics of the song Teacher and students will sing the song with piano accompaniment Students will clap the beat while sing the song The song contains the following rhythm: TiRiTiRi, TiTi | TiTi, TiTi | TiRiTiRi, TiTi | TiTi, TiTi | TiRiTiRi, TiTi | TiTi, TiTi | TiTi, TiTi | Ta-a Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta-a Students will add non-pitched percussion instruments Students will move back to their assigned seats and use paper and pencil to write out the rhythm of the song. After 10 minutes students will share their dictation with their neighbor. Teacher will choose a pair of students to write their rhythmic dictation on the board. Students will perform the rhythm using body percussion and non-pitched percussion instruments. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation. Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw chicken heads under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation.

	Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms. **Summary:** Teacher will ask the class a series of summarization questions How many sixteenth notes are there in one beat? How many sixteenth notes can there be in one measure of 2/4? How many beams do sixteenth notes have?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 4-21-2014**

Source	NS	Concept: Rhythm	Materials
Rhythm Game p. 84 from *Game Plan*, Song *Paw Paw Patch* p. 256 from L. Choksy *The Kodaly Method I*	1,2,5,6	**Conceptual Statement: Rhythm is governed by a steady beat**	**Rhythm Sticks, tambourine, wood blocks, triangle, guiro, paper and pencil, white board, dry erase makers, piano**

Behavioral Objective **BO#1:** TSWBAT rhythmically dictate the song *Paw Paw Patch* with independent practice and perform the piece with 100% accuracy.	**Procedure:** **Motivational Activity:** Note – this is the same activity from last week. Rhythm Game from *Game Plan* p. 84. Teacher will present one-beat rhythm cards. Card 1 = quarter note (Ta), Card 2 = two eighth notes (TiTi), Card 3 = four sixteenth notes (TiRiTiRi), Card 4 = quarter rest. Students are reminded that each card is equal to one beat. Teacher will point to 4 cards and students will clap the rhythm. Ta, Ta, Ta, Ta Ta, Ta, TiTi, Ta Rest, Ta, Rest, Ta Ta, Ta, TiRiTiRi, Ta TiRiTiRi, Ta, Rest, Ta TiRiTiRi, TiRiTiRi, Ta, Ta TiRiTiRi, TiTi, TiRiTiRi, Ta **Sequence:** Students will learn the song *Paw Paw Patch.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi) and Sixteenth Notes (TiRiTiRi) Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics.

	Teacher and students will sing the song with piano accompaniment Students will clap the beat while sing the song The song contains the following rhythm: TiTi, TiTi, TiRiTiRi, TiTi | (3x) TiTi, TiRiTiRi, TiTi, Ta Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta Students will perform on non-pitched percussion instruments Students will move back to their assigned seats and use paper and pencil to write out the rhythm of the song. Teacher will take up paper and informally assess each student's progress in rhythmic dictation. As a class we will dictate the rhythmic notation on the board. Students will perform the rhythm (Visual learners will clap the rhythm), (Auditory learners will use non-pitched percussion instruments), and (Kinesthetic learners will use body percussion and play non-pitched percussion instruments) Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation. Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw chicken heads under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms.

	Summary: Teacher will ask the class a series of summarization questions How many beats were in the song *Paw Paw Patch?* How many phrase were the same rhythmically? Which phrase was different? How was this phrase different from the others?
Evaluation: Informal – Teacher observation Teacher will collect written dictation to assess student progress	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 4-28-2014**

Source	NS	Concept: Rhythm	Materials
Song *Brother John* p. 200 from L. Choksy *The Kodaly Method: Comprehensive Music Education From Infant to Adult*	1,2,5,6	**Conceptual Statement: Rhythm is governed by a steady beat**	**Rhythm Sticks, tambourine, wood blocks, triangle, guiro, paper and pencil, white board, dry erase makers, piano**

Behavioral Objective

BO#1: TSWBAT rhythmically dictate the song *Brother John* with independent practice and perform the piece with 100% accuracy.

BO#2: TSWBAT sight read and perform 5 rhythms in 4/4 time that contain quarter notes, half notes, paired eighth notes, and sixteenth notes.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, half note and rest, whole note and rest, dotted half note, and sixteenth notes.

Ta, Ta, Rest, Ta
TiTi, Ta, Rest, Ta
Re-st, Ta-ah
Ta-a-a-ah
Ta-a-ah, Ta
TiRiTiRi, Ta, Rest, Ta
TiTi, Ta, TiRiTiRi, Ta
R-e-s-t
Re-st, TiTi, Ta | TiTi, TiTi, Ta, Ta
Rest, Rest, TiTi, Ta | TiRiTiRi, Ta, TiTi, Ta
TiTi, TiTi, TiRiTiRi, TiTi | TiTi, TiTi, TiRiTiRi, Ta

Sequence:

Students will learn the song *Brother John.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi) and Sixteenth Notes (TiRiTiRi)

Teacher will sing each phrase using solfege syllables and students will echo

Teacher will extend the phrases. Students will again echo the longer phrases

Teacher will sing the whole song and students will sing the song back to the teacher

	Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 TiTi, TiTi | TiTi, TiTi | TiTi, Ta | TiTi, Ta | TiRiTiRi, TiTi | TiRiTiRi, TiTi | TiTi, Ta | TiTi, Ta | Students will return to their assigned seat. Students will write the rhythm of the song independently. Rhythm will place on the board and students will perform in a variety of ways. Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta Students will play a variety of non-pitched percussion instruments or body percussion. Teacher will present the following 5 rhythms for the students to sight-read. Ta, TiTi, TiRiTiRi, Ta TiRiTiRi, Ta, Ta-ah TiTi, TiTi, TiRiTiRi, Ta TiRiTiRi, TiTi, Ta, Ta Ta-ah, TiRiTiRi, Ta Note – Each experimental groups will clap these five rhythms. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment.

	Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms. **Summary:** Teacher will ask the class a series of summarization questions How many sixteenth notes can fit into one beat? A whole note gets how many beats? How many sixteenth notes can there be in a measure of 4/4?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 5-5/12-2014**

Source	NS	Concept: Rhythm	Materials
Song *Love Somebody* p. 257 and *Golden Ring Around Susan* p. 212 from L. Choksy *The Kodaly Method I: Comprehensive Music Education*	1,2,4,5,6	**Conceptual Statement: Rhythm is governed by the beat. Rhythm patterns are groupings of durations that move in relation to the beat.**	Tambourine, rhythm sticks, hand drum, triangle, guiro, piano, white board,

Behavioral Objective	Procedure:
BO#1: TSWBAT rhythmically dictate the song *Love Somebody* and *Golden Ring Around Susan* with independent practice and perform the piece with 100% accuracy. **BO#2:** TSWBAT sight read and perform 5 rhythms in 4/4 time that contain quarter notes, half notes, paired eighth notes, and sixteenth notes. **BO#3:** TSWBAT compose a 3 measure piece that incorporates the following note values: Quarter notes and rests, eighth notes, half	**Motivational Activity:** Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, half note and rest, whole note and rest, dotted half note, and sixteenth notes. Ta, Ta, Ta, Ta TiTi, Ta, TiTi, Ta Ta-ah, Re-st Ta-a-a-ah TiRiTiRi, TiTi, Ta, Ta Ta, Ta, TiRiTiRi, Ta TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, TiRiTiRi, Ta TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta Rest, Ta, Ta-ah | TiTi, TiRiTir, Ta, Rest **Sequence:** Students will learn the song *Love Somebody*. Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi) and Sixteenth Notes (TiRiTiRi) Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher

notes and rests, whole notes and rests, and sixteenth notes with 90% accuracy.	Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 TiTi, TiTi | TiTi, Ta | TiTi, TiTi | TiTi, Ta | TiTi, TiTi | TiTi, Ta | TiTi, TiRiTiRi | TiTi, Ta Teacher will dictate the song with student assistants on the board for all learners. Students will clap the beat as they perform the song with lyrics. Teacher will draw the number of beats on the board as they clap. After the song, the teacher will place the note(s) in the beat. *Teacher will ask how many sounds do we hear in this beat? The same procedure will be followed for students learning the following song *Golden Ring Around Susan* p. 257. This song is more complex than *Love Somebody.* *Golden Ring Around Susan* rhythm: 2/4 TiTi, TiRiTiRi | TiTi, Ta | TiTi, TiRiTiRi | TiTi, Ta | TiTi, TiRiTiRi | TiTi, Ta | TiRiTiRi, TiTi | TiTi, Ta Students will return to their assigned seat. Students will write the rhythm of the song independently using the same procedure as *Love Somebody* and turn in to be assessed by teacher. Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta Students will play a variety of non-pitched percussion instruments or body percussion. Teacher will present the following 5 rhythms for the students to sight-read. TiTi, TiTi, TiRiTiRi, Ta TiRiTiRi, Ta, Ta-ah TiTi, TiRiTiRi, TiRiTiRi, Ta TiRiTiRi, Ta-ah, Ta Ta-ah, TiRiTiRi, Ta

	Note – Each experimental groups will clap these five rhythms. Teacher will give the instructions for each student to compose their own rhythm. Students will compose a three measure rhythm in 4/4 using the following notes values: quarter notes and rest, half notes and rests, paired eighth notes, whole notes and rests, and sixteenth notes. Only one whole note or rest may be used in the piece. At least two measures must contain sixteenth notes. Students will perform their work for the class either using rhythm instruments or body percussion (Student choice). Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms. **Summary:** Teacher will ask the class a series of summarization questions How are the rhythms different between the two songs? How are the rhythms the same between the two songs?
Evaluation: Informal – Teacher observation Formal – Teacher will assess the dictation to the song *Golden Ring Around Susan* and provide feedback to each student.	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 3rd Grade **Date: 5-19-2014**

Source	NS	Concept: Rhythm	Materials
	2,5	**Conceptual Statement: Rhythm is governed by the beat. Rhythm patterns are groupings of durations that move in relation to the beat.**	**White Board, computer, Smart Board, rhythm sticks**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT perform all rhythms at first sight with 100% accuracy. Rhythms will contain quarter notes and rests, half notes and rests, whole notes and rests, dotted half notes, paired eighth notes, and sixteenth notes.	**Motivational Activity:** Using rhythm sticks, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, half note and rest, whole note and rest, dotted half note, and sixteenth notes. Ta, Ta, Rest, Ta TiTi, Ta, Rest, Ta Re-st, Ta-ah Ta-a-a-ah Ta-a-ah, Ta TiRiTiRi, Ta, Rest, Ta TiTi, Ta, TiRiTiRi, Ta R-e-s-t Re-st, TiTi, Ta | TiTi, TiTi, Ta, Ta Rest, Rest, TiTi, Ta | TiRiTiRi, Ta, TiTi, Ta TiTi, TiTi, TiRiTiRi, TiTi | TiTi, TiTi, TiRiTiRi, Ta

	Sequence: Students will return to their assigned seat and prepare to read 10 new rhythms from sight. Students will read the rhythms as a group. If a particular rhythm gives a student or students a problem, the teacher will stop and correct the problem. The following rhythms were used: Ta, Ta, Rest, Ta Ta, TiRiTiRi, Re-st R-e-s-t TiTi, Ta-a-ah TiRiTiRi, Ta, TiTi, Ta 2 Measures Ta, TiTi, Ta-ah | TiTi, TiRiTiRi, TiRiTiRi, Ta Ta-a-a-ah | Ta-ah, TiTi, Ta Ta-a-ah, TiTi | Ta, Ta, TiRiTiRi, Ta Rest, Rest, Re-st | Ta, Ta, Ta-ah TiRiTiRi, TiTi, TiTi, Ta | Ta-ah, TiRiTiRi, Ta **Summary:** Teacher will ask the class a series of summarization questions Teacher will remind students of the posttest coming up and encourage them to practice over the week.
Evaluation: Informal – Teacher observation	

APPENDIX D

FOURTH GRADE LESSON PLANS

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 3-17-2014**

Sources	NS	Concept: Rhythm	Materials
Rhythms from *Game Plan p. 137*	2,4,5	**Conceptual Statement: Rhythm is governed by a steady beat. Meter shows the grouping of the beat and rhythmic patterns (Time Signature)**	**Rhythm sticks, Guiros, Tambourine, Triangles, and Castanets, White Board,**

Behavioral Objective

BO#1: TSWBAT create rhythms in 2/4 and 4/4 meter using quarter notes and rests, half notes and rests, whole notes and rests, eighth notes, sixteenth notes, and dotted half notes and perform to the class with 90% accuracy.

Procedure:

Motivational Activity: Students will enter the classroom form a circle in the room. As they enter they will be given rhythms sticks, guiro, tambourine, triangle, or a castanet. The teacher will perform the following rhythms and the students will echo.

Rhythms include:

Ta, Ta, Ta, Ta
Ta, Ta, TiTi, Ta
TiTi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta
Rest, Rest, TiTi, Ta
R-e-s-t
Re-st, TiRiTiRi, Ta
Ta-a-a-a
Ta-a-a, Rest

Sequence:

Teacher will present the same rhythm series from the previous lesson. Students will perform rhythms using the same instruments they were given as they entered the room.

Rhythms are two measures long in 4/4 meter.

Rhythms:
Ta-a, Ta-a | Ta, Ta, Ta-a
TiTi, TiTi, TiTi, TiTi | Ta, TiTi, Ta, Ta
TiTi, Ta, TiTi, Ta | Rest, TiTi, Ta, Rest
Rest, Ta, Rest, Ta | Rest, Ta, Ta, Rest
Ta, TiTi, Ta, TiTi | Ta-a-a-a
Ta-a-a, TiTi | Ta-a-a, Rest

	Ta, Ta, Ta, TiRiTiRi | Ta, Ta, Ta, Rest Re-st TiTi, Ta | Re-st, TiRiTiRi, Ta TiRiTiRi, TiRiTiRi, TiTi, TiTi | TiRiTiRi, TiRiTiRi, Ta, Ta Ti, Ta, Ti, Ta | Ta, R-e-s-t Ta-a-a-a | Ti, Ta, Ti, Ta, Ta Teacher will monitor all students and assist when problems arise. Up to this point Time Signatures have been presented in the following manner 4/quarter note and 2/quarter note. Teacher will explain that the top note represents how many beats are in a measure and the bottom determines which note receives one beat. Students will discover visually that 2/quarter note is equal to 2/4, and that 4/quarter note is equal to 4/4. Class will be divided into 4 groups and will sit around a card that either has 2/4 or 4/4 on it. Teacher will improvise on the piano in one of the meters and students will stand if their time signature is being played. After several plays, students will change cards. Students will break up and walk back to their assigned spot in the room. Teacher and student assistants will pass out paper and pencil for the next activity. Students will create 1 four-measure rhythm in 4/4 and 1 four-measure rhythm in 2/4. Note Values that should be included: TiRiTiRi Ta-a-a TiTi Rest Re-st R-e-s-t Ta Ta-a Ta-a-a-a Ti, Ta, Ti After students have created their own rhythm, they will perform for the class. Auditory Learners will hear each of the rhythm and echo back to the teacher playing their instrument. Auditory learners are aided in the explanation of the time signatures because it lends its self towards a lecture/presentation. These students may use the instruments to sound the rhythms they created. They may also say aloud their rhythms using rhythm syllables or fruit words.

	Visual Learners will be given the rhythms first in an alternate representation using lines and dashes to represent long and short sounds. When creating their rhythms, the learners will be encouraged to show the note values through alternate representation along with the correct note value. Students will be able to perform their rhythms on instruments. Kinesthetic Learners will tap the beat with their foot as they echo the rhythms performed by the teacher. Learners will conduct in 2/4 and 4/4. After the learners have created their rhythms, they will be paired with a partner to present to the class. One student will conduct while the other performs his/her rhythms then they will trade spots. Students will be able to perform their rhythms on instruments. **Summary:** Teacher will ask the class a series of summarization questions How many beats are there in a measure of 2/4? In 2/4 meter, what note value gets the beat? How many beats are there in a measure of 4/4? In 4/4 meter, what note value gets the beat?
Evaluation: Informal – Teacher Observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 3-24-2014**

Sources	NS	Concept: Rhythm	Materials
***Peter Piper* from *Game Plan* Grade 4 pp. 88-89,**	1,2,5	**Conceptual Statement: Rhythm is governed by a steady beat. Meter shows the grouping of the beat and rhythmic patterns (Time Signature)**	**Strips of paper with different time signatures, Board, Markers, Rhythm Sticks, Hand Drums**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT perform the rhythm and canon of the piece *Peter Piper* with 100% accuracy.	**Motivational Activity:** Students will choose a strip of paper out of a basket as they enter the room. On the piece of paper is a time signature of either 2/4 or 4/4. Students will form a circle and improvise a two-measure rhythm for their classmates to echo. **Sequence:** Teacher will introduce *Peter Piper*. This is a speech activity using sixteenth notes, quarter notes, and eighth notes. Teacher will say the entire speech, and lead the class to the discovery of the time signature. Teacher will echo text two measures at a time while patting the rhythm (alternating hands). Teacher will choose a student to repeat using rhythm syllables and dictate the rhythm on the board. Rhythm: TiRiTiRi, TiRiTiRi, TiTi, TiTi * Teacher will assist student if student begins to struggle. Teacher will choose another student to perform and dictate the second line. Second line is the same as the first line. Another student will do the same for line 3. Line three, again, is the same as the first two lines The fourth student will perform and dictate the last line. The last line is different from the first three lines

	Rhythm 4: TiRiTiRi, TiRiTiRi, TiRiTiRi, Ta The class will perform all four lines using rhythm syllables and body percussion. Sixteenth notes = patting with alternate hands; Eighth notes = snap; Quarter notes = clap Students will perform the speech and body percussion two times and then use rhythm syllables and body percussion two times. Class will perform the rhythms while the teacher comes in measure two creating a canon. Class will be divided into two groups and perform as a two-part canon, with text and without text. Students will also be able to transfer the rhythm to hand drums and rhythm sticks **Summarization:** Teacher will ask the class a series of summarization questions How many sounds must you pat in a TiRiTiRi? Define the time signature 2/4? Define the time signature 4/4?
Evaluation: Informal – Teacher Observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 3-31-2014**

Source	NS	Concept: Rhythm	Materials
Song *Cedar Swamp* p. 249 from *The Kodaly Context: Creating an Environment for Musical Learning* by: Lois Choksy	1,2,4,5	**Conceptual Statement: Rhythm is governed by a steady beat.**	**Rhythm Sticks, Hand drums, Guiro, White Board, Piano**

Behavioral Objective

BO#1: TSWBAT perform *Cedar Swamp* using the correct rhythms and create a perform a 2 measure ostinato to accompany the song with 90 % accuracy.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, half note and rest, whole note and rest, dotted half note, and sixteenth notes.

Ta, Ta, Ta, Ta
TiTi, Ta, TiTi, Ta
Ta-ah, Re-st
Ta-a-a-ah
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, TiRiTiRi, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Rest, Ta, Ta-ah | TiTi, TiRiTir, Ta, Rest
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
R-e-s-t | TiTi, Ta, TiRiTiRi, Ta | Ta-a-a-ah

Sequence: Students will learn the song *Cedar Swamp.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi) and Sixteenth Notes (TiRiTiRi)

Teacher will sing each phrase using solfege syllables and students will echo

Teacher will extend the phrases. Students will again echo the longer phrases

Teacher will sing the whole song and students will sing the song back to the teacher

	Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: (*rhythm was modified) 2/4 TiTi, TiRiTiRi | TiTi, Ta | TiTi, TiTi | Ta, Ta | TiTi, TiTi | TiRiTiRi Ta | TiTi, TiTi | Ta, Ta | TiRiTiRi, TiRiTiRi | TiRiTiRi, TiTi | TiRiTiRi, TiRiTiRi | TiRiTiRi Ta | Teacher will dictate the song with student assistants on the board for all learners. Students will clap the beat as they perform the song with lyrics. Teacher will draw the number of beats on the board as they clap. After the song, the teacher will place the note(s) in the beat. *Teacher will ask how many sounds do we hear in this beat? After the song is dictated on the board, students will get in groups of 4 and create an ostinato to accompany the song. The ostinato should be 2 measures long and contain at least two sixteenth note patterns. Students will perform the song and each group will present their ostinato. Students will sing the song and play rhythm using non-pitched instruments and the group(s) will perform their ostinato using body percussion. Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment.

	Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce beach balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms. **Summary:** Teacher will ask the class a series of summarization questions What were some difficulties your group encountered during the composing process? How did you overcome the obstacles?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 4-7-2014**

Source	NS	Concept: Rhythm	Materials
	2,4,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT create an 8 measure rhythmic pattern 4/4 using quarter notes and rests, half notes and rest, whole notes and rests, dotted half notes, paired eighth notes, syncopation (Ti, Ta, Ti), and sixteenth notes.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets. Eighth note triplets will be introduced during this lesson (Sound ONLY)

Ta, Ta, Ta, Ta
R-e-s-t
TiTi, Ta, TiTi, Ta
Ta-ah, Re-st
Ta-a-a-ah
Ta, Ta, Triplet, Ta
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Triplet, Ta, Triplet, Ta | TiTi, TiRiTir, Ta, Rest
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-a-ah

Sequence:

Students will move back to their assigned seats and will be given paper and pencil to complete the composing exercise.

Teacher will give the instructions for each student to compose their own rhythm. Students will compose an eight measure rhythm in 4/4 using the following notes values: quarter notes and rest, half notes and rests, paired eighth notes, whole notes and rests, syncopation (Ti, Ta, Ti) and sixteenth notes. Only one whole note or rest may be used in the piece. At least two measures must contain sixteenth notes, and one measure must contain syncopation. Students will perform their work for the class either using rhythm instruments or body percussion (Student choice).

	As students are working the teacher will continually walk around the room and assist. Auditory Learners will be encouraged to use fruit syllables or speak quietly to themselves as they work. Visual Learners will draw the beats and the rhythm using objects of their choice (Sticks, Birds, etc.) Kinesthetic Learners will be free to move around the room as they compose their rhythm. Once their rhythm is complete they may add body percussion. **Summary:** Teacher will ask the class a series of summarization questions What did you learn as you composed your own rhythm? What would you different if you had to compose another rhythm using the same directions?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 4-21-2014**

Source	NS	Concept: Rhythm	Materials
Speech *How 'bout a Pie* p. 92 from *Game Plan: An Active Music Curriculum for Children*	1,2,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Cards from *Game Plan***

Behavioral Objective

BO#1: TSWBAT identify, read, and perform triplets in 2/4 one measure segments with 80% accuracy.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets.

Ta, Ta, Ta, Ta
Triplet, Ta, Ta-ah
TiTi, TiTi, Rest, Ta
R-e-s-t
Ta-ah, Re-st
Ta-a-a-ah
Ta, Ta, Triplet, Ta
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Triplet, Ta, Triplet, Ta | TiTi, TiRiTiRi, Triplet, Ta | R-e-s-t
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-ah, Ta

Sequence:

Students will learn the speech *How 'bout a Pie.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi), eighth note triplets, and sixteenth notes.

Teacher will speak each phrase using the words of the speech and students will echo
Teacher will extend the phrases. Students will again echo the longer phrases

	Teacher will speak the whole speech and students will speak the speech back to the teacher Teacher and students will speak the speech together Students will speak the speech without teacher assistants Teacher will follow the same sequence above but will replace the lyrics with rhythm syllables. Students will clap the beat while speaking The speech contains the following rhythm: 2/4 TiTi, TiTi | TiTi, Ta | TiRiTiRi, TiRiTiRi | TiTi, Ta Teacher will present the following cards to the class: Quarter Note, Paired Eighth Notes, 4 Sixteenth Notes, Quarter Rest, Eighth Note Triplets Teacher – Label triplet as "a group of three notes performed in the space of two;" spoken as "Tri-pl-et" Teacher will tap a combination of four cards; students speak corresponding rhythm Teacher will call for student volunteers to name their favorite pie Teacher speaks and claps the name of the pie; class will echo The students will determine the rhythm; for example: **TiTi, Ta** Apple Pie, Pumpkin Pie, Pecan Pie, Cherry Pie, Key Lime Pie **Triplet, Ta** Strawberry Pie, Blueberry Pie, Lemon Meringue, Coconut Cream **TiRiTiRi, Ta** Peanut Butter Pie, Sweet Potato Pie, Huckleberry Pie **Ta, Ta** Peach Pie, Plum Pie, Chess Pie Students will speak with rhythm syllables – add text; speak poem with repeat. Class will create a rhythmic ostinato to accompany the poem; For example:

	Ta, Ta | Triplet, Ta Body Percussion Pat = Ta Clap = Triplet Class will perform the poem with ostinato twice Teacher taps two cards representing the name of a pie Students speak rhythm with rhythm syllables and raise hand to name a corresponding pie Repeat with poem and ostinato Auditory Learners will hear the speech in Kodaly syllables and with the text. Rhythm syllables will be used along with word practice (Fruit Syllables). Visual Learners will see the rhythm cards and notation for the poem. The rhythm of the poem will be seen through objects written on the board. Students will draw out the number of beats of the poem, and draw figures (pies) under the beats to represent the number of sounds heard in each beat. Kinesthetic Learners will march around the room, conduct, and bounce beach balls to feel the steady beat while speaking the text. Students use body percussion to perform the notated rhythms. **Summary:** Teacher will ask the class a series of summarization questions How many sounds are in one beat for a triplet? What number is above the triplet? What pies contain the triplet rhythm?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 4-28-2014**

Source	NS	Concept: Rhythm	Materials
Speech *Riddle-Me* p. 233 from *Orff and Kodaly: Adapted for the Elementary School*	1,2,4,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT to dictate and perform the poem *Riddle-Me* with guided practice with 100% accuracy.	**Motivational Activity:** Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets. Ta, Ta, Ta, Ta R-e-s-t TiTi, Ta, TiTi, Ta Ta-ah, Re-st Ta-a-a-ah Ta, Ta, Triplet, Ta TiRiTiRi, TiTi, Ta, Ta Ta, Ta, TiRiTiRi, Ta TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta Triplet, Ta, Triplet, Ta | TiTi, TiRiTir, Ta, Rest Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-a-ah **Sequence:** Students will learn the speech *Riddle-Me.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi) and eighth note triplets. Teacher will speak each phrase using the words of the speech and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will speak the whole speech and students will speak the speech back to the teacher

	Teacher and students will speak the speech together Students will speak the speech without teacher assistants Teacher will follow the same sequence above but will replace the text with rhythm syllables. Rhythm of the Speech *Riddle-Me:* 4/4 Triplet, Triplet, Triplet, Ta | TiTi, TiTi, Triplet, TiTi | Triplet, TiTi, Triplet, TiTi | Triplet, TiTi, Triplet, Ta Students will clap the beat while they speak the text. (2x) During the second read through the teacher will place the beats on the board. How many beats on in this poem? As a class, students will tell the teacher what note value goes in the beat Students will speak the rhythm using rhythm syllables Students will clap the rhythm while speaking the rhythm syllables Students will return to their seats where they will be given paper and pencil to write the rhythm of the poem. Auditory Learners will hear the poem rhythm in Kodaly syllables and with the text. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will be able to speak out loud while completing the rhythmic dictation exercise. Visual Learners will see the rhythm of the poem through objects written on the board. Students will draw out the number of beats in the poem, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while speaking the text. Students will play non-pitched percussion instruments and use body percussion to perform the rhythm of the poem.

	Summary: Teacher will ask the class a series of summarization questions If we were to create a one measure ostinato for *Riddle-Me,* what would yours be? How many eighth note triplets can you place in a measure of 4/4?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 5-5-2014**

Source	NS	Concept: Rhythm	Materials
Song *Handsome Molly* From The Kodaly Method I: Comprehensive Music Education 3rd Edition by Lois Choksy	1,2,4,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, Drums, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT dictate and perform the song *Handsome Molly* with 100% accuracy.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets.

Triplet, Ta, Triplet, Ta
R-e-s-t
Ta, Ta, Ta, Ta
TiTi, Ta, TiTi, Ta
Ta-ah, Re-st
Ta-a-a-ah
Ta, TiTi, Triplet, Ta
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Triplet, Ta, Triplet, Ta | TiTi, TiRiTir, Ta, Rest
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-a-ah

Sequence:

Students will learn the song *Handsome Molly.* Note Values used in the song include: Quarter Note, Eighth Notes, Sixteenth Notes, Dotted Quarter, and Triplets

Teacher will sing each phrase using solfege syllables and students will echo

Teacher will extend the phrases. Students will again echo the longer phrases

	Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 Ti | TiTi, TiTi | Ti, Ta, Ti | Triplet, TiTi | Tam, Ti | TiTi, TiRiTiRi | Ti, Ta, Ti | TiTi, TiTi | Tam Students will return to their assigned seat. Students will write the rhythm of the song independently. Teacher will choose a student to write the first four measures on the board, and another student to write the last four. Teacher and the rest of the class will assist the two students writing on the board. Once rhythm is on the board, students will perform rhythm with body percussion and non-pitched percussion instruments Body Percussion Pat = TiRiTiRi Snap = TiTi Stomp = Ta Clap = Triplet Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation.

	Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms.
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 5-12-2014**

Source	NS	Concept: Rhythm	Materials
	2,4,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT compose an eight measure piece in 4/4 that incorporates the following note values: Quarter notes and rests, Half notes and rests, whole notes and rests, syncopation (Ti, Ta, Ti), Sixteenth notes, and Triplets with 95% accuracy.

BO#2 TSWBAT sight read and perform 5 unknown rhythms in 4/4 that contain the following note values: Quarter notes and rests, Half notes and rests, whole notes and rests, syncopation (Ti, Ta, Ti), Sixteenth notes, and Triplets with 100% accuracy.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets.

Ti, Ta, Ti, TiTi, Ta
R-e-s-t
Triplet, Ta, TiTi, Ta
Ta-ah, Re-st
Ta-a-a-ah
Ta, Ta, Triplet, Ta
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Triplet, Ta, Triplet, Ta | TiTi, TiRiTir, Ta, Rest
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-ah, Ta

Sequence:

Teacher will give the instructions for each student to compose their own rhythm. Students will compose an eight measure rhythm in 4/4 using the following notes values: quarter notes and rest, half notes and rests, paired eighth notes, whole notes and rests, sixteenth notes, dotted half notes, Triplets, and syncopation (Ti, Ta, Ti). Only one whole note or rest may be used in the piece. At least one measure must contain sixteenth notes. Two measures must contain a triplet. Students will perform their work for the class either using rhythm instruments or body percussion (Student choice).

	Sight Reading Teacher will present the following 5 rhythms for the students to sight-read. TiTi, Ta, Triplet, Ta TiRiTiRi, Ta, Ta-ah | TiTi, TiTi, Triplet, Ta TiTi, TiRiTiRi, TiRiTiRi, Ta | Ta-a-ah, Ta TiRiTiRi, Ta-ah, Ta | Ti, Ta, Ti, Ta, Ta TiTi, Triplet, Ta-ah | TiRiTiRi, Ta, Triplet, Ta Note – Each experimental group will clap these five rhythms.
Evaluation: Informal – Teacher observation Formal – Teacher will assess each students composition	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 4th Grade **Date: 5-19-2014**

Source	NS	Concept: Rhythm	Materials
	2,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT perform all rhythms at first sight with 100% accuracy. Rhythms will contain quarter notes and rests, half notes and rests, whole notes and rests, paired eighth notes, Triplets, syncopation (Ti, Ta, Ti), and sixteenth notes.

Procedure:

Motivational Activity: Using a variety of non-pitched percussion instruments, students will echo/perform the following rhythm patterns. Note values to be include in the rhythms are: quarter note and rest, paired eighth notes, syncopation (Ti, Ta, Ti), half note and rest, whole note and rest, dotted half note, sixteenth notes, and eighth note triplets.

Ti, Ta, Ti, TiTi, Ta
R-e-s-t
Triplet, Ta, TiTi, Ta
Ta-ah, Re-st
Ta-a-a-ah
Ta, Ta, Triplet, Ta
TiRiTiRi, TiTi, Ta, Ta
Ta, Ta, TiRiTiRi, Ta
TiRiTiRi, Ta, TiTi, Ta | TiTi, Ta, Ta, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiTi, Ta | Ta-a-ah, Ta
Triplet, Ta, Triplet, Ta | TiTi, TiRiTir, Ta, Rest
Rest, Rest, TiTi, Ta | TiRiTiRi, TiTi, TiTi, Ta | Re-st, TiRiTiRi, Ta
Ti, Ta, Ti, Ta-ah| TiTi, Ta, TiRiTiRi, Ta | Ta-a-ah, Ta

Sequence:

Students will return to their assigned seat and prepare to read 10 new rhythms from sight. Students will read the rhythms as a group. If a particular rhythm gives a student or students a problem, the teacher will stop and correct the problem.

The following rhythms were used:
Ta, Ta, Ta, Ta
TiTi, Ta-a-ah
R-e-s-t
Ti, Ta, Ti, Triplet, Ta
TiRiTiRi, TiTi, TiTi, Ta
3 Measures
Ta, TiTi, Ta-ah | TiTi, TiRiTiRi, Triplet, Ta | Re-st, TiTi, Ta

	Ta-a-a-ah | TiRiTiRi, Ta, Ta-ah | Ta-a-a-ah Ta-a-ah, TiTi | Ta, Ta, TiRiTiRi, Ta | Ti, Ta, Ti, TiTi, Ta Rest, Rest, Re-st | Ta, Ta, Ta-ah | Rest, Rest, Re-st TiRiTiRi, TiTi, TiTi, Ta | Ta-ah, TiRiTiRi, Ta | Triplet, TiTi, TiRiTiRi, Ta **Summary:** Teacher will ask the class a series of summarization questions Teacher will remind students of the posttest coming up and encourage them to practice over the week.
Evaluation: Informal – Teacher observation	

APPENDIX E

FIFTH GRADE LESSON PLANS

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 3-17-2014**

Sources	NS	Concept: Rhythm	Materials
Rhythm and ostinato derived from *Run for Your Life* in Game Plan Grade 5 p. 29	1,2,5	**Conceptual Statement: Rhythm is governed by a steady beat**	**Board, Markers, Drums, Rhythm Sticks, Triangle, Tambourine, Guiro, Hand drums**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT perform the rhythm and ostinato of the song *Run for Your Life* with 95% accuracy.	**Motivational Activity:** Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo. Eighth/two sixteenths will be reinforced before being visualized during the lesson. Rhythms include: Ta, Ta, Ta, Ta TiTi, Ta, TiTi, Ta Tam, Ti, Ta, Ta Ta-a, Ta, Ta TiRiTiRi, Ta, Triplet, Ta Tam, Ti, TiTi, Ta Tam, Ti, Triplet, Ta TiRiTiRi, TiRiTiRi, TiRiTiRi, Ta Ta, Ta, TiTiRi (eighth, 2 sixteenths), Ta TiTiRi, Ta, TiTiRi, Ta TiTiRi, TiTiRi, TiTi, Ta **Sequence:** Teacher will introduce an eighth followed by 2 sixteenth notes. Teacher will review "the tie" by going back and tying two quarter notes together to produce a half note, tying two half notes to produce the whole note, and tying a quarter to an eighth note to produce the dotted quarter note that was previously taught/reviewed last week. Teacher will place the following rhythm on the board: Ta, Ta, TiRiTiRi, Ta Students will use rhythm syllables and clap the rhythm. Teacher will tie the first two sixteenth notes to create the rhythm TiTiRi. Teacher will clap first and students will echo.

	Teacher will introduce the following speech activity *Run For Your Life* using Fruit words/rhythms. Dr. Nannette Carnes created fruit rhythms, and she is a music teacher at Buford Middle School in Lancaster, SC. Strawberry (eighth/two sixteenths), Pear (Ta), Strawberry, Pear Watermelon (TiRiTiRi), Kiwi (TiTi), Kiwi, Kiwi Strawberry, Pear, Strawberry, Pear Watermelon, Kiwi, Pear, Rest (quarter rest) Teacher will say each measure and students will echo. Teacher will draw 16 dashes on the board representing the beat. Teacher will call a student to the board and the student will place how many sounds they hear in each beat for one of the four measures. Other students will fill in measures 2, 3, and 4. Once we as a class have determined how many sounds are in a beat, we decide if they are Ta's, TiTi's, TiRiTiRi's, or TiTiRi's. 16 more beats will be drawn and the correct notation will be placed within the beat. Students will say the rhythm using fruit words and then change to correct Kodaly rhythm syllables. Students will perform the rhythm using body percussion TiRiTiRi=Patting Ta=Stomp TiTi=Snap TiTiRi=clap Teacher will introduce the following rhythm ostinato: Tam (dotted quarter), Ti (eighth), Ta (quarter), Ta (quarter) Students will clap the following ostinato four times. Four beats will be drawn on the board and a student will be called to write in the notation for the ostinato Students will be divided into groups of 4 (two will do the rhythm, two will do the ostinato) Small groups will be used for better teacher observation. Groups will switch parts.

	Visual Learners will see the beat drawn out as dashes with the music notation underneath. Learners will also see the words written out for the fruit rhythms. Teacher will also draw out a tree map of note values. Auditory Learners will hear the rhythm performed on multiple instruments (Rhythm Sticks, drum, triangle, voice, and body percussion) Kinesthetic Learners will conduct and tap their foot to the beat while saying the rhythm. Students will also use multiple levels of body percussion while performing the rhythm and ostinato. Students will also play instruments stated above. **Summary:** Teacher will ask the class a series of summarization questions How many beats does a TiTiRi get? How did we produce a TiTiRi from TiRiTiRi?
Evaluation: Informal – Teacher Observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 3-24-2014**

Source	NS	Concept: Rhythm	Materials
Songs *A La Claire Fontaine p. 223 and How Many Miles p. 207* From *The Kodaly Method I: Comprehensive Music Education 3rd Edition* by Lois Choksy	1,2,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil, piano**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT sing, perform, dictate, the rhythm of both songs with 90 % accuracy.	**Motivational Activity:** Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo. Eighth/two sixteenths will be reinforced before being visualized during the lesson. Rhythms include: Ta, Ta, Ta, Ta TiTi, Ta, TiTi, Ta Tam, Ti, Ta, Ta Ta-a, Ta, Ta TiRiTiRi, Ta, Triplet, Ta Tam, Ti, TiTi, Ta Tam, Ti, Triplet, Ta TiRiTiRi, TiRiTiRi, TiRiTiRi, Ta Ta, Ta, TiTiRi (eighth, 2 sixteenths), Ta TiTiRi, Ta, TiTiRi, Ta TiTiRi, TiTiRi, TiTi, Ta **Sequence:** Students will learn the song *A La Claire Fontaine.* Note Values used in the song include: Quarter Note, Eighth Notes, and Eigth 2 Sixteenths. Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases

	Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 Ta, TiTi | TiTi, TiTi | Ta, TiTi | TiTi, Ta | Ta, TiTi | TiTi,TiTi | Ta, TiTi TiTi, Ta | Ta, TiTi | TiTiRi, TiTi | Ta, TiTiRi | TiTi, Ta Students will return to their assigned seats Teacher will sing the song and clap the beat. Teacher will ask students how many beats were in the song? Teacher places the number of beats on the board. Teacher goes through each beat and places the correct note value for the number of sounds in each beat. After each beat has a note value, students will clap the rhythm measure by measure. Students will clap the whole rhythm of the song with teacher. Students will clap and the song by themselves. Teacher will observe Students will learn the song *How Many Miles.* Note Values used in the song include: Quarter Note, Dotted Quarter, Half Note, Eighth Notes, and Eigth 2 Sixteenths. Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song

	The song contains the following rhythm: 4/4 TiTiRi, TiTi, TiTi, Ta | Ta, TiTi, Tam, Ti | TiTi, TiTi, TiTi, Ta | TiTi, TiTi, Ta-ah | TiTiRi, TiTi, TiTi, Ta | TiTi, TiTi, TiTi, Ta | TiTi, TaTiTi, Ta | TiTiRi, TiTi, TiTi, Ta | Teacher and students will clap the beat and sing the song. Class will discover how many beats are in the song. Teacher will instruct students to work with their assigned partner, and write dictate the rhythm of the song *How Many Miles.* Teacher will monitor the room and assist as students work. Teacher will choose a pair of students to write the rhythm on the board. Class and Teacher will assist if students have a mistake on the board. Teacher and students will clap the rhythm of the song measure by measure. Teacher and students will clap the rhythm of the whole song. Students will clap the rhythm of the song. Students will be divided into two groups. Group 1 will clap the beat and sing the song. Group 2 will clap the rhythm and sing the song. The groups will change after two performances. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation.

	Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms.
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 3-31-2014**

Source	NS	Concept: Rhythm	Materials
Song *Do, Do Pity My Case* From *The Kodaly Method I: Comprehensive Music Education 3rd Edition* by Lois Choksy	1,2,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT perform the rhythm and ostinato of the song *Do, Do Pity My Case* with 95% accuracy.

Procedure:

Motivational Activity: Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo. Two Sixteenths/Eighth will be introduced through sound.

Rhythms include:

Ta, Ta, Ta, Ta
TiTi, Ta, TiTi, Ta
Tam, Ti, Ta, Ta
Ta-a, TiRiTi (2 sixteenth, eighth), Ta
TiRiTiRi, Ta, Triplet, Ta
Tam, Ti, TiTi, Ta
Tam, Ti, Triplet, Ta
Ta, TiRiTi, TiRiTiRi, Ta
Ta, Ta, TiTiRi (eighth, 2 sixteenths), Ta
TiTiRi, Ta, TiRiTi, Ta
TiTiRi, TiRiTi, TiTi, Ta

Sequence:

Teacher will introduce 2 sixteenths followed by an eighth.
Teacher will review "the tie" by going back and tying two quarter notes together to produce a half note, tying two half notes to produce the whole note, and tying a quarter to an eighth note to produce the dotted quarter note that was previously. Teacher will also review from the following two weeks TiTiRi.

Teacher will place the following rhythm on the board: Ta, Ta, TiRiTiRi, Ta Students will use rhythm syllables and clap the rhythm.

	Teacher will tie the last two sixteenth notes to create the rhythm TiRiTi. Teacher will clap first and students will echo. Students will learn the song *Do, Do Pity My Case.* Note Values used in the song include: Quarter Note, Eighth Notes, 2 Sixteenth Notes followed by an Eighth. Teacher will sing each phrase using solfege syllables and students will echo Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 4/4 Ta, Ta, TiRiTi, Ta | TiTi, TiTi, Ta, TiTi | TiTi, TiTi, TiTi, TiTi | TiTi, TiTi, Ta, Ta Teacher will draw 16 dashes on the board representing the beat. Teacher will call a student to the board and the student will place how many sounds they hear in each beat for one of the four measures. Other students will fill in measures 2, 3, and 4. Once we as a class have determined how many sounds are in a beat, we decide if they are Ta's, TiTi's, TiRiTiRi's, or TiRiTi's. 16 more beats will be drawn and the correct notation will be placed within the beat. Students will say the rhythm using Kodaly rhythm syllables. Students will perform the rhythm using body percussion Ta=Stomp TiTi=Snap TiRiTi=clap Teacher will introduce the following rhythm ostinato: Tam (dotted quarter), Ti (eighth), Ta (quarter), Ta (quarter) Students will clap the following ostinato four times. Four beats will be drawn on the board and a student will be called to write in the notation for the ostinato

	Students will be divided into groups of 4 (two will do the rhythm, two will do the ostinato) Small groups will be used for better teacher observation. Groups will switch parts. Visual Learners will see the beat drawn out as dashes with the music notation underneath. Learners will also see the words written out for the fruit rhythms. Teacher will also draw out a tree map of note values. Auditory Learners will hear the rhythm performed on multiple instruments (Rhythm Sticks, drum, triangle, voice, and body percussion) Kinesthetic Learners will conduct and tap their foot to the beat while saying the rhythm. Students will also use multiple levels of body percussion while performing the rhythm and ostinato. Students will also play instruments stated above. **Summary:** Teacher will ask the class a series of summarization questions How many beats does a TiRiTi get? How did we produce a TiRiTi from TiRiTiRi?
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 4-7-2014**

Source	NS	Concept: Rhythm	Materials
Song *Witch, Witch* From *The Kodaly Method I: Comprehensive Music Education 3rd Edition*	1,2,5,6	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, piano, Maracas, Drums, Hand drums, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT to sing, perform, dictate the rhythm of *Witch, Witch* with 95% accuracy.

Procedure:

Motivational Activity: Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo.

Rhythms include:
Ta, Ta, TiTi, Ta
TiTi, Ta, TiRiTi, Ta
Tam, Ti, Ta, Ta
Ta-a, TiRiTi, Ta
TiRiTiRi, Ta, Triplet, Ta
Tam, Ti, TiTi, Ta
Tam, Ti, Triplet, Ta
TiRiTiRi, TiRiTiRi, TiRiTiRi, Ta
Ta, Ta, TiTiRi, Ta
TiTiRi, Ta, TiTiRi, Ta
TiTiRi, TiTiRi, TiTi, Ta
Ti, Ta, Ti, Ta-ah
TiRiTi, Ta, TiTi, Rest
TiTi, TiTiRi, Re-st

Sequence:

Students will learn the song *Witch, Witch.* Note Values used in the song include: Quarter Note, Eighth Notes, 2 Sixteenths Eighth, and Eigth 2 Sixteenth.

Teacher will sing each phrase using solfege syllables and students will echo

Teacher will extend the phrases. Students will again echo the longer phrases

	Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 Ta, Ta | TiRiTiRi, Ta | TiTiRi, TiRiTi | TiTiRi, Ta | TiTiRi, TiTi | Ta, Ta Teacher will sing the song and clap the beat. Teacher will ask students how many beats were in the song? Students move back to their spots and get out pencil and paper. Teacher places the number of beats on the board. Students go through each beat and place the correct number of sounds in each beat on their paper. Students will place the correct note(s) in the beat Several students will asked to come up to the board and place a note value in a beat After each beat has a note value, students will clap the rhythm measure by measure. Students will clap the whole rhythm of the song with teacher. Students will clap and the sing by themselves. Teacher will observe Students will be divided into two groups. Group 1 will clap the beat and sing the song. Group 2 will clap the rhythm and sing the song. The groups will change after two performances. Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment.

	Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms.
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 4-21-2014**

Source	NS	Concept: Rhythm	Materials
Songs *Billy Came Over the Main White Ocean p. 225* From *The Kodaly Method I: Comprehensive Music Education 3rd Edition* by Lois Choksy	1,2,5,6	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT dictate and perform the rhythm of both songs with 100% accuracy.	**Motivational Activity:** Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo. Rhythms include: Ta, Ta, TiTi, Ta TiTi, Ta, TiRiTi, Ta Tam, Ti, Ta, Ta Ta-a, TiRiTi, Ta TiRiTiRi, Ta, Triplet, Ta Tam, Ti, TiRiTi, Ta Tam, Ti, Triplet, Ta TiRiTiRi, Triplet, TiRiTiRi, Ta Ta, Ta, TiTiRi, Ta TiTiRi, Ta, TiTiRi, Ta TiTiRi, TiTiRi, TiTi, Ta Ti, Ta, Ti, Ta-ah TiRiTi, Ta, TiTi, Rest TiTi, TiTiRi, Re-st **Sequence:** Students will learn the song *Billy Came Over the Main White Ocean.* Note Values used in the song include: Quarter Note, Paired Eighth Notes (TiTi), Sixteenth Notes, 2 Sixteenths Eighth, Eighth 2 Sixteenths, and Half Note Teacher will sing each phrase using solfege syllables and students will echo

	Teacher will extend the phrases. Students will again echo the longer phrases Teacher will sing the whole song and students will sing the song back to the teacher Teacher will follow the same steps as above, but the solfege will be replaced with the lyrics. Teacher and students will sing the song with piano accompaniment Students will clap the beat while singing the song The song contains the following rhythm: 2/4 TiTiRi, TiRiTi | TiTi, TiTi | TiTiRi, TiRiTi | Ta-ah | TiTiRi, TiTiRi |TiTi, Ta | TiRiTiRi, TiRiTi | TiTi, Ta | TiRiTiRi, TiRiTi | Ta-ah Teacher will dictate the song with student assistants on the board for all learners. Students will clap the beat as they perform the song with lyrics. Teacher will draw the number of beats on the board as they clap. After the song, the teacher will place the note(s) in the beat. *Teacher will ask how many sounds do we hear in this beat? Students will clap/play each measure then as a whole. The same procedure will be followed for students learning the following song *Cedar Swamp* p. 227. *Cedar Swamp* rhythm: 2/4 TiTi, TiTiRi | TiTi, Ta | TiTi, TiTi | Ta, Ta | TiTi, TiTi | TiRiTiRi, Ta | TiTi, TiTi | Ta, Ta | TiRiTiRi, TiRiTi | TiRiTiRi, TiTi | TiRiTiRi, TiRiTi |TiRiTiRi, Ta Students will return to their assigned seat. Students will write the rhythm of the song independently using the same procedure as *Billy Came Over the Main White Ocean* and turn in to be assessed by teacher. Students will perform the song by clapping or body percussion Body Percussion Pat = TiRiTiRi Clap = TiTi Stomp = Ta Students will play a variety of non-pitched percussion instruments or body percussion.

	Auditory Learners will hear the song in Kodaly syllables and with the song lyrics. Rhythm syllables will be used during the dictation exercise along with word practice (Fruit Syllables). Students will hear the melodic contour and rhythm through different instrumentation (piano, non-pitched percussion). Students will be able to speak out loud while completing the rhythmic dictation assignment. Visual Learners will see the melodic contour and rhythm of the song through objects written on the board. Students will draw out the number of beats in the song, and draw figures under the beats to represent the number of sounds heard in each beat. Students will write the rhythmic dictation using standard music notation. Kinesthetic Learners will march around the room, conduct, and bounce gym balls to feel the steady beat while singing the song. Students will play non-pitched percussion instruments and use body percussion to perform the notated rhythms.
Evaluation: Informal – Teacher observation	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 5-5/12-2014**

Source	NS	Concept: Rhythm	Materials
	2,4,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board, Paper, Pencil**

Behavioral Objective

BO#1: TSWBAT compose one eight measure piece in 4/4 and one in 6/8 that incorporates the following note values: Quarter notes and rests, Half notes and rests, whole notes and rests, syncopation (Ti, Ta, Ti), Sixteenth notes, Triplets, Dotted Quarter Notes with 95% accuracy.

BO#2 TSWBAT sight read and perform 5 unknown rhythms in 4/4 and 6/8 that contain the following note values: Quarter notes and rests, Half notes and rests, whole notes and rests, syncopation (Ti, Ta, Ti), Sixteenth notes, and Triplets

Procedure:

Motivational Activity: Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo.

Rhythms include:
Ta, Ta, TiTi, Ta
TiTi, Ta, TiRiTi, Ta
Tam, Ti, Ta, Ta
Ta-a, TiRiTi, Ta
TiRiTiRi, Ta, Triplet, Ta
Tam, Ti, TiRiTi, Ta
Tam, Ti, Triplet, Ta
TiRiTiRi, Triplet, TiRiTiRi, Ta
Ta, Ta, TiTiRi, Ta
TiTiRi, Ta, TiTiRi, Ta
TiTiRi, TiTiRi, TiTi, Ta
Ti, Ta, Ti, Ta-ah
TiRiTi, Ta, TiTi, Rest
6/8 TiTiTi, TiTiTi
Tam, Tam
Ti, Ta, Ti, Ta
Ta, Ti, Ta, Ti

Sequence:

Teacher will give the instructions for each student to compose their own rhythm. Students will compose one eight measure rhythm in 4/4 using the following notes values: quarter notes and rest, half notes and rests, paired eighth notes, whole notes and rests, sixteenth notes, dotted half notes, Triplets, syncopation (Ti, Ta, Ti), Eight 2 Sixteenths, and 2 Sixteenth Eighth. Only one whole note or rest may be used in the piece. At least one measure must contain sixteenth notes. Two measures must contain a triplet. Students will perform their work for the class either using rhythm instruments or body percussion (Student choice).

with 100% accuracy.	Students will also compose a 2 measure rhythm in 6/8 using the following note values: Quarter Note, Eighth Notes, and Dotted Quarter Notes. Sight Reading Teacher will present the following 5 rhythms for the students to sight-read. TiTi, Ta, Triplet, Ta TiRiTiRi, Ta, Ta-ah | TiTiRi, Ta, Triplet, Ta TiTi, TiRiTiRi, TiRiTiRi, Ta | Ta-a-ah, Ta TiRiTiRi, Ta, TiRiTi, Ta | Ti, Ta, Ti, Ta, Ta 6/8 Tam, Tam | TiTiTi, Ta, Ti Note – Each experimental group will clap these five rhythms.
Evaluation: Informal – Teacher observation Formal – Teacher will assess each students rhythm composition	

Lesson Plan

Name: Shane Robertson **School: EES and PES**

Class: 5th Grade **Date: 5-19-2014**

Source	NS	Concept: Rhythm	Materials
	2,5	**Conceptual Statement: Rhythm is governed by the beat.**	**Rhythm Sticks, Guiro, Tambourine, Maracas, White Board**

Behavioral Objective	**Procedure:**
BO#1: TSWBAT perform all rhythms at first sight with 100% accuracy. Rhythms will contain quarter notes and rests, half notes and rests, whole notes and rests, paired eighth notes, Triplets, syncopation (Ti, Ta, Ti), and sixteenth notes	**Motivational Activity:** Students will enter the room quietly and form a circle. Student assistant will pass out two rhythm sticks for each student. Teacher will play clap several rhythms that the students will echo. Rhythms include: Ta, Ta, TiTi, Ta TiTi, Ta, TiRiTi, Ta Tam, Ti, Ta, Ta Ta-a, TiRiTi, Ta TiRiTiRi, Ta, Triplet, Ta Tam, Ti, TiRiTi, Ta Tam, Ti, Triplet, Ta TiRiTiRi, Triplet, TiRiTiRi, Ta Ta, Ta, TiTiRi, Ta TiTiRi, Ta, TiTiRi, Ta TiTiRi, TiTiRi, TiTi, Ta Ti, Ta, Ti, Ta-ah TiRiTi, Ta, TiTi, Rest 6/8 TiTiTi, TiTiTi Tam, Tam Ti, Ta, Ti, Ta Ta, Ti, Ta, Ti

	Sequence: Students will return to their assigned seat and prepare to read 10 new rhythms from sight. Students will read the rhythms as a group. If a particular rhythm gives a student or students a problem, the teacher will stop and correct the problem. The following rhythms were used: Ta, Ta, Ta, Ta TiTi, Ta-a-ah R-e-s-t Ti, Ta, Ti, Triplet, Ta TiTiRi, Ta, TiRiTi, Ta 3 Measures Ta, TiTi, Ta-ah | TiRiTi, TiTi, Triplet, Ta | Ta-a-ah, Ta Ta-a-a-ah | TiRiTiRi, Ta, TiRiTi, TiTi | R-e-s-t TiTi, Triplet, TiTiRi, Ta | Ta, Ta, TiRiTiRi, Ta | Ti, Ta, Ti, TiTi, Ta 2 Measures 6/8 TiTiTi, TiTiTi | Tam, Tam Tam, Ti, Ta | Ti, Ta, Ti, Ta **Summary:** Teacher will ask the class a series of summarization questions Teacher will remind students of the posttest coming up and encourage them to practice over the week.
Evaluation: Informal – Teacher observation	