

8-16-2024

Kodály Learning: a Qualitative Case Study Based on the Use of a Blended Curriculum Using the Principles of Zoltán Kodály in Beginning Piano Study

Megan Elizabeth Rich
University of South Carolina

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Music Pedagogy Commons](#)

Recommended Citation

Rich, M. E.(2024). *Kodály Learning: a Qualitative Case Study Based on the Use of a Blended Curriculum Using the Principles of Zoltán Kodály in Beginning Piano Study*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/7705>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact digres@mailbox.sc.edu.

Kodály Learning: A Qualitative Case Study Based on the Use of a Blended Curriculum
Using the Principles of Zoltán Kodály in Beginning Piano Study

by

Megan Elizabeth Rich

Bachelor of Music
University of Idaho, 2016

Master of Music
University of Idaho, 2019

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Piano Pedagogy

School of Music

University of South Carolina

2024

Accepted by:

Omar Roy, Major Professor

Scott Price, Committee Member

Nicholas Susi, Committee Member

Ana Dubnjakovic, Committee Member

Ann Vail, Dean of the Graduate School

DEDICATION

I dedicate this document to the two most important people in my life: Jesus, my Savior and Author, who brought me through immense change into a season of joy and blessing, and by Whose strength I have endured through this academic journey. And to my future husband, Seth Hall. Seth, you are the best thing that has ever happened to me. Thank you for encouraging me, loving me, and supporting me through the end of my degree.

ACKNOWLEDGEMENTS

My heart is full of gratitude towards the many professors and peers who have encouraged me in my academic journey. Dr. Sara Ernst motivated me to pursue a career in academia; she is the backbone of my research design and the reason I am injury-free today. Dr. Omar Roy and Dr. Scott Price held me to my highest abilities, motivated me to pursue opportunities outside of my coursework, and repeatedly encouraged me to see my value as a pedagogue and researcher.

I would also like to thank my professors from the University of Idaho, Dr. Roger McVey and Dr. Jovanni-Rey de Pedro. Dr. McVey opened my ears to clarity and detail in performance, and advocated for me and my career. Dr. de Pedro first showed me the science of teaching the piano; his passion for piano pedagogy is the reason I am a piano teacher today.

I am also thankful for Laurie Stevens, my first piano teacher, who ignited a spark of love for the piano and for true musicianship in me, and to Huiyun Liang, whose research model heavily influenced my own.

I must thank my precious family for their continued encouragement, love, and support. Mom and Dad, you are the reason I believed in myself enough to pursue this degree and this career. I cannot thank you enough for the tireless hours you put into my growth and education. Jamie, you are the best editor I have ever had, and I am so grateful for your sweet attitude and kind words. Kellie, thank you for the many hours of long-distance listening, encouragement, and support.

Lastly, thanks to my dog Sammy for keeping me company while I wrote this dissertation. You are a good boy.

ABSTRACT

This paper and its corresponding study were created to explore the effectiveness of the Kodály Method on traditional piano lessons and to hone a curriculum with long-term student musicianship at its core. The curriculum was written for a six-week period and intended for students ages six–eight years old. The curriculum follows the melodic and rhythmic sequences of the Kodály Method and blends these sequences with traditional approaches to beginning piano lessons. The purpose of the study is to share and evaluate this curriculum and its results as they pertain to the four study participants.

The study was conducted over a seven-week period, during which four students engaged in weekly private lessons following the blended curriculum. Students learned steady beat, beginning rhythms, beginning solfege, sight-singing, sight-reading, and folk songs. Each student received six individual lessons and spent the time of their seventh meeting recording videos for the purpose of evaluation. These videos were shared with a committee of teachers who assessed the skills demonstrated in the videos by completing rubrics based on a numeric grading scale. These rubrics were intended to compare progress in specific areas with the general expected progress of beginning piano students who were taught using traditional methods.

The results of the study indicated that the blended curriculum was effective for creating proficiency in pulse, reading skills, and singing skills. Additionally, the assessment committee gave positive feedback regarding the pace of skills acquired. Students demonstrated significant improvement of skills and musical competency.

The results of the study, while promising, indicate a need for future research in this blended area of beginning piano through the lens of the Kodály Method. The curriculum must be expanded to encompass a full year of study and must be tested with a larger pool of students to further test its efficacy and to polish the sequencing and supplementary materials.

TABLE OF CONTENTS

Dedication	ii
Acknowledgements	iii
Abstract	v
List of Tables	x
List of Figures	xii
CHAPTER 1: INTRODUCTION	1
Purpose of the Study	1
Need for the Study	1
Limitations of the Study.....	3
Research Questions	3
Review of Literature	3
Design and Procedure	6
CHAPTER 2: METHODOLOGY	9
Participants.....	11
Folk Songs	11
Melodic and Rhythmic Sequences	12
Worksheets.....	14
Supplemental Videos	14
Research Structure and Planning	17

Field Notes and Final Observation	18
Celebration Performance Videos	18
Rubric and Assessment Committee	19
CHAPTER 3: RESULTS	22
Rhythmic Assessment	22
Melodic Assessment	27
Sight-Singing Assessment	30
Technical Assessment	32
Effects of the Use of Known Materials on Practice and Performance	33
Effects of Worksheets and Practice Charts on Practice and Performance	34
Effects of Supplemental Videos on Practice and Performance	34
Effects of Singing in the Piano Lesson on Practice and Performance	35
CHAPTER 4: SUMMARY	37
Reflections on the Use of Solfege in the Piano Lesson	37
Reflections on Emphasizing Sight-Singing and Sight-Reading in the Piano Lesson	38
Reflections on the Use of Folk Song in the Piano Lesson	39
Reflections on the Use of the Kodály Approach in the Piano Lesson	40
Considerations for Future Research	41
Conclusion	43
REFERENCES	45
APPENDIX A: CURRICULUM	51
APPENDIX B: INSTITUTIONAL REVIEW BOARD EXEMPTION LETTER	63
APPENDIX C: CONSENT FORM	64

APPENDIX D: FOLK SONG ARRANGEMENTS.....	65
APPENDIX E: WORKSHEETS	78
APPENDIX F: FEEDBACK FROM ASSESSMENT COMMITTEE.....	81

LIST OF TABLES

Table 2.1 Participant Information	11
Table 2.2 Rhythmic Elements in the Kodály Sequence, K–2	12
Table 2.3 Melodic Elements in the Kodály Sequence, K–2	13
Table 2.4 Week 1 Lesson Plan.....	17
Table 2.5 Rubric for Assessment of Celebration Performance Videos	20
Table 3.1 Assessment of Student Inner Pulse	26
Table 3.2 Assessment of Student Reading.....	27
Table 3.3 Assessment of Student Phrasing	30
Table 3.4 Assessment of Student Sight-Singing.....	32
Table 4.1 Keys in Which Students Transposed Throughout the Sequence	37
Table A.1 Curriculum for the Study	51
Table A.2 Week 1 Lesson Plan.....	52
Table A.3 Week 2 Lesson Plan.....	53
Table A.4 Week 3 Lesson Plan.....	53
Table A.5 Week 4 Lesson Plan.....	54
Table A.6 Week 5 Lesson Plan.....	55
Table A.7 Week 6 Lesson Plan.....	55
Table A.8 Week 7 Lesson Plan.....	56
Table A.9 Week 1 Assignment Sheet	56

Table A.10 Week 2 Assignment Sheet	57
Table A.11 Week 3 Assignment Sheet	58
Table A.12 Week 4 Assignment Sheet	59
Table A.13 Week 5 Assignment Sheet	60
Table A.14 Week 6 Assignment Sheet	61
Table F.1 Completed Rubric with Feedback from Janet Tschida Regarding Participant 1.....	82
Table F.2 Completed Rubric with Feedback from Janet Tschida Regarding Participant 2.....	83
Table F.3 Completed Rubric with Feedback from Janet Tschida Regarding Participant 4.....	84
Table F.4 Completed Rubric with Feedback from Janet Tschida Regarding Participant 3.....	85
Table F.5 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 1.....	86
Table F.6 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 2.....	87
Table F.7 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 4.....	88
Table F.8 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 3.....	89
Table F.9 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 1.....	90
Table F.10 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 2.....	92
Table F.11 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 4.....	93
Table F.12 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 3.....	95

LIST OF FIGURES

Figure 2.1 Week 1 Worksheet	15
Figure 2.2 Supplemental Folk Song Video, Side View	15
Figure 2.3 Supplemental Folk Song Video, Overhead View.....	16
Figure 2.4 Supplemental Rhythm Video with Visual Aids	16
Figure 2.5 Rhythm Example for Celebration Performance	19
Figure 2.6 Sight-Singing Example for Celebration Performance	19
Figure 3.1 Flow Chart of Rhythmic Concepts Learned Throughout the Sequence.....	22
Figure 3.2 Heartbeat Graphic Demonstrating Steady Beat.....	23
Figure 3.3 Heartbeat Graphic with Lyrics from <i>Rain, Rain, Go Away</i> Arranged by Beat	24
Figure 3.4 Heartbeat Graphic with Stick Notation	25
Figure 3.5 Rhythmic Sight-Reading Example Used in Celebration Performance Videos.....	26
Figure 3.6 Flow Chart of Solfege Learned Throughout the Sequence	27
Figure 3.7 <i>Rain, Rain, Go Away</i> Arranged by Megan Rich	29
Figure 3.8 Engraved Sight-Singing Used in Celebration Performance Videos.....	31
Figure B.1 IRB Exemption Letter.....	62
Figure C.1 Signed Student Consent Form 1	63
Figure C.2 Signed Student Consent Form 2	64
Figure C.3 Signed Student Consent Form 3	65
Figure C.4 Signed Student Consent Form 4	66

Figure D.1 Folk Song <i>Macaroni</i> arranged by Megan Rich	70
Figure D.2 Folk Song <i>Rain, Rain, Go Away</i> arranged by Megan Rich	71
Figure D.3 Folk Song <i>Star Light, Star Bright</i> arranged by Megan Rich for the Black Keys	72
Figure D.4 Folk Song <i>Star Light, Star Bright</i> arranged by Megan Rich for the White Keys	73
Figure D.5 Folk Song <i>Bounce High, Bounce Low</i> arranged by Megan Rich	74
Figure D.6 Folk Song <i>Peas, Porridge, Hot</i> arranged by Megan Rich.....	75
Figure D.7 Folk Song <i>Apple Tree</i> arranged by Megan Rich	76
Figure D.8 Folk Song <i>Ring Around the Rosie</i> arranged by Megan Rich.....	77
Figure E.1 Finger Number Worksheet.....	78
Figure E.2 White Key Names Worksheet.....	79
Figure E.3 White Key Names and Finger Numbers Matching Worksheet.....	80

CHAPTER 1

INTRODUCTION

The Kodály Method is a method for elementary music learning, specifically for cultivating the skills of singing, hearing, and musicianship. Its creator, Zoltán Kodály, was a Hungarian musician, ethnomusicologist, composer, educator, and philosopher who revolutionized music education in Hungary. His method began its journey to the United States in the 1960s and is used in choral and general music classrooms. Its efficacy in piano lessons has begun to be explored as well, and the initial results are promising.

This study will further examine the effects of the Kodály Method in traditional piano lessons and will document the results.

Purpose of the Study

The purpose of the study is to investigate and analyze the effects of the Kodály Method on beginning piano study and to test a curriculum that blends Kodály's sequences with traditional beginning piano study. The study will explore the curriculum's effects on beginning piano students—specifically on their inner pulse, melodic phrasing, ability to audiate as measured by sight-singing, ability to read music on a partial staff, and on their general musicianship.

Need for the Study

The Kodály Method is consistently used in choral, instrumental, and general music classrooms, emphasizing musical mastery in elements such as pulse, singing, and reading. Sources documenting the use of the Kodály Method in musical pedagogy are

listed in the review of literature. The method's alignment with childhood cognitive development makes it effective for children, cultivating musicianship and mastery at every step of the sequence. Additionally, the method's emphasis on kinesthetic and aural learning before visual presentation encourages deep knowledge.

Traditional piano methods tend to rely heavily on visual learning. Modern piano methods are moving toward sound-before-sight learning but lack the nuanced sequence which so closely aligns with the cognitive development of children. Sensitive pedagogues understand the importance of proper sequencing and will find in Kodály's method sequences of melodic and rhythmic elements that come naturally to children. This sequence differs considerably from the sequences used in traditional piano methods, but it is effective for children.

Additionally, the Kodály Method encourages holistic musicianship, focusing first on musical skills such as listening, singing, and moving rather than reading and technique. Kodály's aversion to technical skill without musicianship is well-documented and can be summarized in this quote from Kodály:

Brilliant pianists are unable to write down or to sing faultlessly a simple one-part tune after hearing it fifteen or twenty times. How do they expect to imagine an intricate piece of several parts if their internal ear is so undeveloped? They only play with their fingers and not with their heads and hearts. They are not musicians but machine operators. (1974, 196)

Joyce Hongsermeier notes that "piano teachers cannot leave musicianship training to chance. It is both plausible and conceivable to incorporate systematic musicianship study, along with technical development, into piano instruction" (1995, 1) through the use of the

Kodály Method. In this study, I will apply the Kodály Method to beginning piano study by following a Kodály sequence for melodic and rhythmic elements, by emphasizing sound-before-sight learning, and through the medium of folk song.

Limitations of the Study

The case study is limited to individual beginning piano students over a period of six weeks of private lessons and thus will cover only concepts appropriate for beginning musicians. This six-week curriculum for beginners is detailed in Design and Procedure.

Research Questions

The following questions guide inquiry:

- What are the results on a beginning student's inner pulse, melodic phrasing, ability to sight-sing, and ability to sight-read after six weeks of Kodály lessons?
- What are the successes and challenges for the students and teacher? How was the curriculum adjusted for individual student needs throughout the process?
- How do the students progress individually? What are the trends of learning with the group as a whole?
- Is the curriculum effective for beginning pianists? Does it successfully address musicianship, technique, and reading?

Review of Literature

The following related literature is divided into four categories: literature written by Kodály about the philosophy of music education, literature about the use of the Kodály Method in general music education and non-piano music areas, literature about the use of the Kodály Method specifically with piano students, and literature discussing

other methods and curriculums for piano education, especially those created with a qualitative design structure.

Kodály's letters and thoughts about teaching are documented in *The Selected Writings of Zoltán Kodály*, published by Boosey & Hawkes. This primary source has greatly influenced educators who utilize his curriculum. In addition, he has some commentary on piano teaching and beginning piano study, etc. Additionally, Hungarian researcher and pianist László Eöszé preserved Kodály's life and philosophies in many different published works, the most well-known of which is *Zoltán Kodály: His Life and Work*. While this is not a bibliographic research study, the source provides important history and context that inform the understanding of Kodály as an educator; these sources are listed in the bibliography.

Lois Choksy, Denise Bacon, Ann Laskey, Michael Houlahan, and Phillip Tacka, some of the most historically prominent Kodály educators in the United States, have addressed the efficacy of the Kodály Method in the general music classroom. Bacon's work specifically addressed the need for Kodály training in performance programs, while Choksy, Laskey, Houlahan, and Tacka wrote extensively on the subjects of Kodály lesson planning and curriculum, the Kodály philosophy, and the cognitive approach of the method (Bacon 1988, 14; Choksy 2014, 44-46; Laskey 2013, 22-23; Houlahan and Tacka 1990, 263-80). Contemporary educators such as Bowyer, Box, Meyers, Price, and Sinor have continued this research, addressing the evolving classroom, comparing the Kodály Method to other methods of teaching, and acknowledging the efficacy of the sequencing of the method and how it aligns with the cognitive development of children (Bowyer 2015, 69-76; Box 2015, 10-15; Meyers 2018, 24-25; Price 2019, 6-12; Sinor

2014, 17-20). None of these authors address beginning piano curriculum specifically, although their general principles apply to music teaching of all areas. These authors are included in the bibliography.

Margaret Stone (1971) analyzed the use of the Kodály Method in Europe and its transfer to the United States, discussing the works of Arpad Darasz and Denise Bacon, both of whom have been influential in my study and understanding of the Kodály Method. Recommendations for the incorporation of the method in the classroom are included as well. Other authors such as Hudgens (1987) and Madden (1983) have examined the efficacy of the Kodály Method as it relates to general music and elementary instrumental classrooms. Hudgens concludes that the Kodály approach is effective for rhythmic education and that music teachers should be educated in how to use this method, and Madden addresses the lack of educational growth in instrumental classrooms and methods and attempts to address it by providing Kodály- and Orff-based educational methods and improvements. With these authors, as with the previous authors, the curriculum is not specifically focused on piano.

Hill (2008) and Hongsermeier (1995) have studied the use of the Kodály Method as it pertains to beginning piano. Hill focuses solely on rhythm and analyzes various counting methods and the counting methods employed by various piano methods. She then discusses how children learn and how the Kodály and Orff counting systems appeal to the natural learning styles of children. Hongsermeier addresses the inadequacies in the musicianship training of general piano methods and presents the various Hungarian methods of music education created or influenced by Zoltán Kodály. She created a three-

year curriculum which blends the teaching of technical skills from available method books and musicianship training from the Hungarian methods.

Many qualitative studies exist on the subject of beginning piano study and effective ways to teach beginners. Ha (2000) applied Music Learning Theory to beginning piano study, and Jacobson (1989) applied Dalcroze activities to beginning piano study. This blending of traditional piano study with kinesthetic and aural learning, both of which are central to the Kodály Method, is shown to be effective in both studies. Huiyun Liang's dissertation titled "The Effectiveness of Video Modeling with Video Feedback on a Given Piece for Mid-to-Late Elementary Piano Students" also influenced the structure of this study and its evaluative element. Although her research is outside of the scope of this paper, her research informed my own.

Design and Procedure

Four students will be taught by the researcher over a period of six weeks using a Kodály-based curriculum, after which their successes, challenges, and results will be analyzed. The curriculum is discussed in Chapter Two. The students enrolled in this study will be between the ages of six and eight and will be complete beginners. Students will attend a lesson every week for six weeks; the lessons will be approximately forty-five minutes in length but may vary depending on each student's speed of cognition. Each lesson will be videotaped to allow for researcher review. Parents are asked to attend the first lesson in order to learn the goals of home practice but will not be required to attend succeeding lessons. While weeks 1–6 will be private lessons, week 7 will be a fifteen-minute final performance and celebration of learned repertoire on the piano,

singing, sight-singing, and sight-playing. This final performance will be recorded and used for evaluative purposes in this study.

Parents will oversee the practice time and will lead students through a checklist of tasks during each practice session. Students and parents will receive a PDF assignment sheet at the end of each lesson that will include links to necessary videos and appropriate steps of practice for each activity and song. This guide will require approximately fifteen to twenty minutes of practice five days a week. Parents will be asked to document practice through checkboxes and general notes. Each practice session will include activities such as clapping a steady beat to recordings, singing and playing in echoes from recordings, singing along to assigned repertoire, watching videos of their repertoire being played, playing along to repertoire videos, improvising to recorded duet tracks, and various handwritten exercises (such as writing finger numbers or writing rhythms).

Lessons will be taught in various teaching spaces, either on campus at the University of South Carolina or at a local church. Each space will include a piano, space for movement activities, recording equipment, and a place for parental observation. Videos will be recorded using the researcher's iPhone in such a way as to capture work at the piano and movement and singing activities. Videos will be stored in OneDrive and will be accessed only by the researcher and Dr. Omar Roy, except for the videos of the final Celebration Performance, which will be shared with the evaluation panel.

To adequately review lessons and student activity, the following procedures will be implemented. After each lesson, I will take field notes and capture my impressions of the lesson from the perspective of the teacher regarding the curriculum and the student. The parent practice notes and accompanying assignment sheets will be reviewed weekly.

At the end of the study, I will review the lesson videos with the purpose of evaluating student successes and challenges.

At the end of the seven-week sequence, I will share footage of the Celebration Performances with a panel of three teachers known for their expertise in piano pedagogy and teaching beginners. This panel of teachers includes Dr. Sara Ernst, Dr. Andrea McAlister, and Ms. Janet Tschida. This panel will watch and evaluate the videos and provide feedback based on the given rubric (see *Appendix F*). Their feedback, combined with my own analysis, will inform Chapter 3.

IRB exemption for the study has been secured. Parents will sign consent forms (see *Appendix B*) that articulate the amount and frequency of practice time and the collection and use of video footage.

CHAPTER 2

METHODOLOGY

The curriculum in this study includes overall objectives, weekly lesson plans, videos for practice use, and weekly practice guides. This blended curriculum will employ the melodic and rhythmic sequences used by Kodály educators in the United States in conjunction with traditional beginning piano study, including beginning technique, pre-reading skills, and appropriate repertoire. In order to maintain uniformity across lessons, I will use detailed lesson plans, although these lesson plans may be adjusted slightly to fit the needs of each student as the six weeks progress. All curricular materials can be found in *Appendix A*. The following paragraphs detail the concepts which will be prepared, presented, and practiced in each lesson..

In the first lesson, students will listen to music and practice keeping a steady beat. They will sing and play high and low pitches and will be introduced to basic keyboard geography. They will sight-sing *sm* pitches without naming the pitches or symbols and will learn *Cherry Pie* and *Macaroni* (two *sm* songs).

The second lesson requires students to practice steady beat in a greater variety of tempi. They will sing and play *sm* pitches by echoing me and will learn the names *sol* and *mi*. They will hear a new note (*la*) without naming the pitch or symbol. They will improvise using G-flat and E-flat (*sm*) with rounded fingers and will be introduced to finger numbers. They will sight-sing *sm* on floating noteheads (no staff) and will be

prepared for *la* by seeing and hearing a higher note. Repertoire will include *Rain, Rain, Go Away* and *Star Light, Star Bright*.

In the third lesson, students will begin a guided exploration of the difference between beat and rhythm using a visual representation of the heartbeat of the song (included in Lesson Plan 3). Students will practice *sm* on G-flat and E-flat and transpose *sm* to G and E. Students will learn the name of the new note *la* and echo melodies using *sml* on the piano and by singing. Students will practice the names of the white keys through rote pieces from Kevin Olson's *Pre-Reading Made Fun* and will transpose *sm* to the white keys. Students will SS *sml* on partial staff and will learn *Bounce High, Bounce Low*.

Students will name and practice *ta* and will be prepared for *ti-ti* using a visual representation of rhythm and beat in the fourth lesson. They will also practice singing and playing *sml* in echoes and improvisation and will be prepared for *do* with an extension of the improvisation activity. They will SS *sml* and will be prepared for *do* by seeing a new low note on a partial staff. Repertoire will include *Apple Tree* and *Peas, Porridge, Hot*.

In the fifth lesson, students will name *ti-ti* and practice *ta* and *ti-ti* at a variety of tempi. They will also name the new note *do* and practice *smd* through echoes on the piano and by singing and sight-singing. Repertoire will include *Apple Tree* and *Ring Around the Rosie* (in duple meter).

In the sixth and final week of lessons, students will learn about bar lines and measures. They will practice singing and playing *lsmd* through echoes and improvisation and will sight-sing *smd* on a partial staff. *Ring Around the Rosie* will be used for this

week, as well as the new song *Mouse, Mousie*. *Mouse, Mousie* uses a major pentascale and serves as preparation for future study.

In the seventh week, students will participate in a celebration of their new skills. Each student will attend their lesson per usual, but rather than learning new skills and concepts, they will share a performance of their repertoire, perform sung and played echoes on *lsmd*, sight-sing on *smd*, and clap rhythms using *ti-ti* and *ta*.

Participants

Participants were selected according to level of study (beginner) and availability. Participants had no prior formal piano instruction, and each had varying levels of general musical experience. All participants were between the ages of six and eight and had access to a keyboard or piano for practice. The researcher obtained signatures of assent from students regarding their willingness to be in the study and to practice regularly and signatures of consent from participants' guardians regarding capture and use of video footage of their child, as well as intent to facilitate practice. The table below shows the nicknames and ages of each student.

Table 2.1 Participant Information

Name	Age
Subject 1	7
Subject 2	8
Subject 3	6
Subject 4	8

Folk Songs

Zoltan Kodály emphasized the use of Hungarian folk song in his method, and American Kodály educators continue this tradition for several reasons. First, these songs tend to use scales and harmonies that are familiar to students. For this reason, all of the

folk songs used in this blended curriculum use intervals from the major scale and implied harmonies of the major scale. Secondly, these songs are often known from a young age. For example, when I taught *Ring Around the Rosie*, all students were familiar with the tune and some of the lyrics. This efficiently facilitates the “sound before symbol” ideology and creates an ability in students to independently self-correct, even during their first experience with notation. Students were unfamiliar with *Macaroni*, *Bounce High*, *Bounce Low*, *Apple Tree*, and *Peas, Porridge, Hot* but were aurally familiar with the meter, tonal center, and intervallic relationships of the pitches of these songs.

Melodic and Rhythmic Sequences

The melodic and rhythmic sequences of the Kodály Method follow the developmental sequence in children as it is set forth in Piaget’s research (Sinor 2014, 17-19). The following tables show Kodály's melodic and rhythmic sequences and the concepts that are generally presented to children in the first three years of study. These tables are based on the sequence learned by the researcher in the Kodály Levels Program of Seattle. Faculty of this program in the years attended by the researcher (2015–2017) were Dr. J. Christopher Roberts, Chair of Music Education at the University of Washington; Dr. Sarah Bartolome, Associate Professor of Northwestern’s Bienen School of Music; and Kelly Foster Griffin, immediate past President of the Organization of American Kodály Educators.

Table 2.2 Rhythmic Elements in the Kodály Sequence, K–2

Kindergarten	First Grade	Second Grade
Beat	Reinforce beat Beat vs. rhythm	Reinforce previous elements

Active listening (slow vs. fast) Aural acculturation to varied repertoire	Quarter note	Meter presentation – 4/4
	Eighth note	<i>Syncopa</i>
	Ostinato	Half rest
	Rest	Whole rest
		Dotted half note
		Upbeat

Table 2.3 Melodic Elements in the Kodály Sequence, K-2

Kindergarten	First Grade	Second Grade
High-low	High-low	<i>Do</i> pentatonic
Matching pitch	<i>Sol-mi</i>	Low <i>la</i>
Solo singing	<i>La</i>	<i>La</i> pentatonic
Group singing	<i>Do</i>	Low <i>sol</i>
	<i>Re</i>	

The table of Melodic Elements includes degrees of moveable *do* solfege, beginning with *sol* and *mi* and ending with *re*. Solfege syllables are used by Kodály educators to facilitate internalization of intervallic relationships of pitches. Throughout this paper, these degrees of solfege will be referred to by name, and by first initial when grouped, e.g. *lsmd*. Moveable *do* refers specifically to transposable solfege in which *do* is the tonal center in major keys, rather than fixed *do*, in which C is always *do*, regardless of tonal center.

These melodic and rhythmic sequences differ significantly from those found in typical piano method books. The curriculum used for this study follows these sequences

and covers topics from the kindergarten and first grade columns. These sequences are intended for general music classes in elementary schools, but the one-on-one setting of piano lessons combined with expectations for daily practice and the age of the students in the study allowed this blended curriculum to move quickly through kindergarten topics and into first grade topics.

Worksheets

Students were sent home with work sheets which clearly set practice expectations. Each worksheet had a list of topics covered in that week's lesson and directions on how to practice each topic, such as "watch this video and clap along," or "complete a section of this worksheet each day." Some topics were accompanied by keyboard graphics, such as the image below, showing which keys to use for that example. Each topic had five checkboxes, thus reinforcing the expectation that practice would happen five times a week. Figure 2.1 is the worksheet from Week 1, and the remaining worksheets can be found in *Appendix E*.

Supplemental Videos

Each folk song was accompanied by a short video created by and featuring the researcher to aid practice and to build a strong aural knowledge of each song. Each video followed a specific order: First, the title of the song was announced. Second, the song was filmed from the side of the piano, capturing vocals and piano from a side angle. Third, the song was filmed with an overhead view of the keyboard to clearly show which keys and fingers to use and to demonstrate a healthy technique. Figures 2.2 and 2.3 show the two views of the supplemental repertoire videos.



Week 1 Topics	Practice steps and links
Listening/steady beat Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to a recording from this playlist every day and clap the steady beat.
Echoes Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to the daily video and sing the echoes. Replay the video and play the echoes on the piano using these two keys. Use pointer fingers. 
Macaroni Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video . Replay the video and play along using these two keys. Use pointer fingers. 
Parent notes	<i>Please share any successes, challenges, or concerns:</i>

Figure 2.1 Week 1 Worksheet



Figure 2.2 Supplemental Folk Song Video, Side View



Figure 2.3 Supplemental Folk Song Video, Overhead View

Videos were also included for other topics such as beat, rhythm, and sight-singing. Some videos, such as the ones used to practice clapping the beat, were online videos of Classical orchestral pieces, and children's folk songs in the public domain. These were offered to expose students to a variety of repertoire. Videos for rhythm and sight-singing were filmed from a front angle, with visual aids to show musical notation. Figure 2.4 depicts a still image from a supplemental rhythm video.



Figure 2.4 Supplemental Rhythm Video with Visual Aids

Research Structure and Planning

Each student engaged in six weekly lessons and was taught using the same lesson plan and script. Of course, personalization of the lesson plan was needed to tailor lessons to individual students. Due to this personalization, lessons varied in length from twenty-five to forty-five minutes.

Each lesson was divided by topic and planned with a forty-five-minute lesson model in mind. Additionally, each topic was scripted to secure a uniform experience for all students and to ensure effective teaching and focus on the part of the researcher. The first lesson plan is shown in Table 2.4. Additional lesson plans can be found in *Appendix A*.

Table 2.4 Week 1 Lesson Plan

Week 1	Concepts	Objectives
0–5:00	Welcome/Get to know each other	
5:00–10:00	Listening to various classical and folk repertoire (including <i>Macaroni</i>), keeping steady beat	Understand steady beat. Perform steady beat at a variety of tempi.
10:00–20:00	Keyboard geography (high/low, up-down, left/right). Notice the groups of black keys, use these to improvise	Understand the concept of high/low and relate it to left/right and up/down.
20:00–30:00	Use high/low concept, transition gradually to smaller high/low intervals, ending with a minor third. Echoes using <i>sol-mi</i> pitches and the words “high” and “low.” Sing from notation—show high and low pitches (no bar lines).	Differentiate <i>sol-mi</i> pitches visually and aurally.

30:00–40:00	Teach <i>Macaroni</i> by rote (singing first, then transition to piano). Use full-body motions while singing.	Learn <i>Macaroni</i> .
40:00–45:00	Review assignments for the week.	

Field Notes and Final Observation

Notes were taken after each lesson to document each student’s level of success with new concepts and to aid the researcher’s awareness of potential issues with the curriculum. Particular care was taken to note pitch-matching, understanding of notation, and any sources of frustration. The researcher also noted individual progress in areas of weakness, which varied from student to student.

At the conclusion of the study, the researcher viewed all lessons to evaluate the curriculum for logical flow, appropriate sequencing of concepts, overall efficacy as demonstrated by student performances, and enjoyment by the students.

Celebration Performance Videos

Each student gave a final “Celebration Performance,” which was video-recorded and shared with an Assessment Committee. Each student recorded *Apple Tree*, *Ring Around the Rosie*, a short rhythm, a short sight-singing example, and an additional piece of their choice, chosen from the repertoire learned in the six-week study. The images below show the rhythm and sight-singing examples; during the Celebration Performance, these were hand-drawn on a whiteboard, but they are engraved here for the purpose of ease in reading.



Figure 2.5 Rhythm Example for Celebration Performance

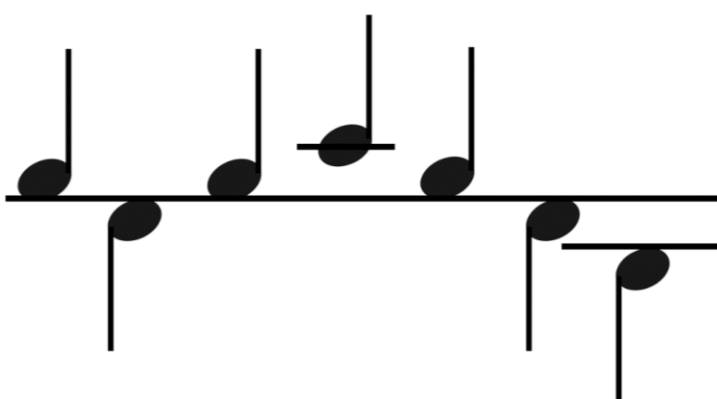


Figure 2.6 Sight-Singing Example for Celebration Performance

Rubric and Assessment Committee

The Assessment Committee consisted of three superlative teachers of elementary piano, namely Dr. Sara Ernst of the University of Oklahoma, Dr. Eneida Larti of the University of Idaho, and Ms. Janet Tschida of Maranatha Baptist University. The Assessment Committee received a OneDrive folder containing four folders containing each student's Celebration Performance videos, and three rubrics, one for each assessor. Table 2.5 shows the rubric used for the Celebration Performance videos. The rubrics requested a rating of 1–5, 1 being unsuccessful and 5 being successful, of the following categories of student performance: inner pulse, melodic phrasing, ability to sight-sing,

ability to sight-read rhythm, and general progress. This rubric is found in Table 2.5, and the completed rubrics with assessor comments can be found in *Appendix F*.

Table 2.5 Rubric for Assessment of Celebration Performance Videos

Musical Element	Rating 1 (lowest)–5 (highest)	Comments
Inner Pulse		
Melodic Phrasing		
Ability to Sight-Sing		
Ability to Sight-Read Rhythm		
General Progress (six weeks of study)		
Other (optional)		

--	--	--

CHAPTER 3

RESULTS

This chapter will share and discuss the results of the study from multiple perspectives. The Assessment Committee's input and ratings will be shared, as well as the successes and failures of the study from the researcher's point of view. Additionally, the successes and challenges of each student will be identified as they were recorded in the field notes and perceived by the researcher and Assessment Committee. The following categories will be addressed: rhythmic integrity, melodic principles, sight-singing, sight-reading rhythm, and technique. A discussion will follow on the effects of the use of known materials, folk songs, worksheets and practice charts, supplemental videos and aural learning, and singing in the piano lesson.

Rhythmic Assessment

Students shared general aptitude and success in rhythmic integrity and understanding new rhythmic concepts. The following chart demonstrates the general sequence of rhythmic elements introduced throughout the study.



Figure 3.1 Flow Chart of Rhythmic Concepts Learned Throughout the Sequence

Students were introduced to steady beat, the concept of rhythm and how it differs from beat, *ta* (quarter note), and *ti-ti* (eighth notes). This rhythmic sequence is based on

the sequence used by Kodály educators in the United States. It differs from traditional piano methods in the extended focus on steady beat and in its inclusion of eighth notes before half notes. Traditional piano lessons begin with quarter and half notes, but Kodály educators argue that subdivisions of the beat are more natural to children than compounded beats.

The first two lessons focused on the concept of steady beat and keeping the beat in different tempi. Beat is defined, in the context of this study, as a metric strong beat—usually a quarter note in 2/4 or 4/4 time signatures. Students learned the concept of steady beat and compared it to an unsteady beat, and practiced keeping the beat to repertoire of varying genres and tempi. In the second lesson, this concept was reviewed, as students were again asked to demonstrate steady and unsteady beats. They also practiced keeping a steady beat as the researcher improvised on the piano in different time signatures and tempi. All students were able to successfully transition from clapping the beat to marching the beat, and kept a steady quarter-note beat in 2/4 and 4/4. Students struggled to march the beat in 3/4 as it did not align with the movements of their marching. This will be addressed in Considerations for Future Research.

The third lesson introduced the concept of rhythm and how it differs from beat. Beat was demonstrated with a heartbeat graphic such as the one shown in Figure 3.2.

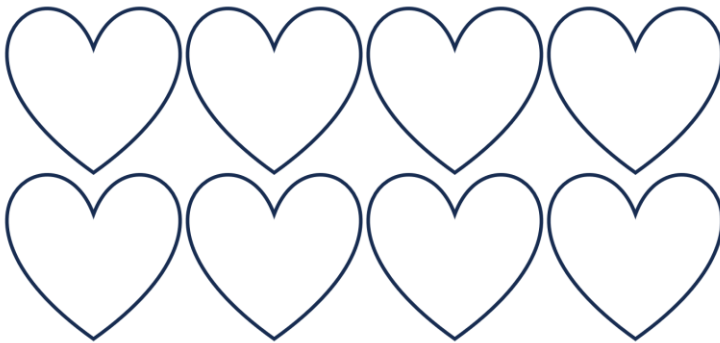


Figure 3.2 Heartbeat Graphic Demonstrating Steady Beat

Students sang *Rain, Rain, Go Away* and tapped the hearts as the beat progressed. Then, the researcher wrote the words of the song under the hearts, as shown in Figure 3.3.

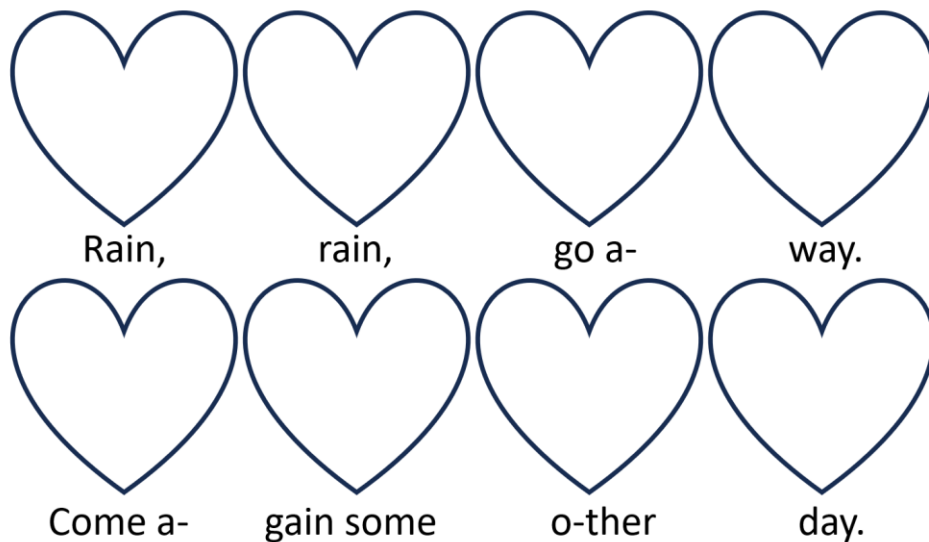


Figure 3.3: Heartbeat Graphic with Lyrics from *Rain, Rain, Go Away*
Arranged by Beat

Students tapped the hearts to a steady beat and noticed that some hearts have more than one syllable or more than one sound. Students then learned that this idea of multiple sounds per heartbeat is called rhythm. Rhythm is a pattern, not necessarily recurring, of sounds in music. The rhythm can change, but the steady beat cannot change. Students then tapped the rhythm of the words as they sang *Rain, Rain, Go Away* again.

Lastly, students saw a visual example of this changing rhythm, recreated in Figure 3.4. This graphic functioned as a gateway to traditional music notation and clearly demonstrated the idea that some beats can have more than one sound. It was used repeatedly throughout the rest of the sequence to demonstrate beat and rhythm in folk songs. At the end of the sequence, each student could reliably switch between beat and rhythm in known and unknown excerpts and folk songs.

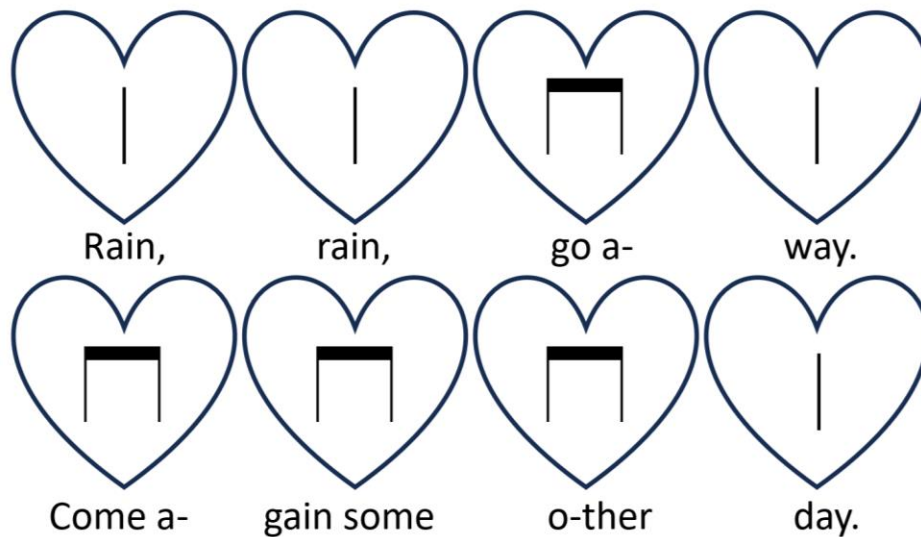


Figure 3.4 Heartbeat Graphic with Stick Notation

Two other rhythmic concepts were introduced in the sequence: *ta* and *ti-ti*. *Ta* is the rhythmic solfege used for a quarter note, and *ti-ti* is the rhythmic solfege used for eighth notes. Rhythmic syllables used by Kodály educators in the United States vary, but most use *ta* to represent the quarter note and *ti-ti* to represent eighth notes. This system was established by Émile-Joseph-Maurice Chevé in the 1800s and adapted by Kodály in the 1900s. Rhythmic solfege is especially effective for children who may be reticent to count at young ages, but it is an effective tool for older children and adults as well.

Ta was introduced in the fourth lesson and *ti-ti* in the fifth lesson. Students had three and four weeks, respectively, to experience each concept before learning its name. When the name was finally introduced, it was not a new concept but simply a naming of a previously known sound. Each student understood and correctly applied the new name immediately and was able to do so in subsequent weeks.

The sixth week was used to reinforce all rhythmic concepts learned throughout the sequence. In the seventh week, students recorded the Celebration Performance videos, and each student correctly performed the rhythms of the known repertoire and sight-

reading example, but students did tend to rush the last two beats, perhaps in an effort to finish the examples quickly.

The Assessment Committee had positive feedback for the students' inner pulse but noticed tracking and/or distraction issues that interrupted the flow. The table below shows the assessors' ratings on each student's Celebration Performance videos. Each student was rated on a scale of 1–5, 1 being the lowest and 5 being the highest, compared to the average progress of a complete beginner in a traditional piano method. Assessors rated inner pulse by evaluating rhythmic accuracy, beat accuracy, and steady tempo.

Table 3.1 Assessment of Student Inner Pulse

	Subject 1	Subject 2	Subject 3	Subject 4
Ernst	3	4	4	5
Larti	4	4.5	5	4
Tschida	4.5	4.5	5	4.5

The Assessment Committee also evaluated the students' ability to sight-read rhythms. The students sight-read a short rhythmic example, re-created below in Figure 3.5. From the researcher's point of view, the students' ability to sight-read was the strongest skill across the board, and all students demonstrated confidence in this skill.

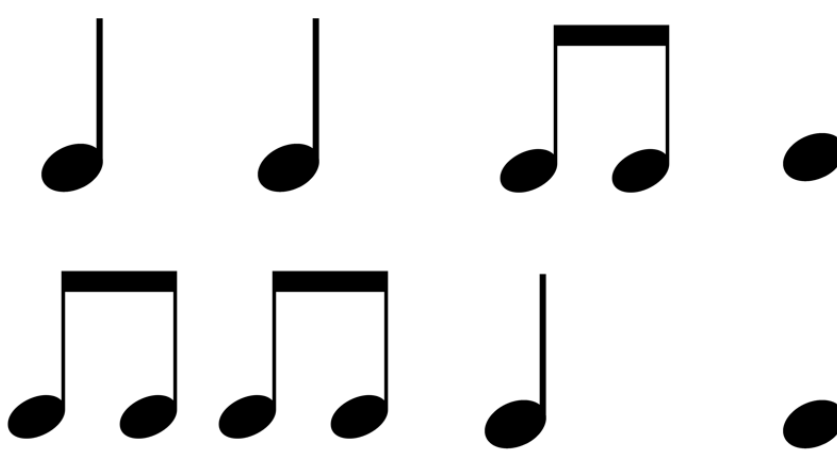


Figure 3.5 Rhythmic Sight-Reading Example Used in Celebration Performance Videos

Students spoke the example on rhythmic solfege and performed the example independently after a few seconds to scan the example and mentally prepare. The Assessment Committee gave the following ratings for the students' ability to sight-read.

Table 3.2 Assessment of Student Reading

	Subject 1	Subject 2	Subject 3	Subject 4
Ernst	4	4	5	4.5
Larti	4.5	4.5	4.5	4.5
Tschida	5	5	5	5

Melodic Assessment

The melodic results of the study were not as uniform as the rhythmic results. Results varied greatly from student to student but did trend in an upward direction. Students sang in unison with the instructor, echoed the instructor, sang from notation with assistance, and sang from notation without assistance. Additionally, students learned elements of solfege and applied this to folk songs and sight-singing excerpts. The following flow chart shows the sequence of solfege elements learned throughout the sequence.

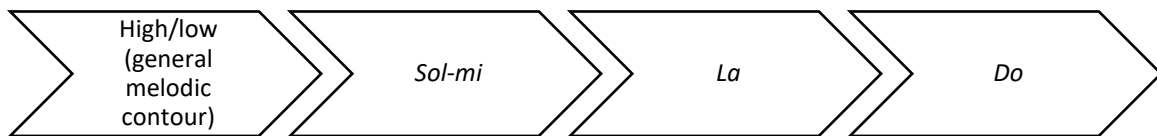


Figure 3.6 Flow Chart of Solfege Learned Throughout the Sequence

Subject 1 did not successfully match pitch until her final lesson but tended to chant in monotone. We discovered shortly after the midpoint of the sequence that she was more comfortable singing in a low range (near Middle C), and her ability to match pitch increased when we stayed in this range. Subject 2 matched pitch immediately and continued to do so without prompting throughout the sequence. He was also the most comfortable of all students with sight-singing and melodic contour. It is possible that the

influence of having musical parents played a part in developing this ease. Subject 3 and Subject 4 matched pitch comfortably when echoing a human voice and moderately comfortably when matching the piano.

In the first lesson, students were introduced to the concepts of high sounds and low sounds and related it to keyboard geography (high sounds on the right of the keyboard, low sounds on the left). Students echoed high and low sounds that narrowed in interval until they became *sol-mi*. In the second week, students echoed the instructor on *sol* and *mi* again and learned their names, and some began to sing from notation (see Sight-Singing Assessment section). Subject 1 again showed a preference for a lower range, but the other three students matched pitch consistently. The folk songs learned in Week 2 used a new, higher note (*la*, not yet named), and students sang the folk songs on solfege. For the new, higher note, which was color-coded in blue to draw attention to its unique, high placement on the page, students sang “blue note” rather than *la*, so as to avoid confusion in learning too many solfege syllables at once and to give aural preparation for *la*. Figure 3.7 shows *Rain, Rain, Go Away*, and the color-coded “blue note.”

In the third lesson, students practiced singing on *sol* and *mi* and learned the syllable *la*. All students understood and applied their understanding of this new solfege immediately, but some confusion arose when singing and playing from notation. Students were not immediately successful with the melodic contour and the choice of three different pitches. Students were aurally prepared for a new, low note (*do*) with *Peas, Porridge, Hot*.

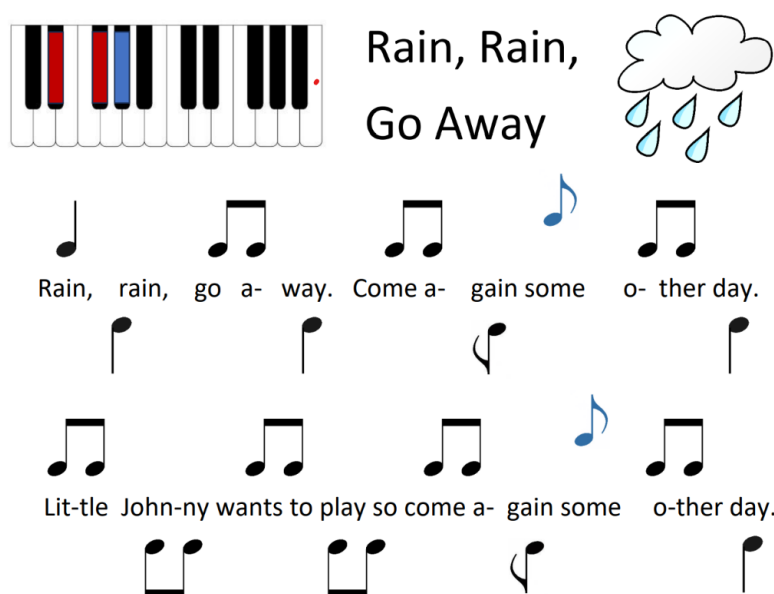


Figure 3.7 *Rain, Rain, Go Away* Arranged by Megan Rich

In Week 4, students learned the new, low note *do* and sight-read and sight-sang from a partial staff, which they continued to do throughout the rest of the sequence. The partial staff increased from two lines to three lines in Week 5. In general, sight-reading was stronger than sight-singing, but the two skills seemed to improve in tandem.

The Assessment Committee was asked to evaluate each student's melodic phrasing rather than singing to focus on the effect the singing had on their piano playing. The Assessment Committee also evaluated each student's ability to sight-sing, and that category will be addressed in the following section titled Sight-Singing Assessment.

The Assessment Committee had positive feedback for the students' melodic phrasing. The Assessment Committee found the students' melodic phrasing to be worthy of a higher rating than steady beat. The table below shows the assessors' ratings on each student's Celebration Performance videos. Each student was rated on a scale of 1–5, 1 being the lowest and 5 being the highest, compared to the average progress of a complete beginner in a traditional piano method.

Table 3.3 Assessment of Student Phrasing

	Subject 1	Subject 2	Subject 3	Subject 4
Ernst	3	3	4	5
Larti	3	4.5	5	3.5
Tschida	5	5	5	5

Sight-Singing Assessment

Due to the physical and cognitive relationships between singing and pitch-matching, sight-singing results varied greatly. Students first experienced pre-reading on partial staves, beginning with *sol-mi* on a one-line staff and proceeding to *la, sol*, and *mi* on two lines. In Weeks 5 and 6, students sang from a three-line staff using *sol, mi*, and *do*, or *la, sol, mi*, and *do*.

Subject 2 was successful with sight-singing throughout the sequence and understood the concept of melodic contour quickly, but all other students preferred to mimic a melody or play along on the piano rather than sing from notation without assistance. The use of hand signs eased this discomfort significantly, and this will be addressed further in Considerations for Future Research.

Subject 1 initially preferred to chant in a monotone rather than sing on pitch but began to increase her comfort level with singing in a low range and sight-singing in a low range as the sequence progressed. Children between the ages of six and eight are normally comfortable singing in a range of C4–C5, but Subject 1 preferred to sing an approximate range of A4–E4 (Sarrazin 2016, 99). Due to the movable nature of the solfege system, we rectified this problem by moving her hand position to a lower range of the piano. Rather than using E-flat4, G-flat4, and A-flat for *mi, sol*, and *la*, respectively, we moved to B-flat4, D-flat4, and E-flat4 for *mi, sol*, and *la*, again respectively.

Another problem encountered in the sequence was a trend of students struggling with the concept of melodic contour and singing *la* instead of *mi* or vice versa. Subject 2 in particular struggled with this and also struggled with the concept of left and right. Hand signs tended to facilitate greater ease in the area of melodic contour but were not consistently employed.

In their Celebration Performance videos, students sang a short example on a partial staff. Students sight-sang the example independently and then received brief aural correction on their sight-singing before recording their Celebration Performance Videos. The image below is an engraved re-creation of the sight-singing example used in the Celebration Performance videos.

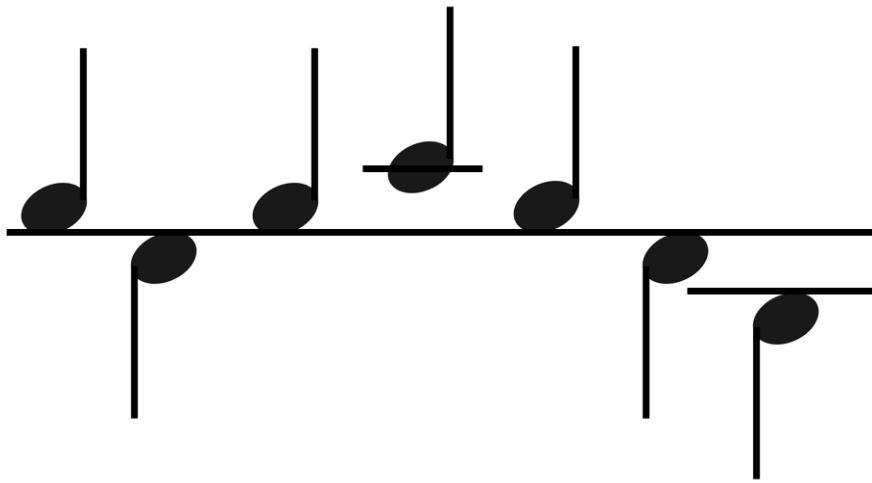


Figure 3.8 Engraved Sight-Singing Used in Celebration Performance Videos

The Assessment Committee's feedback regarding the students' ability to sight-sing was insightful and detailed. The table below shows the assessors' ratings on each student's Celebration Performance videos. Each student was rated on a scale of 1–5, 1 being the lowest and 5 being the highest, compared to the average progress of a complete

beginner in a traditional piano method. Additionally, I have included comments on individual students from one of the assessors.

Table 3.4 Assessment of Student Sight-Singing

	Subject 1	Subject 2	Subject 3	Subject 4
Ernst	4	5	3	3
Larti	4	5	3	3
Tschida	5	5	4	4.5

Ms. Janet Tschida had the following to say regarding Subject 1's sight-singing:

She sings as she plays which is fantastic! Interestingly, she does not match the pitches of the piano when doing so. Yet, when she sight-sings with solfege and no piano, she sings very in tune. I wonder if she matched the starting pitch before she started singing with the piano, if she would then match the piano pitches. Another interesting experiment would be changing the keys as you do for some of the others. If she could sing in her head voice, the general range for children is D to D above middle C which expands with age.

Regarding Subject 3's sight-singing, Ms. Janet Tschida said:

What's fascinating is that when she sings with the piano on Apple Tree, she sings in tune! When she sings without the piano on the sight singing exercise, she knows the solfege really well, but "transposes" through the pattern, which is not uncommon at this level.

Technical Assessment

Heathy piano technique and posture were not the primary goals of this study, but students were given brief direction on correct posture on the piano bench, hand shape when playing the piano, and curvature of the fingers, specifically when playing the white keys. Because of the brevity of technical direction, technical ease was lacking in each student at the end of the sequence. In addition, the facilities available to the researcher did not have adjustable benches, which affected students' posture and hand position.

Some students preferred to use their pointer fingers on the piano and curl the rest of their fingers inward to increase their ability to focus exclusively on the two pitches played by their pointer fingers, and while this did increase their success with maneuvering those two pitches, it changed their technique and increased tension.

As the students progressed through the sequence, they began to perform in such a way as to mimic the human voice, most likely because they learned the folk songs through singing before playing. Because of this, they developed a natural tendency toward a gentle, round tone. But the technique to produce such a tone was not explicitly addressed in the sequence. This topic will be addressed in more detail in the section titled Considerations for Future Research in Chapter 4.

Effects of the Use of Known Materials on Practice and Performance

Seven folk songs were used throughout the sequence; some were familiar to students and some were not. All students were familiar with *Rain, Rain, Go Away* and *Ring Around the Rosie*. No students were familiar with *Peas, Porridge, Hot*, but all were intrigued by the lyrics and enjoyed learning the song. Students enjoyed learning songs that were familiar to them and seemed proud of their ability to replicate known songs on the piano. They were able to correct themselves in their practice because they knew what the song should sound like, and when the song was learned, they were confident in their performances, as they were able to aurally confirm its correctness. For some, this transferred to a desire to practice frequently and to share the folk songs with their families. For others, this became frustrating, as they were not able to immediately replicate with fluidity on the piano what their ear expected to hear.

Effects of Worksheets and Practice Charts on Practice and Performance

Weekly practice charts were given to each student, and I was intentional with offering specific praise to students who had filled in each checkbox. At the beginning of each lesson, I reviewed their practice sheets, offering specific adjectives of praise such as “consistent,” “dedicated,” and “faithful.” Subject 1 and Subject 3 practiced consistently and experienced consistent success. Subject 2 had highly rated performances despite reporting less practice than Subjects 1 and 3. Subject 4 reported less practice than was prescribed at our initial meeting. Because of the inconsistent practice, his progress was also inconsistent.

Worksheets had the purpose of reinforcing concepts learned in the lesson. Students would learn a new concept such as finger numbers and apply their knowledge to a small section of the worksheet in their lesson. Because the students had explored the worksheets with teacher guidance in their lessons, they were able to complete the worksheets independently in their practice sessions, thus reinforcing learned concepts away from the lesson and strengthening their ability to apply these concepts in the next lesson without being taught the same concept again.

The practice charts and worksheets became a visual marker and reminder of habits being created. For those who were practicing consistently, it was a source of encouragement and pride, as evidenced by their desire to show their practice charts and worksheets to the researcher at the immediate start of each lesson.

Effects of Supplemental Videos on Practice and Performance

In general, students practiced independently, with a parent nearby. The supplemental repertoire videos allowed students to hear and sing models of their pieces, refreshing their aural memory and ability to self-correct. Students demonstrated a

dependency on the videos; in a long-term curriculum, this dependency would need to be counterbalanced with supplemental reading to strengthen reading skills and confidence. However, they were effective in encouraging independent practice and created a routine of healthy practice habits, such as singing repertoire before playing it on the piano. It also appealed to young students who were interested in combining piano practice with screen time.

Effects of Singing in the Piano Lesson on Practice and Performance

Singing in the piano lesson had four observed positive effects in this sequence. Inner pulse, tone, ability to self-correct, and student enjoyment were all positively affected by the act of singing in the lesson, as evidenced by their ability to complete their weekly assignments in a confident, musical way, with appropriate “breaths” between phrasings and with natural curves to each phrase, and by the excitement and smiles of the students when they learned or performed a folk song.

Inner pulse and tone share a kinesthetic element, being that they exist within the body. Singing is itself a kinesthetic act and greatly improved students’ steady inner pulse and tone on the piano. Students learned folk songs through hearing and singing before reading them on the piano, and learned to phrase in a natural, melodic way, with breaths between phrases. This sound transferred to their piano playing, resulting in a round, singing tone, with breaths between phrases, and a natural shaping of each phrase. They sang with a steady inner pulse, and this also transferred to their playing, although they still encountered pauses in their playing due to imperfect reading skills.

Students were able to correct themselves in their practice because they had an aural imprint of the folk songs due to their sung experience of the songs. Students were

confident to correct mistakes and confident when they *were* correct, which allowed them to practice independently and be certain of their success once the piece was learned.

Lastly, student enjoyment seemed to increase with the inclusion of singing. This result cannot be measured, and enjoyment is affected by many other factors, but students often smiled while singing folk songs and sang along, unprompted, while playing them on the piano. Singing also allowed them to move their bodies and shift their mental focus from the piano, which may have increased this enjoyment.

CHAPTER 4

SUMMARY

Reflections on the Use of Solfege in the Piano Lesson

The use of solfege in the piano lesson is somewhat untraditional but brings multiple benefits if used consistently. Solfege combines aural and kinesthetic learning modes by melding the act of singing and hearing and can further utilize this relationship of modalities when hand signs are added. The kinesthetic element helps student internalize pitch relationships. When combined with visual notation, the use of solfege combines all three modes of learning: kinesthetic, aural, *and* visual. The inclusion of all three modes increases learning retention in children and assists individuals of all learning preferences in internalizing pitch relationships.

Additionally, the use of solfege cultivates the skill of transposition. Students who use solfege consistently are increasingly aware of pitch relationships and intervallic distances and are thus comfortable transposing to different areas of the keyboard. The students in this study all demonstrated a burgeoning comfort with this skill. The following table indicates the main keys in which students transposed their folk songs or improvisations.

Table 4.1 Keys in Which Students Transposed Throughout the Sequence

Original Key	Transposed Key
C-flat Major (<i>la-sol-mi</i>)	C Major
C-flat Major (<i>la-sol-mi</i>)	G-flat Major
C Major (<i>la-sol-mi-do</i>)	G Major

Reflections on Emphasizing Sight-Singing and Sight-Reading in the Piano Lesson

The field of piano pedagogy has long emphasized the skill of sight-reading, yet it continually notes, as Kodály did in his time, a lack of skill in this area and its related area of audiation (Kodály 1974, 196). Dr. Dianne Hardy has this to say about the skill of sight-reading:

Sight-reading is one of the most valuable skills for pianists. Fluency in the skill facilitates the learning of new pieces; it allows access to a wide variety of music and a more thorough knowledge of specific composers and style characteristics; it builds tactile, aural, and kinetic memory, which increases a player's confidence; and it provides training for many professions in music. Sight-reading is a lifetime skill (1998, 12).

Dr. Pamela Pike concurs, saying,

Many of us want our students to develop a lifelong love for music and enjoy a lifetime of music making. Wouldn't we consider ourselves to be successful teachers if our students could sit down at the piano, open a piece of appropriately leveled music, and be able to play it reasonably well, with relatively little rehearsal? By practicing effective sightreading strategies, our students have a greater chance of long-term success (2012, 28).

These authors agree that the skill of sight-reading contributes to the longevity of the students' musical career and abilities. In the blended Kodály curriculum, students practiced sight-reading and sight-singing in almost every lesson and honed this skill in their weekly practice videos. From the researcher's point of view, the consistent use of this skill greatly influenced reading skills and contributed to a faster growth of comfort in

reading than students previously taught by the researcher who did not practice those skills consistently.

As mentioned previously, the kinesthetic element involved in singing, and thus in the skill of sight-singing, allows students to truly embody pitch relationships and intervallic distances. When students sight-sing from notation, they experience that notation in their bodies, resulting in a greater confidence in the connection between what each interval looks like on the page, what it sounds like to their ears, and what it feels like in their bodies.

Consistent sight-singing benefits the skill of sight-reading and vice versa. In the opinion of the researcher, students who actively and consistently practice both skills have a greater chance of becoming comfortable with each individual skill. Sight-singing and sight-reading skills increase a student's ability to self-correct, to learn new repertoire, and to sing their repertoire and other songs. These two skills in tandem increase the abilities of each student to learn new and varied repertoire and to self-correct when that repertoire does not "sound like" what it "looks like." In the words of Dr. Pike, "by practicing effective sightreading strategies, our students have a greater chance of long-term success" (2012, 28).

Reflections on the Use of Folk Song in the Piano Lesson

Folk songs are effective and enjoyable for children because of their familiarity and simplicity. American folk songs take many shapes and sounds (Lornell 2012, 49). The folk songs used in this study were melodically and rhythmically simple; *Macaroni* used *sol-mi*, *ta*, and *ti-ti*, with an eighth-note pick-up. *Rain, Rain, Go Away*, *Star Light*, *Star Bright*, and *Bounce High, Bounce Low* used *la-sol-mi*, and again only *ta* and *ti-ti*.

Apple Tree used the same rhythms but added *do* to its melodic solfege. *Peas, Porridge, Hot* used *sol-mi-do*, and *Ring Around the Rosie* used *la-sol-mi-do*.

Because of their limited and similar melodies, these folk songs were easy for students to learn, even if they had not heard them before. *Macaroni, Bounce High, Bounce Low, Apple Tree*, and *Peas, Porridge, Hot* were new to the students, but they were able to sing along with me and play the songs on the piano after hearing the songs sung by me and then singing them back to me in short echoes. They also heard the songs in their daily practice due to the supplemental videos, which helped them to retain the tunes and lyrics.

The folk songs used in the study had, for the most part, a somewhat silly atmosphere, with the exceptions of *Star Light, Star Bright* and *Ring Around the Rosie*. This “silliness” contributed to student enjoyment and fit my particular pool of students well. Several songs were familiar to the students’ parents, which helped parents take a confident stance on assisting in their child’s practice. This factor contributed to student confidence and enjoyment.

This topic will not be addressed in Considerations for Future Research, but it is worthwhile to note that the study could be adjusted regionally to incorporate folk songs that are familiar to students in specific regions. Because of the varied nature of folk music in the United States, it is not unreasonable to expect that the songs might vary from region to region.

Reflections on the Use of the Kodály Approach in the Piano Lesson

One of the main concerns of the researcher in creating and conducting this study was that the relatively slow pace of the Kodály Method might be slower than the usual

rate of progress in piano students who are taught using traditional piano methods.

However, the feedback received from the Assessment Committee, as well as the success of each student, has put that concern to rest. Students who are taught using the Kodály Method might move at a slightly slower pace than students of traditional methods initially, but the strong foundation of primary skills such as steady beat, internalized pitch, reading, and singing lay the groundwork for seamless future success. This difference in pace is addressed in Considerations for Future Research.

Considerations for Future Research

This curriculum and its corresponding study were promising but neither comprehensive nor perfect. The following considerations for future research will be addressed in this section: parental involvement and practice, recital repertoire, the consistent and sequential use of hand signs, and repetitive teaching.

Piano lessons based on the Kodály Method are necessarily different than traditional piano lessons. Progress may seem slower in the initial stages to peers and relatives, as the foundation of musicianship is being laid. Repertoire may seem simpler than that which is used in other piano studios, as the connection between ear and fingers is being forged. In order to be successful, parents and teacher must be fully connected and supportive of the Kodály philosophy and supportive and encouraging of the student's long-term musicianship and consistency. Of course, this is true of all long-term musical goals, but becomes increasingly important in the culture of folk song and aural acculturation.

Families must commit as a whole to the practice expectations. Young students lack the intrinsic motivation necessary to adhere to a new routine, to listen carefully to

their own music, or to strive for success day after day. They need the support of a guardian to create this routine. Three out of four students in this study had the support and consistency to create such a routine. In the future, a system would need to be set in place for families who are unable to adhere to this routine, perhaps encouraging them to choose a different teacher.

Another idea to address in future research is the inclusion of typical “recital repertoire.” Would students play folk songs at studio recitals? Would they sing along? Would they prefer to play “flashier” repertoire found in performance and recital books? Inclusion of supplement repertoire, for recitals or otherwise, must occur in order to provide students a rich variety of repertoire and of reading experiences.

Solfege hand signs were not formally included in the melodic sequence of this study but repeatedly eased the connection between notation and sung pitches and increased student success in sight-reading. As such, they ought to be formally included and utilized throughout the sequence. The hand sign for each solfege degree would be introduced before the solfege name and could be used while singing in echoes, while improvising sung tunes, and while singing folk songs on solfege.

The pace of study of solfege syllables must be adjusted to focus solely on *sol* and *mi* for at least one month. Students had not fully internalized the intervallic relationship between *sol* and *mi* and were thus not fully equipped to sight-sing short pentatonic melodies without assistance.

The final issue to address is the challenge of keeping multiple individual students in the same sequence on the same weekly lesson. Throughout the study, some students were ill or traveling and would occasionally delay their lesson by a week. In this case, the

researcher would teach that student a week later but continue to adhere to the script of the previous week while continuing in the sequence with other students. This became confusing for the researcher and prevented superlative teaching from occurring. In the future, keeping materials in a sequential book, with teacher prompts on each page, might ease this difficulty and ensure that each student remains securely in the sequence and on track.

Conclusion

This study was created and conducted to explore the influence of the Kodály Method on the study of beginning piano and to offer effective solutions for teachers of young pianists to cultivate long-term musicianship skills. This study specifically focused on developing inner pulse, melodic phrasing, the ability to sight-sing, and the ability to sight-read. The six-week curriculum introduced melodic and rhythmic solfege, music notation, keyboard geography, improvisation, and seven folk songs.

The results of the study, as evaluated by the researcher and by the Assessment Committee, indicate that the use of the Kodály Method in beginning piano study is worthwhile and effective and leads to student success. Students were rated highly on inner pulse, melodic phrasing, ability to sight-sing, and ability to sight-read, and the assessors communicated satisfaction and delight with the progress made over six weeks of study.

The Celebration Performance videos demonstrated student confidence in foundational musicianship skills such as inner pulse and music-reading, and improvement in the skills of sight-singing and pitch-matching. Additionally, they demonstrated student

enjoyment and pride in their new skills. Students performed known repertoire with ease and unknown excerpts trepidatiously but with skill.

The use of the Kodály Approach to music learning creates student success, confidence, and enjoyment. The results of this study indicate that this blended curriculum is effective for student learning and skill development. The researcher endorses the use of this method to teachers of young pianists and to those who wish to build long-term musicians through the establishment of foundational musicianship skills.

REFERENCES

Resources for Curriculum Development

- Chiu, Pai-Yu. 2017. "A Comparative Evaluation of Group and Private Piano Instruction on the Musical Achievements of Young Beginners." PhD diss., University of Washington. ProQuest (10250902).
- Ha, Seo-Kyung. 2000. "Applications of Music Learning Theory to Beginning Piano Instruction." PhD diss., University of South Carolina.
- Jacobson, Jeanine M. 1989. "A Catalogue of Movement-Based Instructional Activities for Beginning Piano Students Correlated to The Music Tree Series by Frances Clark and Louise Goss." PhD diss., University of Oklahoma.
- Laverty, Grace Elizabeth. 1969. "The Development of Children's Concepts of Pitch, Duration, and Loudness as a Function of Grade Level." EdD diss., The Pennsylvania State University.
- Newell, Brenda Lee. 1987. "A Comparison of the Reading Approaches in Three Beginning Piano Method Series." Master's diss., University of South Carolina.
- Pike, Pamela D. 2014. "The Differences Between Novice and Expert Group-Piano Teaching Strategies: A Case Study and Comparison of Beginning Group Piano Classes." *International Journal of Music Education* 32, no. 2: 213–27. <https://doi.org/10.1177/0255761413508065>.
- . 2017. *Dynamic Group-Piano Teaching: Transforming Group Theory into Teaching Practice*. New York: Routledge.
- Pourhosein Gilakjani, Abbas. 2011. "Visual, Auditory, Kinaesthetic Learning Styles and Their Impacts on English Language Teaching." *Journal of Studies in Education* 2, no. 1 (December 11): 104–13. <https://doi.org/10.5296/jse.v2i1.1007>.
- Price-Mohr, Ruth, and Colin Price. 2021. "Learning to Play the Piano Whilst Reading Music: Short-Term School-Based Piano Instruction Improves Memory and Word Recognition in Children." *International Journal of Early Childhood* 53, no. 3: 333–44. <https://doi.org/10.1007/s13158-021-00297-5>.
- Shimp, Susan Parker. 1989. "A Semiotic Approach to Music Notation for the Beginning Piano Student." Master's diss., University of South Carolina.

Kodály curriculum/philosophy

- Angeli, Michelle. 2020. "Music Education Transformation: How Orff, Kodály, and Suzuki Promote Academic Success." Master's diss., Liberty University. ProQuest (27999325).
- Bacon, Denise. 1988. "The Importance of Kodály Training for Performers." *Bulletin of the International Kodály Society* 13, no. 2: 14. RILM Abstracts of Music Literature.
- Bowyer, James. 2015. "More than Solfège and Hand Signs: Philosophy, Tools, and Lesson Planning in the Authentic Kodály Classroom." *Music Educators Journal* 102, no. 2 (December): 69–76. RILM Abstracts of Music Literature.
- Box, Corrie. 2015. "Variations of Place: A Comparison of Two Kodály-Inspired Curricular Texts." *Kodály Envoy* 41, no. 3 (March): 10–15. RILM Abstracts of Music Literature.
- Cavanaugh, Rebeckah Louise-Marie. 2015. "Kodály-Inspired Personalized Learning Keyboard Unit for a Second Grade General Music Class." Thesis, Silver Lake College. ProQuest (1587222).
- Choksy, Lois. 2014. "The Kodály Movement: Past, Present, and Future." *Kodály Envoy* 40, no. 3 (Spring): 44–46. EBSCOhost.
- Darazs, Arpad A. 1973. "A Study of the Zoltán Kodály Approach to Music Reading and Its Application to the High School Selective Choral Organization." PhD diss., Columbia University. ProQuest (7415974).
- Eöszé, László. 1962. *Zoltán Kodály: His Life and Work*. London: Collet's.
- . 1971. *Zoltán Kodály: His Life in Pictures and Documents*. Budapest: Corvina Kiadó.
- Feierabend, John M. 1989. "Integrating Music Learning Theory into the Kodály Curriculum." In *Readings in Music Learning Theory*, edited by Darrel L. Walters and Cynthia Crump Taggart, 286–300. Chicago: G.I.A. Publications. RILM Abstracts of Music Literature.
- Gerber, Casey L. 2011. "A Comparison of the Teaching Philosophy and Methods of Philip C. Hayden and the Kodály Approach." *Kodály Envoy* 37, no. 2 (January): 4–11. RILM Abstracts of Music Literature.
- Holy Names University. "The American Folk Song Collection." Holy Names University Kodály Center. Accessed May 15, 2023. <http://kodaly.hnu.edu/collection.cfm>.

- Houlahan, Mícheál. 2017. "Sound Relationships: An Approach to Teaching Rhythm According to the Kodály Concept Using Takadimi Rhythm Syllables." *Kodály Envoy* 43, no. 3 (March): 6–13. RILM Abstracts of Music Literature.
- Houlahan, Mícheál, and Philip Tacka. 1990. "A Historical Perspective for the Introduction of the Kodály Concept in the United States." *Studia Musicologica Academiae Scientiarum Hungaricae* 32, no. 1/4: 263–80. RILM Abstracts of Music Literature.
- . 2015. *Kodály Today: A Cognitive Approach to Elementary Music Education*. New York: Oxford University Press.
- . 1998. *Zoltán Kodály: A Guide to Research*. New York: Garland Publishing.
- Howard, Priscilla M. 1996. "Kodály Strategies for Instrumental Teachers." *Music Educators Journal* 82, no. 5 (March): 27–33. RILM Abstracts of Music Literature.
- Hudgens, Cecilia. 1987. "A Study of the Kodály Approach to Music Teaching and an Investigation of Four Approaches to the Teaching of Selected Skills in First Grade Music Classes." PhD diss., North Texas State University. UNT Digital Library (8713951).
- Lornell, Kip. 2012. *Exploring American Folk Music: Ethnic, Grassroots, and Regional Traditions in the United States*. Jackson, MS: University Press of Mississippi. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/southcarolina/detail.action?docID=932777>.
- Kodály, Zoltán. 1974. *The Selected Writings of Zoltán Kodály*. New York: Boosey & Hawkes.
- . 2004. *333 Elementary Exercises in Sight Singing*. Rev. ed. New York: Boosey & Hawkes.
- Laskey, Anne. 2013. "Holy Names University Kodály Curriculum, Grades 1 and 2." *Kodály Envoy* 39, no. 3 (March): 22–23. RILM Abstracts of Music Literature.
- . 2013. "Using the Holy Names University Curriculum for Lesson Planning." *Kodály Envoy* 39, no. 4 (June): 18–19. RILM Abstracts of Music Literature.
- Liu, Ying-Shu. 1998. "The Application of the Kodály Concept in the New Music Curriculum for First-Grade Ear Training and Music Reading in Taiwanese Elementary Schools." *Bulletin of the International Kodály Society* 23, no. 1 (March): 13–22. RILM Abstracts of Music Literature.

- Madden, James A. 1983. "Zoltán Kodály and Carl Orff: Implications for Program Development in Elementary Instrumental Music Education." PhD diss., Temple University. ProQuest (8410153).
- Meyers, Brian. 2018. "Kodály in the Secondary Instrumental Classroom: Some Ideas." *Kodály Envoy* 45, no. 1 (Fall): 24–25. RILM Abstracts of Music Literature.
- . 2019. "Of Squawks and Squeaks." *Kodály Envoy* 46, no. 1 (Fall): 14–15. RILM Abstracts of Music Literature.
- Price, Constance J. 2019. "Kodály Legacy: Overlooked or Misunderstood?" *Kodály Envoy* 45, no. 2 (January): 6–12. RILM Abstracts of Music Literature.
- Rappaport, Jonathan C. 2016. "Traditional Kodály Rhythm Syllables: Taking a New Look." *Kodály Envoy* 42, no. 3 (March): 4–9. RILM Abstracts of Music Literature.
- Sarrazin, Natalie. 2016. *Music and the Child*. Geneseo, New York: Open SUNY Textbooks.
- Sheridan, Megan M. 2019. "The Kodály Concept in the United States: Early American Adaptations to Recent Evolutions." *Journal of Historical Research in Music Education* 41, no. 1 (October): 55–72. SAGE Journals Premier.
- Sinor, Jean. 1997. "The Ideas of Kodály in America." *Music Educators Journal* 83, no. 5 (March): 37–41. RILM Abstracts of Music Literature.
- . 2014. "Musical Development of Children and Kodály Pedagogy." *Kodály Envoy* 40, no. 3 (March): 17–20. RILM Abstracts of Music Literature.
- Stone, Margaret L. 1971. "Kodály and Orff Teaching Techniques: History and Present Practice." PhD diss., Kent State University. ProQuest (7130519).
- Tesch, Jordan. 2023. "Kodály in the Classroom: A Study of the Kodály Method and Its Application and Effectiveness in Elementary Music." PhD diss., North Greenville University. ProQuest (30568004).
- Young, Percy M. 1976. *Zoltán Kodály: A Hungarian Musician*. Westport, Connecticut: Greenwood Press.
- Zemke, Lorna. 1973. "The Kodály Method and a Comparison of the Effects of a Kodály-Adapted Music Instruction Sequence, and a More Typical Sequence on Auditory Musical Achievement in Fourth-Grade Students." PhD diss., University of Southern California. ProQuest (7314459).

———. 1968. “The Kodály Music Education Method and Its Application to Primary Grades in the United States.” Master’s thesis, University of Southern California.

Kodály and piano

Earl, Gillian. 2006. “Kodály’s Gift of Enlightenment for Piano Teachers.” *Bulletin of the International Kodály Society* 31, no. 1: 40-43. RILM Abstracts of Music Literature.

Hill, Gloria Lynn. 2008. “Teaching Rhythm to Beginning Piano Students: An Analysis of Various Counting Systems and the Integration of Kodály and Orff Rhythm Strategies.” PhD diss., University of Mississippi. ProQuest (3361149).

Hongsermeier, Joyce. 1995. “Kodály Musicianship Training and the Beginning Piano Student: Integrating Musical and Technical Skill Development.” PhD diss., Catholic University of America. ProQuest (9529078).

Qualitative Research Design

Hatch, J. Amos. 2002. *Doing Qualitative Research in Education Settings*. Albany: State University of New York Press.

Leavy, Patricia, ed. 2014. *The Oxford Handbook of Qualitative Research*. New York: Oxford University Press.

Mitchell, Nancy Eleanor Christel. 2012. “Beginning and Intermediate Piano Students’ Experiences Participating in Evaluative Performances.” PhD thesis, University of Toronto. ProQuest (NR97053).

Sight-Reading

Adamyán, Anna. 2020. “Sight-Reading as an Important Factor in the Professional Growth of Future Music Teacher.” *Revista Vórtex* 8, no. 2: 1–16.

Hardy, Dianne. 1998. “Teaching Sight-Reading at the Piano: Methodology and Significance.” *Piano Pedagogy Forum* 1, no. 2.

Pike, Pamela D. 2012. “Sight-Reading Strategies.” *American Music Teacher* 61 (4): 23–28. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=sso&db=aph&AN=71158946&authtype=sso&custid=s3604775&site=ehostlive&scope=site>.

APPENDIX A: CURRICULUM, LESSON PLANS, AND WEEKLY ASSIGNMENT
SHEET

Table A.1 Curriculum for the Study

	Rhythm	Melody	Technique	Sight-singing	Repertoire
Week 1	Listening Steady beat	High/low Echoes – singing and playing Prep <i>sm</i>	High/low Up/down Left/right Black keys	high/low (transition into <i>sm</i> without formally introducing)	<i>Macaroni</i>
Week 2	Steady beat and tempo changes	Echoes Present <i>sm</i> based on black keys Prepare <i>la</i> using <i>sml</i> prep song	Improv using <i>sm</i> (use “chicken peck” to guide rounded fingers) Finger numbers	<i>sm</i> pre-staff Prepare <i>la</i>	<i>Rain, Rain, Go Away</i> <i>Star Light</i>
Week 3	Beat vs. Rhythm Prepare <i>ta</i>	Practice <i>sm</i> and transpose to white keys Present <i>la</i>	Rote piece (Olson Pre- Reading Made Fun) Transpose <i>sm</i> to white keys Learn names of white keys	SS <i>sml</i> on partial staff	<i>Bounce High, Bounce Low</i> <i>Star Light on white keys</i>
Week 4	Present <i>Ta</i> Practice <i>Ta</i> Prepare <i>ti-ti</i>	Practice <i>sml</i> Prepare <i>do</i>	<i>Smd</i> improvisation activity 2-line Partial staff reading (transition from SS Week 3)	SS <i>sml</i> partial staff Prepare <i>do</i>	<i>Apple Tree</i> <i>Peas, Porridge, Hot</i>
Week 5	Present <i>Ti-ti</i> Practice <i>Ti-ti</i> Practice <i>Ta</i> <i>Ti-ti</i>	Practice <i>sml</i> Present <i>do</i>	3-line Partial staff reading <i>smd</i>	SS <i>smd</i> partial staff	<i>Apple Tree</i> <i>Ring Around the</i>

					<i>Rosie</i> (duple meter)
Week 6	Bar lines - groups of 4	Practice <i>lsmd</i>	3-line Partial staff reading <i>lsmd</i>	SS <i>smd</i> partial staff	<i>Ring Around the Rosie</i>
Week 7	Celebration performance				

Solfege is italicized and shortened to single letters when multiple degrees of solfege are present. “Sight-sing” is shorted to SS.

Lesson Plans

Table A.2 Week 1 Lesson Plan

Week 1	Concepts	Objectives
0-5:00	Welcome/Get to know each other	
5-10	Listening to various classical and folk repertoire (including Macaroni), keeping steady beat	Understand steady beat. Perform steady beat at a variety of tempi.
10-20	Keyboard geography (high/low, up-down, left/right) Notice the groups of black keys, use these to improvise	Understand the concept of high/low and relate it to left/right and up/down.
20-30	Use high/low concept, transition gradually to smaller high/low intervals, landing on sm. Echoes using sm pitches and the words “high” and “low.” Sing from notation - show high and low pitches (no bar lines).	Differentiate <i>sm</i> pitches visually and aurally.
30-40	Teach Macaroni by rote (singing first, then transition to piano). Use full-body motions while singing.	Learn Macaroni.
40-45	Review assignments for the week.	

Table A.3 Week 2 Lesson Plan

Week 2	Concepts	Objectives
0-5:00	Listening to teacher play and keep the steady beat. Teacher will change tempi while playing and student must adjust their beat. Teacher will incorporate Rain, Rain, Go Away.	Understand steady beat. Perform steady beat at a variety of tempi.
5-15	Echoes (singing and then playing) using sm. Present sm. Echo using the words sm.	Learn sm.
15-20	Review keyboard geography, groups of black keys. Improvise using black keys. Demonstrate rounded finger braced by thumb (“chicken peck”).	Develop comfort playing the black keys. Begin healthy technique.
20-30	Learn finger numbers; trace hands and create a colorful worksheet. Use finger numbers to play Rain, Rain, Go Away.	Learn finger numbers and Rain, Rain, Go Away.
30-35	Transfer sm to Rain, Rain, Go Away and notice a new, higher note. Student will sing from pre-staff notation.	Prepare la.
35-40	Learn Star Light, Star Bright (same fingers and pitches).	Reinforce finger numbers and sml reading.
40-45	Review assignments	

Table A.4 Week 3 Lesson Plan

Week 3	Concepts	Objectives
0-10:00	Using Rain, Rain, Go Away, clap steady beat. Notice that some beats have one word and some have two. Using heartbeat visual, discover rhythm and how it is different from beat.	Understand the difference between beat and rhythm. Practice beat and rhythm using known songs.
10-15	Improvise using black key groups. Review sm and improvise using sm.	Practice sm.

	Transpose sm to white keys.	
15-25	Learn names of white keys using dog house and granny's house. Reinforce with Kevin Olson Pre-Reading Made Fun. Review finger numbers during these activities.	Learn the white key names. Review finger numbers.
25-35	SS and play sm melodies on partial staff (line between sm, do not formally introduce the staff). Add la to the melodies and present la.	Practice sm, learn la. Practice pre-staff reading.
35-40	Using the same pre-staff configuration, learn Bounce High, Bounce Low.	Learn Bounce High, Bounce Low. Practice pre-staff reading.
40-45	Review assignments	

Table A.5 Week 4 Lesson Plan

Week 4	Concepts	Objectives
0-10:00	Practice beat vs. Rhythm, present ta using heartbeat visual, prepare ti-ti.	Learn ta. Prepare ti-ti.
10-15	Improvise using sml. Begin on black keys and move to white keys.	Practice sml.
15-20	Review names of white keys and finger numbers with a "pop quiz."	Review the white key names. Review finger numbers.
20-30	Learn Apple Tree, first on words with hand motions, then transfer to piano. Sing Apple Tree from notation (after learning by rote), notice a new lower note.	Practice sml, prep do.
30-35	SS sml on partial staff using only ta.	Practice sml. Practice ta.
35-40	Learn Peas, Porridge, Hot	
40-45	Review Assignments	

Table A.6 Week 5 Lesson Plan

Week 5	Concepts	Objectives
0-10:00	Practice ta using heartbeat visual, present ti-ti. Echo rhythms and clap from stick notation.	Practice ta. Learn ti-ti.
10-20	SS sml on a partial staff, recall the new lower note. Present do.	Practice sml. Learn do.
20-25	Play and sing Apple Tree, listening for new note do.	Practice do.
25-30	Improvise using smd (start with G, B, D, then move down a half step to black keys).	Reinforce smd and rounded fingers with improvisation.
30-40	Learn Ring Around the Rosy.	Learn Ring Around the Rosy.
40-45	Review Assignments	

Table A.7 Week 6 Lesson Plan

Week 6	Concepts	Objectives
0-10:00	Practice ta and ti-ti using echoes and stick notation. Student will generate rhythm from pre-written rhythm cards, and will also draw tas and ti-tis on a whiteboard to generate their own rhythm.	Practice ta and ti-ti.
10-20	Present bar lines and practice inserting bar lines.	Understand 4/4 measure groupings.
20-25	Play and sing Apple Tree, first on words, then on solfege, listening for new note do.	Practice do. Prepare Apple Tree for celebration performance.
25-30	SS dmsl melodies on 3-line partial staff (singing and playing).	Expand SS comfort to 3-line staff.

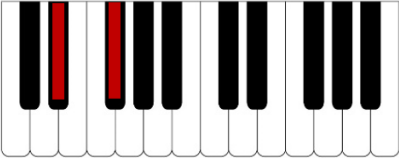
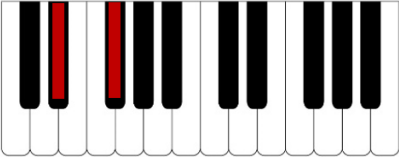
30-40	Play and sing Ring Around the Rosy, first on words and then on solfege, listening for new note do.	Practice do. Prepare Ring Around the Rosy for celebration performance.
40-45	Review Assignments	

Table A.8 Week 7 Lesson Plan

Week 7	Concepts	Objectives
0-10:00	Celebration performance: student will perform Apple Tree and Ring Around the Rosy, both by singing and on piano.	Create a sense of accomplishment and accurate footage for evaluation panel.
10-15	Congratulations and goodbyes, thanks.	

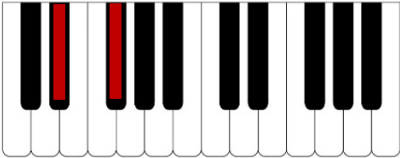


Weekly Assignment Sheets

Table A.9 Week 1 Assignment Sheet

Week 1 Topics	Practice steps and links
Listening/steady beat Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to a recording from this playlist every day and clap the steady beat.
Echoes Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to the daily video and sing the echoes. Replay the video and play the echoes on the piano using these two keys. Use pointer fingers. 
Macaroni Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video . Replay the video and play along using these two keys. Use pointer fingers. 

Parent notes	<i>Please share any successes, challenges, or concerns:</i>
--------------	---

Table A.10 Week 2 Assignment Sheet

Week 2 Topics	Practice steps and links
Finger numbers Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Complete the finger number worksheet – color two hands each day.
Echoes Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to one of these videos every day and sing the echoes. Replay the video and play the echoes on the piano using these two keys. Use RH finger 2 and LH finger 2. Play with chicken pecks (rounded fingers). 
Rain, Rain, Go Away Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these three keys. Use LH finger 2 and RH fingers 2 and 3. 
Star Light, Star Bright Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these three keys. Use LH finger 2 and RH fingers 2 and 3. 
Parent notes	<i>Please share any successes, challenges, or concerns:</i>

--	--

Table A.11 Week 3 Assignment Sheet

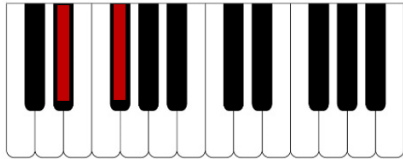

Week 3 Topics	Practice steps and links
Rain, Rain, Go Away Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to this recording and tap the beat with me. Listen to this recording and tap the rhythm with me.
White keys Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Complete the white key names worksheet – color one section each day.
Sight-singing Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these two keys. Use LH finger 2 and RH finger 2. 
Bounce High, Bounce Low Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these three keys. Use LH finger 2 and RH fingers 2 and 3. 
Parent notes	<i>Please share any successes, challenges, or concerns:</i>

Table A.12 Week 4 Assignment Sheet


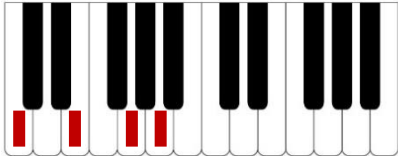
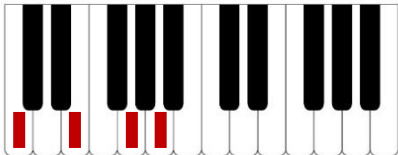
Week 4 Topics	Practice steps and links
Beat vs. Rhythm Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Listen to one of these videos each day – tap the beat and then tap the rhythm.
White keys and finger numbers Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Complete one quiz each day.
Sight-singing Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these three keys. Use LH finger 2, and RH finger 2 and 3. 
Apple Tree Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these four keys. Use LH fingers 4 and 2, and RH finger 2 and 3. 
Peas Porridge Hot Daily Checkboxes <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Sing along to this video. Replay the video and play along using these four keys. Use LH fingers 4 and 2, and RH finger 2 and 3. 
Parent notes	<i>Please share any successes, challenges, or concerns:</i>

Table A.13 Week 5 Assignment Sheet

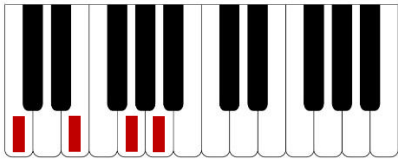
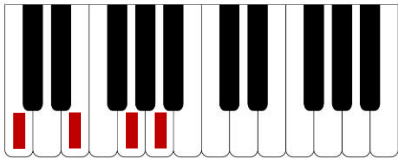
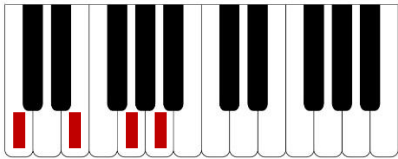
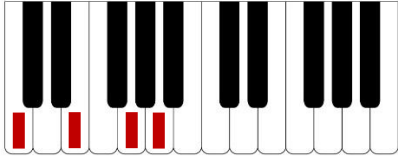
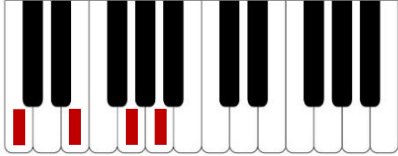

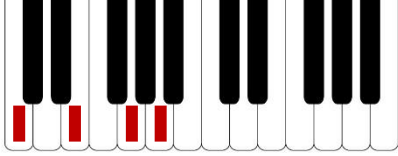

Week 5 Topics	Practice steps and links
<p>Rhythm echoes</p> <p>Daily Checkboxes</p> <div data-bbox="261 432 477 474"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Listen to one of these videos each day and echo me by speaking the rhythms.</p>
<p>Sight-singing</p> <p>Daily Checkboxes</p> <div data-bbox="261 621 477 663"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video.</p> <p>Replay the video and play along using these four keys.</p> <p>Use LH fingers 4 and 2, and RH finger 2 and 3.</p> 
<p>Apple Tree</p> <p>Daily Checkboxes</p> <div data-bbox="261 936 477 978"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video.</p> <p>Replay the video and play along using these four keys.</p> <p>Use LH fingers 4 and 2, and RH finger 2 and 3.</p> 
<p>Ring Around the Rosie</p> <p>Daily Checkboxes</p> <div data-bbox="261 1293 477 1335"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video.</p> <p>Replay the video and play along using these four keys.</p> <p>Use LH fingers 4 and 2, and RH finger 2 and 3.</p> 
<p>Parent notes</p>	<p><i>Please share any successes, challenges, or concerns:</i></p>

Table A.14 Week 6 Assignment Sheet

Week 6 Topics	Practice steps and links
<p>Ta and Ti-Ti</p> <p>Daily Checkboxes</p> <div data-bbox="261 436 477 478"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Clap along to one of these videos each day. Then replay the video and speak the rhythms with me.</p>
<p>Sight-singing</p> <p>Daily Checkboxes</p> <div data-bbox="261 590 477 632"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video. Replay the video and play along using these four keys. Use LH fingers 4 and 2, and RH finger 2 and 3.</p> 
<p>Apple Tree</p> <p>Daily Checkboxes</p> <div data-bbox="261 905 477 947"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video. Replay the video and play along using these four keys. Use LH fingers 4 and 2, and RH finger 2 and 3.</p>  
<p>Ring Around the Rosie</p> <p>Daily Checkboxes</p> <div data-bbox="261 1465 477 1507"> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> </div>	<p>Sing along to this video. Replay the video and play along using these four keys. Use LH fingers 4 and 2, and RH finger 2 and 3.</p>  
<p>Parent notes</p>	<p><i>Please share any successes, challenges, or concerns:</i></p>

APPENDIX B: INSTITUTIONAL REVIEW BOARD EXEMPTION LETTER



OFFICE OF RESEARCH COMPLIANCE

INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH DECLARATION of NOT RESEARCH

Megan Rich
3422 B Abingdon Road
Apt B
Columbia, ID 29203

Re: **Pro00131427**

Dear Megan Rich:

This is to certify that research study entitled ***Kodaly Learning: A Qualitative Case Study Based on the Use of a Blended Curriculum Using the Principles of Zoltan Kodaly in Beginning Piano Study*** was reviewed on **9/26/2023** by the Office of Research Compliance, which is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). The Office of Research Compliance, on behalf of the Institutional Review Board, has determined that the referenced research study is not subject to the Protection of Human Subject Regulations in accordance with the Code of Federal Regulations 45 CFR 46 et. seq.

No further oversight by the USC IRB is required. However, the investigator should inform the Office of Research Compliance prior to making any substantive changes in the research methods, as this may alter the status of the project and require another review.

If you have questions, contact Lisa M. Johnson at lisa@mailbox.sc.edu or (803) 777-6670.

Sincerely,

A handwritten signature in blue ink, appearing to read "Lisa M. Johnson".

Lisa M. Johnson
Director

Figure B.1 IRB Exemption Letter

APPENDIX C: CONSENT FORM

Video Recording and Sharing Consent Form

Student's Name: _____

Student's Date of Birth: _____

Student's Parent or Guardian permits Megan Rich to record and share video selections of Student participating in six piano lessons and a final celebration performance. Dr. Omar Roy, faculty advisor, will also share these permissions. These videos will be shared with a panel of three piano teachers for evaluative purposes. The results of these evaluations will be shared in Megan Rich's dissertation, titled *Kodaly Learning: A Qualitative Case Study Based on the Use of a Blended Curriculum Using the Principles of Zoltan Kodaly in Beginning Piano Study*. These videos may also be shared at future conferences and in future academic articles with renewed notification and consent.

Student's Parent or Guardian agrees to facilitate and oversee as necessary five days of practice each week.

Student's involvement is voluntary. Anonymity will be provided to the fullest extent possible. First names will be changed and last names will not be shared.

By signing this release form, you agree to allow Megan Rich and Omar Roy to use and display these videos as outlined above. You also agree to share these videos with a panel of three expert piano teachers for evaluative purposes.

Parent Signature: _____

Date: _____

APPENDIX D: FOLK SONG ARRANGEMENTS



Macaroni

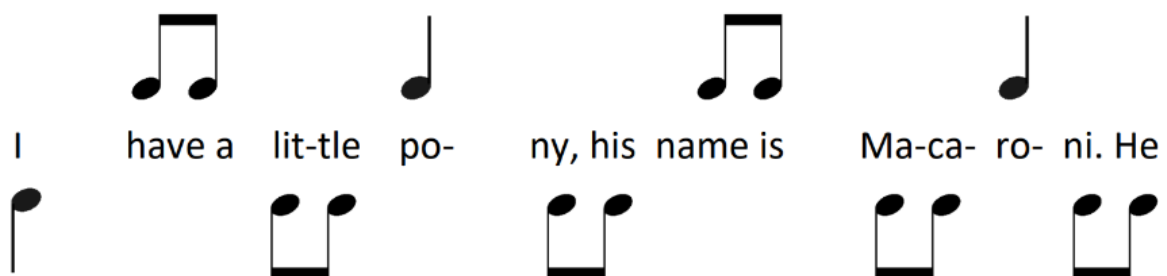
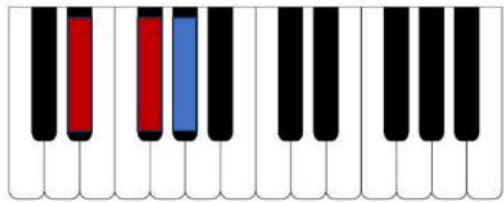


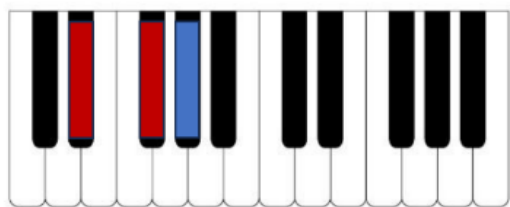
Figure D.1 Folk Song *Macaroni* arranged by Megan Rich



Rain, Rain, Go Away



Figure D.2 Folk Song *Rain, Rain, Go Away* arranged by Megan Rich



Star Light, Star Bright

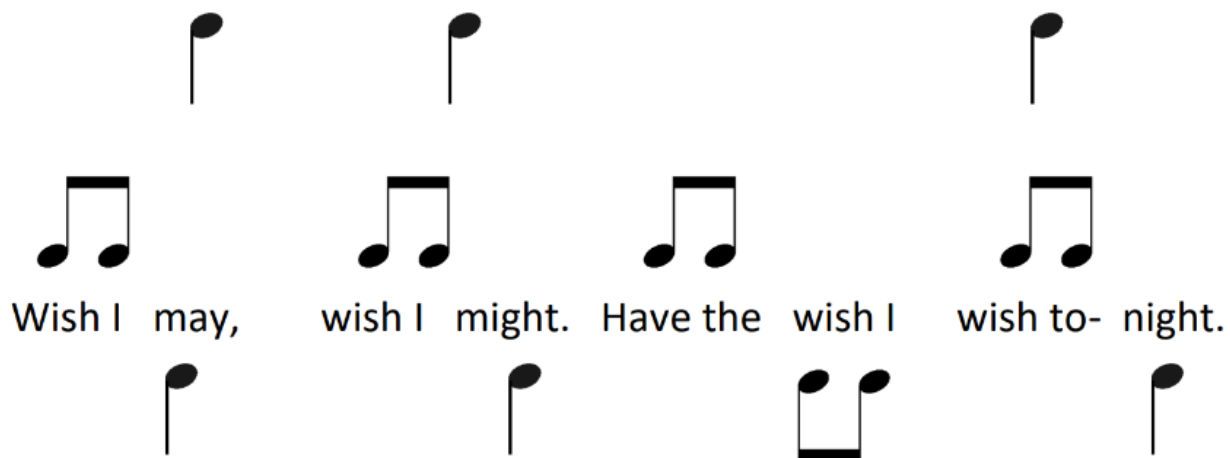
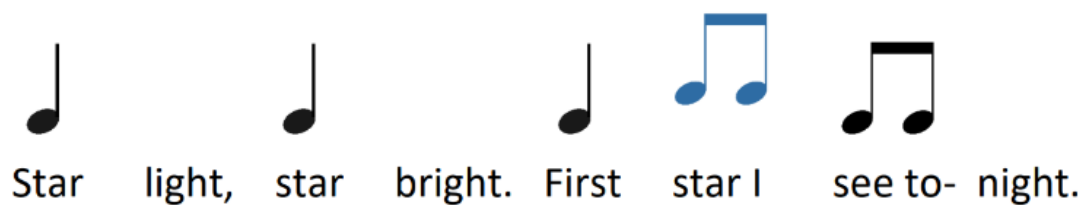
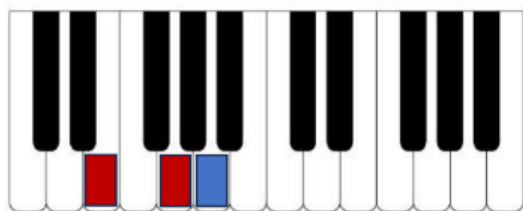


Figure D.3 Folk Song *Star Light, Star Bright* arranged by Megan Rich for the Black Keys



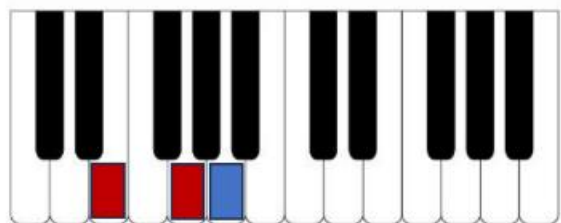
Star Light, Star Bright



Star light, star bright. First star I see to- night.

Wish I may, wish I might. Have the wish I wish to- night.

Figure D.4 Folk Song *Star Light, Star Bright* arranged by Megan Rich for the White Keys



Bounce High,
Bounce Low

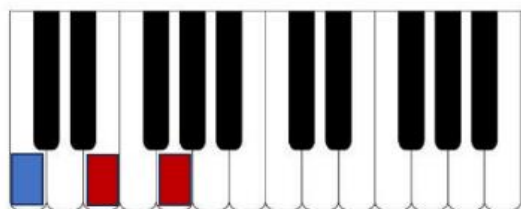


Bounce high, bounce

low. Bounce the ball to Shi-

loh.

Figure D.5 Folk Song *Bounce High, Bounce Low* arranged by Megan Rich



Peas Porridge Hot



Peas porridge hot, (rest) peas porridge cold, (rest)

Peas porridge in the pot, nine days
old!

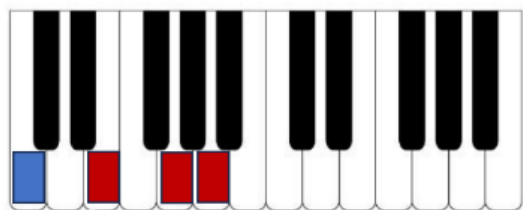
Figure D.6 Folk Song *Peas, Porridge, Hot* arranged by Megan Rich

Apple Tree

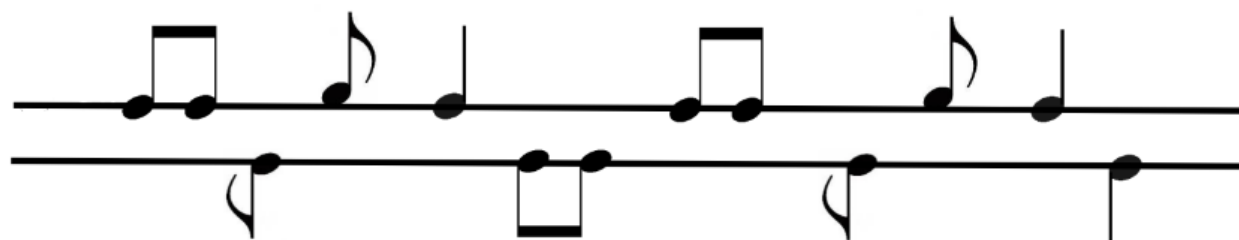
Ap-ple tree, ap-ple tree. Let your ap-ples fall on me.

I won't cry, I won't shout. If your ap-ples knock me out!

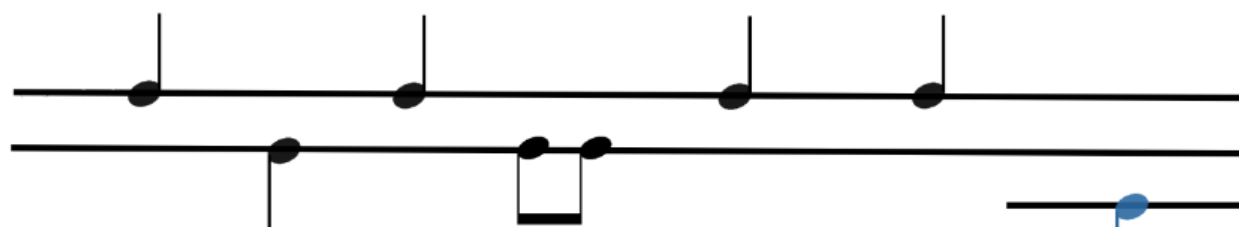
Figure D.7 Folk Song *Apple Tree* arranged by Megan Rich



Ring Around the Rosie



Ring a-round the Ro-sie, a poc-ket full of po-sies.



Ash-es, ash-es, we all fall
down!

Figure D.8 Folk Song *Ring Around the Rosie* arranged by Megan Rich

APPENDIX E: WORKSHEETS

Finger Number Worksheet: Color the correct fingers.

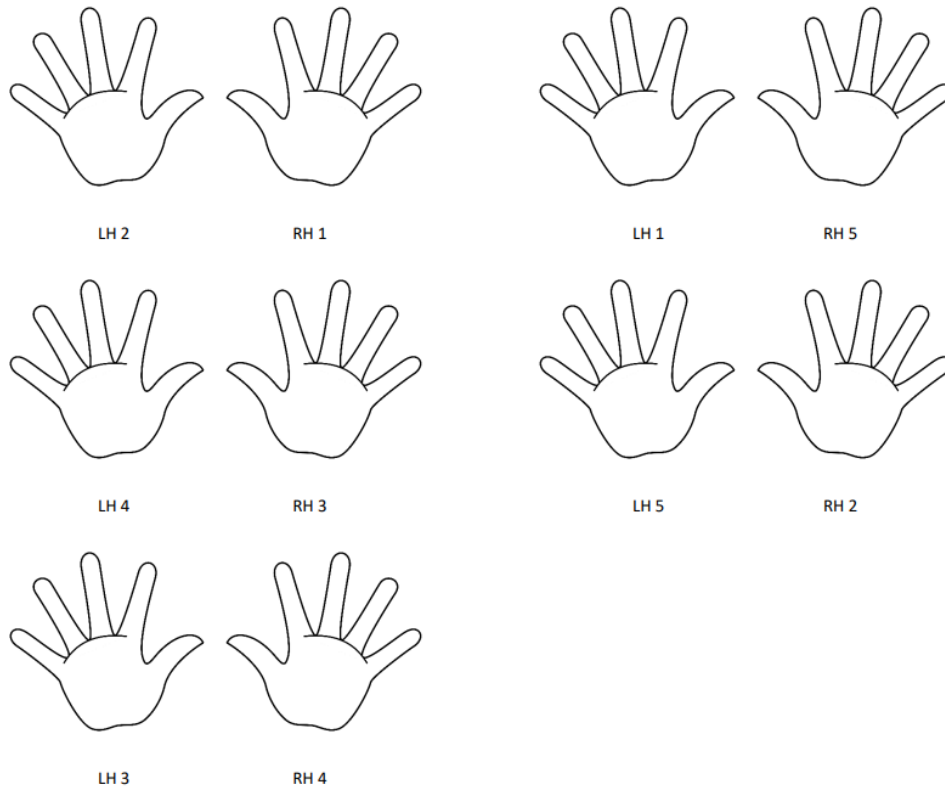
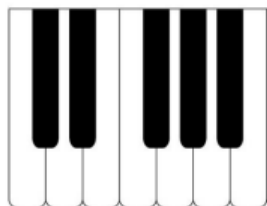
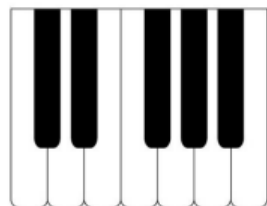


Figure E.1 Finger Number Worksheet

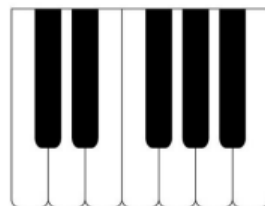
White Keys Worksheet: Color the correct white keys.



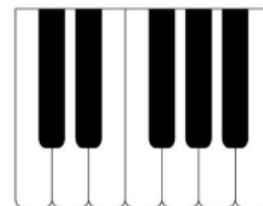
White Key D



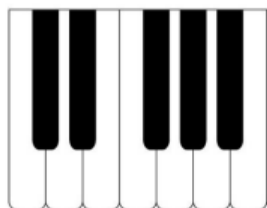
White Key F



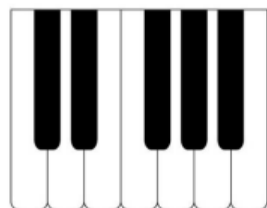
White Key E



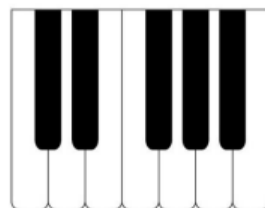
White Key G



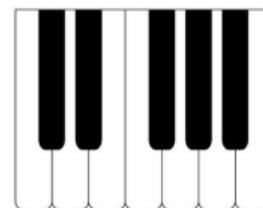
White Key C



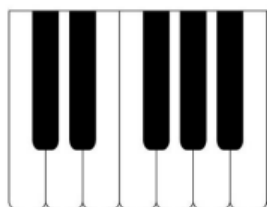
White Key B



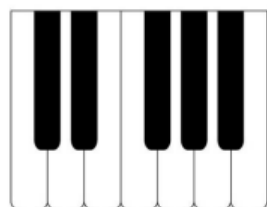
White Key A



White Key D



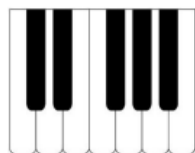
White Key B



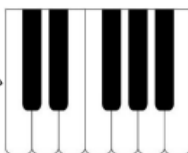
White Key E

Figure E.2 White Key Names Worksheet

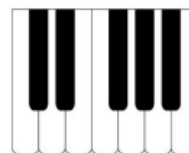
White Key Names and Finger Numbers Matching Worksheet: Match the correct finger to the correct key.



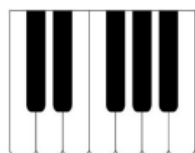
RH 2 on A



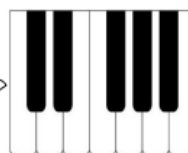
LH 3 on E



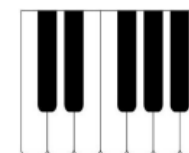
RH 5 on G



RH 4 on B



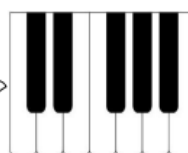
LH 4 on F



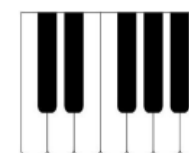
RH 1 on C



RH 3 on D



LH 5 on A



RH 2 on E



RH 5 on A



LH 1 on B



RH 1 on F



Figure E.3 White Key Names and Finger Numbers Matching Worksheet

APPENDIX F: FEEDBACK FROM ASSESSMENT COMMITTEE

Note: Assessors first received the Celebration Performance Videos of Participants 1, 2, and 4. Student 3 submitted his videos last due to illness. Assessor rubrics are therefore labelled out of order, with “Student 3” corresponding to Participant 4 in this document, and “Student 4” corresponding to Participant 3.

Table F.1 Completed Rubric with Feedback from Janet Tschida Regarding Participant 1¹

Student #1

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4.5	<p>Her inner pulse overall is solid on Apple Pie and Cherry Pie!</p> <p>The sense of pulse waned slightly on Ring Around the Rosie. However, this seems to be related to distraction with notation rather than a lack of inner pulse.</p>
Melodic Phrasing	5	<p>She plays with a nice sense of melodic flow on Apple Tree.</p> <p>When playing Cherry Pie, she plays with some inflection to match how one would sing it.</p>
Ability to Sight-Sing	5	<p>She sings as she plays which is fantastic! Interestingly, she does not match the pitches of the piano when doing so. Yet, when she sight-sings with solfege and no piano, she sings very in tune.</p> <p><i>I wonder if she matched the starting pitch before she started singing with the piano, if she would then match the piano pitches.</i></p> <p><i>Another interesting experiment would be changing the keys as you do for some of the others. If she could sing in her head voice, the general range for children is D to D above middle C which expands with age.</i></p>
Ability to Sight-Read Rhythms	5	Sightreading of the rhythm was first-class!
General Progress (6 weeks of study)	5	She is making fantastic progress for 6 weeks of study!
Other (optional)		

¹ Ms. Tschida's comments in italics were provided specifically for the researcher and not intended as official feedback regarding the study.

Table F.2 Completed Rubric with Feedback from Janet Tschida Regarding Participant 2

Student #2

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4.5	He plays Apple Tree with such a strong inner pulse! He slightly rushes between a phrase in Ring Around the Rosie, but then gets right back on track which implies a good sense of inner pulse.
Melodic Phrasing	5	He plays like he is singing the songs in his head which is wonderful—especially on Apple Tree.
Ability to Sight-Sing	5	Excellent sight singing. <i>Singing in the D to D above middle C may really help develop his head voice for singing (I'm not sure of his age—the range obviously expands with age).</i>
Ability to Sight-Read Rhythms	5	Well done sightreading the rhythm patterns.
General Progress (6 weeks of study)	5	He has a wonderful musical foundation in 6 weeks!
Other (optional)		

Table F.3 Completed Rubric with Feedback from Janet Tschida Regarding Participant 4

Student #3

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4.5	Overall, she seems to have a strong sense of inner pulse for the majority of the songs. Random "flow disruptors" either at the end of a line or end of piece which seems to be indicative more of a tracking struggles rather than an inner pulse problem. When she did NOT have notation in front of her (Ring Around the Rosie), her pulse inner pulse was amazing!
Melodic Phrasing	5	
Ability to Sight-Sing	4	What's fascinating is that when she sings with the piano on Apple Tree, she sings in tune! When she sings without the piano on the sight singing exercise, she knows the solfege really well, but "transposes" through the pattern, which is not uncommon at this level. ☺
Ability to Sight-Read Rhythms	5	Fantastic sightreading of the rhythm patterns. Using solfege is such a wonderful way to learn rhythms at this age!
General Progress (6 weeks of study)	5	Well done in developing her musicianship these 6 weeks.
Other (optional)		

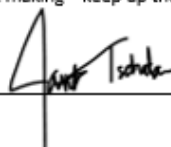
Table F.4 Completed Rubric with Feedback from Janet Tschida Regarding Participant 3

Student #4

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	5	He was rock solid with his inner pulse on his repertoire of choice and Ring Around the Rosie.
Melodic Phrasing	5	He does particularly well matching singing inflections with his piano playing on Ring Around the Rosie.
Ability to Sight-Sing	4.5	He was mostly solid until the second to the last note. His ending made me smile—way to sing “Do” with emphasis!!! ☺
Ability to Sight-Read Rhythms	5	Spectacular job! Nice work establishing the pulse before he started.
General Progress (6 weeks of study)	5	He is playing musically!
Other (optional)		

General Comments for All: What delightful students!!! Just from these short videos, your excellent rapport with each child shines through!! I LOVE that your students are singing—with most, they are clearly singing in their heads or aloud as they play, and their playing reflects their singing! Additionally, how wonderful that these students are systematically internalizing the rhythmic and tonal patterns showing up in their repertoire. Developing a love of music at the beginning level lays a foundation for a lifetime of music making—keep up the fantastic work, Megan.

Signature: _____



Date: December 19, 2023

Table F.5 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 1

Assessor #2: Dr. Sara Ernst

Student #1

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	3	Generally stable during playing, although with some small delays on the eighths. Fluency difficulties in Rosie appeared to be related to fingerings rather than to pulse.
Melodic Phrasing	3	Playing generally in a detached style, with only a couple moments of legato sound.
Ability to Sight-Sing	4	Pattern and syllables are correct sung. It is mostly in tune. NOTE: I have not indicated in the ratings, but it is interesting to note that she is speak-singing while she plays. She may not be hearing and matching piano pitch, whereas she did so easily with the sung pitch.
Ability to Sight-Read Rhythm	4	Syllables are correct. Eighths are nearly twice as fast as quarters, although some unstable in pulse.
General Progress (6 weeks of study)	3	I would suspect a slower pace may be needed moving forward to ensure adequate development of coordination, singing, and pulse.
Other (optional)		Plays with flexible wrists. Is seated quite low in some videos, and well in others. Hand shape with fingers nearly tucked under. Curvature of fingers and bridge of hand not in place.

Table F.6 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 2

<u>Student #2</u>		
Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4	A fast inner pulse, with a slight tendency to rush the quarters. Fluently played.
Melodic Phrasing	3	Some moments of legato connection, with beginnings of phrase groupings.
Ability to Sight-Sing	5	Syllables are correct as are the pitch patterns. In tune. (This appears to have been his second attempt, which may have improved his result.)
Ability to Sight-Read Rhythm	4	Syllables correct with clearly divided eighths. Quarters rush somewhat.
General Progress (6 weeks of study)	4	Student does not sing while he plays. It would be advisable to sing more and apply to playing, to see if singing skills can transfer to his melodic playing.
Other (optional)		Well seated in some videos. Others the bench was a bit far. Wrists are high with fingers curling under the hand.

Table F.7 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 4

Student #3

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4	Loss of fluency and pulse in Star Light, Star Bright. Other two performances were steady in pulse and with good flow forward. Ring Around the Rosie was memorized.
Melodic Phrasing	4	Notes are played quite detached. Although with her singing along, the phrases are nicely grouped.
Ability to Sight-Sing	3	Syllables were correct, as was the contour. The pitch was wavering, even with the higher tessitura in the 2 nd attempt.
Ability to Sight-Read Rhythm	5	The syllables were fully accurate, the eighths were clearly divided, and the quarters were steady.
General Progress (6 weeks of study)	4	Her choice piece and Rosie were quite well played and had such a solid sense of pulse. The ease of singing along (on pitch while playing) suggests that legato touch may easily develop, with guidance.
Other (optional)		Some curvature of fingers is developing. Appears well seated, although hard to assess with the jacket.

Table F.8 Completed Rubric with Feedback from Dr. Sara Ernst Regarding Participant 3

Student #4		
Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	5	All three pieces were steadily and fluently played.
Melodic Phrasing	5	Melodies are clearly grouped in phrases and a legato touch is in place.
Ability to Sight-Sing	3	NOTE: This student is the only one who appears to use more of a head voice. All others are quite low in the chest voice. Syllables are correct as is the contour. Intonation issues were notable on mi and do, although this appears impacted by a loss of focus and motivation to finish correctly.
Ability to Sight-Read Rhythm	4.5	Correct syllables and nearly perfect, with one minor delay into line 2.
General Progress (6 weeks of study)	5	It is interesting to note that this student played the pieces low, out of his singable range. He did not sing while he played. He is clearly tracking notes on the page while he reads. I rated a "5" here because of his success in playing and rhythm; I slightly discounted the sight-sing in the overall score (due to loss of focus).
Other (optional)		Well seated, tall, with feet on the floor. Curvature of fingers is developing although the bridge is quite collapsed. May be tight in the wrist.

CONGRATULATIONS MEGAN, These students all progressed so well over the 6 weeks of study and clearly learned a lot under your guidance. It is wonderful to hear your ideas implemented and to see the impact of it in these beautiful children. Let me know if you need anything more from me. Happy to adjust, or to fill out anything missing. Way to go!

Signature: 

Date: ____ January 4, 2024

Table F.9 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 1

Assessor #3: Dr. Eneida Larti

Student #1

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4	<p>Student appears to have an understanding of note values and is able to execute rhythms correctly. The pulse is not always steady but this is likely due to her processing multiple skills at once: identifying notes on the page, identifying notes on the keyboard, thinking about rhythms, and matching words.</p> <p>I would be curious to see how this student would do if she did not sing while playing. Perhaps playing and singing could be separated at this time until student feels more comfortable combining the two skills.</p> <p>The technical approach to playing may be contributing to some fluidity issues, as well. She is processing music one or two notes at a time, by basing it on her finger/hand position.</p>
Melodic Phrasing	3	Student is not displaying a hierarchy and grouping of notes, yet.
Ability to Sight-Sing	4	<p>Student achieves the correct contour and intervallic relationships. Solfege syllables identified correctly. The 2nd Sol, La, and the last Do are shaky in pitch.</p>
Ability to Sight-Read Rhythm	4.5	<p>Student shows clear understanding of quarters and 8th note subdivisions.</p> <p>The tapping on the page does not always match and I wondered whether the student was tapping along for fun or if she was instructed to tap. If the former, I would say that the rhythm was sung perfectly if one can silence the hand tapping.</p> <p>If the latter, it seems the slightly delayed tapping seems to be due to the playful negligence rather than inability.</p>
General Progress (6 weeks of study)	3.5	<p>The student has progressed well with the same content as other students. However, there isn't as much ease in her playing due to combined skills that she is not quite ready for. I would recommend strengthening skills individually before combining them. For example: she could sing while you play the melody rather while playing it herself. Once solid technical skills (sitting position, arms hanging loosely, flexible wrists, naturally arched hand, solid finger</p>

		tips/pads) have been established, you could start to layer on other skills.
Other (optional)		It is very heartening to see how engaged this student is during her playing. She likes to move around (while playing and before/after) and that could be contributing to some lack of attention to proper sitting and proper hand position. She has learned the same skills as the other students but chooses to do it in her own terms (and ones that she enjoys). I would recommend 'sneaking in' some good technique habits without disturbing her love for piano.

Table F.10 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 2

Student #2

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4.5	There is a sense of forward movement and lack of 'breathing' in the pulse. Rhythms and notes are played with accuracy. Perhaps, singing the songs (either while playing or not) may help in establishing a good sense of breath and settled pulse.
Melodic Phrasing	4.5	Student displays an instinct for grouping notes into phrases. He generally follows contour in getting louder or softer. Plays faster notes lighter than the longer landing notes.
Ability to Sight-Sing	5	Student appears comfortable with identifying the pattern and the solfege syllables.
Ability to Sight-Read Rhythm	4.5	Student shows clear understanding of quarters and 8 th note subdivision. There is a slight delay in the last quarter, but it is clear that by looking ahead the student has established the ease and end of the last note and he rushes to finish quickly. It is clear that this is not due to lack of inner pulse.
General Progress (6 weeks of study)	4.5	Great progress for 6 weeks of study.

Other (optional)		<p>I would recommend incorporating some consistency with technique. Student is sitting a bit too close and too low (which seems to cause him to push against the notes rather than drop the arm weight). A naturally rounded hand will allow the student to have access to the fingers more readily.</p> <p>The thumbs appear to hang off the white keys or hold on to the board below the keys. Gradually finding a way out of this habit will also help with his progress.</p> <p>I support non-legato playing until students have established a strong hand position with flexible wrists and are able to drop weight into each finger. Once this is achieved, you can introduce two-note slurs and guide student through the process of transferring weight from one finger to the next. This process has to be done carefully so as to avoid tension.</p>
------------------	--	--

Table F.11 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 4

Student #3

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	4	<p>Great sense of inner pulse in the memorized piece.</p> <p>There is a distinct difference in fluidity between the memorized piece and the ones that require reading. By focusing on two skills (rather than three), the student is able to play without hesitations.</p>
Melodic Phrasing	3.5	The quicker tempi create a natural sense of note groupings that lead to perceived phrasing. Because the student feels more at ease technically, the note groupings are amplified.
Ability to Sight-Sing	3	Student is able to identify pitch direction and, somewhat, pitch relativity. While the second attempt is better, pitch became flat on the last three notes. During this stage, the student seems to lose the stability of the reference note and pitch relativity suffers in the last 3 notes.
Ability to Sight-Read Rhythm	4.5	Student shows clear understanding of quarters and 8 th note subdivisions.

		However, there is a slight stretching/slurring of the 'ti-ti' sounds that could be due to extra caution being exercised in an effort to complete the rhythm exercise correctly.
General Progress (6 weeks of study)	4.5	<p>Wonderful progress.</p> <p>Her singing in the memorized piece showed a stronger sense of pitch than the sight-singing.</p> <p>Proper sitting position (height/distance); arms are hanging loosely, wrists are balanced and flexible. The hand position appears flatter and more extended than it should be in order to support the fingers.</p>
Other (optional)		<p>I would recommend working on a higher knuckle arch that acts as a bridge between the arms and the fingers.</p> <p>Some phrasing can be taught through singing.</p>

Table F.12 Completed Rubric with Feedback from Dr. Eneida Larti Regarding Participant 3

Student #4

Musical Element	Rating 1 (lowest)-5 (highest)	Comments
Inner Pulse	5	Solid inner pulse. Student plays with fluidity.
Melodic Phrasing	5	Student has a good sense for grouping notes that lead to natural phrasing.
Ability to Sight-Sing	3	<p>Student achieves the correct melodic contour and generally maintains correct intervallic relationships. Pitch is shaky on the 3rd Sol and it suffers more in the last Mi and Do.</p> <p>Student seems more focused when aiming to reach the higher note – La (perceived level of difficulty?) but does not seem to apply the same level of care as he descends (perhaps incorrectly perceives it as being easier?)</p>
Ability to Sight-Read Rhythm	4.5	<p>Student shows clear understanding of quarters and their subdivisions. There is a slight delay before the group of 4 8th notes.</p> <p>There is also a slight forward motion within each 8th-note grouping. One reason could be that the shape of the mouth in producing a 'ti' sound can lead to ease of sound production and therefore a natural rushing of the 'ti'</p>

		sounds when spoken. I wonder if we would hear the same result if the student is asked to annunciate the 'ti' sound more. Even though the student may have a clear understanding of the note values and groupings (and a good sense of inner pulse), speech production could skew the listener's perception of the end-result.
General Progress (6 weeks of study)	4.5	<p>Wonderful progress with reading, rhythm, and playing with fluidity.</p> <p>Technique: sitting position appears correct (correct height although distance may be slightly too close). Wrists are too low and hand curvature needs improvement.</p>
Other (optional)		<p>Moving forward I would work on balanced and flexible wrists, creating and maintaining a natural curvature of the hand with the big knuckles serving as the core. Currently, the movement of the fingerings is coming mostly from the knuckles. One of the advantages of playing detached notes is that beginning students have the opportunity to employ arm weight. Once they have established this, you can then move on to legato playing.</p>

Well done, Megan! I am so impressed by what you and your students have accomplished in 6 weeks. More importantly, I love to see how engaged and joyful they are during their lessons.