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Putting Research into Practice: Creative Activities for College-Level Group Piano

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This project is dedicated to my parents, Stan and Linda Lindsay. Their support and love have carried me through this process.
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ABSTRACT

The purpose of this project was to provide a supplemental resource for college-level group piano teachers. The Review of Literature explored past and current information regarding effectiveness in a music education setting. Studies involving general music classrooms, band and orchestra rehearsals, choral rehearsals, and private music lessons were cited to determine what skills may also be present in effective piano instruction. Three major categories of skills were found. These categories are Non-verbal Communication Skills, Student Performance and Activity, and Complete Teaching Patterns. Much emphasis was given to the discussion of complete teaching patterns, including the use of teacher feedback to the students. In the supplemental resource portion of the project, a brief summary of teaching effectiveness in college-level group piano was provided, as well as a checklist of effective teaching skills. Seventy-six creative activities were created and adapted for application in college group-piano classrooms.

The activities underwent formative evaluation. Stage 1 of the formative evaluation included presenting ten sample activities to the Advising Professor and directive committee members for the project. Stage 2 involved presenting each activity to the Advising Professor for approval. During Stage 3 of the formative evaluation, graduate teaching assistants of group piano used some of the activities in their individual classes. Written feedback from the participating graduate teaching assistants was provided for the activities selected. Changes to those particular activities were made accordingly. A small summative evaluation was conducted by surveying the graduate teaching assistants who participated in the project. These teaching assistants were given a short survey that addressed the activities’ usability, how interesting the activities were, and the likelihood that the teaching assistants would use the activities in the future or recommend them to others. The teaching assistants were too few to conduct statistical tests. However, the responses by the graduate teaching assistants were generally positive.
INTRODUCTION

Background and Significance of the Project

Group piano classes are part of a growing trend in colleges and universities. In addition, many independent piano teachers are offering piano classes as a portion of their studio instruction. However, the structure of group piano classes at all levels, including the number of students per class, the classroom set-up, including the layout of the room and the format of the class, and the required objectives varies greatly across the country (Chin, 2002).

Johnson (2003) surveyed undergraduate piano pedagogy course content across the U.S. Results indicate that the main emphasis of these courses is geared toward private, pre-college piano teaching. Often, relatively little time is spent emphasizing the subject of group piano, particularly within college settings. Because of this lack of emphasis, many piano teachers may not be prepared to teach piano in group settings.

As indicated in the Review of Related Literature later in this study, many researchers have found that teachers who use complete teaching patterns tend to be more effective. Complete teaching patterns include a three-step process. The first step occurs when the teacher presents academic information or gives a direction. Step Two is the student’s response. The response can be performing a task that the teacher has requested, or answering a question. For the third step, the teacher provides feedback by encouraging or correcting the student. Research indicates that complete teaching patterns are more effective when they are short and frequent (Goolsby, 1997; Hendel, 1995; Maclin, 1993; Price, 1992; Siebenaler, 1997; Speer, 1994; and Yarbrough & Madsen, 1998).

While group piano is still a music class, differences exist between many typical music classes and group piano. For instance, in ensembles and private lessons the teacher is assessing only one performance at a time. Ensembles, though made up of several performers, produce a single performance occurring at the same time. The director’s goal is to improve the collective performance. In group piano, the instructor is assessing several different solo performances simultaneously. The setting of the class often changes between a rehearsal-type setting, in which all of the students are practicing an element of a piece or exercise in unison, and a general classroom-type setting in which students are often practicing individually using headphones. In the rehearsal-type portion of the class it may be easier to keep the lengths of complete teaching patterns to a few seconds. However, when students are practicing individually, each person is probably at a different point in the assignment. In this setting, the teacher is only able to coach the students as they practice, rather than take the class through a sequence of complete teaching patterns. When this coaching occurs, it is possible for complete teaching patterns to last two or three minutes, rather than a few seconds. Therefore, it may not be possible or advisable to shorten the length of a complete teaching pattern.

In addition to complete teaching patterns, feedback may be more difficult in group piano classes. Generalizations often cannot be made to the entire group. Also, specific feedback to individuals can be time consuming, and therefore may slow the instructional pacing. Additionally, like elementary general music classes, students may need more than one opportunity to achieve success in their responses. Often, the student response is an exercise requiring skills such as harmonization, improvisation, or transposition. These exercises usually take some practice time prior to the performance of them. Therefore, in some cases, it may be
necessary to delay teacher feedback.

Often instructors are asked to teach group piano without any experience in either the group piano class format or in the music subject matter itself. One common scenario is that the instructor has had many years of piano performance experience, but has never taught. In another instance, an instructor may have had much teaching experience, but has never specifically taught piano. In both situations, the teacher may or may not be aware of the variables that contribute to effective teaching, particularly in the piano classroom. Also, creative and active ways to present piano skills and concepts may be elusive, particularly in the first year of teaching.

To address these needs, many first-year group piano teachers need an additional resource to supplement the current textbook they are using. The resource should provide creative activities plus helpful information regarding effective presentation of materials and appropriate classroom dynamics.

**Purpose of the Project**

Many of the research studies, cited in the later Review of Related Literature, indicate that the use of student activity is an important part of a well-constructed lesson. A number of studies show that performance and active participation reduce student off-task behavior (Dunn, 1997; Forsythe, 1977; Godfrey, Schuster, & Hemmeter, 2003; Price, 1983; Witt, 1986; and Yarbrough & Madsen, 1998). Others suggest that increased student activity improves attitudes and student achievement, as well (Price, 1983; and Siebenaler, 1997).

The purpose of this study is to provide novice group piano teachers with a supplemental resource containing creative activities. Additionally, the resource will include a concise explanation of, and guidelines for effective group piano teaching. Information found in this study should help current and future college-level group piano teachers become more effective.

Specific questions answered by the study include the following:

1. What elements, according to research in the *Review of Literature*, contribute to the best outcomes regarding student achievement, attitudes, and attentiveness?
2. How can the *Creative Activity Resource* presented develop specific piano skills and concepts be presented creatively?
3. What other resources, listed in the *Credits*, for activity ideas exist?

**Procedures**

A supplemental resource for first and second-year group piano was written to be used by first-time group piano teachers. It contained seventy-six creative activities (involving movement, games, etc.) that the novice teacher can use immediately. The first part of the resource included a discussion of teaching skills and tools that contribute to teaching effectiveness in the group piano setting (e.g., nonverbal communication, complete teaching patterns, specific feedback, etc.). This discussion was written in simplified terms for first-time teachers who may not have experience teaching group piano.

Next, the resource included a master checklist of teaching skills, tools, and behaviors for teachers. The activities followed the master checklist. The seventy-six activities were based on a movie theme. The idea behind using a movie theme is to make the resource activities seem more attractive than a “textbook-type” format. Each activity includes a “Spotlight,” which lists the piano skills and musical concepts addressed, and a list of necessary materials, called “Props & Set Design.” Activities requiring special materials contain explanations of the materials and instructions on how to make them, if necessary. Because budget restrictions may limit the
available materials, suggestions on how to modify the activity may be included, as well. Recommendations for simplifying the creation of certain materials are included. This will aid with preparation time.

Directions, called “Story Board,” about how to perform the activity were also a part of each activity’s description. After the “Story Board,” certain activities include a “Re-makes” section indicating possible alterations that can be made, and an “Encore!” section which lists a keyboard activity that also addresses the skill or concept listed in the “Spotlight.” For example, certain activities will be based on exercises and repertoire pieces chosen from the Alfred Group Piano for Adults, Book 1 textbook (Lancaster & Renfrow, 2004). However, variations and modifications will be explained so that specific activities may also be varied and applied to exercises in other textbooks. In addition to these sections, each activity will contain a list of the teaching skills/tools/behaviors that should exist automatically during the activity (“Important Plot Points”), and a list of those that may require a more concentrated effort (“Behind the Scenes”). The final portion of each activity is “The Script.” It provides a scripted suggestion for a complete teaching pattern.

The activities were given to the graduate students (N = 7) who teach group piano at a major university who then presented them to the group piano students. The author of the activities met with the graduate students to demonstrate how to perform selected activities. Afterwards the graduate students provided formative evaluation feedback to the author of the activities. The formative evaluation feedback was in both written and oral formats. This feedback included group piano students’ reactions observed by the graduate students and graduate students’ suggestions for improving the activity sheets. The graduate students commented on certain aspects of the activities that worked well, and aspects that need improving. They provided recommendations on ways to improve the activity sheets. The activity sheets were then revised according to the graduate students’ recommendations. At the conclusion of the study, the graduate students were surveyed, using a Likert-type survey, to assess the overall effectiveness, usefulness, and feasibility of the activity sheets. This provided the summative evaluation portion of the project.

**Limitations**

Certain factors limit the scope of this study. For example, there are only seven graduate teaching assistants who teach group piano classes at the university, and some assistants teach class levels not addressed by activities. Also, participation in the study is voluntary. It is likely that some of the graduate teaching assistants will not participate due to lack of planning time required to include the activities in their lessons. Certain graduate students may not be willing to change their teaching styles in order to accommodate the activities. Therefore, the results of the project will be mainly through formative evaluation, rather than summative. A larger-scale summative evaluation may result in more conclusive and different results. Additionally, due to time constraints it may be difficult for each teaching assistant to sample several activities throughout the formative stage of the evaluation. Certain weeks throughout the semester are reserved for specific tasks like preparation for, and performances of mid-term examinations. The syllabus requires a certain number of objectives to be covered. If the curriculum is not decided far enough in advance, the graduate assistants may need to discard an activity in exchange for practicing a skill that has not yet been covered. They may only be limited to three activities, or less. Changes made will result from the comments on the activities that are actually sampled, and no more. The summative evaluation can only logically include those graduate teaching assistants that sampled the activity sheets.
CHAPTER 1

REVIEW OF RELATED LITERATURE

This review of literature will investigate teaching effectiveness, specifically in music settings, and will provide background essential for the development of effective teaching materials for use in group piano. The studies contained within will suggest certain factors that hold significant relationships to effective teaching.

Before studying, measuring, or achieving teaching effectiveness, one must define it. According to Webster’s New World Dictionary, to teach means “to show how to do something; to give lessons in a subject; to provide with knowledge, insight, etc.” (1987, p. 613). An effective teacher would be one “producing a desired effect (or result);” or one who is “efficient,” or “impressive” (p. 195). Therefore, teaching effectiveness can be defined as providing students with knowledge and insight in an efficient or impressive manner. Clearly, the desired result is that the students will learn “how to do” whatever is being taught. An effective group piano teacher should be able to efficiently teach students how to perform the desired piano skills. How is this done?

Several people have suggested formulas for teaching effectiveness. For example, according to Brand (1985), effective music teachers accurately diagnose and correct errors. In addition, they relate their lessons to student interests and needs. Good teachers may also be enthusiastic and energetic while remaining on-task (Taebel, 1990, p.8).

Two Goolsby (1996, 1997) studies investigated rehearsal variables (preparation time, initial teacher talk, time in warm-up, time during each musical selection, breaks, final teacher talk, and dismissal) used by expert instrumental teachers. Part of the definition of “expert” in this study included the way that the students performed in concert festivals. The teachers in the study had at least eight years of teaching experience, “a comprehensive band program” (i.e., at least two concert bands, a jazz band, a marching/pep band), consistent superior ratings in concert festivals, and frequent service as a cooperating teacher for student teachers” (Goolsby, 1996, p. 288).

Many studies have attempted to determine a teacher’s effectiveness by measuring students’ attitudes, achievement levels, and attentiveness. Although other categories exist, many assessment variables can be placed under these three categories. In addition, researchers have tried to discover what teaching behaviors contribute to the desired effects. Once again, several variables have been found. However, many can be categorized into three main types of behaviors/skills. The first behavior category is Teacher Delivery. Second is the use of student performance or activity. The final behavior category is the use of complete teaching patterns and feedback. These will be defined in the following paragraphs.

Teacher Delivery includes several variables that are also included in Madsen’s (1990) explanation of intensity. Intensity includes accurate presentation, control of student/teacher interaction, and enthusiastic affect and pacing. Since pacing is often mentioned as a separate element, it will be treated separately in this document. Accurate presentation simply means that the information is correct. Control of student/teacher interaction means that the students are paying attention and responding appropriately to the teacher. In other words, they are performing the task at hand (and, ideally, learning from it). Enthusiastic affect includes gestures and facial expressions portraying enthusiasm or an appropriate emotion.
An idea that coincides with enthusiastic affect is nonverbal communication which includes eye gaze (eye contact), facial expressions, physical appearance, vocalics, kinesics, and proxemics. These will be discussed in detail later. In this paper, affect and nonverbals will be categorized together. Eye contact is given individual attention in this review of literature because it has been singled out by several studies.

The second behavior category, Activity/Performance is basically a means to an end. Activity can include anything ranging from singing or playing an instrument, to movement/rhythm games, to completing worksheet-type assignments. Many of the studies cited in this paper found that students were most attentive or on-task during periods of activity or performance (Dunn, 1997; Forsythe, 1977; Godfrey, et.al, 2003.; Hendel, 1995; and Madsen & Alley, 1979). This was generally the case for all levels and ages of students. Some of the studies also showed that active students had higher achievement scores and better attitudes (Dunn, 1997).

Complete teaching patterns, the third category, have also been called teaching cycles, sequential patterns, teaching units, direct instruction, and explicit instruction (Blocher, Greenwood, & Shellahamer, 1997). No matter what they are called, they follow a three-step process. Step one is teacher presentation. In this paper, the first portion of a complete teaching pattern will be called “Teacher Presentation.” This is to avoid confusion with the broad category, “Teacher Delivery,” which includes intensity and nonverbal communication. Step two of a complete pattern is Student Response. Step three is Teacher Feedback. Teacher Presentation means that the teacher either gives a direction or presents academic/musical information to which the students must respond. It could also take the form of a question. During the Student Response step, the students follow the direction, answer the question, etc. Feedback (step three) occurs when the teacher responds to the Student Response. The feedback is either approval (positive) or disapproval (negative). It has been found that specific feedback is preferred over nonspecific (Duke, 1999; Goolsby, 1997, Siebenaler, 1997).

All three teaching behavior categories have unique attributes, yet they contribute to each other in such a way that they cannot be completely separate from each other. For example, the Teacher Delivery category, which includes intensity, calls for control of student/teacher interaction. As previously stated, performance and other activities produce higher levels of student on-task behavior (indicating that they are paying attention), an extremely important part of the student/teacher interaction. Also, in Teacher Delivery and intensity, enthusiastic affect is desired. Again one can argue that active participation (or performance) more easily lends itself to enthusiastic or appropriate affect.

Not only are the broad Teacher Delivery and Activity categories linked, but the broad Teacher Delivery and Complete Patterns categories are linked as well. For instance, the first step in a complete teaching pattern is “Teacher Presentation.” As stated earlier, this can either be academic or directional. Studies have shown that academic presentation is preferred over (or is better than) directional (Bowers, 1997; Price & Yarbrough, 1993/1994; Siebenaler, 1997; and Yarbrough & Hendel, 1993). A logical assumption would be that accurate academic information is better than inaccurate. Therefore, there is a link between the Complete Teaching Pattern step called “Teacher Presentation” and the broad behavior category called Teacher Delivery. Intensity, a subcategory of Teacher Delivery includes the element, “accurate presentation.”

The Complete Pattern and Activity categories are connected, as well. The most obvious connection is Step Two of the complete pattern process, which is “Student Response.” This step calls for some sort of student activity. In fact, researchers have found that the more often
students are engaged in the “student response” step, the more on-task (attentive) they are likely to be (Forsythe, 1977; Madsen & Alley, 1979; Madsen & Geringer, 1989; Siebenaler, 1997; and Sims, 1986). Additionally, piano students who were given more performance/activity opportunities were given higher success ratings from expert pedagogues (Siebenaler, 1997).

As specific studies are discussed further in this paper, more specific connections between the teaching behavior categories will be made. In addition, more detail will be given to the characteristics of the individual categories.

**Category I – Teacher Delivery/Intensity**

According to Madsen (1990), an important element of delivery skills is teacher intensity. He states that there are three elements that define teacher intensity. First, the teacher must maintain control of the teacher/student interaction. Secondly, “efficient, accurate presentation of subject matter” should be combined with this sustained control (p. 38). Finally, “enthusiastic affect and pacing” should also be included (p. 38). Although Madsen (1990) groups enthusiastic affect and pacing together, this paper will discuss them as two separate ideas, since they are often studied independently.

**Nonverbal Communication and Affect**

Other researchers have discussed teacher delivery skills as well. It is apparent that common variables exist. For example, Collins (1978) categorizes delivery skills as vocal delivery, eyes, gestures, movements, facial expression, word selection, acceptance of ideas and feelings, and overall energy. Yarbrough (1975) defined the following delivery skills for music teachers: eye contact, closeness to students, volume and modulation of voice, gestures, facial expressions and pacing. Finally, Taebel (1990) suggests that effective teachers demonstrate enthusiasm and energy, use frequent eye contact, gestures, variation in facial expression, and modulation of speaking intensity. In these examples, eyes, vocal delivery, gestures, and facial expressions are common variables.

These variables are also common to the list of skills called nonverbal communication. Nonverbal communication (or delivery) involves facial expressions, physical appearance, eye gaze, kinesics (involving body movements), vocalics (involving the voice), proxemics (teacher’s placement in the room with regard to the student), and touch/tactile (Berko, Rosenfeld, & Samover, 1997; and Lindsay, 2004). Once again, the list includes the eyes, voice, gestures, and facial expressions. As studies are discussed in more detail, varying and overlapping lists of delivery skills will emerge.

It is useful, at this point, to expand on the topic of nonverbal communication. It can either be positive or negative. For instance, a teacher’s positive facial expressions may include smiles and sympathetic or caring frowns. Negative expressions could be frowning, furrowing the brow, or blank stares (Lindsay, 2004).

**Physical appearance.** Physical appearance, while having positive and negative implications, includes the clothes one is wearing, the teacher’s posture, and personal hygiene. If the clothes are clean, ironed, and match current styles, the wearer is presenting a positive message. The reverse would include dirty clothes that are wrinkled and clearly outdated. Posture is negative or positive depending on whether one is slouching or upright, respectively. Finally, personal hygiene involves cleanliness and hair/make-up styles. Once again, a negative message is sent if the hair and make-up are clearly out of style (Lindsay, 2004).

**Kinesics.** Next on the list of nonverbal messages are those included in kinesics. Kinesics are movements made by the teacher in order to communicate. These movements can be emblems, illustrators, and adaptors. Emblems are usually movements that contain some meaning
even without verbal accompaniment. For instance, nodding the head is often positive, indicating that the response from the student was correct or appropriate. Clapping the hands sends a similar message. However, in the context of a music lesson or class, hand clapping may also be an approximation of a performance rather than nonverbal approval. The opposite of head nodding is head shaking. Once again, the teacher may also be demonstrating an incorrect behavior and shaking the head to indicate it is incorrect. In this case, the head shaking is more modeling than disapproval. Other emblems are shrugging the shoulders (negative) and giving a "thumbs up" signal (positive) (Berko, Rosenfeld, & Samover, 1997; and Lindsay, 2004).

In addition to emblems, illustrators and adaptors are also involved in kinesics. Illustrators are gestures that must be accompanied by words to be understood. All illustrators are positive. Modeling/demonstrating, pointing, and sizing are all types of illustrators. An example of sizing is a gesture accompanying the phrase, "just a little bit." Adaptors are movements to adapt to the environment or situation such as scratching the head, cupping the ear, shading the eyes, covering the mouth, and hitting the forehead. These are positive, as well (Berko, Rosenfeld, & Samover, 1997).

**Eye gaze.** The third nonverbal characteristic is eye gaze. Eye contact is positive, while averting the eyes or looking away from the students is negative. Other positive looks for the eyes are alertness and looks of interest. Droopy eyes and rolling one’s eyes sends a negative message. Since many eye-gaze traits are difficult to decipher, eye contact is generally the only trait that is measured (Lindsay, 2004).

**Vocalics.** The next category on the list of nonverbal communicators is vocalics. The behaviors in this category all involve the use of the voice (Lindsay, 2004). One can observe the teacher’s vocal quality, specifically the volume, rate, and pitch of speech. According to speech instructors, the “optimum pitch” [sic] that should be used by a public speaker is one third of the way up from the lowest speaking pitch of the individual. In addition to vocal quality, one may observe certain vocal characterizers that the teacher is using. If a teachers uses a tone of voice that can be attributed to a certain character, a vocal characterizer is in use. For instance, someone who whines has a distinct sound to his/her voice. Other “characters” that the voice can mimic are mothers.kindergarten teachers, paternalistic or condescending people, cheerleaders, sports announcers, weaklings, and the Licensed Joyologist (a character on “Saturday Night Live” portrayed by Molly Shannon). The final vocalic category is “vocal segregates.” These are words or utterances that do not mean anything. Examples of vocal segregates are, “uh,” “um,” “ya know,” and “like.”

**Proxemics.** Proxemics can also be studied as a measure of nonverbal communication. This category involves anything regarding the set-up of the room and the placement of the people within the room (Lindsay, 2004). Specifically, proxemics can be divided into environmental choice, territoriality, and personal space. The environmental choice deals with the room’s temperature, lighting, view, and space. Furthermore, the view can be described according to the newness of the room and facilities. Perhaps it contains a window which overlooks a parking lot or a rose garden. The environmental space should not be too crowded, but not too bare either.

Territoriality and personal space are also included in proxemics. Territoriality simply asks whether students are seated according to an assigned chart, or if the seating chart is naturally developed. Personal space deals with four different arenas. Teacher and students can occupy public space (everyone is a comfortable distance away from each other), social space (close enough to have a conversation), personal (slightly closer, maybe to tell a secret) and
intimate space. This is almost touching, and generally uncomfortable in a classroom setting (Lindsay, 2004).

**Touch/tactile.** The final aspect of nonverbal communication is the touch/tactile aspect. This is measured when the teacher makes physical contact with a student (Berko, Rosenfeld, & Samover, 1997; and Lindsay, 2004). One may place a hand on the shoulder, or shake the student’s hand. A piano teacher sometimes needs to touch the student for pedagogical reasons. Often the teacher may need to move the elbow, shape the fingers, or even touch the student’s back to cue good posture. Touch can be positive or negative.

Bower’s (1997) study of elementary music majors addressed the subject of nonverbal communication or delivery skills. In this study, a master teacher observed music education students to determine each student’s effectiveness in teaching. One of the variables used for assessment by the master teacher was “assertiveness and leadership.” In other words, the music education students were expected to carry a certain demeanor in their delivery. The goal of the study was to determine the effectiveness of complete teaching patterns. However it is interesting to note that one of the variables valued by the master teacher concerned the music education students’ nonverbal communication skills. This is another example of common variables observed among different operational definitions of teaching effectiveness.

Many of the nonverbal communication skills listed above are also common to the descriptors of what researchers in music education would call “affect.” This group of descriptors includes eye gaze, kinesics, physical appearance, vocalics, and possibly even proxemics, and touch. In a study of preschool children (ages 3 to 5 years), Sims (1986) used a modified multiple baseline design to test the effect of high and low teacher affect on student attending behavior. The study also addressed active versus passive listening. However, results of this aspect of the study will be discussed in the “Performance/Activity” section of this document.

Sims’ modified multiple baseline design involved four different “sequences of instructional events.” Under Condition One, day one began with student active listening (the use of small hand movements corresponding to characteristics of the music) combined with high affect. High affect, in this study, meant that the “teacher maintained eye contact with the group throughout the listening activity and used facial expressions indicating excitement, happiness, and enthusiasm” (p. 177). This was followed by high teacher affect and passive student listening. In the second half of the day, teacher affect was low (“teacher never looked at the students and maintained a bored facial expression,” p. 177) with active student listening, followed by low teacher affect with passive student listening (listening for musical characteristics with hands folded in the lap). During day one, “Ballet of Unhatched Chicks” from *Pictures at an Exhibition* by Modest Mussorgsky was the music used.

Day two was the same as day one, but started with low teacher affect and ended with high teacher affect. The order for passive and active listening remained the same. The music for the second day was “Leapfrog” from *Jeux d’enfants* by Georges Bizet. During day three, the teacher maintained high affect throughout. The listening activities alternated between passive and active, respectively. “Ballet of the Unhatched Chicks” was the music for the first half of the day. “Leapfrog” was used in the second half. Day four was similar to day three, but with a reverse order of active/passive listening and reversed listening selections. Sims found that, generally, high levels of teacher affect produced higher levels of on-task behavior.

Some studies investigated how outside parties respond to and/or evaluate teachers’ delivery skills. For example, K. Madsen (2003) investigated how musicians (N = 168) of different experience levels evaluated music teachers with regard to three variables, one of which
was refined teacher delivery skills (enthusiasm, good posture, varying voice inflection, eye contact, etc.). Middle school students, high school students, undergraduates, and experienced music teachers performed the evaluations. Madsen found that those with different experience levels rated teachers differently. Undergraduates and experienced teachers were less influenced by high delivery than were the middle and high school students.

In addition to the responses of outside parties, studies have measured the delivery skills of teachers with a reputation for being effective. Hendel (1995) investigated nine elementary teachers to determine effectiveness in the elementary classroom. Three “excellent” music specialists were selected from three culturally distinct regions. The nine teachers selected had at least five years of teaching experience. Also, local music supervisors and university music education faculty members recommended the candidates for the study. Hendel interviewed, videotaped and observed the specialists. Researchers assisting with the study counted and timed the nonverbal behaviors of the teachers, using the videotape, and verbal behaviors with transcripts. The elementary music teachers utilized a high rate of eye contact, varying proximity to the students, and changing vocal inflection. She also found that the students of these effective elementary music teachers often described their teachers as “fun,” a descriptor that indicates a certain level of affect.

Accurate Instruction and Presentation

Not only does an effective music teacher deliver the lesson in a skilled manner but, according to Madsen (1990), the teacher also presents accurate information. The master teacher, in the Bowers (1997) study would agree with him. Music teachers were evaluated by this master teacher on nonverbal delivery, as stated in the Nonverbal Communication and Affect section of this related literature. Other assessment variables included singing voice, good musical examples of the concept, rote procedure, and understanding and presentation. These fall into the category of accurate presentation. Brand (1985) also included accurate presentation in describing the effectiveness of music teachers. Specifically, effective music teachers demonstrate musicianship in accurate diagnosis and correction of errors.

The next two studies are examples of investigating accurate presentation using the responses from outside parties. Hamann, Baker, McAllister, and Bauer (2000) combined accurate presentation and delivery skills in their study of lower-division undergraduate (freshman and sophomore), upper-division undergraduate (junior and senior), and graduate music students. Specifically, they investigated what factors affected the students’ perceptions of lesson quality and teaching effectiveness. Videotapes with four teaching scenarios were viewed by each group. The scenarios represented were: 1) Good delivery (posture, eye contact, gestures, facial expression, and vocal inflection) with good academic content; 2) Good delivery with poor academic content; 3) Poor delivery with good academic content; and 4) Poor delivery with poor academic content. After each session, students answered two questions: 1) “How interesting was this lesson?” and 2) “How much did you like the way the teacher taught the lesson?” The graduate students were significantly more interested in the good presentation/ poor content (GP) scenario than the other two groups. Additionally, they found the good presentation/ good content (GG) to be significantly more interesting that did the undergraduate groups. Furthermore, the upper-division undergraduate group found the GG scenario significantly more interesting than did the lower-division undergraduate group. Overall, lessons with good presentation received higher scores for both research questions, despite good or poor academic content. In addition, scores in both “interest” and “liking” increased as the observing students became more experienced. Hamann, et. al (2000) suggest including variables relating to observer experience
in studies that measure the evaluation of teaching effectiveness in music.

As stated in the earlier Nonverbal Communication and Affect section, Madsen’s (2003) study also investigated outside parties’ responses to teacher delivery skills. In addition to nonverbal skills, which were discussed previously, her study also measured students’ and teachers’ evaluations of music teachers regarding accurate instruction. In this study, accurate instruction included correctly sung pitches, rhythms and text; no mistakes in verbal academic information; and accurate modeling of gestures for the current activity. Music teachers and undergraduates did not rate the teaching segment with inaccurate instruction as positively as did the middle and high school students.

In Madsen’s (2003) study, each group (middle school, high school, undergraduates, and experienced teachers) viewed and evaluated a videotape of eight varying teaching segments. Overall, teaching segments with accurate instruction, high teacher delivery, and high levels of student attentiveness were given higher ratings by all four groups. Conversely, those segments with inaccurate instruction, low teacher delivery skills (lack of eye contact, no teacher inflection, poor posture, lack of enthusiasm, etc.), and more off-task student behavior were rated lower by all groups. Focus on accuracy of instruction increased with the evaluators’ experience level. All four groups considered delivery skills to be highly valuable.

Eye Contact

Although eye contact is listed as one of the many nonverbal communication skills, it has been singled out by many studies as an important individual skill. For example, in Bowers’ (1997) study of effective elementary students, the master teacher included eye contact as one of the assessment variables. The reader will recall that the music education majors were judged in overall effectiveness according to a list of assessment variables developed by the master teacher.

Another example of a study involving eye contact is the Yarbrough and Madsen (1998) investigation of choral rehearsals. Undergraduate and graduate music majors (N = 89) evaluated videotaped choral rehearsals. They were asked to rate the conductor/teacher on a scale from one to ten. A rating of 1 meant “poor, low, slow, or dull depending on the characteristic rated,” while 10 indicated “superb, high, fast, or sparkling” (p. 472). The highest rated video in this study showed more eye contact than the other videos.

A Yarbrough and Price (1981) study, involving high school ensemble teachers (N = 6), was also conducted to investigate teacher eye contact (in addition to teaching units, stops, feedback, and performance and nonperformance time). They examined the effect these variables had on student off-task behavior. Two videotapes, one of the teacher and one of the students, were analyzed to count the variables. Teacher eye contact was measured as the number of times the teacher maintained eye contact with the group or an individual for at least three seconds. They discovered a strong relationship between off-task behavior, teacher eye contact and nonperformance activity. Eye contact with groups or individuals seemed to increase on-task behavior.

Category II – Activity and Performance

On-Task Behavior

Researchers often use student attentiveness or on-task behavior as a reliable indicator of teaching effectiveness. In fact, Sims (1986) claims that “attention is considered a prerequisite or initial event of any type of learning” (p. 174). According to Sims (1986), William James appropriately emphasizes the psychological concept of attention by stating “My experience is that I agree to attend to only those items which I notice shape my mind ...[sic]” (as cited in Sims, 1986, p. 174). Many studies have been performed in an effort to discover the ideal method of
increasing student on-task behavior.

It is necessary, at this juncture, to discuss attentiveness and on-/off-task behavior in more detail. On-task behavior has been described in varying ways. Crum (2004) described it as sustained eye contact and proper seated position. Wolfe, Heron, and Goddard (2000) measured on-task behavior by “the percentage of time a student had his eyes on his paper, pencil in hand, engaged in written expression or interacted with the teacher during the daily observation period” (p. 52). Also, many researchers in music education have assessed student attentiveness corresponding to the definitions by Madsen and Yarbrough (1980). On-task behavior can either be “active”, “passive”, or “other” (p. 56). On-task active occurs when the student is either looking at the teacher or the music, while performing. When students are not performing, they are considered “on-task passive” if they are quiet and looking at the music, teacher, or other members of the ensemble who are performing. “On-task other” takes place when students are following the teacher’s directions (Madsen & Yarbrough, 1980).

Forsythe (1977) examined elementary music classroom activities and their relationship to student-attending behavior. Eleven elementary music teachers were observed to determine results. “Getting ready” periods resulted in higher student off-task levels. These periods consisted of, “getting instruments, passing out books, and so on” (p. 230). Low off-task levels existed when students were playing instruments and singing. This reaffirms the idea that activities that engage the student produce more on-task behavior. However, there was no relationship found between highly varied activities and high student attentiveness. This contradicts the common idea that elementary students require a lot of variation in the classroom. Results of other studies show that varying activities are preferred. For example, the data from Yarbrough and Madsen’s (1998) study of videotaped rehearsals indicated that rehearsals with fewer activity changes were rated lower on performance.

**Attentiveness in the field of General Psychology**

Much research is devoted to attention in the field of psychology. Studies have focused on several factors relating to attentiveness. Perhaps one of the major factors contributing to attention is motivation. Williams and Stockdale (2004) outlined the differences and similarities between the cognitive and behavioral philosophies of motivation. The fundamental difference is the extrinsic and intrinsic motivation dichotomy. Cognitivists favor intrinsic motivation which is not a result of teacher encouragement or any outside source. Extrinsic motivation is any sort of token or verbal encouragement. Behaviorists prefer the term reinforcement to the term motivation.

Although there are differences in philosophies, Williams and Stockdale (2004) list three areas in which the behaviorists and cognitivists agree. First, rewards can affect one’s intrinsic motivation positively, negatively, or not at all, depending on the value of the rewards given and the student’s initial intrinsic motivation. Second, when extrinsic rewards are given unexpectedly, there is a higher chance of on-task behavior in the future. Expected rewards are not equally as powerful. Finally, when a student is not originally interested in a subject, an extrinsic reward can assist in developing interest in the subject.

Some inattentiveness may be due to a physiological or psychological difficulty. Many studies have involved students with learning disabilities. In a replication of a study done by Harris, Graham, Reid, McElroy, and Hamby (1994), Wolfe, Heron, and Goddard (2000) studied the use of self monitoring. They observed four elementary school boys who monitored their own on-task behaviors and counted the number of words that they had written in a story. In this study, the student was on-task if the eyes were focused on the paper, the pencil was in hand, and
the student was writing or interacting with the teacher. As a result, on-task behavior, the number of words, and even quality ratings of the writing all increased.

Several studies on Attention Deficit Hyperactive Disorder (AD/HD) have also been conducted. Wilding (2003) states that many researchers have suggested that “the underlying cause of Attention Deficit Hyperactivity Disorder (AD/HD) is some form of weakness in executive function (Barkley, 1997a; Barkley, 1997b; Oosterlaan, Logan, & Sergeant, 1998; Wilding, Munir, & Cornish, 2001). In other words, those suffering from attention weaknesses can possibly attribute their weaknesses to the inability to perform certain tasks. Wilding (2003), in response to these suggestions, investigated students’ attention in relation to executive function. Students with good attention and poor attention, according to their teachers, played a computer game involving a simple visual search task (finding certain pictures in a computer game), followed by a more complex task requiring switching of attention (alternating between two slightly different pictures). The results indicated that switching attention was not the only problem contributing to poor attention. Children with poor attention do not have only one specific weakness.

**Attentiveness in the General Classroom**

There have been other studies on student attentiveness that do not involve music. The studies have ranged from the use of seating arrangements (Bonus & Riordan, 2000); to drawing construction, which means creating a drawing that includes the basic concepts and details of a story (Van Meter, 2001); to cognitive behavioral modification, which is the use of self monitoring of one’s own work and behavior (Crum, 2004); to the use of approvals and disapprovals. Spaulding and Dwyer (2001) investigated job aids (checklists, worksheets, underlining, graphs, pictures in sequence, etc.) in relation to time in on-task behavior, as well. Subjects using job aids were timed while completing an educational unit. There were no significant interactions between the types of job aids used and the time needed to complete the unit.

**Attentiveness in the Music Classroom**

Kostka (1984) observed teachers (N = 48) of elementary, secondary, and adult piano students. She measured student attentiveness. Fourteen-minute segments of the lessons were observed using a prerecorded audiotape with “observe” and “record” commands at ten-second intervals. Specific activities were coded at each interval. The activities were “nonmusic” (preparing the music or adjusting the bench), “performance of the student,” “performance of the teacher,” “teacher talk” (talk by the teacher concerning the music or performance procedures), and interrupted student performance by the teacher. A cassette tape with the commands, “observe” and “record” at ten-second intervals, was played to cue the observers. Elementary students were off-task about 14% percent of the lesson time. However, interruptions did not necessarily contribute to off-task behaviors.

Classes and lessons that have high levels of student performance and involvement tend to produce more on-task student behaviors. In the study of music therapists and teachers conducted by Madsen and Alley (1979), students were most on-task in the performance settings (choir, band, and orchestra). Experienced teachers seem to be aware of this relationship and tend to devote more time to performance. In a study of Suzuki string teachers and students, student performances made up 53% of the Suzuki lesson time (Duke, 1999). While studying private piano lessons, Kostka (1984) found that 57% of lesson time was spent on performance, while only 43% was spent on teacher talk. Sims’ (1986) study of elementary music listening activities investigated the use of active versus passive music listening and the relationship to on-task
behavior. As in other studies, Sims discovered that sessions involving active music listening had higher attentiveness than passive sessions.

Goolsby’s (1996) investigation also supports teachers’ awareness of the importance of performance time. He found that there was a significant difference between novice/student instrumental teachers and experienced instrumental teachers. Experienced teachers spent more than half the rehearsal time on performance. In fact, twice as much time was spent in performance compared to time spent in verbal instruction. In addition, novice teachers spent only 67.3% in teaching activities, while experienced teachers spent 80.6%.

According to Yarbrough and Price (1981), time spent in performance (entire or ensemble or section playing) and nonperformance was measured in seconds. In this study, nonperformance was defined as, “teacher instruction, teacher reinforcement, or anything not involving students’ music performance” (p. 211). Complete and incomplete teaching units, stops, and disapprovals were also counted. As has been found in other research, students were more on-task during performance/student activity time. In this study, there were also several incomplete teaching patterns (no student response opportunity). However, these incomplete patterns only had a minimal contribution to off-task behavior.

Dunn’s (1997) investigation of high school choirs also found students were least off-task during group performance activities. In this study, two choirs were videotaped for six, thirty-minute rehearsals. One received reinforcement during the rehearsals. The other received no reinforcement. Surprisingly, the choir receiving feedback was off-task a higher percentage of time (17.95%). This is perhaps because time spent in feedback took away from time in performance.

Witt (1986) also found that “student attentiveness in music classes appears to be a function of activity” (p. 35). The study investigated of 48 junior high and high school orchestra and band classes. During the classes, student on-task behavior was observed and recorded on “an observation form designed for the study” (p. 36). During the “observe” interval, observers counted the number of students off task during any part of the interval. The number was recorded during the “record” interval. Orchestra and band classes (N = 48) were observed to collect data using a “prerecorded cassette tape that determined accurate ‘observe’ and ‘record’ intervals of 15 and 5 sec., respectively” (p. 37). Use of class time was observed and categorized into “student performance” (any individuals, sections, or all students are playing), “teaching episodes,” and “getting ready activities.” Overall, student performance made up 43% of class time, while 38.9% was devoted to teacher episodes. In this study, the term, “teacher episodes” refers to “periods of time used by the teacher to give instructions concerning performance of music or to discipline students” (p. 37). During the student performance time, student off-task behavior was kept to an average 3.4%. However, during teacher episodes and getting ready time, off-task behavior increased to 17.8%.

One study demonstrates that musical activity not only produces higher attentiveness, but that the withholding of performance opportunities can function as a disapproval of inattentiveness. Madsen (1982) investigated ten junior high school students who were labeled as “having problems” in an attempt to improve attentiveness in their general music classes. A modified reversal design was used in which the teachers were cued to give approvals to the referred students and others in the class for being on-task. Phase 1 of the design was the “baseline condition” in which the class was conducted as it had been prior to the study. Even if students were not paying attention, the teacher began the ensemble performance or gave instruction. During Phase 2, a light on the podium that only the teacher could see would light up
as a reminder to approve a student’s behavior when he was on-task. Another contingency was added during Phase 3. The ensemble was not allowed to perform until all students were ready to play and seated quietly. During this phase, approval for on-task behavior continued. Phase 4 “was an attempt to return to baseline conditions” (p. 78). The final phase (5) returned to the conditions of Phase 3. All students must be seated quietly and ready to play before the ensemble could perform. On-task students were given approvals for appropriate behavior.

The procedure decreased the off-task behavior of the referred students and increased teacher approval. Some of the teachers made mistakes of reinforcement during Phase 2, such as waiting too long to reinforce a student who was on-task or attentive. They also occasionally reinforced someone who was off-task or behaving inappropriately by making a general approval to the entire ensemble. As a result of these mistakes, Phase 3 was implemented. During this phase, the teachers were instructed to wait until all of the students were quiet and ready to perform before continuing with the performance. As a result, teacher approval increased even more and student off-task behavior was lowered further.

K. Madsen’s (2003) study also investigated the role that attentiveness plays in the music classroom. As stated previously, middle school students, high school students, undergraduates, and experienced music teachers evaluated music classes regarding delivery skills and accurate instruction. In addition, the study included their responses to student attentiveness. Results indicated that, as evaluators’ experience increased, focus on class attention decreased. This suggests that more experienced musicians value delivery and accurate instruction over student on-task behavior.

**Results Other Than Student On-Task Behavior**

There may be other important results of student performance and activity in addition to higher attentiveness. One very important result is that participation appears to be inherently reinforcing. There are several studies involving the use of approval feedback versus disapproval (Duke & Henninger, 1998; Madsen & Alley, 1979; Yarbrough & Hendel, 1993). Some of them discovered that disapproval is used as often as, or sometime more often than approval (Blocher, Greenwood, & Shellahamer, 1997; Duke & Henninger, 1998; Madsen & Alley, 1979; Schmidt, 1995; and Speer, 1994). These studies will be described in more detail in the Complete Patterns section of this paper.

Another result of active student participation is higher achievement. In Siebenaler’s (1997) study, piano teachers who allowed more student performance opportunities in the lessons were given higher rankings by expert pedagogues. Student performance opportunities included playing, singing, and clapping. Expert judges’ evaluations focused on elements such as body language, repertoire difficulty, practice assignments, enthusiasm, teacher questions, and the use of humor. They rated the lessons on a ten-point scale and formulated a list of teacher strengths and weaknesses. Siebenaler discovered that those lessons rated the most effective had shorter student performance episodes. Although these episodes were shorter, the overall performance time was greater in the effective piano lessons. In other words, the sum of the durations of the shorter episodes were greater than the totals in less effective lessons. Those lessons with longer student performance episodes had less successful student performances.

Bowers (1997) investigated active versus passive instruction to teach elementary music education majors. Three groups of elementary education majors (N = 61) were instructed in the use of complete teaching patterns. Bowers referred to complete teaching pattern as a sequential pattern. The first group functioned as a control group. One group was given passive instruction (lecture style) while the other two were provided active instruction (including practice
opportunities). A master teacher judged the overall effectiveness of the lessons. The lessons were each given a grade between 0 (lowest) and 10 (highest). Factors affecting the effectiveness scores were “singing voice, rote procedure, understanding and presentation, good musical examples of the concept, student participation/understanding of the concept, eye contact, reinforcement, use of names of students, and assertiveness and leadership” (p. 431). No differences in teacher effectiveness scores were found. However, those receiving active instruction had a higher mean score in teaching effectiveness than those receiving passive instruction.

**Category III – Complete Teaching Patterns and Feedback**

The third category of tools or behaviors that contribute to teacher effectiveness is the use of complete teaching patterns. These, as mentioned previously, involve a three-step process: 1) Teacher Presentation; 2) Student Response; and 3) Teacher Feedback. In a study on conductor academic task presentation on performers’ musical achievement, attentiveness and attitude, Price (1983) found that students’ highest musical achievement gains resulted from using complete teaching patterns. Three expert judges, who were experienced in adjudicating and conducting clinics rated videotaped pre- and posttest excerpts from 1 (poor) to 4 (excellent). In addition, the videotapes received ratings from the students. The students rated the rehearsal with complete teaching patterns as the most enjoyable. Price surveyed the students, as well. The surveys were intended to assess the student perceptions of the conductors. When ensemble directors used complete teaching patterns, the students enjoyed the rehearsals more, and labeled the directors as “good” teachers.

**Teacher Delivery**

*Academic versus directional.* The first step of a complete teaching pattern is often labeled “Teacher Presentation.” This essentially means that the teacher introduces the next activity. The introduction can either include academic information or a direction. Many studies indicate that academic information is more effective than directions. For instance, the results of Yarbrough and Hendel’s (1993) study of high school and elementary school students reveal that students prefer academic information over directions in the teacher presentation. They investigated how high school and elementary students evaluated rehearsals containing sequential patterns. Students \(N = 536\) were divided into four groups and asked to evaluate rehearsals by watching a videotape with audio, listening to an audiotape, watching a videotape without audio, or by reading the transcript of the rehearsal. As in other studies, complete teaching patterns that began with academic/musical information (“talking about musical or performance aspects, including modeling by teacher”) received higher evaluations than those beginning with directions (“who will sing/play or where to sing/play”). The lowest ranking teaching patterns began with directions.

Other studies have found similar results. For example, Yarbrough, Price, and Hendel (1994) led a study of nonmusic teachers’ \(n = 239\), music and nonmusic university students’ \(n = 375\) evaluations of high school choral music directors. Complete teaching patterns beginning with musical information rather than directions and ending in approval received the highest scores. Yarbrough and Madsen’s (1998) study also investigated the use of complete teaching patterns in choral rehearsals containing contrasting pieces. The rehearsals that were given lower ratings on their performance contained fewer complete teaching patterns beginning with musical information. Many of the complete teaching patterns in the lower-rated rehearsals began with a directive statement like, “Try again.”

Speer’s (1994) study of private piano lessons revealed that piano teachers used a
relatively high number of complete teaching patterns. However, many of these complete teaching patterns had either nonspecific information in the teacher presentation (“Play this piece,” “Try again,” etc.) or nonspecific feedback (“OK,” “All right,” “Good,” etc.) or both. More of the nonspecific teacher presentation was directed towards students who were considered “average” by their teachers. Nonspecific information was often directed towards the students that the teachers considered to be “better.”

**Student Response and Performance**

After teacher presentation, the students require an opportunity to perform or respond. Responses can either be a performance or approximation, or an answer to the teacher’s question. Performance response seems to be the most effective form of response. Dunn’s (1997) study of high school choirs found that students were most on-task during performance segments. Many skilled teachers are aware of the advantages of the performance phase. Duke (1999) found that student performances made up 53% of the Suzuki lesson time. Even elementary music classroom teachers devoted 54% to student performance time (Hendel, 1995).

According to Goolsby (1996), generally the expert teachers talked less, and allowed more performance time. The amount of verbal instruction was less than half the amount of performance time. These findings were similar to the study by Wagner and Strul (1979) in which experienced teachers allowed more time for performance than student teachers.

Hendel (1995) found that “excellent” elementary specialists allowed more student response time if it was needed. The number of complete teaching patterns used were measured as well. She found that many incorporated variations on the complete teaching pattern. The patterns were divided into several categories. The complete patterns became “single delayed,” “double delayed,” and “triple delayed” patterns, in which feedback was delayed in order to allow students more opportunity to succeed. The single delayed patterns allowed the students one additional response before providing them with feedback. Double delayed patterns allowed two additional responses, while the triple delayed pattern allowed three responses before receiving teacher feedback. Hendel found that teachers used the basic teaching pattern 53% of the time. The number of patterns increased when the definition of a complete teaching pattern was expanded to include the single, double, and triple delayed patterns. The teaching was fast-paced, with patterns averaging about ten seconds apiece. A discussion of pacing will occur at the conclusion of the Complete Patterns section of this paper.

**Feedback**

The final step of a complete teaching pattern is Teacher Feedback. Researchers have examined verbal and nonverbal feedback (nodding head, facial expression, etc.) of teachers, as well as the frequency and variety (approval/disapproval and specific/nonspecific) of feedback behaviors (Blocher, Greenwood, & Shellahamer, 1997; Schmidt, 1995; and Speer, 1994). These examinations have produced varying results. Many studies (Brophy & Good, 1986; Madsen & Madsen, 1998; Price, 1985; Price 1992; and Madsen & Alley, 1979) have resulted in the conclusion that the teacher’s feedback behaviors, either positive or negative, are indeed important. According to Duke and Henninger (1998), “Students’ knowledge, acquisition, performance skills, and social behavior are affected by feedback” (p. 482). In Siebenaler’s (1997) study, the lessons with higher effectiveness rankings had teachers who incorporated more modeling and feedback into their lessons.

Price (1985) states that different types of feedback may have differing effects on student behavior and learning. Teacher approvals can come in the form of either nonverbal actions and movements or verbal comments. Examples of nonverbal actions include smiling, raising the
eyebrows, furrowing the brow, nodding the head, teacher proximity/contact, and hand gestures. Verbal approval and disapproval comments may be either specific or nonspecific. Phrases such as, “Play it louder/softer,” “That note should be an ‘F,’” and “Your use of dynamics was excellent,” are examples of specific feedback. Nonspecific feedback includes general statements like, “Good,” and “Nice job” (Bowers, 1997; Goolsby, 1997; Maclin, 1993; Price, 1992; and Yarbrough, Price, & Hendel, 1994).

The results of Dunn’s (1997) study suggest that feedback is beneficial in music classes. He examined ensembles to determine the achievements and attitudes of students. Ensemble teachers were observed to investigate the resulting student attention, achievement, and attitude from certain teacher reinforcement behaviors. Two choirs were videotaped, one with feedback and one without. The type and number of reinforcements were predetermined. Both choirs were exposed to structured academic task presentation, followed by directions and student performance. Three expert judges evaluated the choirs’ achievement. Student attitude was measured by a survey based on the Madsen and Yarbrough (1980) “Attitude Survey for Performance Groups” adapted by Price (1983). It included free response questions. The questions focused on both musical and nonmusical aspects of the rehearsals. Responses to the survey questions indicate that student attitudes were more positive when they were given feedback. The feedback group received higher posttest performance scores than the no-feedback group. However, those who received feedback had higher percentages of off-task behaviors.

**Approval and disapproval.** Detailed elements of teacher feedback have been investigated. Specifically, researchers have counted the number of approvals and disapprovals, both verbal and nonverbal, during music classes. Researchers also have measured the ratios of specific (e.g., “This section should be played forte.”) to nonspecific feedback (e.g., “Good job.”). In a review of 86 published research studies that included the evaluation of music teaching, Duke (1999/2000) found that “of all the variables assessed in the research reviewed, teacher feedback is unquestionably the most common and most prominent” (p. 14). Furthermore, he states that “questions remain regarding the precise nature and effects of feedback, and optimal rates of positive and negative feedback in music settings have yet to be defined empirically” (p. 14). Additionally, there is little to no information regarding the use of feedback in the group piano setting.

Several researchers have found that positive feedback should outweigh negative feedback in a successful classroom setting (Madsen & Duke, 1993; Price, 1992). Madsen and Alley (1979) conducted a pilot study to “analyze the process of acquisition of reinforcement skills and subsequently increases in pupil attentiveness” (p. 71). In this study, music teachers and therapists were given instruction in identifying reinforcement behaviors (the use of approvals or disapprovals to encourage appropriate behavior). They then used videotaped feedback for self analysis. Some were asked to graph the frequency of their approvals, while others were asked to graph the variety of approvals. Each group increased in the reinforcement elements that were graphed, while the non-graphed elements remained stable. Both groups eliminated errors of approval and disapproval (e.g., giving an approval to the entire class when one or more students were behaving inappropriately). There was no difference in attentiveness between the frequency and variety groups. Overall, pupil attentiveness increased as approval increased.

Different groups of people can have varying perceptions of approvals and disapprovals. When Madsen and Duke (1985) studied music students, they compared those who had received training in behavior modification with those who had no behavior modification training. Those
who received behavioral training were taught to reinforce “relevant academic skills” and “low rates of inappropriate behavior.” In addition, they were told to maintain a “high rate of contingent teacher approval” (p. 119). In other words, to encourage appropriate academic and social behaviors, teachers must give approvals only when students are behaving in a suitable manner.

In the Madsen and Duke (1985) study, a response sheet was given to the students to evaluate aspects of two videotaped segments portraying a teacher in an elementary classroom and also in a high school setting. Both segments contained the same teacher. The response sheet required students to assign descriptors to the approvals and disapprovals within the segments. Those with behavioral technique training cited the descriptors “meaningful,” “good,” “beneficial,” “valuable,” and “effective” for the approvals and disapprovals significantly more often than those with no training in behavioral techniques.

With respect to feedback, Yarbrough and Hendel (1993) investigated different groups’ perceptions. For this study, elementary and high school students evaluated a high school choral music director. The two student groups either listened to or viewed a tape of a rehearsal and evaluated it. They were asked to evaluate a rehearsal via 1) audio and video, 2) audio only, 3) video only, 4) and script only. The director was a female high school choral music director with fifteen years of teaching experience. Each venue contained ten different types of teaching patterns. Two types were “correct” patterns which included presentation of an academic musical task (“talking about musical or performance aspects, including modeling by teacher or piano”), a student performance response (“entire ensemble or sections performing”), and either specific approval or specific disapproval. “Incorrect” sequential patterns involved either a beginning direction (“giving directions regarding who will or where to sing/play”), or nonspecific approvals or disapprovals (“vague feedback containing no musical information”), or both. An “incomplete” pattern contained no feedback.

“Jesu, Joy of Man’s Desiring,” by J. S. Bach and “Modern Music,” by William Billings were each rehearsed with the ten sequential patterns. Evaluators were asked to assign a letter grade (A+, B, C-, through F) and a numerical grade for each sequential pattern. Patterns ending with approvals, especially specific approvals, also received higher evaluations. However, high school students’ evaluations of patterns ending in disapproval were about 11% higher than those of elementary students. These results are similar to other findings that show that experienced students are more accepting of disapproval (Madsen & Duke, 1985; Price, 1983; Price & Yarbrough, 1993/1994; Yarbrough, Price & Bowers, 1991).

Yarbrough, Price, and Hendel (1994) replicated the Yarbrough and Hendel (1993) study. The replication study investigated the responses of experienced music and nonmusic teachers and university students (music and nonmusic) to high school choral music directors in order to determine if they perceived feedback differently. The rehearsals were presented as a script, audiotape, and videotape (one with sound and one silent). Different types of sequential patterns were represented in the rehearsals. Some began with musical information, while others started with directions. The completion of individual patterns either ended in specific and nonspecific approval, disapproval, or no feedback. After the teaching patterns were ranked according to effectiveness, the results showed that the patterns with the lowest rankings contained disapprovals. The experienced teachers’ and university students’ evaluations of sequential patterns ending in disapproval in the Yarbrough, Price, and Hendel (1994) study were about 11% higher than elementary and high school students’ evaluations in the Yarbrough and Hendel (1993).
Kostka (1984) measured piano teachers’ use of time and reinforcements. In this study, observers also recorded academic and social approvals and disapprovals. Results indicate that the number of approvals were about equal to disapprovals. Elementary students received the highest percentage of approvals. Among the approvals given during the piano lessons, 92% were academic (relating to the lesson).

Hendel (1995) had similar findings regarding academic approvals. In her study of experienced elementary music teachers, the effective elementary teachers gave high levels of approval (84%). Most of the approvals were academic (87%).

Duke (1999) also discovered that Suzuki string teachers provided high proportions of positive feedback. He led a study in which twelve string educators “who were recognized as excellent teachers either nationally or in their own regions of the country” (p. 294) were observed by six expert Suzuki string teachers. These expert teachers, who were “identified by the International Suzuki Institute” (p. 294), received training in the evaluation of videotaped instruction. He observed that Suzuki students considered to be quick learners also received more “directive statements” (statements directing the student to try the exercise again with specific alterations) than “negative feedback” (negative statements about what was wrong with the preceding attempt). Perhaps the teachers believed that “directive statements” were less damaging than “negative feedback.” Some findings indicate this may not be the case.

According to Duke and Henninger (2002), “experts give negative feedback at rates equal to or greater than the rates of positive feedback” (p. 75) They determined that positive feedback was not the overwhelming form of feedback. Negative feedback occurred as often, or more often than positive. For instance, they noted that many secondary teachers of performance groups tend to give more negative feedback than positive feedback, but maintain very high levels of student attentiveness (Duke & Henninger, 2002).

The judges in the Siebenaler (1997) study ranked those lessons with more disapproval higher than the other lessons. Yarbrough and Madsen (1998) found rehearsals that were rated lower on performance contained fewer sequential patterns ending in reinforcement. Additionally, many of the complete patterns ended with either no feedback or a disapproval. However, there have been studies indicating that the ratio of positive to negative feedback makes no difference in student performance or attitude.

Duke and Henninger (1998) studied recorder students’ attitudes and performances as a result of “negative feedback” or “directive statements.” Each student was assigned the same performance task goal. The teachers led them through the same successive approximations of the performance task. The teacher demonstrated small portions of a one-line accompaniment to the Sesame Street theme by rote. After the student could play each portion individually, a new part was added. The final objective was to play the accompaniment while the teacher played the melody of the theme to Sesame Street. Negative feedback included statements expressing “negative evaluations of student performance in a preceding trial” (p. 485), followed by the command, “‘Try it again.’” In the directive statements, teachers recommended specific changes for the students’ subsequent trials. After the lesson, students completed a survey. Possible responses were “strongly disagree,” “disagree,” “agree,” and “strongly agree.” Questions dealt with students’ perceptions and attitudes about the recorder lesson, for example “I enjoyed learning to play the recorder,” and “I was frustrated during the lesson.” They found that the experimental feedback had no effect on attitudes or performances. The study suggests that the achievement of musical goals may be a strong reinforcer despite teacher corrections. However, the experimental sessions still demonstrated more positive than negative feedback.
Duke and Henninger (2002) investigated observers’ perceptions of lessons using differing verbal corrections. College undergraduates (N = 51) viewed videotapes of a private lesson that showed either “directive statements” or “negative feedback.” Subjects were asked to respond to statements like, “The student seemed to find it difficult to play the recorder;” and “The teacher was encouraging.” Their choices of responses were “strongly disagree,” “disagree,” “agree,” or “strongly agree.” There were no significant differences in the observers’ responses in either setting. However, they did rate the negative feedback lessons higher on nine out of ten questions on the questionnaire. As in the earlier Duke and Henninger (1998) study, the students in the videotapes reached the performance goal.

Many researchers in music education have found that “expert” teachers give more negative feedback than might be expected. Furthermore, more experienced students tend to be more accepting of disapprovals. Speer’s (1994) study came to both conclusions. He analyzed the amount of time spent on reinforcement, student participation, and teacher presentation in the typical piano lesson. Teachers (N = 25) videotaped themselves teaching two lessons of two students in their studios. They were asked to choose one “average” student and one who was “better.” The terms “average” and “better” were defined by the individual private teachers within the context of their own studios. “Average” students were given more directive, as opposed to academic, instructions than those who were “better.” Experienced teachers also gave more disapprovals to students with over 3.5 years of study. Siebenaler (1997) also found that both negative feedback and positive feedback were employed frequently by excellent music teachers. These teachers’ students’ performances were generally successful. Also, as students got older, there were more interruptions during playing and the feedback became increasingly more negative immediately after the interruption. Finally, Kostka (1984) found that piano teachers generally use more approvals with children than with adults.

Other studies have found that approvals are preferred over disapprovals. Schmidt (1995) studied junior high and high school choral students. The purpose was to ascertain the students’ perceptions of teacher feedback, according to their grade levels and genders. The students listened to audio recordings of private voice lessons. According to the results of the study, students preferred approvals over disapprovals. Female students were less accepting of disapprovals than male students. Arrau (1990) observed six group-piano teachers instructing ten consecutive lessons, to ascertain verbal behaviors. Overall, the teachers were significantly more positive in their reinforcements than negative.

Specific and nonspecific. In addition to comparing positive versus negative feedback, researchers have investigated the specificity of teacher feedback (Goolsby, 1997; Siebenaler, 1997). Many have found that more experienced teachers use more specific feedback. For example, Bowers’ (1997) studied the process by which elementary music education majors learned complete teaching patterns. She found that the control group teachers, which had no training in complete teaching patterns, were less specific in their feedback. Sixty-seven percent of elementary music specialists’ feedback in Hendel’s (1995) study was also specific. However, Speer’s (1994) analysis of sequential patterns in piano lessons showed that more experienced teachers (with more than 18.5 years experience) were less specific in their approvals overall.

Goolsby (1997) observed the behaviors of instrumental rehearsal directors. The directors represented three career levels – expert, novice and student teachers. Goolsby watched videotapes of instrumental music teachers to record the use of the variables, unspecific positive feedback and specific positive feedback, among others. Novice and student teachers gave more unspecific positive comments in their feedback than the expert teachers. Often the student
teachers would stop, then restart without providing any feedback or new instructions. The expert teachers had the highest average of specific approvals.

Other studies have found that specific feedback is preferred over non-specific feedback. Yarbrough and Hendel (1993), in their investigation of high school and elementary students, studied their responses to different sequential patterns. The students gave higher evaluations to patterns ending with approvals, especially specific approvals.

Siebenaler’s (1997) study of piano teachers found that, of ten selected lessons, expert teachers ranked the two lessons with the most specific feedback as the two most effective lessons. Thirteen independent piano teachers submitted videotapes of two piano students—one adult and one child. Each videotape was viewed to determine the teaching behaviors of the teacher. Behaviors included clap/sing, play, play/talk, general directive, specific directive, questions, music talk, specific approval, general approval, specific disapproval, general disapproval, approval mistake, disapproval mistake, off-task, and inactive. Student behaviors such as play/talk, play, clap/sing, verbal response, questions, music talk, off-task, and inactive were also listed. Siebenaler defined specific approval as positive feedback that “describes a specific aspect of the preceding student behavior.” Specific disapproval was defined as negative teacher feedback that “describes a specific aspect of the preceding student behavior.” Conversely, general disapprovals and approvals contain “no description of the preceding student behavior.”

These videotapes were also judged according to performance quality. The students’ clap/sing and play/talk activities were given a grade between 0 and 100. A score of 100 indicated that the activity was “very successful.” All variables, including performance quality, were recorded using a Continuous Response Digital Interface (CRDI). The CRDI is a measurement instrument that records data as it occurs “in real time.” The instrument contains a dial with data labels located along a circle around the dial. As the observer witnesses portions of the study, the dial can be turned to the specific variable being observed in a certain instant. In this study, the teacher behavior variables were labeled around the dial.

Five nationally-known experts in the field of piano pedagogy evaluated ten of the lesson excerpts. The evaluators rated the effectiveness of these lessons on a ten-point scale. The ten lessons were then ranked by teacher effectiveness. The two lessons that were ranked the highest contained more specific feedback (both approvals and disapprovals), in addition to more student performance opportunities and more teacher verbal instructions.

Price (1992) found that focusing on specific feedback helps to increase the occurrence of specific feedback. He studied undergraduate music education students’ ability to increase time spent in complete teaching patterns and feedback. Music education majors (N = 18) were taught reinforcement principles found in Teaching/Discipline: A Positive Approach for Educational Development (Madsen & Madsen, 1998). Three groups were instructed in the use of sequential patterns prior to performing a practice lesson (practicum). They were also trained in observation techniques. Students were videotaped as their primary form of feedback. All three groups were taught that step one included a direction, and that step two included an academic or social task. Group one was told that the third step of the teaching sequence was teacher feedback, while the following two groups were told that step three required teacher feedback in order to be specific. The results indicated that the music education students were able to significantly decrease the amount of time spent in individual teaching patterns. In addition, all three groups were able to increase the overall use of complete patterns significantly. Finally, while there was a significant increase in teacher feedback in each group, groups two and three significantly decreased
unspecific approvals. The percentage of specific approvals were increased from 25% to 94%.

**Verbal and nonverbal.** The final element of teacher feedback is verbal versus nonverbal. Blocher, Greenwood, and Shellahamer (1997) observed full-time middle school and high school band directors (N = 18) to study their behaviors in the rehearsal setting. The number of verbal and nonverbal feedback behaviors were also measured. Behavior data were recorded using a Continuous Response Digital Interface (CRDI). Results showed that the directors used nonverbal direction or instruction 27% of the time overall. The high school band directors utilized nonverbal instruction almost four times as frequently as middle school directors. Furthermore, all of the directors used verbal feedback 7.05% and nonverbal feedback 1.21% of the rehearsal time.

**Examples of Correct Complete Teaching Patterns**

The optimal complete teaching pattern is one beginning with academic information and ending with specific feedback. Some would even argue that the best complete teaching pattern would end with specific approval rather than disapproval. Price and Yarbrough (1993/1994) used scripted complete teaching patterns of instruction to study the effect on the evaluations of music rehearsals. The evaluators were college students who were primarily undergraduate elementary and early childhood education majors. They were asked to read transcripts of excerpts from music rehearsals and then to “evaluate the attached examples of choral and instrumental ensemble rehearsal teaching.” Further instructions were given to “assign a numerical score to each teaching example, on a zero to one-hundred scale” (p. 172). They found that a hierarchy emerged. The higher-scoring complete teaching patterns were those utilizing academic teacher presentation (rather than directions), student response, then teacher approval. In addition, specific or related feedback was preferred significantly more often than unrelated approvals. Price and Yarbrough (1991) replicated the study, but with undergraduate and graduate music education, music therapy, and performance majors. The hierarchy of this study matched the results of the study of nonmusic students.

Although the experienced teachers’ evaluations were significantly higher than the university students’ evaluations, the rankings of complete teaching patterns remained consistent. Correct complete teaching patterns (academic musical task presentation, followed by student performance, followed by specific approval or disapproval) were rated highest by experienced teachers and university students. The lowest-ranking complete teaching patterns ended with disapprovals.

**Complete Teaching Patterns related to Task Analyses**

A study involving the use of task analyses aimed at increasing complete teaching patterns in the music classroom was conducted by Maclin (1993). Undergraduate elementary and early childhood education majors (N = 20) were placed into three groups. Group one taught six videotaped practice lessons prior to which they were asked to create a task analysis pertaining to the subject matter. Maclin references Frank’s (1973) explanation of a task analysis:

1. State clearly the learning task.
2. List all steps, operations, and prerequisite skills needed to accomplish the task.
3. Write all steps without regard to sequence.
4. Order the steps into a logical sequence.
5. Test subjects informally. (p. 49)

Group 2 was asked to practice writing task analyses on two assignments unrelated to their final practice lesson. Group 3 was given no instruction in task analysis. None of the groups were instructed in complete teaching patterns. The task-analysis group (Group 1) spent more
time in complete teaching patterns (28%) than Group 2 (9%) or Group 3 (15%). In addition, Group 1 spent less time in the teacher components (academic presentation/ directions and feedback) than the other two groups. According to this study, task analyses tend to encourage teaching that incorporates complete teaching patterns. However, the data from this study showed no real increase of any sort of feedback.

**Pacing**

Related to the complete teaching pattern is the amount of time spent in student performance and pacing of the class or lesson. Many of the teaching skills included in this paper are related to pacing. For instance, many studies have found that frequent use of complete teaching patterns tend to result in higher student achievement, better attitudes, and higher attentiveness (Dunn, 1997; Forsythe, 1977; Godfrey, et al., 2003; Hendel, 1995; Madsen & Alley, 1979). Additionally, the shorter the patterns, the faster the pacing. This is often received favorably (Siebenaler, 1997).

Some researchers observed pacing as a single variable. When the pacing was swift, students were more on-task (Hendel, 1995; K. Madsen, 2003; Madsen & Geringer, 1989). Logic would suggest that the quicker the pace, the fewer opportunities for students to get distracted. Furthermore, attitudes are also improved by fast-paced lessons (Price, 1983). Less “down time” means fewer opportunities for boredom.

Interestingly, experienced band teachers gave more breaks than the student and novice teachers. They also devoted an equal amount of time to warm-ups and two musical selections. This indicates that their pacing was faster than novice teachers who often ran out of time before the second musical selection (Goolsby, 1996).

Regarding pacing, researchers have measured the amount of time spent in each element of a complete sequential pattern to the nearest hundredth of a second. Siebenaler (1997) also found that there are differing pacing needs for adult piano students and young piano students. Adults may require more teacher and student talk, while children seem to need more teacher questioning. Generally, the pacing of the lesson also had a positive correlation to the perceived effectiveness of the teacher. Videotaped excerpts that received higher effectiveness rankings had more active teachers. These excerpts also had shorter student performances, resulting in faster pacing. Therefore “faster paced teaching is related to more effective teaching” (p. 6).

According to Yarbrough and Madsen (1998), negative comments about “student attentiveness, pacing, and overall teaching effectiveness” were directed towards the lowest-rated video in their study. The data indicated that rehearsals with fewer activity changes were rated lower on performance. The videotaped excerpts were also observed, scripted and coded for complete teaching patterns. Individual elements of complete teaching patterns were timed, as well. The highest-rated video had an average length for complete teaching patterns of five to six seconds.

Instructional effectiveness in music research was divided by Duke (1999/2000) into five categories. These are 1) “Descriptive analyses: allocation of time;” 2) “Descriptive analyses: teacher verbalizations, gestures, and activities;” 3) “Experimental analyses: effects of multiple components of teaching on student behavior;” 4) “Experimental and descriptive analyses: variables affecting evaluation by observers;” and 5) “Experimental attempts to improve teaching.”

Of the 86 research studies investigating teacher effectiveness reviewed by Duke (1999/2000), only thirteen attempted to measure student achievement. Perhaps it is more difficult to measure student achievement. In fact, as a response to Duke’s findings (1999/2000),
he states that it is almost impossible to find simple answers to our questions about teaching effectiveness in music performance settings because teacher-to-student interactions are quite complex. However, research in this area is still extremely important.

Conclusions

It is important for music educators to be aware of the important factors that contribute to teaching effectiveness in the music classroom. Music education researchers have emphasized nonverbal communication and enthusiasm, active learning, and complete teaching patterns. When these three factors are reduced to their most important elements, a macrocosm/microcosm relationship emerges. It is important for teachers to present their information accurately and with enthusiasm. This is Teacher Delivery or Teacher Presentation. In addition, many studies suggest that the more that the students are actively participating in a class, the better are the attitudes, attentiveness, and even achievement. So the second factor can be called Activity. The final factor comes from the idea of a complete teaching pattern. Step One of a complete teaching pattern, which is teacher presentation, has already been addressed as the first factor contributing to teaching effectiveness. The second step is the student response. This is the activity portion of a complete teaching pattern, and the second factor for effective teaching. The final step is feedback. This has not been addressed in the other two factors. So, the third factor is feedback from the teacher. The macrocosm contains the three effectiveness factors: teacher delivery, activity, and teacher feedback. The microcosm is represented by a three-step complete teaching pattern.

Much of the research supports the importance of the use of activity. Student activity seems to improve attentiveness, attitudes, and achievement. In addition, there have been several studies that support the use of complete teaching patterns. Activity is an essential step in a complete teaching pattern. Without it, the teaching pattern is incomplete. Furthermore, results of some studies may suggest that activity is the main element in a complete teaching pattern. Piano students in Siebenaler’s (1997) study received higher performance scores from judges when their teachers moved quickly through several complete teaching patterns. This allowed students several opportunities for activity or performance. These students were involved in performance or activity for more total time during their lessons than the students who received lower scores from the judges. This suggests that more student activity assists in musical/academic achievement.

The factor contributing to teaching effectiveness called Teacher Delivery includes nonverbal communication skills and affect. Incorporating activities into the classroom may naturally produce more teacher affect. Games and other creative activities may not feel as formal to the teacher or student. Therefore, a teacher may relax into the delivery, allowing natural facial expressions, gestures, and vocal modulation to emerge. These nonverbal communication skills have been cited as variables contributing to effective teaching (Hamann, et al., 2000; Hendel, 1995; Madsen, 1990, Sims, 1986).

Teacher Delivery promotes higher attentiveness among students (Forsythe, 1977; Sims, 1986; and Yarbrough & Price, 1981). It can be argued that nonverbal communication skills and affect are tools used to increase students’ interest in the subject. In other words, these skills engage students. Creative activities and games to teach musical concepts may also make students more interested. Therefore, nonverbal communication and affect, while still important, may be bolstered by activities. Essentially, Activity and Teacher Delivery seemingly can work together to create a more effective learning situation. In light of these observations, the present study attempts to engage students in group piano by providing creative activities that present
musical and pianistic concepts.
CHAPTER 2

CREATIVE ACTIVITIES

Development of Creative Activities Resource

For this project, seventy-six creative activities were devised to help teach group piano to non-pianist music majors at the college level. These activities underwent formative and summative evaluation to help determine the value of the activities (Goolsby, 1999; Piper & Shoemaker, 1973; and Tuley, 1985). A formative evaluation “is done with a small group of people to ‘test run’ various aspects of instructional materials” (Williams, 2006). A summative evaluation “documents strengths and weaknesses in instruction in order to decide whether to maintain or adopt it” (Kowch, 2005). The formative evaluation was performed by the major professor and doctoral directive committee of the writer of the activities, as well as the graduate teaching assistants of group piano at a major university. Summative evaluation was in the form of a survey (Appendix C) presented to the participating graduate teaching assistants at the conclusion of the formative evaluation period.

The activities were created in a variety of ways. Often, the writer perused the textbook that is used by the music-major classes of group piano. Elements of the curriculum were listed by the writer. Then the writer began using techniques like listing ideas, trying movements, and looking at pictures in order to devise activities to reinforce the skills included in the group piano classes. For example, skills that require finger crossing can instead be performed by the feet and legs. The muscles in the legs are large muscles that are often easier to control than those of the fingers. Once the skill or concept is mastered by a large-muscle body part, it is more likely that body parts with smaller muscles, like fingers, will be successful in mastering the same skill (Saliba, 2004).

Other creative activities were inspired by activities that were suggested in other educational activity books. These activities were modified to make them original, and to make the transfer to piano skills. An example of this type of activity was the "(Sort of) Charade" activity (p. 95). The writer’s personal experiences in piano-teaching situations brought about activities, as well. For example, "One and Only Genuine Original Family Band" (p. 113) helps teach variations in dynamics, a concept that a piano teacher teaches on a daily basis. Some other activities were inspired while the writer was taking dance instruction. The samba activity is a clear example (p. 209). Certain dance steps or exercises stood out as good ways to reinforce piano skills or concepts. The writer made transfers from these dance steps or exercises to help piano students understand elements of piano playing. For instance, the activity, "How to Create a Rumba" reinforces the concept of legato (p. 201).

Some children’s games were revised and incorporated into the list of activities, as well. For instance, building blocks can be used to help teach seventh chords. In the case of the building blocks activity (p. 123), the writer had been thinking about what could be used to reinforce the concept of seventh chords. During a brainstorming session, the writer began listing all of the games or manipulatives that came to mind. One of the manipulatives was a stack of blocks that depicted pictures of people. One block in the stack had a face on each of the four sides of the block (there were no pictures on the top or bottom of the block). Each face was different. There was a clown face on one side, a girl’s face on another, a face wearing a top hat on the third side, and a “grouchy” face on the fourth side. The block below the “face block” had the mid-section of each person’s picture. Their mid-sections were the clown’s torso and arms,
the arms and torso of a girl’s dress, a torso wearing a tuxedo jacket, and a torso wearing an ugly, dirty shirt to correspond to the grouchy face. The final, bottom block contained the legs and feet of each person. When the writer listed this manipulative, it stood out as a good way to reinforce seventh chords because seventh chords can also be divided into three sections. Each section is either a major or minor third. Many other activities were created in a similar fashion. Some activities were created in reverse. In other words, the game or manipulative had already been listed but the appropriate concept to be reinforced by it became clear later.

**Discussion for Teachers**

The following discussion is intended for use in conjunction with the resource activity sheets. This discussion and the Master Checklist for Teachers should be read prior to using the activity sheets in order to understand the idea behind the activity sheets. To be an effective teacher in group piano, one must utilize techniques that teachers use in other musical settings, like choirs, orchestras, and private lessons. According to research, there are three major elements that make an effective teacher (Blocher, Greenwood, & Shellahamer, 1997; Dunn, 1997; and Madsen, 1990). The first element is “teacher presentation.” This includes the information being presented, and the manner in which it is presented. The second element is “student activity.” Many studies have shown that, when students are actively engaged in a lesson, they are more attentive, have better attitudes, and achieve more. The third, and final element includes complete teaching patterns, and ultimately feedback.

Complete teaching patterns contain three steps which are like the three major elements, but on a smaller scale. Step One is “teacher delivery.” To be most effective in this step, it is important to give accurate musical or academic information, rather than simply giving a direction (such as “play that section again,” or “try page five.”). The second step is the “student response.” If you ask a question, then the students will answer during the “student response” step. If you explain that a certain piece of music should be played *forte*, then the students will play the piece during this step. Step Three is “teacher feedback.” During this step, you will let the students know if their answers to the questions are right or wrong, or you will state whether or not their performances were *forte*. Research done on complete teaching patterns often shows that specific feedback is more effective than nonspecific feedback (Bowers, 1997; Goolsby, 1997; Hendel, 1995; Sibenaler, 1997; and Speer, 1994). Also, approvals (or positive feedback) are usually preferred over disapprovals (negative feedback) (Duke, 1999/2000; Madsen & Duke, 1993; and Price, 1992). There is still some debate whether approvals are always more effective than disapprovals, but specific approvals and specific disapprovals are almost always more effective than nonspecific approvals and disapprovals. In other words, it is better to explain why something was performed incorrectly than to just say, “not quite,” about a performance that was played incorrectly.

The first major element, “teacher presentation” involves using nonverbal communication skills. These skills include eye contact, facial expressions, physical appearance, (vocalics) vocal quality, (kinesics) body movements, (proxemics) location, and physical contact. You must make eye contact with those you are teaching to help keep them engaged in your instruction. Your facial expressions should vary throughout the lesson, showing enthusiasm and other appropriate emotions. If your physical appearance represents someone who is well-groomed and fairly fashionable, your teaching may be more effective (Berko, Rosenfeld, & Samover, 1997; and Lindsay, 2004). Along with facial expressions, your vocal inflection should also vary according to your emotions. The pitch should be on the higher, middle portion of your voice’s natural range. Try not to speak too quickly, or too slowly.
The next three skills involved the space that your body uses. Your body movements can help keep students’ attention. Use movements that have specific meanings (emblems), such as nodding your head, clapping your hands, and shrugging your shoulders. Even movements that do not contain specific meanings, but clarify a concept (illustrators) can be useful. Examples of these movements are pointing at an object or specific direction, modeling a piano skill, demonstrating a dance step, and using hand and arm gestures to indicate the size of something.

Varying your location in the room can be effective as well. Move to different parts of the room, standing a little closer to different students at different times. It may be necessary to move into a student’s personal space in order to move an arm or hand into an appropriate piano-playing position. Also, be sure the room is arranged to be conducive to learning.

Essentially, remember that you are a performer. You are writer, director, producer, and actor. You write the lesson plans, guide students through the lesson, prepare the materials and classroom, and must demonstrate appropriate behaviors and attitudes. Sometimes the director must tell the actors exactly what facial expressions and movements to make. S/he may need to demonstrate as well. Your class is like a move production. Sometimes, it is a on-person show with audience participation. Sometimes it is a “cast of thousands.” All activities in this resource are written with a move theme. Each activity sheet contains a “Spotlight,” “Props & Set Design,” “Story Board,” “Encore,” “Important Plot Points,” “Behind the Scenes,” and “The Script.” There is also a reminder, “Don’t Forget! Lights, camera [This is presentation] Action [This is the activity and student response] Applause” [This is (approval) feedback]. Some of the activities also have a “Re-makes” and “Credits” section.

The “Spotlight” lists the piano skills and music concepts that the activity addresses. “Props & Set Design” lists the materials necessary to perform this activity, and how to build the materials, if necessary. The “Story Board,” explains how to perform the activity. The “Encore” section lists piano exercises to perform as a follow-up. Explanations of how to keep students active, provide student feedback, and some nonverbal communication skills are listed in the “Important Plot Points.” “Behind the Scenes” provides suggestions on how to keep things “action-packed” (pacing), clothing recommendations, a reminder to vary your facial expressions, and rehearsal suggestions to help ensure that approvals (positive feedback) occur more often than disapprovals (negative feedback).

“The Script” emphasizes complete teaching patterns. There is a scripted sample of a possible complete teaching pattern that could occur while performing this activity. If there are possible alterations that could be made to the activity, these are listed under the “Re-makes” section. The “Credits” section is included if the idea for the activity came from another source.

**Master Checklist for Teachers**

1. Are you presenting the musical and academic information accurately?
2. Are you making eye contact with the students?
3. Are you using varied facial expressions?
4. How is your physical appearance? Do you have good posture? Have you followed proper personal hygiene procedures? Is your clothing professional and generally in style?
5. How is your vocal quality? Are you speaking at an audible, clear volume? Are you speaking too quickly or too slowly? Do you vary your vocal inflection (voice pitch)?
6. How are your kinesics? Are you using emblems such as nodding your head, applauding, and shrugging your shoulders? Are you using illustrators like pointing, demonstrating, sizing, modeling, and cupping the ear?
7. How are your proxemtics? Is the room set-up conducive to learning? Are the students to
follow a seating arrangement? Are the temperature, lighting, and view pleasant? Are you utilizing public space, social space, and some personal space (but not intimate space) of the students?

8. Are you using only appropriate physical contact?
9. Is the pacing of the lesson quick enough to keep students’ attention?
10. Are you allowing the students to perform or be actively involved most of the time?
11. Are you using complete teaching patterns?
   1. Teacher Delivery (Musical/academic information preferred over giving directions)
   2. Student Response (Answer a question or follow a direction)
   3. Teacher Feedback (Approval is often preferred over disapproval. Specific feedback is always preferred over nonspecific feedback (like “good,” “not quite,” etc.).

Games

Activity 1: Mother, May I?

Spotlight: Transposing simple melodies and musical examples

Props & Set Design:
Simple melodies and musical examples to be transposed.

Storyboard:
The goal of this activity is to practice transposing musical examples by baby steps (half steps), steps (major seconds), and giant steps (minor thirds). Students will gradually continue up the keyboard (from their last key) until they have transposed the melody one octave.

The game is played like the traditional “Mother, May I” children’s game. Everyone starts in the example’s written key. The teacher is Mother. Mother calls out to the first person, “Take [insert number] [insert type] steps forward.

For example:
“Take 3 baby steps forward.”

With this example, the first person must ask “Mother, May I.” Then the teacher answers, “Yes you may.” The student then transposes the melody up a half step, three times. This means that the student plays the melody three times during this turn.

The first student must then wait until the rest of the students take their first turn. When his/her turn comes again, s/he starts from the ending key.

For example:
If the original key is C major, three baby (half) steps up is D#/E-flat. This is the starting key for student’s next turn.

At each successive turn, pick up at the previous key. Once the student has transposed all the way up to one octave higher than the original key, s/he is finished.

If the student forgets to say “Mother, may I,” s/he must go all the way back to the original key.
Re-makes:
Alter the distance that the students must travel before completing the activity (Two octaves instead of one.) and/or alter the size of baby steps, steps, and giant steps.
If students are concerned about fairness, the teacher can draw the number and size of steps from a hat. This makes it more random. One hat may contain the numbers. The other may hold the sizes of the steps.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot-Points:
1. Student Action - Playing the musical examples in new keys.
2. Specific Feedback - Double check accidentals for new keys.
3. Stunt Work - Demonstrate and explain how to progress “three baby steps.”

Behind the Scenes
1. Action-packed - Keep the musical examples short.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - State clearly the command for each student.
5. Rehearsal - Allow students to practice the example in its original key so that they are confident. Also, the first round should only be one or two measures long, or stay within a five-finger pattern.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to take two steps forward.
2. Give time for student response.
3. Teacher Feedback = Make sure the correct key signatures are implemented in the new, transposed keys.

Teacher: “Take one giant step forward.”
Student Response = SR
Teacher Feedback: “One giant step is a minor third. That means that your new key should be E-flat major.”

Activity 2: Horse

Spotlight: Reviewing pieces, skills, and musical excerpts that have been covered during the course.

Props & Set Design:
The exercises and musical pieces on which the classes have been working.

Metronome

Story Board:
The goal of this game is to be the last person to accumulate the letters, H, O, R, S, and E to spell the word, “horse.” The game is played like the basketball game of the same name.

Divide the class into small groups. Each group plays their own game of “Horse.” Decide the order in which each student will play. The first person gets to choose the first “shot.”

The “shots” must only be a few measures long. The first person “shoots” (plays a musical exercise, or portion of a musical piece). If the shot is successful, then the next player must play the same excerpt in the same tempo and with the correct hand(s). If the shot is a scale or arpeggio, the same fingering must also be used. If the second player is successful, the next player must play the same excerpt. This continues until someone makes a mistake or it is the first player’s turn again (whichever comes first.).

If someone makes a mistake, that player gets a letter (starting with H). The next player in line then gets to choose the next shot. If no one makes a mistake and it is the first player’s turn again, the first player gets to choose a new shot.

When a player gets all of the letters in the word, “horse,” s/he is out. The last person to spell “horse” wins.

Re-makes:
To change the length of the game, re-name the game “Hippopotamus,” or “Cat.”

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Taking the “shots” to keep from getting a letter.
2. Specific Feedback - Make sure students are using the correct fingerings and tempos.
3. Stunt Work - Demonstrate a few shots before the groups begin their games.

Behind the Scenes
1. Action-packed - Students must attempt the shot right away, or after one practice run.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Let students know the possible excerpts one class period before the game will be played so that they may practice.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to select a shot, tempo, and hand.
2. Give time for student response.
3. Teacher Feedback = Correct any wrong fingerings, notes or tempos.

Teacher: “Jessica played the first excerpt and was successful. Now Craig, who is second, must play the same thing with both hands, and at a quarter note = 120.
Student Response = SR
Teacher Feedback: “Since the left hand dropped out in the second measure, you now get an “H.”

Activity 3: Prince of Paris

Spotlight: Sight-reading

Props & Set Design:
Sight-reading exercises that are easy to medium difficulty. The exercises should either be one page in length or be repeated.

Storyboard:
The goal of this activity is to get students to start playing quickly, and then to continue, regardless of errors made while playing. Students will have to pay close attention to the progress of the game, as well as the place in the music.

Each student is assigned a number, except one student. The last student (in the back of the room) is placed at “the foot.” While a student is at “the foot,” s/he does not have an opportunity to play part of the sight-reading exercise. However, “the foot” must still pay attention to the music in case s/he has an opportunity to move out of the foot.

The teacher leads the activity. S/he starts by saying, “Prince of Paris lost his hat and blamed it on number two [or insert another number here]. Number two [insert another number here] to the foot.”

While the teacher is saying, “Number two to the foot,” the student who is assigned to number two must begin playing the first measure of the sight-reading exercise. The student must not wait until after that statement is finished, otherwise s/he must go to the foot. If s/he starts playing the music in time, the teacher answers by playing measure 2. The student then responds with measure 3. The teacher plays measure 4, then the student calls out a number of another student (For example, number eleven.). The teacher says, “Number eleven to the foot.” Number eleven must start playing measure 5 before this statement is completed. If not, s/he must move to the foot. If number eleven is successful, the teacher answers by playing measure 6. The student plays measure 7, then the teacher plays measure 8. Next the student calls out a new number of another student. With each new student, the sight-reading exercise progresses forward four measures.

If a student gets sent to the foot (for example, number eleven), all students behind that student move up one place. Student twelve is now student eleven. Student thirteen is now student
twelve, and so on. Student eleven is now the foot.

The teacher restarts the game by saying, “Prince of Paris lost his hat and blamed it on number two [or insert another number here]. Number two [insert another number here] to the foot.” Student two must begin playing where the activity left off before student eleven was sent to the foot.

The activity continues until the teacher decides to end it.
This is a strong exercise in concentration and looking ahead in sight-reading.

Encore!!
Allow students to sight-read pieces at their ability levels.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing portions of the sight-reading exercise, and moving to new keyboards.
2. Specific Feedback - Encouraging students to keep playing even if they make mistakes.
3. Stunt Work - Demonstrate playing portions of the music before the statement is complete.

Behind the Scenes
1. Action-packed - Due to the nature of this activity, students will have to pay close attention to keep up.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak loudly and clearly when calling out which number is to go to the foot.
5. Rehearsal - Begin with an easy exercise so that students get used to the rest of the activity.

The Script:
*The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:*
1. Ask students to keep track of their numbers and be ready to play, should their number be called. Begin the game and call out a number.
2. Give time for student response.
3. Teacher Feedback = Remind student to play immediately and keep going even if s/he makes a mistake.
Teacher: “Number five to the foot.”
Student Response = SR
Teacher Feedback: (Since the student began playing before you finished your statement and kept playing, play the next measure in the music.)

**Activity 4: Piano Arcade**
Spotlight: Increasing difficulty, or perfecting a musical piece or passage.

Props & Set Design:
A chalkboard, or dry-erase board.

Story Board:
The goal of this activity is to practice increasingly-more challenging exercises, literature, and tempos.

This activity can be used for mastering one type of skill, while increasing the difficulty. Or the teacher may design it to include several different skills.

As in many video games, the player must master Level 1 before progressing to the next level. At the end of each level is an “enemy” that must be conquered. In addition, it usually takes several attempts before succeeding at each level. Typically the number of “lives” (attempts at each level) are limited, but many games provide opportunities to win more “lives.”

Here is a sample game.
The skill is harmonization.
At each level you get three “lives.” You may earn an extra life by playing the level with correct dynamics.
To complete each level, the student must play the exercise up to tempo, with most of the melody, and rhythm correct. All of the chords must be correct as well.

Level 1: Simple melody, with simple chord progression, at a slow tempo – 4 measures long.
Level 2: Simple melody, with simple chord progression, at a slow tempo – 8 measures long.
Level 3: Simple melody, with simple chord progression, at a moderato tempo – 4 measures long.
Level 4: Simple melody, with simple chord progression, at a moderato tempo – 8 measures long.
Level 5: Simple melody, with medium chord progression, at a moderato tempo – 8 measures long.
Level 7: Simple melody, with medium chord progression, at a quick tempo – 8 measures long.
Level 8: Medium melody, with medium chord progression, at a quick tempo – 8 measures long.
Level 9: Medium melody, with challenging chord progression, at a quick tempo – 8 measures long.
Level 10: Complex melody, with challenging chord progression, at a quick tempo – 8 measures long.

Re-makes:
The game can be more detailed, with opportunities to earn bonus points, or maybe even skip levels.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - “Playing” the piano version of a video game.
2. Specific Feedback - You will need to listen closely during each level to make sure the player has played with accuracy, at the right tempo and with or without the correct dynamics. Explain to the student why s/he has or has not passed the level.
3. Stunt Work - Demonstrate some levels with varying accuracy so students have an idea of how they will be graded.

Behind the Scenes
1. Action-packed - As soon as a student passes a level, provide the exercise for the next level.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - You may want to allow a few minutes to practice each level before the student attempts to pass it.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play Level 2 with the correct dynamics.
2. Give time for student response.
3. Teacher Feedback = Explain why a student needs to attempt the level again. Was the tempo too slow? Was a chord played incorrectly? Were there missed notes in the melody?

Teacher: “This next level has a more complex chord progression.”
Student Response = SR
Teacher Feedback: “You’ll need to try again. The chord in the third measure should be a D-major chord. The tempo also needs to be a little bit faster.”

Activity 5: Hurdles

Spotlight: Scales and arpeggios - speed and accuracy

Props & Set Design:
Metronome

Story Board:
The goal of this activity is to become faster and more accurate when playing scales and arpeggios. Students are rewarded for faster tempos, accurate pitches, and correct fingerings.

In the track-and-field hurdles event, the winner of the race is not only the one who finishes with the fastest time, but also the one who did not bump or knock over any hurdles. The same concept applies to the piano hurdles event.
Students can compete in the 100 meter (one octave), 200 meter (two octaves), and 400 meter (4 octaves) events. Depending on the level of the class, the scales/arpeggios can either be hands-together or hands separate. Each student must pre-select his/her “pace” (tempo). Then play each student the scale/arpeggio, with the metronome, one student at a time.

The teacher watches each student to assess pitch accuracy and correct fingering. For inaccurate pitches and/or incorrect fingerings, a certain number of beats per second is subtracted from the “pace.” Therefore, it is not wise to choose a faster tempo than the student can handle.

2 beats = only one or two incorrect pitches or fingering
4 beats = about half of the pitches or fingerings are incorrect
8 beats = the majority of the pitches or fingerings are incorrect.

The winner of the race is the one whose final metronome marking (number of beats per second) is the highest.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing scales as fast and accurately as possible.
2. Specific Feedback - If there are inaccuracies that result in a lower metronome marking, explain where they occurred.
3. Stunt Work - Demonstrate the fingerings for different scales/arpeggios, if necessary.

Behind the Scenes
1. Action-packed - Select scales/arpeggios that require practice. More advanced students should attempt the “200-,” or “400-meter event.”
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Make sure that the corrections are concise and positive.
5. Rehearsal - Allow students to practice the scales/arpeggios while you’re listening to other students.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask the student to select a tempo for the scale, set the metronome, then play the scale or arpeggio.
2. Give time for student response.
3. Teacher Feedback = Point out incorrect fingering, inaccurate pitches, etc.
Teacher: “Play the A scale, hands together, two octaves, and at 120 beats per minute.”
Student Response = SR
Teacher Feedback: “Your left-hand fingering should have been, 5-4-3-2-1-3-2-1-4-3-2-1-3-2-1.”

Activity 6: Musical Pursuit

Spotlight: Harmonization, sight-reading, repertoire, technique, transposition, and improvisation

Props & Set Design:
Enough Trivial Pursuit™ game-boards and game pieces to allow each student in the class to play as an individual.

Story Board:
The goal of this activity is to review skills, musical exercises, and musical pieces that students have studied throughout the class.

This game is played like the Trivial Pursuit™ game, except the categories are changed to the musical skills addressed in group piano classes.
For example:
Yellow = Harmonization
Orange = Sight-reading
Green = Repertoire
Purple = Technique
Red = Transposition
Blue = Improvisation

Students compete to collect tokens from each category. Instead of answering trivia questions, players must perform musical examples or exercises that fall into each category. The player must perform the exercise or example at the level that would normally earn an “A” grade in the class. Appoint trustworthy students to help in determining correct answers.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Rolling the dice, drawing the cards, playing the musical excerpts, and collecting pie pieces.
2. Specific Feedback - If a student’s answer is incorrect, explain what made his/her performance below “A-level.”
3. Stunt Work - Point out the locations for the cards, dice, and game pieces. Play musical excerpts, if necessary, to show how an incorrect answer should have been played.
Behind the Scenes
1. Action-packed - To shorten the game, give out pie pieces for any correct answer, not just when the game pieces are on a pie square.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Let students know the possible excerpts one class period before the game will be played so that they may practice.

The Script:
*The teacher will conduct several complete teaching patterns resembling the following script.*
They will follow this format:
1. Ask students to play the exercise of the card drawn.
2. Give time for student response.
3. Teacher Feedback = Explain why an incorrect answer is not correct.

Teacher: “The category is harmonization. Play exercise 2 on page 79.”
Student Response = SR
Teacher Feedback: “The answer is incorrect. The chords in measures two and five should have been V7 chords.”

Activity 7: Volleyball

Spotlight: Improvisation

Props & Set Design:
Musical exercises that call for improvisation, or chord progressions with which an improvised melody may be added.

Storyboard:
The goal of this activity is to improvise short segments without false starts or stopping altogether.

In volleyball, one team serves the ball to the other side. The opposing side then has three hits before the ball must be sent back over the net. If the opposing side lets the ball drop to the floor, or hits it more than three times before sending it back over the net, the serving team gets a point. If the opposing team is successful in hitting the ball over the net, the serving team has three hits before they must send the ball back to the opposing side. If the serving team lets the ball drop to the floor, or hits it more than three times before sending it back over the net, the opposing team does not get the point. Instead, the opposing team gets the opportunity to serve the ball, therefore becoming the serving team.

The musical improvisation version of this game is similar. The serving team “serves” by playing the first small section (two measures) of a larger improvisation exercise or chord progression. The opposing team must then “hit” three times. This means that three players continue the
exercise or chord progression, each by playing two measures at a time. These players must pick up their measures where the previous player left off, without any breaks in the music. S/he must also keep playing, regardless of mistakes. If one of the players on the opposing team allows a break in the music or stops before his/her measures are completed, it is considered a “drop.” The serving team gets a point. If the members of the opposing team play their measures successfully, the serving team must continue the exercise or chord progression. They must pick up their measures where the opposing team (or the previous player) left off, without any breaks in the music. If one of the players on the serving team allows a break in the music, or stops before his/her measures are completed, it is considered a “drop.” The opposing team gets the opportunity to serve, therefore becoming the serving team.

Servers only get one opportunity to serve. If s/he is unsuccessful, it is a “short serve.” The opposing team then gets the opportunity to serve, therefore becoming the serving team.

Determine the order in which students will play their measures before the game begins. When the exercise or chord progression is passed to the other side of the net, students must remember who was the last person on their team to play part of the improvisation exercise. When it is passed back to their team, the next player in line will perform.

During one volley, the players continue to play the same exercise or chord progression. They should repeat it until a drop occurs. When a new team serves, they must change to a different exercise or chord progression. The teacher is the line judge and has the power to determine whether or not a “drop” occurs.

The Script:
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing short segments of an improvisation exercise or chord progression.
2. Specific Feedback - Between volleys, recommend simple or new ideas for improvised melodies.
3. Stunt Work - Demonstrate possible melodic patterns for the improvisation exercises.

Behind the Scenes
1. Action-packed - Listening to, and performing improvisation exercises.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Call out line judge rulings clearly. Also, point to the side and/or person that must play next.
5. Rehearsal - Allow students to play the chord progressions and possible melodic motives before the game begins.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play two measures of an improvisation exercise or chord progression.
2. Give time for student response.
3. Teacher Feedback = Explain why a certain performance is considered a “drop.”

Teacher: “Brad, it is your turn to serve.”
Student Response = SR
Teacher Feedback: “The serving team gets a point because only two people on the opposing team continued the improvisation exercise.”

Activity 8: Stress Ball Pass

Spotlight: Balancing tension and relaxation in the arms and shoulders.
When playing golf, the harder one tries, the worse s/he becomes. It is often the same case in piano. If a pianist tries harder by tensing his/her muscles, the result is usually the opposite of what is intended.

Props & Set Design:
Tennis balls - One for each group of students
Stress-relief balls (the kind you squeeze) - one for each group
Stopwatch - one for each group
Piano pieces that have fast passages

Story Board: The goal of this activity is to feel the difference between performing with too much tension, and using the right amount of tension.

Divide the class into two or three groups of equal number. The members of each group stand side by side. The groups race to pass a ball from one member to next, until it reaches the other side of the group. The first two races are done with the stress-relief balls. The group member furthest to the right takes the ball in his/her right hand and squeezes it while passing it to the person to the left. The next person takes the ball with the right hand and squeezes it while passing the ball to the next person. Each group member uses only one hand to pass the ball. The first group to get the ball to the other end wins. To get a more accurate time, use the stopwatch.

Students will probably discover that they can go faster if they do not squeeze the ball as hard. To emphasize this concept, do the next two races with tennis balls. The races are the same, except that the students do not need to squeeze the tennis balls. They will just pass them. The times should be faster for these races.

Encore!!
Play piano pieces that have fast passages, remembering that extremely tense muscles will make the passages slower.
Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Doing the ball-pass race.
2. Specific Feedback - When using the stress-relief balls, remind the students that they must squeeze the balls as they pass them.
3. Stunt Work - Demonstrate passing the ball.

Behind the Scenes
1. Action-packed - Do not let a lot of time lapse between races. Have the tennis balls nearby to make the switch quickly.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Explain the passing action while you demonstrate it.
5. Rehearsal - Practice the passing action once without racing.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to squeeze the stress-relief ball and pass it as quickly as possible.
2. Give time for student response.
3. Teacher Feedback = Do not let students forget to squeeze the ball.

Teacher: “This race is with tennis balls. Do not squeeze, but just pass the ball.”
Student Response = SR
Teacher Feedback: “Notice that the times were faster since you did not need to squeeze.”

Activity 9: Four Corners

Spotlight: Matching key signatures to the major and minor keys.

Props & Set Design:
Slips of paper or cards each containing one major or minor key.

A hat or a bowl to hold the key cards/papers.

Story Board:
The goal of the game is to be the last person standing.
Number the corners of the room, one through four.

Corner 1 = 1 flat or 1 sharp (F major, D minor, G major, and E minor)
Corner 2 = 2 flats or 2 sharps (B-flat major, G minor, D major, or B minor)
Corner 3 = 3 flats or 3 sharps (E-flat major, C minor, A major, and F-sharp minor)
Corner 4 = 4 flats or 4 sharps (A-flat major, F minor, E major, and C-sharp minor)

While music is playing, the students walk around the room. When the music stops, they should go to any corner. Once all students have chosen a corner, draw a key card/paper from the hat or bowl. The key that is drawn should correspond to one of the corners. The students standing in the corresponding corner are out for this round and must take a seat.

The game continues until only one student is standing.

Re-makes:
1. You can assign different key signatures to the corners, depending on the focus of the lesson or unit.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Walking around the room, then sitting at the appropriate time.
2. Specific Feedback Make sure students match the right key signatures to the keys drawn.
3. Stunt Work - Point to the individual corners when assigning the key signatures.

Behind the Scenes
1. Action-packed - Don’t leave the music playing more than 10 or 15 seconds.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly when assigning keys signatures to the corners, or calling out keys.
5. Rehearsal - Do one practice round to clarify the rules. At the end of the round no students will have to sit down.

The Script:
*The teacher will conduct several complete teaching patterns resembling the following script.*
*They will follow this format:*
1. Tell the students to go to any corner when the music stops.
2. Give time for student response.
3. Teacher Feedback = The game works better when students are spread somewhat evenly among the four corners.

Teacher: “The card says A major.”
Student Response = SR
Teacher Feedback: “Only the people in Corner 3 have to take a seat. Everyone else is still in the game.”

*The exercise continues adding more colors gradually to provide an appropriate challenge.*

**Activity 10: Blues Scale Hopscotch**

Spotlight: Identifying the intervals that make up the blues scale.

Props & Set Design:
A rock, or something to toss onto the hopscotch board.
Sidewalk chalk to draw a drawing of, or a mat with a drawing of the following hopscotch board.

The hopscotch board is made up of single blocks and double blocks, which are placed side-by-side. The first section is a double block. Second is a single block. Third is double. Fourth is double. Fifth, sixth, and seventh are singles. Eighth and ninth are doubles.

Write “Start” on the first section. Center the word in the middle of the two blocks.
The second section should remain empty.
Third, write “3-flat.”
4\(^{th}\) = “4”
5\(^{th}\) = “5-flat”
6\(^{th}\) = “5”
7\(^{th}\) should remain empty.
8\(^{th}\) = “7-flat.”
9\(^{th}\) = “8”

[See Figure 1.]

Story Board:
The goal of this activity is to practice the interval pattern that makes up a blues scale by playing hopscotch.

This hopscotch game is similar to regular playground hopscotch. There are some variations to go along with the blues scale.

Students still hop on one or two feet. Since the blues scale is made up of minor thirds, major seconds, and minor seconds, there are certain ways to hop that go with each interval.
Minor third = hop over one section, landing on both feet.
Major second = hop to the next section, landing on both feet.
Minor second - hop to the next section, landing on one foot.

The labels on the hopscotch board correspond to the blues scale. The student must start on the first section, labeled “start.” Then the student must hop over Section two, and land on Section three, labeled “3-flat.” Since the first interval in a blues scale is a minor third, the student must land on two feet. Then s/he should jump from to the fourth section, labeled “4.” Once again,
s/he must land on both feet since the next interval is a major second. No one is allowed to land on the unlabeled blocks. These are in place to create large leaps for the minor thirds. Students take turns tossing the rock onto the hopscotch board. For the first turn, toss the rock to the section labeled “3-flat.” Then hop to that section, pick up the rock, then hop back to “Start.” Hand the rock to the next student for his/her first turn.

For the second turn, toss the rock to the section labeled “4.” Hop to that section. Pick up the rock. Then hop back to “Start.” Hand the rock to the next person.

For each successive turn toss the rock to the next section. If the rock does not land in the required section when tossed, the student loses a turn and must try for the same section on the next turn. The goal is to complete the hopscotch board. Whoever gets to the end first is the winner. Re-makes:
If students complete the board on the same-numbered turn, those students can start a new game. This will function as a tie-breaker.

Encore!
Play the blues scale in multiple keys, or a repertoire piece that utilizes the blues scale.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Tossing the rock and hopping on the hopscotch board.
2. Specific Feedback Monitor the landings of each hop. Be sure the landing is on one foot when there are half steps.
3. Stunt Work - Show students how to hop on each section of the board, and how to toss the rock.

Behind the Scenes
1. Action-packed - Encourage students to pass the rock quickly to the next person in line. The activity will go faster by dividing the class and playing on multiple boards.
2. Costuming
Wear clothes that accommodate an activity that requires hopping.
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Allow students one or two practice tosses and hops.

The Script:
*The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:*
1. Tell the next student in line to toss the rock into the box labeled “5-flat.”
2. Give time for student response.
3. Teacher Feedback = Since the rock didn’t land inside the box, you will have to try again during your next turn.

Teacher: “Now that you’ve tossed the rock, hop to that block. Make sure you land on one foot.”
Student Response = SR
Teacher Feedback: “Not quite. You got to the right spot, but you forgot to land on one foot. This is a half step.”

Activity 11: Scale Fingering Dominoes

Spotlight: Identifying the two-hand fingerings of various scales.

Props & Set Design:
Domino blocks, or cards resembling dominoes. Each domino must contain the number of dots for the left-hand finger number on one half and the number of dots for the right-hand finger number on the other half. [See diagram.]
For example:
Dominoes for the C major scale should have the following combinations:

Story Board:
The goal of this activity is to practice the fingerings of scales (hands together) by placing dominoes representing the finger numbers in order.

This activity works best as a drill. Unlike regular dominoes, the goal is not to connect same-numbered dominoes. Instead, the goal is to line up the dominoes containing the fingerings for specific scales in the right order, from left to right.
The dominoes are laid flat on the table. They are positioned vertically (North to South), with the left-hand finger number on the bottom, and right-hand number on the top. [See Figure 2.]
Students race against each other or individual times to create the fingerings.

Re-makes:
This activity will work for major and all types of minor scales.

Encore!
Play major and minor scales that apply to the lesson/unit goals.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Placing the dominoes in the correct order.
2. Specific Feedback - Correct fingering mistakes. Be sure the left-hand number is on the bottom.
3. Stunt Work - Place dominoes in the correct order as a sample.

Behind the Scenes
1. Action-packed - As soon as all of the students look like they are finished, check the answers. Then immediately call out the next scale.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - call out the answers and scale names clearly and loudly.
5. Rehearsal - As a group, place the domino for each scale degree, one-by-one.

The Script: *The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:*

11. Ask students to create the C major scale fingering.
22. Give time for student response.
33. Teacher Feedback = Correct any fingering mistakes.

Teacher: “Find the domino for the third degree of our practice scale.”

Student Response = SR

Teacher Feedback: “That’s right. The third domino should have a three on the bottom and a three on the top.”

**Activity 12: Piano Telephone**

Spotlight: Melodic Dictation; Playing a tune by ear.

Props & Set Design:
One keyboard/piano placed in a separate area or room from the normal classroom.

Story Board:
The goal of this activity is to practice learning a tune by rote, using the traditional game of Telephone.

This game is played similarly to the traditional game of Telephone. One person starts a musical “message” that is passed from person to person until the final person plays the message for the group. The goal is to pass the musical message as accurately as possible so that the final recipient of the message will hear it played just as the first recipient heard it.

The teacher should be the first person to send a message. Create a short musical motive (something that will not be too difficult to reproduce “by ear.”). The teacher plays the motive for the first student. The student/receiver is not allowed to watch the teacher play the motive. The student may only listen. The teacher may play the motive up to three times for the
student/receiver and tell him/her the starting pitch.

Next, that student (Number 1) is allowed a few seconds to try to recreate the motive. The teacher may not help the student. The student must do his/her best to play the motive by ear. Once Student Number 1 has practiced for a moment, s/he becomes the next person to send the message. Student 2 becomes the new receiver. Student 1 plays the motive for Student 2. The receiver (Student 2) is not allowed to watch Student 1 play the motive. Student 2 may only listen. Student 1 may play the motive up to three times for the receiver and tell him/her the starting pitch.

Next, Student 2 is allowed a few seconds to try to recreate the motive. Student 1 may not help Student 2. The Student 2 must do his/her best to play the motive by ear. Once Student Number 2 has practiced for a moment, s/he becomes the next person to send the message. Student 3 becomes the new receiver.

Continue in this fashion until all have heard the motive. The final receiver then plays the motive. Finally, the teacher plays the original motive to see if it has changed throughout the process.

Re-makes:
This game can also be played to reinforce harmonic dictation by playing chord progressions rather than melodic motives.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Practicing and playing the melody.
2. Specific Feedback - explaining the differences, in the rhythm and pitches, between the first and final motives.
3. Stunt Work - Playing the original melodic motive.

Behind the Scenes
1. Action-packed - to prevent wasting class time, students who are waiting can be working on other lesson exercises.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Be sure that the melodic motive is easy to hear, without outside noises to make things confusing.
5. Rehearsal - Start with simple, one-measure melodies. Gradually extend the length of the melodies, according to the students’ abilities.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to listen carefully to the melody and to then try to play it on their individual keyboards.
2. Give time for student response.
3. Teacher Feedback = Remind them to play the melody with the correct rhythm as well as the correct pitches.

It is helpful to practice recreating one or two melodies as a class before passing a motive from one person to another.
Teacher: “After I play this melody three times, practice playing the melody based on what you hear.”
Student Response = SR
Teacher Feedback: (For this activity, feedback will be withheld until the final “receiver” plays the melodic motive. Then, when the teacher plays the original motive, students will hear the differences. The teacher will also describe the rhythmic and melodic differences.) “The first note should have been a half note, followed by descending eighths beginning on G.”

Activity 13: Cross-training

Spotlight: Making the most of practice time by focusing on a certain skill for a short period of time.
Props & Set Design:
Signs to post at each “station” to indicate which exercise to perform. These signs can be as simple as a piece of notebook paper taped to a wall, or as elaborate as an intricately-decorated poster. The stations will represent harmonization, technique, sight-reading, etc.
Stopwatch
Referee’s whistle
Story Board:
The goal of this activity is to improve efficiency in practice by using a cross-training theme. Students rotate through different stations which emphasize different piano skills. Only allow two to five minutes at each station. Specific goals for each station should be explained to the students prior to beginning the first station.
For example:
At the Harmonization Station, the goal may be to play the first four measures of a harmonization exercise, hands together and with the designated accompaniment pattern.
If applicable review the practice steps that students can use to achieve each goal more quickly.
For example:
At the Sight-reading Station
1. Practice tapping the rhythm alone
2. Look for unusual or challenging intervals
3. Look for places where the hand must move.

Place a few students at each station after the stations have been explained. Start the stopwatch. At the conclusion of the two to five minutes, blow the whistle. This indicates that it is time to rotate to the next station. Reset the stopwatch for the second rotation.

Continue until all students have done the exercises at every station.
Re-makes:
1. You may want to provide a few different goals for each station to accommodate the students’ different skill levels.
   For example:
   The transposition goals may be ...
   1. Transpose the melody line up a major second.
   2. Transpose the chords up a major second.
   3. Transpose both hands up a major second.

2. Each station can be a smaller section of a larger work, rather than different separate piano skills. This way, students are required to focus on only one section at a time.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Rotating from one station to another.
2. Specific Feedback - Listen to various students at the different stations and correct practice techniques, etc.
3. Stunt Work - Blow the referee’s whistle. Start, stop and restart the stopwatch.

Behind the Scenes
1. Action-packed - Limiting the amount of time at each station should keep things moving quickly.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Review specific practice steps for the different kinds of piano skills.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to practice the designated exercises or musical excerpts at their current stations.
2. Give time for student response.
3. Teacher Feedback = Remind them of specific steps that are effective in practicing the given exercise.

Teacher: “You are already seated at a station. Look at the sign hanging close to your keyboard. Practice the skill for that station. I will blow the whistle at the end of 3 minutes. Then rotate clockwise to the next station.”
Student Response = SR
Teacher Feedback: “You will be more productive if you work on this section first. Then you can go to the next step.”
Activity 14: I Write the Songs

Spotlight: Composition and learning by rote.

Props & Set Design:
A piano.

Storyboard:
The goal of this activity is to try to compose a melody or song, one measure at a time, and then to learn the new composition by rote, one measure at a time.

The activity follows the same format as the traditional game that begins, “I’m going to grandma’s house, and I’m bringing ...(my coat).” The next person says, “I’m going to grandma’s house, and I’m bringing my coat, and ...(my doll).” Each person takes a turn, adding to the list of items to be brought. The goal of the game is to remember each item, in order. If someone says one of the items out of order, s/he is out. The game continues until only one person is left.

This activity is played in the same manner, except each person composes a measure of the melody or song instead of listing an item. The next person plays the previously composed measure(s) in the correct order, then adds a new measure to the composition. If someone plays the measures out of order, or forgets part of the composition, s/he is out. The activity continues until only one person is left.

This activity can be as basic, or as complicated as necessary. For instance, you may limit the melody to only whole notes within a major five-finger pattern. This means that each student will only at one (whole) note at a time.

To make it more complicated, allow students to use shorter note-lengths (sixteenth, eighth, quarter, and half notes) within the measures so that they may use more than one pitch. You may also extend the range to a full one-octave scale, or ask students to add a left-hand chord with the right-hand melody.

Use your discretion when determining the complication parameters for your class.

Re-makes:
It may be rewarding to either record the students’ collective composition, or to write it down.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Composing, memorizing, and playing the composition.
2. Specific Feedback -
   Explaining specific parameters for the composition.

Behind the Scenes
1. Action-packed - Students will need to pay close attention to each new measure that is composed so that s/he can play it on his/her turn.
2. Costuming
3. Facial Expressions - Think Silent Films
4. Sound System - You can discuss the parameters of the composition as you demonstrate sample measures.
5. Rehearsal - Begin with simplicity for the first composition. Then change to slightly more complex possibilities.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play the already composed measures, then add a new measure (within the parameters.).
2. Give time for student response.
3. Teacher Feedback = Correct any notes not included in the given range. Let students know if the composition has been altered.

Teacher: “Susan, you must now play measures one through three, then compose measure four.”
Student Response = SR

Teacher Feedback: “F natural is not part of the D major five-finger pattern. Please alter your new measure to change the F natural.”

Activity 15: The Gambler

Spotlight: Improvisation of a melody, given a specific rhythm.

Props & Set Design:
A pair of dice with varying rhythmic motives on each side.

The dice can be made by covering children’s building blocks with pieces of paper that contain different rhythms. Each rhythm should be the length of one measure. When the two dice are rolled, the rhythms will combine to make up two measures.
Story Board:
The goal of this activity is to utilize specific rhythmic motives to improvise a melody.

Students can be given individual assignments, or may be divided into small groups. In small groups, each person takes turns rolling the dice and creating a melody. To begin, keep the exercise simple.

The first student rolls the dice, displaying two measures of rhythm. The student decides which order to play the rhythms. After a minute or two, s/he must play a two-measure melody using the rhythms that were rolled by the dice. The dice are then passed to the next person in the group. Continue until everyone has had a turn.

During the following rounds, increase the complexity by gradually extending the lengths of the melodies. This can be done by re-rolling the dice, or allowing students to create their own rhythms for extra measures.

Re-makes:
Perform the activity by giving the students individual assignments. Pass the dice around the room, allowing each student to roll. Allow the entire class time to create short melodies that incorporate the rhythms that were rolled. Then have each student perform in a short recital-type format.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Rolling the dice, and performing the melodies.
2. Specific Feedback - Correcting rhythms that are incorrectly performed.
3. Stunt Work - Demonstrating how to roll the dice, determine the order of rhythms, and perform a melody.

Behind the Scenes
1. Action-packed - Encourage students to play their melodies almost immediately to truly be improvising.
2. Costuming
3. Facial Expressions - Think Silent Films
4. Sound System
5. Rehearsal - Begin with two-measure melodies that remain within five-finger major and minor patterns.

The Script:
*The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:*
1. Ask students to play a melody after rolling the dice.
2. Give time for student response.
3. Teacher Feedback = Correcting incorrect rhythms.

Teacher: “Keep your melody within the A-major five-finger pattern.”
Student Response = SR
Teacher Feedback: “Don’t forget to keep a steady beat.”

Credits:
The idea for this activity was inspired by Summer smarts for cool kids: Over 150 fantastic and fun learning activities to help kids beat the summer blahs, written by P. Warner (2002).

Activity 16: Charade (Sort of)

Spotlight: Performing and listening for variations of character in piano pieces.

Props & Set Design:
A list of descriptors that pertain to the way a piano piece may be played.
For example:
Sleepy, melancholy, excited, bouncy, heavy, light, jazzy, etc.

Slips of paper, each with one of the descriptors, placed into a hat (or box).

Musical excerpts that may be performed in varying styles (to match the descriptors.). The excerpts should be easy for the students, or ones that the students have already practiced so that they do not stumble over notes or rhythms.

Story Board:
The goal of this activity is to encourage the students to play pieces musically and to listen for musicality in others’ piano performances.

Students each draw a slip of paper from the hat. Students take turns performing the musical excerpt to represent the descriptor that was drawn. The other students listen while one student is performing. They must look through the list of the descriptors and try to select the one that the performing student has drawn from the hat.

It is alright if some of the descriptors in the hat are duplicates. This prevents the “process of elimination” approach to selecting a descriptor off the list.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
Lindsay Creative Activities

1. Student Action - Drawing slips of paper from the hat and performing the musical excerpts.
2. Specific Feedback - Tell students to exaggerate their performances in order to help the others figure out the descriptor.
3. Stunt Work - Perform some musical excerpts in a few different characters.

Behind the Scenes
1. Action-packed - Students should shout out the possible descriptor, just like the traditional charades game.
2. Costuming
3. Facial Expressions - Think Silent Films
4. Sound System
5. Rehearsal - While you are demonstrating, tell students to look at the list and try to find the descriptor you are using.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to play the excerpt according to the descriptor that was drawn.
2. Give time for student response.
3. Teacher Feedback = Discuss why the music sounds jazzy, bouncy, sleepy, etc.

Teacher: “Jason, it is your turn to play your excerpt.”
Student Response = SR
Teacher Feedback: “It is difficult to hear a different character. Try to exaggerate the descriptor.”

Credits:
The idea for this activity was inspired by Games with books: 28 of the best children's books and how to use them to help your child learn – from preschool to third grade, written by P. Kaye (2002).

Activity 17: Chord Progression Scrabble

Spotlight: Roots of chords of designated chord progressions (I-V-I; I-IV-I; etc.)

Props & Set Design:
A game board resembling a scrabble board. A scrabble board may work. Squares should indicate whether points should be doubled, tripled, etc.
Game pieces resembling scrabble pieces. The pieces should contain names of pitches – one pitch per game piece. Each game piece should contain a small number indicating the points value. Easel to display each player’s game pieces.

Story Board:
The goal of this activity to place the roots and/or bass notes of chord progressions in order on a scrabble board.
The game can be played by two or more players. Place all game pieces face down on the table. Each player selects seven game pieces and places them on his/her easel. One or more chord progressions are chosen prior to play (by the teacher). Each player attempts to place the game pieces representing the roots of the chords in a row or line on the game board. The remaining players confirm the correctness of the roots of the chords. The total number of points is recorded for that player’s turn. The number of game pieces placed on the board are replaced by new, unused game pieces. If the player cannot create one of the designated chord progressions from his/her game pieces, s/he must wait until her next turn to try again. Each subsequent player must create a progression using at least one pitch already on the game board.

Re-makes:
1. Rather than playing only roots of chords, players may also play bass-line pitches of traditional chord progressions (e.g., C-B-C works for the I-V7-I progression in C major.).

Encore!
Play musical examples that utilize the chord progressions that were emphasized during the game.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Creating chord progressions on the Scrabble board
2. Specific Feedback Correcting the chord progressions created.
3. Stunt Work - Place some examples of possible combinations players can use during the game.

Behind the Scenes
1. Action-packed - To move the game along, select shorter chord progressions.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Play one practice-round.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to create the bass line for a specific chord progression
   For example: I-V-I in D major is D-A-D
2. Give time for student response.
3. Teacher Feedback = Correcting incorrect pitches.
Teacher: “Your goal is to create a bass line for a I-V-I chord progression. The bass line should be made up of the roots of each chord. If you have the pitches to create a bass line among your game pieces, you may play them on the game board.”

Student Response = SR

Teacher Feedback: “Those pitches can work as a bass line for the I-V-I chord progression if we used chord inversions. For this round we are using roots of chords only. Change the middle pitch to an ‘A.’”

The game continues according to the rules.

**Activity 18: Key Signature War**

Spotlight: Identifying the key signatures for major and minor keys.

**Props & Set Design:**
AA deck of cards (52 is a good number) with either letter names of keys or key signatures. The keys can be either major or minor depending on the emphasis of the lesson.

**Story Board:**
The goal of this activity is to practice identifying relative major and minor keys along with their key signatures by playing a card game.

The game is played similarly to the playing-card game, “War.”
It is a two-player game. Each player takes half of the deck of cards and places it down in front of him/her.

The players simultaneously take the top card off of each deck and place them face-up in between them. The player who played the higher card takes both of the cards and sets them to the side.

The high card is determined by drawing a card from the middle of the deck before it is divided for the two players. Whatever key is drawn represents the highest key for that game.

For example:
Before the game starts, the F key signature card is drawn. Therefore, F is the highest key for the game.

Player 1 plays a B card, while Player 2 plays a card with the key signature for E major. Since E is higher than B, Player 2 takes the cards.

If both players play a card representing the same key, they “war.” Those cards remain where they are while each player plays one more card next to his/her first card. The player who plays the higher (2nd) card takes all four cards. If the second round produces two cards representing the same key, the “war” continues. Each player then plays one more card next to his/her second card. The player who plays the higher (3rd) card takes all six cards. The war continues until
someone plays a higher card.

Once the players have played through their stacks, they start again with the card that have been set aside.

The game continues until one person has taken all of the cards in the deck, and the other player is left with no cards. The player with all the cards is the winner.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Placing cards on the table.
2. Specific Feedback Correcting identification of keys, or improper ways to play the game.
3. Stunt Work - Teacher and one student demonstrate a few rounds of the game (specifically a “war” round).

Behind the Scenes
1. Action-packed - Encourage students to play the cards and decide the winner of each round as quickly as possible.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System -
5. Rehearsal - Move slowly through first rounds of play until players can quickly identify the appropriate key for each key signature.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Explain that A is higher than E if the “high key” is B, C, or D.
2. Give time for student response.
3. Teacher Feedback = Correct key signatures that incorrectly identified.

Teacher: “Players 1 and 2, take the top card off of each of your decks. Place those cards face-up in the middle of the table.”
Student Response = SR

Teacher Presentation: “Good. Now decide who’s key is higher.”

Student Response = SR

Teacher Feedback: “Actually, Player 1’s card is higher since A is higher than E. Remember that the High key is C.”
Activity 19: Pentachord/Scale Game

Spotlight: Major Five-finger Patterns and Triads (Whole- and half-steps) of all keys

Props & Set Design:
One set of game pieces includes five white notecards (blank, and of any size) and five black notecards. The number of sets needed depends on the game variation selected.

Another game variation calls for seven white notecards, labeled: C, D, E, F, G, A, B for each white key on the piano. Five black note cards, labeled: C#/Db, D#/Eb, F#/Gb, G#/Ab, and A#/Bb, for each black key on the piano.

Have a keyboard or image of a keyboard to demonstrate the half-steps, whole-steps, and major five-finger patterns. This way students can visualize each pattern.

Story Board:
The goal of this activity is to practice the white-key/black-key combination of different five-finger patterns and scales by placing black and white notecards in order.

The game is best played by the entire class. Each student should have a set of game pieces. Another option is to divide the class into three to five groups. Each group would have one set of game pieces in this scenario.

Each player (or group) is given five “black keys” and five “white keys.” These can be made out of something as simple as index cards. You may also apply an adhesive like felt (for a felt board), velcro, or magnets in order to place the pieces up on a board. The students may also lay them out on a table or hold them up.

The goal is to arrange the black and white keys correctly to form the major five-finger pattern that the caller (the teacher or a student) calls out.

Example:
D = white, white, black, white, white

It may be necessary to do a few practice rounds.

The students compete to see who can create the patterns the fastest. The leader of the group (or all of the students in the group) sits down to indicate that they have finished forming the pattern. The teacher checks that the pattern is formed correctly. The first teach to form the pattern correctly gets a point. Once the patterns are created, remove the 2nd and 4th pitches to create the major triad.

Rotate through members of the groups. Player 1 of each group arranges the game pieces during the first round, then Player 2 plays the second round, and so on.
Another option is to pair stronger students with those who may not work as quickly. Each pair can function as an individual team.

The game continues until all of the major five-finger patterns have been covered at least once.

Re-makes:
1. Each person has his/her own set of game pieces and races against the rest of the class.
2. The black and white keys actually have pitch names on them, so students must also have the correct pitches in their major five-finger patterns.
3. Call out triads instead of five-finger patterns or mix them.
4. The game can also be played using minor five-finger patterns and triads, as well as major and minor scales.

In additional option is to have students play each pattern after it is created in the game. If one student struggles with creating it, but can apply it to the piano, ask him/her to be the designated “performer” for the group. This way s/he is succeeding at pentascales too.

Encore!
Call out different pentascale keys.
Allow time for students to decide what the pattern is named.
Tell them what the pattern is named.
As a class, play the pattern. It is good if students play the pentascales without written music.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Putting together the black-and-white card combinations.
2. Specific Feedback (correcting the black-white pattern combinations) - Make sure to let everyone know the correct answer after each attempt.
3. Stunt Work - Demonstrate the different half-step/whole-step combinations.

Behind the Scenes
1. Action-packed - Use a stopwatch and time the attempts to quicken the pace.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Practice putting the first two cards together, ... then 3 cards, ...then 4, ... then all 5.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Teacher calls out the combo
For example, “First 3 keys of D major.”
2. Give time for student response.
3. Teacher Feedback = “The answer is ‘white-white-black.’”

Teacher: “Let’s practice whole-steps (or half-steps, five-finger patterns/pentascales, etc.).”
Student Response = SR

Teacher Presentation: “For the next series of whole-steps, your starting key will be a white key. Place a white key/card on the table now. After I call out the starting key, place a card down that represents a whole-step up from the first key. It may be a white key, but it could also be a black key. Remember that E, up a whole-step is F#. So that will be white-to-black. It is the same for B. Up a whole-step is C#.”

“The first one is up a whole-step from C. Go!” (Drama! Drama! Drama!)

Student Response (SR)

Teacher Feedback: “You should have put a white key down, because a whole-step up from C is D, which is a white key. [Demonstrate on the keyboard image](illustrator/demonstrator in kinesics) Here is the C on the keyboard. To go up a whole step, you must skip this black key (C#/Db) and go to D.”

Repeat the previous pattern for all of the white-to-white combos (D-E, F-G, G-A, and A-B).
Practice all 2-key patterns starting on a white key as follows:

Teacher Presentation: “The starting note is C. (then D, E, F, G, A, and B). Go!”

OR

Teacher Feedback: “The answer is D. (then E, F#, G, A, B, and C#).”

Repeat the process, starting on black keys.
Then repeat the process with a combination of 3 keys with the pattern Tonic-Whole-Whole.

C-D-E
D-E-F#
E-F#-G#
... etc.

Then repeat the process with 4-key combinations (Tonic-Whole-Whole-Half).
Then repeat the process with 5-key combinations/pentascales (Tonic-Whole-Whole-Half-Whole).

It may be possible to start with the 3-, 4-, or 5-key combos, depending on the students’
familiarity with pentascales/five-finger patterns.

Activity 20: The Natural (A baseball game)

Spotlight: Review Skills, Pieces, and Musical Exercises

Props & Set Design:
One six-sided die

Selected piano skills, musical pieces/excerpts and musical exercises of the course’s current unit. The piano skills, musical pieces/excerpts and musical exercises are to be divided into five different categories (four different difficulty levels). The length of some exercises may make them more difficult. A section of a repertoire piece may be selected to represent part of an easier level.

Place the musical excerpts/pieces, skills, and exercises into the following categories:

Bunt: The easiest level. Students will know specifically what these are ahead of their batting time so they can practice.

Single: As easy as “Bunt,” but not revealed until the student is at bat.

Double: Slightly harder than “Bunt,” and “Single.” Not revealed until the student is at bat.

Triple: Slightly harder than “Double.” Not revealed until the student is at bat.

Home Run: The most difficult level. Not revealed until the student is at bat.

Story Board:
The goal of this game is to review musical skills or excerpts by using a baseball format.

The rules of the game are very close to the rules of baseball. However, there are no defensive plays. Batters may only strike out. There are three strikes before striking out, and three outs before changing from defense to offense.

Divide the class into two teams. Have each team decide a batting order.

The first batter of the first team at bat comes “up to the plate,” and rolls the die or chooses to bunt. If the batter bunts, s/he plays the next example from the “bunt” list. If the batter is successful, s/he advances one base. If the batter rolls the die instead, s/he must play whatever type of hit is rolled.

1 = Single - the player must play the next musical example on the “Single” list. If successful, all runners advance one base.
2 = Double - the player must play the next musical example on the “Double” list. If successful, all runners advance two bases.

3 = Triple - the player must play the next musical example on the “Triple” list. If successful, all runners advance three bases.

4 = Home Run - the player must play the next musical example on the “Home Run” list. If successful, all runners run home.

5 = a ball. roll again.

6 = a ball, roll again.

If four “balls” are rolled before another number is rolled, the student “walks” (advances) one base, along with all other runners.

The Umpire (teacher) has the last word on whether an attempt at a musical example is a strike or a hit.

A normal game lasts nine innings. Due to time constraints, it may be necessary to limit the innings to fewer than nine.

Re-makes: To shorten the time of each inning, allow fewer strikes, or switch to defense at the end of the batting order.

Special Effects: Use umpire signals
Encourage cheering from the dugout.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action -Students will begin to anticipate the types of musical examples in each “hit” category. Encourage them to practice the exercises and pieces from their current units.
2. Specific Feedback (correcting the pitches, rhythms, dynamics, and tempo of each musical example. Be sure to explain exactly WHY a strike is a strike, if you call it that way.) - Make sure to let everyone know the corrections after each attempt.
3. Stunt Work - You will need to play musical examples when explaining why an attempt was a “strike.”

Behind the Scenes
1. Action-packed - This is fast-pitch. Roll the die. Pitch the musical example. The batter
swings. The umpire makes the call.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - The teacher may allow students to take one or two “practice swings” without threat of a strike.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher “pitches the ball.”
2. Give time for student response
3. Teacher Feedback = “Strike. The ‘F’ should have been an ‘F#.’”

Teacher presentation: “The first batter rolls the die, or chooses to bunt. Remember a bunt means you can play one of the examples from this list. Which do you choose?”

SR: “I’ll bunt.”

Teacher Feedback: “Good, safe choice.”

Teacher presentation: “Let me hear example # 1.”

SR

Teacher feedback: “Right. Go to first.”

**Activity 21: Triad Bingo**

Spotlight: Triads of Major Keys

Props & Set Design:
Bingo cards with the names of different triads of major keys

Bingo chips to cover the letters on the card

A sample card can look like this:

<table>
<thead>
<tr>
<th>M</th>
<th>m</th>
<th>d</th>
<th>m</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>E</td>
<td>C</td>
<td>A</td>
<td>F#</td>
</tr>
<tr>
<td>A</td>
<td>C</td>
<td>E</td>
<td>G</td>
<td>B</td>
</tr>
<tr>
<td>F</td>
<td>D</td>
<td>*</td>
<td>B</td>
<td>Ab</td>
</tr>
</tbody>
</table>
The letters in the top row are mandatory. They indicate the quality of the chord.
M = Major
m = Minor
d = Diminished

The middle space is a free space

Story Board:
The goal of this game is to practice building major triads by playing Bingo.

The game is similar to BINGO. The teacher calls out a letter and a number. The letter, in this game, indicates the major key to apply to the chord. The number indicates the scale degree that is the root of the triad or dominant-seventh chord.

If the teacher calls out “C - 2,” the students are to cover a “D.” “D” is the second degree (“2”) of the C major scale, and the root of the chord. HOWEVER, the “ii” chord in a major key is a minor triad. Therefore, the “D” to be covered must be in the “m” column of the bingo card (“m” stands for minor). There is a “D” in the “m” column of the sample card in the Props & Set Design section of this activity. A player using the sample card would be able to cover a space. If there is more than one “D” in that column, only one may be covered.

The goal is to cover five spaces in a line across, down, or diagonally. The first player to yell “Bingo” wins the round.

Make sure students wait to clear their cards until the spaces of the self-proclaimed winner are verified.

CC - 1 = C in the M column
CC - 2 = D in the m column
CC - 3 = E in the m column
CC - 4 = F in the M column
CC - 5 = G in the M column
CC - 6 = A in the m column
CC - 7 = B in the d column

Encore!!
Play harmonization exercises that use Roman numerals as chord indicators. Play the roots of the chords the first time through. Next, play the chords in root position.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Start by playing practice rounds while students are learning the rules.
2. Specific Feedback - For the first few rounds, name the letter and column where the chip should be placed. Double check the spaces underneath the winner’s winning row to make sure the correct triads were covered. It is wise to place each triad called in a special pile to check answers later.
3. Stunt Work - Point to an example playing card for the correct answer while playing the practice rounds. Also show the triads on a keyboard to help students visualize the triad.

Behind the Scenes
1. Action-packed - Once the rules are clear, avoid big pauses from one triad to the next.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Play one or two games, telling the answer after each letter-number combination.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher calls out the key and scale degree for each turn.
For example:
“F - IV”
2. Give time for student response.
3. Teacher Feedback = “You should have covered the B-flat space, under the major (M) column.”

Teacher presentation: “The letter I call tells you the major scale. The number is the scale degree. If I call “G - ii,” you can cover one of the A’s in the minor (m) columns. Go ahead and cover it if you have it on your card.”

SR

Teacher Feedback: “You are only allowed to cover one space per turn.”

Continue in this manner through the practice rounds, until students are confident with the game procedure.

Concept-focused Activities

Activity 22: The One and Only Genuine Original Family Band
Spotlight: \textit{p, mp, mf, f,} and \textit{crescendo/decrescendo}

Props & Set Design:
Weight-resistant bands used for exercise.
Musical examples with dynamic changes, or cue cards displaying different dynamic symbols.

Story Board:
The goal of this activity is to use stretchable bands to practice different dynamics.

For specific dynamics like, \textit{piano, mezzo-piano, mezzo-forte,} and \textit{forte,} stretch the band to designated locations.

Stand on one end of the band, holding the other end in both hands. The designated location may vary, depending on the lengths and resistance of the bands.

Examples of designated locations:
\textit{p} = waist
\textit{mp} = chest
\textit{mf} = shoulders
\textit{f} = face/head
(Depending on the lengths of the bands, the designated locations may need to start lower [knees or thighs] or higher [so that \textit{f} = arms extended above the head]. Use your judgment to determine the appropriate location for each dynamic level.)

Have students follow along with the notated music while a live, or recorded performance of the piece is played. When the dynamics in the notated music change, the stretch levels of the band should change.

For \textit{crescendo} and \textit{decrescendo,} the students gradually move the band from the previous dynamic level location, to the new level. The band should not reach the new level until the appointed time in the notated music.

Re-makes: Stretch the bands to different positions
For example:
Stretch the bands horizontally instead of vertically. Hold the middle of the band stationary, with the right hand while holding the ends of the band with the left hand and pulling back. You should look as if you were an archer, aiming a bow-and-arrow.
\textit{p} = elbow
\textit{mp} = right shoulder
\textit{mf} = face
\textit{f} = left shoulder

Encore!!
Partners can take turns playing the piece with the correct dynamics, while the other one stretches and releases the bands.
Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students stretch the bands as you discuss each dynamic level. Vary the tempos and dynamic combinations.
2. Specific Feedback (correcting the distances of the stretched bands, and the time it takes to move from one dynamic level to the next) - Make sure to let everyone know the correct motion after each attempt.
3. Stunt Work - You will need to demonstrate how to hold and stretch the bands as you explain the activity.

Behind the Scenes
1. Action-packed - Provide musical examples, one-after-another.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Call out dynamics to demonstrate “stretch positions.”

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher shows musical examples containing dynamics.
2. Give time for student response.
3. Teacher Feedback = Correct the stretch-length/timing of the bands.

Teacher presentation: “We are going to use these bands to work with some dynamics. Place one end of the band under both of your feet, and hold the other end in both of your hands like this (Demonstrate). Now you do it.”
SR

Teacher Feedback:
“Hold it with both hands.”
OR
“Make sure it is securely under your feet.”
OR
“That’s right.”

Teacher presentation: “Now stretch the band to your waist when you see piano. Go ahead.”

SR
Teacher feedback: “It should be exactly at your waist (belly button).”

Continue to explain each dynamic level. Then have students stretch the bands according to the dynamic markings displayed on the cue cards, or in the music.

**Activity 23: Rockin’ & Rollin’ Frisbees**

Spotlight: Hand, wrist, and arm rocking action when playing arpeggios.

Props & Set Design:
One or two frisbees for each student.

Story Board:
The goal of this activity is to simulate the arm’s rocking action when playing arpeggios.

Place the frisbee, on edge, on a tabletop or keyboard. Place heel one hand on the top edge of the frisbee. Roll the frisbee side to side (towards the thumb, then to the pinky) similar to the motion of a steering wheel.

Switch hands. Roll the frisbee from side to side with the other hand.

If students have access to two frisbees, students may roll both hands simultaneously using both frisbees.

Re-makes:
1. If a frisbee is not available, another round object may be put in its place.

Encore!
Have students play one-octave arpeggios using the rocking motion that they practiced with the frisbees.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Rocking the hand, wrist and arm using the frisbee or other round object.
2. Specific Feedback Make sure the students are not grasping the frisbees with fists, or bending the arm or wrist in an improper manner.
3. Stunt Work - Demonstrate the rocking action using the frisbee

Behind the Scenes
1. Action-packed - This activity should only take a few minutes. Do not spend too much time on it unless students are hold their wrists and arms improperly.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Practice, step-by-step, where to set the frisbee, and how to hold the arm, wrist, and hand.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to set the frisbee on its edge on the keyboard or tabletop as if it were a steering wheel.
2. Give time for student response.
3. Teacher Feedback = Physically move the frisbees that are incorrect to the correct position.

Teacher: “Set the heel of your hand on the top edge of the frisbee like this.”

Student Response = SR

Teacher Feedback: “Be careful not to grab the frisbee. Keep your fingers relaxed and open.”

Activity 24: Rhythm Twister

Spotlight: Playing or sight-reading without looking down at one’s hands.

Props & Set Design:
Different colored circles, about the size of an adult hand. These can be made with card stock or construction paper, or a similar material. Each student will need a circle in each color.

Rhythm examples for left hand and right hand displayed at the front of the class, preferably higher than students’ line of vision. This will require them to look up and away from their hands. The rhythm examples can be displayed on posterboard, or using an overhead projector, or similar device.

Story Board:
The goal of this activity is to use large, colored circles instead of piano keys to improve sight-reading skills.

The exercise begins with one color placed on a tabletop or desktop under the left hand. Be sure everyone places the same color under their left hands. Another color is placed under the right hand. Everyone should also have the same right-hand color. A rhythm of colored notes (using the colors from the left and right hands) is displayed for the students to tap.

If the left hand has blue underneath it, every blue note is tapped with the left hand, on the blue circle. If the right hand has red underneath it, every red note is tapped with the right hand, on the
red circle. The initial rhythms will be simple since only one color is placed under each hand.

To make the exercise more challenging, add another colored circle to the right or left hand.

For example:
The left hand has only a blue circle beneath it. The right hand has a red circle beneath it, with a yellow circle directly to the right of the red circle. If the left hand has blue underneath it, every blue note is tapped with the left hand, on the blue circle. If the right hand has red and yellow underneath it, every red or yellow note is tapped with the right hand, on the red or yellow circle, respectively.
[See Figure 3.]

Re-makes:
1. The circles can be placed in a horizontal line. However, to create a greater challenge, some circles can be placed above or below the initial circles. This way the students must not only reach side-to-side to find the colored circles, but also forward and backward.

Encore!
Sight-read musical examples at an appropriate level for the students.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Tapping different-colored circle in rhythm to the displayed rhythmic examples.
2. Specific Feedback Correcting the hand that is tapped, in addition to the color.
3. Stunt Work - Demonstrate the first portion of, the complete first musical example. Tap the correct circles with the correct hand.

Behind the Scenes
1. Action-packed - If one color per hand is very easy. Add more colors right away.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - It may help to say the color names aloud as students tap.
5. Rehearsal -Practice one or two musical examples at a slow tempo until students understand how to perform the exercise.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Explain that the color of the note indicates the color of the circle to be tapped.
2. Give time for student response.
3. Teacher Feedback = Correct incorrect hands or circles tapped.

Teacher: “Imagine that you are playing a colorful keyboard with very few ‘keys.’ You must tap each circle with your entire hand. Let’s try this rhythmic example.”

Student Response = SR

Teacher Feedback: “Remember that the blue note should be tapped with the left hand since the blue circle is underneath (closest to) your left hand.”

The exercise continues adding more colors gradually to provide an appropriate challenge.

**Activity 25: Glove-Button Tapping**

Spotlight: Practicing pieces that utilize five-finger hand positions.
Increasing finger strength.

Props & Set Design:
Several gloves (the ideal number is two per student) with buttons or hard-surfaced objects sewn or glued to the fingertips. The buttons and/or objects should be varied in size, shape, and material to create different timbres for each finger.
For example:
The thumb may have a large wooden button (glued or sewn onto the side of the thumb).
The forefinger may have a small plastic button.
The middle finger may have a large plastic button.
The ring finger may have a metal button.
The pinky may have a small wooden button.

Story Board:
The goal of this activity is to “tap-out” point pieces/excerpts while wearing gloves with buttons attached to the fingertips.

Students will wear the gloves.
Select pieces or exercises that utilize five-finger hand positions. Instead of playing the pieces on a piano or keyboard, students will tap their fingers, while wearing the gloves. They may tap in groups or as individuals. Since percussive sounds will occur, rather than melodies, the students’ peers will not know who makes mistakes. Individuals will know, but they will be saved any possible embarrassment that may occur by playing the wrong pitch on the piano.

Encore!
Play the same pieces on the keyboards, after they have practiced using the buttons.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!
Important Plot Points
1. Student Action - Tapping the correct fingers for the piece/exercise with five-finger hand-positions.
2. Specific Feedback -
   Tap fingers with confidence, so the percussive sounds may be heard.
3. Stunt Work - Demonstrate “playing” the pieces/exercises while wearing the gloves.

Behind the Scenes
1. Action-packed - Have all of the exercises ready so that students do not take up a lot of time when switching from one to the next.
2. Costuming
   Wear the glove.
3. Facial Expressions - Think Silent Films
4. Sound System - Speak clearly when explaining the activity.
5. Rehearsal - Play a short, or one-handed exercise to get used to the gloves.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to tap the rehearsal exercise, right hand only.
2. Give time for student response.
3. Teacher Feedback = Remind them to tap so that the clicking sounds of the buttons can be heard.

Teacher: “Let’s tap now with the left hand.”
Student Response = SR

Teacher Feedback: “Don’t be afraid to tap loudly. No one will know if you tap the wrong finger, except for you.”

Credits:
The idea for this activity was inspired by Rubber Band Banjos and Java Jive Bass: Projects and Activities on the Science of Music and Sound, written by A. Sabbeth (1997).

Activity 26:Seventh Chord Building Blocks

Spotlight: Building the different types of seventh chords.

Props & Set Design:
Various “blocks” of parts of characters.
For example:
You need some big faces and some little faces. The big faces would represent major thirds. The little faces represent minor thirds.
You also need small stomachs and large stomachs. The large stomachs represent major thirds, while the small stomachs represent minor thirds.
Finally, you need long legs (with feet attached) and short legs (with feet attached). The long legs represent major thirds. Short legs represent minor thirds.

Draw the major thirds on square-shaped blocks.
Draw the minor thirds on rectangle-shaped blocks that are equally as wide as the major-third blocks. The height should be less than the height of the major-third blocks.

Story Board:
The goal of this activity is to use “character” building blocks to practice building the various seventh chords.

The different body parts can be stacked together to create people who represent different types of seventh chords.

The different “characters” that are created should help students envision the shapes of the different seventh chords.

One type of seventh chord can be built to work as a mnemonic device to create that chord on the keyboard.

Re-makes:
The creation of the different types can be done in “drill” fashion as well. The teacher calls out “Major-major seventh,” “major-minor seventh,” “dominant seventh,” etc. The students build figures matching the type of chord that is announced.

Encore!
Play the different seventh chords in multiple keys.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Moving the body-part blocks to build different seventh-chord people.
2. Specific Feedback Correcting the blocks if a major third is placed where a minor third should be, or vice versa.
3. Stunt Work - Stack blocks together to build a sample “person.”

Behind the Scenes
1. Action-packed - If the activity is used as a drill, students should compete to create the new “person” the fastest
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - call out the types of seventh chords loudly and clearly.
5. Rehearsal - The entire class can build the first “person” block-by-block.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:

1. Ask students to place a long-leg block as a major third for the bottom of the chord.
2. Give time for student response.
3. Teacher Feedback = Double check that the block contains long legs instead of short ones.

Teacher: “To create a dominant seventh chord, build a person using the major-minor-minor third combination.”
Student Response = SR

Teacher Feedback: “Your person should have long legs, a small stomach, and a little face.”

Activity 27: Hand-Crossing Pieces

Spotlight: Crossing the right-hand over the left or the left hand over the right.

Props & Set Design:
No extra materials are necessary.

Story Board:
The goal of this activity is to practice the arm motion of a hand-crossing piano piece by tapping the knees and shoulders.

If the lesson involves a piece that requires the students to cross the left hand over the right hand to play higher pitches on the keyboard while the right hand plays pitches in the middle of the keyboard, follow this pattern:

Tap Left Hand (LH) on the left knee - tap the Right Hand (RH) on the right knee - tap LH on the RIGHT shoulder - tap RH on right knee. [Repeat the pattern multiple times].

If the lesson involves a piece that requires the students to cross the right hand over the left hand to play lower pitches on the keyboard while the left hand plays pitches in the middle of the keyboard, follow this pattern:

Tap Right Hand (RH) on the right knee - tap the Left Hand (LH) on the left knee - tap RH on the LEFT shoulder - tap LH on left knee. [Repeat the pattern multiple times].

Call attention to the way the hand that crosses over is in motion while the other hand is tapping.
Remind students to use the same type of motion when playing a “cross-hand” piece.

Re-makes:
Play a hand crossing pattern on an Orff xylophone.

Encore!
Play the “cross-hand” piece. Remind students to allow the crossing hand to float to the new pitches while the other hand is playing.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Tapping the knees and shoulders with their hands.
2. Specific Feedback Make sure the correct hand taps the correct location at the correct time.
3. Stunt Work - Demonstrate the motion of the hands and arms.

Behind the Scenes
1. Action-packed - This activity should only take a minute or two.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Start the motion slowly. Then you can gradually increase the speed like a locomotive.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to tap their left knees with their left hands.
2. Give time for student response.
3. Teacher Feedback = Make sure they are actually using the left hand.

It is helpful for the teacher to act as a “mirror image” when demonstrating this movement. Therefore, when the students are to tap with their left hands, the teacher should tap the right hand.

Teacher: “We are practicing for a hand-crossing piece. Watch how my left hand floats up to my right shoulder while my right hand is tapping my right knee. Now you try.”
Student Response = SR

Teacher Feedback: “Make sure you keep all of the taps in order. Left knee - Right knee - Right shoulder - Right knee.”
Start slowly and gradually accelerando.

Credits:
The idea for this activity was inspired by an Orff Schulwerk certification course presented by K. Saliba (2004).

**Activity 28: Kneading Bread**

Spotlight: Arm and wrist movement for ascending, two-note slurs.

Props & Set Design:
Decorative throw pillows (one for each student).

Story Board:
The goal of this activity is to practice the arm and wrist movement used for ascending, two-note slurs on a pillow.

This is a short activity. Have students place a pillow on their laps or on a tabletop.

For the arm and wrist motion, press the heels of your hands into the pillow, then roll your hands forward so that your fingertips are pressing lightly into the pillow. When your fingertips are pressing into the pillow, the heel of your hand should rise, off of the pillow. The motion is similar to kneading bread.

Do this a few times to get a feel for the movement, then practice two-note slurs on the keyboard by playing current repertoire pieces that contain two-note slurs.

Encore!!
Play piano pieces containing two-note slurs. Pay close attention to the movement of your arms and wrists while playing the slurs.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action -
   Performing the “kneading bread” motion into the pillows.
2. Specific Feedback - Make sure students’ arms are relaxed rather than stiff.
3. Stunt Work - Demonstrate the “kneading bread” motion on the pillows and on the piano.

Behind the Scenes
1. Action-packed - Practicing on the pillow should only take a minute. Afterwards, play two-
note slurs on the piano.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Try the movement in slow-motion once, then at normal speed.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to press the heels of their hands into the pillow, then rock forward onto their fingertips.
2. Give time for student response.
3. Teacher Feedback = Explain that their wrists should do a “down-up” motion if they are doing the movement correctly.

Teacher: “After pressing down with the heels of your hands, rock your hands forward onto your fingertips.”
Student Response = SR
Teacher Feedback: “The knuckle in the middle of each finger should rock forward too.”

Activity 29: Hoops

Spotlight: Wrist staccato

Props & Set Design:
Basketballs
Ping-pong balls and paddles
Tennis balls
Playground balls

One type of ball, or a combination, may be used. Students will need to bounce them.

Story Board:
The goal of this activity is to feel the arm movement needed to play staccato on the piano by bouncing a ball.

Provide a basketball, or another type, for each student. If there are not enough to go around, students may take turns. Ask each student to dribble the ball close to the floor. This should simulate the movement that the arm and hand makes when playing staccato. Make sure the students try dribbling with each hand.

It is very important that the students dribble close to the floor (hand is around knee-level). If a student allows a ball to bounce up around his/her waist, the movement of the arm changes.

Re-makes:
Try bouncing the ball along with music. Bounce it when the staccato notes occur.

Encore!!
Play pieces that contain staccato on a piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Dribbling a basketball, or bouncing a ping-pong, tennis, or playground ball.
2. Specific Feedback - Make sure students dribble the ball with their hand around knee-level.
3. Stunt Work - Dribbling the ball and demonstrating staccato wrist movements.

Behind the Scenes
1. Action-packed - This activity will be short. After students have dribbled the basketballs for a few minutes, they should play pieces with staccato in them.
2. Costuming
Wear clothes that allow your arms to be free to move.
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Students who have little or no experience with basketball, ping-pong, or tennis may need extra time to practice bouncing the balls.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to dribble the basketball close to the floor.
2. Give time for student response.
3. Teacher Feedback = Do not let the ball bounce too high.

Teacher: “Dribble the ball like this.”
Student Response = SR
Teacher Feedback: “Try to keep your hand around the level of your knee.”

Activity 30: Tag, You’re It.

Spotlight: overlapping pedal

Props & Set Design:
A circle of chairs. Use the same number of chairs as students.

Storyboard:
The goal of this activity is to practice hand-foot movement that occurs during overlapping
pedaling.

Students sit in a circle. One at a time, tag the person to your right and say, “You’re it.” Make sure you touch your neighbor’s forearm the instant you say the word, “you’re.” Along with tagging your neighbor, you must raise your right foot on the word, “you’re,” and put it back down on the word, “it.” The motion of your foot is “up-down.” It moves with the words, “you’re it.”

The person who has been tagged then tags the person on his/her right.

After five times around, reverse the activity. Tag the person to your left, but continue to move your right foot so that it feels like the right pedal on the piano.

Re-makes:
Students can also tag their neighbors simultaneously, rather than one at a time.

Encore!!
Play pieces that require overlapping pedal on a piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Practicing the coordination of the foot and hand movements while saying, “You’re it.”
2. Specific Feedback - Watch students’ feet to make sure they move up and down at the right times.
3. Stunt Work - Demonstrate the movement of the right foot and hand.

Behind the Scenes
1. Action-packed - Encourage students to tag their neighbors as soon as they are tagged themselves.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Be assertive in correcting a student if his/her foot and hand are not in sync.
5. Rehearsal - After demonstrating the motion, allow students to try once or twice, individually, before moving around the circle.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to perform the motion while saying, “You’re it.”
2. Give time for student response.
3. Teacher Feedback = Make sure the foot moves up an down at the right time.

Teacher: “Nina, it is your turn to tag your neighbor.”
Student Response = SR
Teacher Feedback: “Try again. This time don’t touch your neighbor’s arm until you say the word, ‘you’re.’”

**Activity 31: Waltzing Bongos**

Spotlight: Waltz Bass

Props & Set Design:
Bongos, or other drums that have different “pitches” and/or timbres.
Two drum heads per student (If not enough drums are available, students may take turns.).
Musical examples or excerpts of examples that have waltz bass.

Story Board:
The goal of this activity is to practice the left-hand movement of the waltz bass while playing the melody on the keyboard with the right hand.

The student sits at the keyboard. Move the piano bench as far to the right as possible so that the student is centered in front of the keyboard, and on the left end of the piano bench. Place the drums on the student’s left (next to the student’s left leg). The drums should be touching the keyboard. If the two drum heads have different “pitches,” place the lower-sounding one further to the left. The higher-sounding drum should be closer to the student.

Directions for the student:
With your left hand, tap the waltz bass pattern, “low-high-high,” on the drums. The “low” part is played on the drum furthest away from you. The “high-high” part is played on the drum next to you. When you are comfortable, play the melody with your right hand on the keyboard, while you play the waltz bass with your left hand, on the drums.

Re-makes:
Instead of playing the melody in the right hand, sing it or tap the rhythm with your right hand.

Encore!!
Play the musical examples with both hands on a piano or keyboard.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing waltz bass on the drums while playing the right-hand melody on
the keyboard.
2. Specific Feedback - Make sure the melody appears correctly aligned with the waltz bass in the
written music.
3. Stunt Work - Demonstrate playing the drums and the keyboard simultaneously.

Behind the Scenes
1. Action-packed - As soon as students can perform the waltz bass line on the drums, add the
melody. Also, gradually increase the tempo.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly. Count aloud while the students play the keyboard and drums
together.
5. Rehearsal - Practice the drumming slowly, without the melody portion of the activity. Then
add the melody at a slow tempo. Finally, gradually speed up.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to tap, “low-high-high,” on the drums.
2. Give time for student response.
3. Teacher Feedback = Make sure the left hand is only tapping the lower drum on the first beat
of each measure.

Teacher: “Let’s start slowly, with the drums only.”
Student Response = SR
Teacher Feedback: “Be sure to keep a steady beat.”

**Activity 32: Accordions, Bagpipes, and Rubber Bands**

Spotlight: Phrasing

Props & Set Design:
Heavy weight rubber bands, bungee chords, or exercise resistance bands. One for each student.
The current repertoire pieces that the students are preparing.

Storyboard:
The goal of this activity is to experience the build-up and release of tension of phrases through
stretchy bands.

Have each student pull the band so it is taut, but not stretched. The middle should not be sagging
down, but the material should not be stretched out. Stretch the bands with the phrases as a
repertoire piece that the students are preparing is played (either a recording or live performance
may be used). At the beginning of the phrase begin to stretch the band. Stretch it as far as you
can during the first portion of the phrase, then begin to release the tension. The band should be
back to its original position by the end of the phrase. It should reach its original position the
instant the phrase is over – no sooner. This takes some timing. Students may initially stretch or release the bands too quickly or too slowly. Practice short excerpts at first. Once students get used to using the bands, try stretching them during a performance of an entire page or the entire piece.

Encore!!
Play the repertoire piece with phrasing, keeping in mind the build-up and release of tension created in the bands.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Stretching and releasing the bands.
2. Specific Feedback - Make sure students do not release the bands too soon or let the bands sag in the middle.
3. Stunt Work - Demonstrate how to stretch and release the bands.

Behind the Scenes
1. Action-packed - Once students master smaller portions, extend the music’s length until they have completed the piece.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice only a few phrases at first. After students get used to the bands, try larger portions.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to stretch the bands in sync with the phrases.
2. Give time for student response.
3. Teacher Feedback = Remind students to time the release of the bands with the ending of the phrases.

Teacher: “Let’s try the first four lines.”
Student Response = SR
Teacher Feedback: “I saw some of you releasing the bands too quickly. We’re going to try it again.”

Activity 33: Pencil Chew
Spotlight: Preventing too much tension when playing the piano.

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Props & Set Design:
Pencils, – one for each student.

Storyboard:
The goal of this activity is to give each student a visual cue to relax when there is too much tension.

Have each student place the eraser end of a pencil into his/her mouth between the teeth. The pencil should hang loosely so that the sharpened end is pointing towards the floor. When tension builds, the student will tend to bite down on the pencil. This raises the sharpened end so that it is pointing forward, instead of toward the floor.

If you notice a student with excess tension while playing, ask him/her to play while holding the pencil between the teeth.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing while holding a pencil in their teeth.
2. Specific Feedback - The feedback will occur when the direction the pencil is pointing changes. However, some students may not notice the pencil on their own. You will need to notify them of any changes.
3. Stunt Work - Demonstrate playing the piano, holding a pencil between your teeth.

Behind the Scenes
1. Action-packed - This activity is one that can be done either during practice time or during class performances.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Very little practice time is required to hold the pencil in your mouth.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play a solo piece while biting the pencil.
2. Give time for student response.
3. Teacher Feedback = Remind a student to relax if his/her bite tightens, raising the pencil.

Teacher: “Let’s play the waltz on page 130.”
Student Response = SR
Teacher Feedback: “Some of you are tensing. Be aware of the pencil.”

Credits:
The idea for this activity was inspired by a private piano session (J. Streem, personal communication, November 5, 2002).

**Activity 34: The Invisibility Cloak**

Spotlight: Playing the piano without watching the hands.

Props & Set Design:
Rain ponchos – one for each student.
Paper weights.

Story Board:
The goal of this activity is to play or sight-read piano music while wearing a rain poncho that blocks the player’s hands from view.

Ask each student to put on the rain poncho and drape the front of the poncho over the keyboard while their hands remain on the keyboard. They may need partners to help them. Paper weights can be used to hold the poncho in place.

Ask students to play piano pieces or exercises that they have practiced or sight-reading exercises, while the ponchos are blocking their view.

Re-makes:
Other materials like posterboard may also be used to block students’ views of their hands.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing pieces with the rain ponchos on.
2. Specific Feedback - Since the goal of this activity is to keep students from looking down at their hands, the ponchos will provide sufficient feedback.
3. Stunt Work - Demonstrate playing the piano with the rain poncho on.

Behind the Scenes
1. Action-packed - Once the ponchos are in place, have students play immediately. Also provide multiple pieces for students to play while wearing the ponchos.
2. Costuming
The ponchos may make you warm after a while. Do not wear heavy clothing underneath the poncho.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Simple pieces should be attempted at first. It will take a little while the students adjust to their hindered views.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play the pieces with the ponchos on.
2. Give time for student response.
3. Teacher Feedback = You may recommend that students “feel their way” around at first.

Teacher: “Now that the ponchos are set, lets play exercise seven.”
Student Response = SR
Teacher Feedback: “It will be easier if you keep some fingers anchored so that your hands do not float to the wrong place.”

**Activity 35: Playing Your Head**

Spotlight: Playing chords or multiple piano keys at the same time so that one note does not sound before the others.

Props & Set Design:
Piano pieces that contain chords or harmonic intervals.

Storyboard:
The goal of this activity is to practice depressing the piano keys all at the same time.

To achieve this goal, the fingertips must stay in the same plane when they are depressing the keys. Students can hear and feel whether their fingertips are hitting at the same time if they “play” the chords on the tops of their heads.

Simply hold the hand and fingers in the same position as if they were playing the piano. Rather than playing the piano, tap the top of your head.

Re-makes:
If the students cannot “hear” their fingers tapping their heads, the teacher should suggest playing their forearms or leg so they can see and feel their hands playing in the same plane.

Encore!!
Play the piano pieces with chords or harmonic intervals.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!
Important Plot Points
1. Student Action - Playing the chords on their heads.
2. Specific Feedback - The main source of feedback will come from what the students hear and feel when they tap their heads.
3. Stunt Work - Demonstrate playing the chords on your head.

Behind the Scenes
1. Action-packed - After students play the chords on their heads, they should immediately apply it to the piano.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Very little rehearsal is required for this activity.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play the chords on their heads.
2. Give time for student response.
3. Teacher Feedback = Be sure students are using the same fingers that they would use when playing the chords.

Teacher: “Play the chord in measure three on your head.”
Student Response = SR
Teacher Feedback: “Did it sound and feel like all three fingers hit at the same time? Try again until they all hit at the same time.”

Group-work and Projects

Activity 36: The Apprentice

Spotlight: Practicing, analyzing, and performing ensembles

Props & Set Design:
At least two different keyboard ensemble pieces.
Enough parts and/or copies for every student in each ensemble.

Storyboard:
The goal of this activity is for students to perform ensemble pieces as well as possible. This includes musicality and playing as an ensemble, in addition to playing the right notes.

The activity is patterned after the television show of the same name. Divide the class into two teams or ensembles. Have each ensemble select a project manager. It is that person’s job to oversee the rehearsal and preparation of the piece, as well as perform in the ensemble. Allow
each group plenty of practice time to prepare their pieces. At the end of the preparation time, each group is to perform.

Bring in outside judges to determine which group is the winning group. These may be faculty members, or students from another class. Have them decide by secret scoring cards to avoid any hurt feelings. The winning group progresses to the next round. That group is divided into two smaller ensembles. Each group selects a new project manager. Allow them practice time to prepare their pieces. Let them perform them. The winning ensemble progresses to the next round. Divide the winning group into two smaller groups. Continue the process in the same manner until the final four, or three. If there are four remaining, the competition will be between two duets. The members of the winning duet are the new apprentices. If there are three remaining, there will be three apprentices.

Re-makes:
This activity may take one day, or may be spread out over the semester. If it is a semester-long project, the ensembles should require more practice. Also, the scoring of each performance should be more detailed.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Rehearsing and collaborating on the ensembles.
2. Specific Feedback - Specific feedback will come from the project manager and other group members.
3. Stunt Work - Alternate placing yourself near each group to assist them if necessary. This also reminds them to tend to the task.

Behind the Scenes
1. Action-packed - Practice time must be appropriate to the difficulty of the piece. If the piece is easier, allow less rehearsal time.
2. Costuming
3. Facial Expressions - Think Silent Films.
5. Rehearsal - The major portion of this activity requires rehearsal. This is mostly student-lead.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to practice the ensembles and perform them.
2. Give time for student response.
3. Teacher Feedback = Point out certain musical aspects that each ensemble successfully
included in their performances.

Teacher: “Ok. It is time to perform our pieces. Let’s start with Group 1.”
Student Response = SR
Teacher Feedback: “I can tell that Group 1 focused on dynamic contrasts.”

**Activity 37: Animated Feature**

Spotlight: Creating feeling or meaning for piano repertoire.

Props & Set Design:
Piano repertoire pieces. Romantic, programmatic, or contemporary pieces are the most appropriate for this activity. However, other styles will work as well.

Story Board:
The goal of this activity is to encourage students to view piano pieces as abstract messages to an audience rather than mere notes on a page.

Divide the class into groups. Assign a different short repertoire piece or section of a longer repertoire piece to each group. Each group is to create a story that the members will pantomime to the music assigned to them. Once every group has practiced their stories, the stories will be performed for the rest of the class.

Re-makes:
Instead of writing stories, the groups could choreograph a dance or interpretive movement for their assigned music.

Encore!!
Play the pieces with the stories in mind.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Pantomiming the stories along with the music.
2. Specific Feedback - Emphasize the idea that the animation should fit the music.
3. Stunt Work - Demonstrate possible storylines to go with small sections of music.

Behind the Scenes
1. Action-packed - Keep a close watch on the groups. Once all of the groups have practiced their stories and feel ready, let them perform immediately.
2. Costuming
It may be helpful to alert students that they will need to wear something in which they can easily
move.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak with exaggerated expression when you are demonstrating and explaining a pantomime
5. Rehearsal - Let the students practice performing their stories once or twice before performing for the entire class.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to create a story to go with the music, then act it out.
2. Give time for student response.
3. Teacher Feedback = Remind students that bigger facial expressions and gestures will help the audience understand what is happening in the story.

Teacher: “Write a story to go with the B section of this piece.”
Student Response = SR
Teacher Feedback: “Be sure to synchronize the story with the music as well as you can.”

Activity 38: Make a Scene

Spotlight: Theme and Variations

Props & Set Design:
This activity may require a wide range of props, depending on what the teacher selects for the scene. If you follow the exact recommendation given in this activity, you will need at least one table for each group.

The provision of additional props is left to the teacher’s discretion.

Storyboard:
The goal of this activity is to explain theme and variation form by creating a scene.

Divide the class into two or three groups. Ask each group to create a visual scene (they may add audio if they prefer.), given only vague descriptions.

For example:
Each group is supposed to create a scene with three people at a table, at a party. Do not provide any further descriptions. This allows students to make the party a dinner party, birthday party, New Year’s Eve party, etc. They may have people eating, drinking tea, arguing, playing poker, etc. There may, or may not be people in the background. Some scenes may have background music, or people talking. Some groups may choose to narrate their scenes. There are many possible variations.

The theme is “Three people, at a table, at a party.” Though there are several variations, the
theme should still be detectable in each scene.

Re-makes:
You may select a different “theme.” Just be sure to be vague.

Encore!!
Explain the relationship between the activity and piano pieces that are theme and variations. Each variation to the theme may seem quite different, but the basic elements of the theme are still present.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Creating and posing in a scene.
2. Specific Feedback - Insist that the basic elements of the theme are included in each scene.
3. Stunt Work - Posing and/or demonstrating different possibilities for a scene.

Behind the Scenes
1. Action-packed - As soon as students have created their scenes, have them act them.
2. Costuming
   You may allow students to create costumes, given what is in the classroom.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly, and confidently when you define the theme.
5. Rehearsal - Students should discuss and plan the scene that they are going to create. They may try it out once before “performing” for the class.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to create a scene that has three people at a table, at a party.
2. Give time for student response.
3. Teacher Feedback = Check each scene to make sure they fit the criteria described in the theme (for example: Three people – No more. No less.)

Teacher: “Now Group One should create their scene.”
Student Response = SR
Teacher Feedback: “This scene is good because there are exactly three people. They are at a table and at a party too.”

Activity 39: Electric Statues

Spotlight: Encouraging musicality.
Props & Set Design:
Some space for students to move.

Storyboard:
The goal of this activity is to encourage students to play musically by making poses that have energy.

Each student should select or be assigned to a partner. One person is the “clay” that will be molded into a statue. The other person is the “artist.” The “artist” moves the “clay’s” arms, hands, legs, and feet into a pose to make the “clay” into a statue. The statue must imagine that there is a big light switch. The “artist” should then flip the switch. Once the switch is flipped, the statue must imagine that electricity is radiating towards his/her fingertips and toes. However, no audible traces of electricity should be heard (Statues must resist the urge to “buzz.”).

If the statue begins to vibrate, ask the artist to turn the switch off. Then tell the statue to try not to vibrate the next time the switch is flipped, even though electricity is still radiating to the fingertips and toes.

The desired result is that the statue’s muscles will tighten somewhat.

Encore!!
Play piano exercises and/or pieces while sending electricity or energy into the keys.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Molding statues and posing as statues. Flipping the light switch and radiating electricity.
2. Specific Feedback - Remind statues not to “buzz” or vibrate when the electricity is flowing.
3. Stunt Work - Demonstrate an electric statue.

Behind the Scenes
1. Action-packed - Each statue pose should only take a few seconds before flipping the light switch.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly. The teacher may “buzz” when the light switches are flipped.
5. Rehearsal - Very little rehearsal is required for this activity.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to have one partner move the other partner's arms and legs into a pose for a statue.
2. Give time for student response.
3. Teacher Feedback = The more dramatic the pose, the better.

Teacher: “‘Artist,’ please flip the light switch so the statue has electricity.”
Student Response = SR
Teacher Feedback: “Statue, try not to vibrate as a result of the electricity.”

**Activity 40: Baroque Imitation**

Spotlight: Imitation in Baroque music.

Props & Set Design:
No extra materials are required.

Story Board:
The goal of this activity is to emphasize the idea that Baroque music often has more than one voice that carries a melodic line. In imitation, one voice starts, then another begins using the same melody later in the piece. However, the melody may change slightly towards the end of the phrase.

Some students will read a script that does verbally what a Bach Invention does musically.

An Example Script:
Voice 1: “I really love to watch the movies, especially when I can get popcorn, candy and soda.”
(Continue reading Voice 1, even when Voice 2 begins reading.) “My favorite kind of movie is action-adventure. The ones with car chases and action sequences are the most exciting. However, I like action sequences a little bit more.”
Voice 2: (Wait until Voice 1 finishes saying the word, “movies,” then begin reading your line.) “I really love to watch the movies, especially when I can get popcorn, and soda. My favorite genre is action-adventure. The most exciting scenes are action sequences. Car chases come in a close second.”

Voice 2: “Movies that have passionate musical scores to go with them are even more interesting. Something about the music helps the audience connect emotionally with what is happening on the screen. Sometimes the music swells during the sad parts of the movies. It makes some people cry, but not me. I am too interested in the relationship the music has with the events in the movies. (Say the next part slowly, with Voice 1). I ... love ... movies.”

Voice 1: (Wait until Voice 2 finishes saying the word, “musical,” then begin reading your line). “Movies that have passionate musical scores are interesting. (Read the next part slowly.) The music helps the audience connect emotionally. The music swells when it is sad and makes people cry. (Wait until Voice 2 finishes saying, “the relationship the music has with the events
in the movies,” then say the next part slowly, with Voice 2). I ... love ... movies.”

Re-makes:
You may write your own script, or have students write a script that reinforces the same concept.

Encore!!
Play Baroque-era pieces.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing the scripted “invention.”
2. Specific Feedback - Make sure Voices 1 and 2 perform the script exactly as it is written (even with the pacing notes.).
3. Stunt Work - Demonstrate a portion of the script.

Behind the Scenes
1. Action-packed - Give the performers a chance to read through their parts, then have them perform right away.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Voices 1 and 2 should read through their parts silently before performing.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to read the script aloud for the class.
2. Give time for student response.
3. Teacher Feedback = Make sure you pause when the script asks for it, and say unison parts together.

Teacher: “Read the script aloud to the class.”
Student Response = SR
Teacher Feedback: “Read your part with feeling. One part is not necessarily more important than the other.”

Activity 41: Recreate this Photo

Spotlight: Different stylistic eras of piano literature history.
Different forms in piano literature.
Props & Set Design:
Giant picture frames. These can be created out of paper or wood. The height should be close to
the height of the ceiling. The width may vary, depending on the room size or the space available
within the room.

Other props can be random. Students will pick and choose from the selection to help create their
photos. It is best to provide a wide range of props (interesting hats, stuffed animals, baseball
bats, bicycle wheels, blankets, kitchen utensils, holiday decorations, and other unique objects.).

Story Board:
The goal of this activity is to make students identify elements of certain musical styles or forms
and then transfer those elements to an imaginary photograph.

Divide the class into groups of six to ten. Assign a musical form or style to each group.
Students must then make a list of characteristics of that form or style. They should try to come
up with as many characteristics as they can.

Once all groups have had sufficient time to make their lists, they must create a photo that has the
elements that are on the list. The photo does not have to have a musical theme. Encourage
students to be creative. The photo should be “life-sized.” Members of each group may pose as
people in the photo.

Groups take turns “displaying” their photos. One member of each group should be designated to
explain the elements of the photo and how it represents the musical style or form for that group.

Re-makes:
It is not absolutely necessary to use the giant picture frames. They just help create the entire
“photo” concept.

Encore!!
Play pieces from the musical styles or forms displayed.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Listing elements of musical styles and forms. Creating and posing for life-
sized photos.
2. Specific Feedback - the teacher may want to check the list of characteristics before students
create the photo.
3. Stunt Work - Demonstrate and explain possible ways to put characteristics of the musical
styles and forms into a photo.
Behind the Scenes
1. Action-packed - Rotate through the groups to keep them on-task.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Students may need to pose for their photos a few times before displaying them to the entire class.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to create a life-sized photo to show to the class.
2. Give time for student response.
3. Teacher Feedback = If certain characteristics or elements are left out, mention those elements after groups have explained their photos.

Teacher: “What elements do you have listed for sonata form?”
Student Response = SR
Teacher Feedback: “You can include the Tonic-Dominant relationship too.”

Activity 42: Classical Voices

Spotlight: Balancing right-hand melody with a left-hand chordal accompaniment in Classic-era music.

Props & Set Design:
No extra materials are required.

Story Board:
The goal of this activity is to demonstrate that the melody in the right hand is supported by the left hand in Classic-era keyboard music.

Some students will read a script that does verbally what Classic-era keyboard pieces do musically.

An Example Script:
Voice 1: “I really love to watch the movies, especially when I can get popcorn, candy and soda.” (Continue reading Voice 1, even when Voice 2 begins reading.).

Voice 2: “So do I!”

Voice 1: “My favorite kind of movie is action-adventure. The ones with car chases and action sequences are the most exciting. However, I like action sequences a little bit more.”
Voice 2: “Fight scenes are great!”

Voice 1: “Movies that have passionate musical scores to go with them are even more interesting.”

Voice 2: “That’s true.”

Voice 1: “Something about the music helps the audience connect emotionally with what is happening on the screen.”

Voice 2: “Beautiful.”

Voice 1: “Sometimes the music swells during the sad parts of the movies. It makes some people cry, but not me.”

Voice 2: “Crying is for babies.”

Voice 1: “I am too interested in the relationship the music has with the events in the movies. (Say the next part slowly, with Voice 2). I ... love ... movies.”

Voice 2: (Say this part slowly, with Voice 1) “I ... love ... movies.”

Re-makes:
You may write your own script, or have students write a script that reinforces the same concept.

Encore!!
Play Classic-era pieces.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing the Classic-era script.
2. Specific Feedback - Make sure Voices 1 and 2 perform the script exactly as it is written (even with the pacing notes.).
3. Stunt Work - Demonstrate a portion of the script.

Behind the Scenes
1. Action-packed - Give the performers a chance to read through their parts, the have them perform right away.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Voices 1 and 2 should read through their parts silently before performing.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to read the script aloud for the class.
2. Give time for student response.
3. Teacher Feedback = Make sure you pause when the script asks you to, and say unison parts together.

Teacher: “Read the script aloud to the class.”
Student Response = SR
Teacher Feedback: “Voice 2 is the left hand, and should be in support of Voice 1 (the right hand).”

Activity 43: The Brown Suit

Spotlight: Theme and Variations

Props & Set Design:
Pieces of paper, colored pencils, crayons, markers, scissors, glue, glitter, etc.

Story Board:
The goal of this activity is to explain theme and variation form by designing a brown suit.

Ask each student to design a “brown suit.” The teacher will also design one. Each student is to draw his/her design on a piece of paper. Any art materials may be used to add to make the suit more (or less) aesthetically pleasing. Do not specify anything else about the suit, other than the fact that it is brown. This leaves students several with options for their designs. Students may create suits for either men or women. It is even possible that someone will design a swimsuit.

The teacher’s “brown suit” will be only a brown suit. It will be a brown jacket, brown pair of pants, and a shirt. The suit will be a man’s suit. Do not add any embellishments to the suit.

The teacher will display his/her suit first. This will be the theme.

Then the students will show their suits. These are the variations. Though there are several variations, the theme should still be detectable in each suit.

Re-makes:
You may select a different “theme.” Just be sure to be vague.

Encore!!
Explain the relationship between the activity and piano pieces that are theme and variations. Each variation to the theme may seem quite different, but the basic elements of the theme are
still present.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Designing and decorating “brown suits.”
2. Specific Feedback - Insist that the basic elements of the theme are included in each suit.
3. Stunt Work - Show your “brown suit,” but not until after students are done designing theirs.

Behind the Scenes
1. Action-packed - As soon as students are done designing their suits, have them show them.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly, and confidently when you define the theme.
5. Rehearsal - It may be wise to draw the suit in pencil before adding embellishments and details.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to design a “brown suit.”
2. Give time for student response.
3. Teacher Feedback = Check each suit to make sure they fit the criteria described in the theme. Each one must be some type of suit, and it must be brown.

Teacher: “Row 2, show us your suits.”
Student Response = SR
Teacher Feedback: “This suit is good, even though it is for a woman and has a skirt. It is brown, which stays true to the theme. The hat is a nice variation too.”

Activity 44: Build a House

Spotlight: Practicing a repertoire piece.

Props & Set Design:
Shoe boxes, glue, scissors, construction paper, markers, crayons, glitter, dollhouse furniture, etc.

Storyboard:
The goal of this activity is to build a diorama of a room in a house, complete with decorations. The steps to designing and decorating the room serve as an analogy to rehearsing a repertoire piece for performance.

Ask students to use the decorations and art supplies provided to create a diorama of a room in a
house.

Explain the similarities to preparing piano repertoire:
Step 1: Make sure all of the basic elements are in place (For the room – furniture; for the piano – notes and rhythm).
Step 2: Add aesthetic elements (For the room – decorations; for the piano – dynamics, articulation, tempo, etc.).
Step 3: Clean up (For the room – dusting and polishing; for the piano – clean up difficult passages.).
Step 4: Add the personal touch. (For the room – family photos, etc.; for the piano – personal interpretation including additional rubatos, distinct phrasing, etc.).

Encore!!
Ask each student to decide which step best represents his/her progress on a certain repertoire piece. S/he must then focus on that step during the in-class practice time for that day.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Designing and decorating dioramas.
2. Specific Feedback - Ask students to pay attention to detail when building their dioramas.
3. Stunt Work - Show students how certain parts of the diorama might be created.

Behind the Scenes
1. Action-packed - If some students finish faster than others, you may have the steps listed on a piece of paper with directions on what to practice. Hand out copies of the paper as each student finishes.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Students might be more detailed if the diorama is a take-home activity.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to build a diorama of a room in a home.
2. Give time for student response.
3. Teacher Feedback = Ask them to add details to distinguish each room from the others in the class.

Teacher: “Now that you have the basics for the room, go ahead and add decorations.”
Student Response = SR
Teacher Feedback: “The cleaner looking the room, the more inviting it will seem.”

**Activity 45: Guests at a Party**

Spotlight: Playing as expressively as possible.

Props & Set Design:
Room for students to perform a skit.

Story Board:
The goal of this activity is to make students use verbal clues and acting skills to help one student figure out the distinct characters at an imaginary party.

One student portrays the host of a party. The host must interact with the guests to help discover what each guest is.

For example:
Guests can be a
1. “Movie star who is trying to escape the paparazzi.”
2. “Little boy looking for his lost dog.”
3. “Octopus.”
4. “Mechanic who thinks he’s a super hero.”
5. “Presidential candidate.”
6. “Retired Rockette.”
7. “Broadway choreographer.”
8. “Sound-effects guy.”
10. “Drunk meteorologist.”

One at a time, guests arrive and have conversations or encounters with their host. Each guest should act like his/her character. The only rule is that the guests may not use key words that describe their characters.

For example:
“Little boy looking for his lost dog” may not ask, “Have you seen my dog?”
“Mechanic who thinks he’s a super hero” may not announce, “I’m Batman!”

As the host identifies each guest, that guest will leave the party. The activity ends when every guest is correctly identified.

It will be difficult for both the guests and the host if the guests’ clues are understated. They will need to exaggerated the idiosyncracies of their characters.

Re-makes:
Allow students to make up their own characters. The more obscure and specific, the better. A
generalized character (Like dancer, dog, singer, skier, cat, cow, etc.) will be too easy to act out and/or identify.

Encore!!
Play pieces while exaggerating their expressive idiosyncracies.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Acting like their assigned characters.
2. Specific Feedback - Do not let students use obvious announcements of who s/he is unless the host is struggling to identify him/her.
3. Stunt Work - Show how one might act like a specific guest.

Behind the Scenes
1. Action-packed - Give each guest about 30 seconds to introduce him/herself to the host before the next guest arrives. Once the party has progressed a while, allow the guests to be more obvious with their clues.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly. Use accents if they pertain to the characters of the guests.
5. Rehearsal - Guests can have a few seconds to think about how they will present themselves before arriving at the party.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to act out the descriptions of their characters.
2. Give time for student response.
3. Teacher Feedback = Do not let them use significant words that were used in the descriptions of their characters.

Teacher: “The next guest has arrived.”
Student Response = SR
Teacher Feedback: “President candidate’ - you weren’t supposed to say that you were running for president. That makes it too easy.”

Activity 46: The Pink Panther

Spotlight: Concentration while playing a piano exercise or piece.

Props & Set Design:
No extra materials are necessary.

Story Board:
The goal of this activity is to encourage the ability to concentrate solely on the piece one is playing.

Designate two to four “Pink Panthers” to prowl around the classroom. The job of a panther is to try to distract the other piano students from their performances. The panthers may try any tactic, short of touching the performers or their keyboards, to make the performers stop the flow of play.

It is alright if the performer makes a mistake while playing, as long as s/he continues without “skipping a beat.” If the performer stops in the middle, s/he must stop playing until the end of the round. The round ends when there is only one performer left, who is still playing.

Start a new round with new panthers. The first performers to be distracted can be the new panthers.

The teacher must use his/her discretion when deciding to end the activity. It is important to stop before the music becomes redundant, or the students become frustrated.

Re-makes:
Instead of waiting until the end of each round to change panthers, have students switch as soon as a performer is distracted. The panther who was successful at distracting the performer, trades places with him/her. The previous panther is now a performer, and vice versa.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Playing the piano while ignoring the distractions, or trying to distract performers without touching them or their keyboards.
2. Specific Feedback - Continue to remind students that the goal of this activity is to keep a steady beat going, even if a mistake is made.
3. Stunt Work - Demonstrate possible ways to distract the performer without touching him/her. Demonstrate playing the piece while others are trying to distract you.

Behind the Scenes
1. Action-packed - Have performers and panthers switch immediately. The teacher is the judge. The judge’s decision is not to be debated.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly when explaining the rules.
5. Rehearsal - Do one or two practice rounds.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to prowl around the room creating distractions for the performers.
2. Give time for student response.
3. Teacher Feedback = Remind the panthers that they may not touch the performers.

Teacher: “Performers, your job is to continue playing the piece without stopping. Try not to let
the panthers distract you.”
Student Response = SR

Teacher Feedback: “Even if you make a mistake you must keep a steady beat.”

Activity 47: Sight-reading Round Robin

Spotlight: Sight-reading portions of musical pieces or exercises.
Keeping a steady beat.

Props & Set Design:
Two keyboards or piano in close proximity to each other.
Musical exercises and pieces at students’ sight-reading level.

Storyboard:
The goal of this activity is to allow students to sight-read in small sections, while adding
opportunities to look ahead. The activity also calls for students to be conscious of the pulse of
the piece.

Positioning:
Student 1 sits at Keyboard 1.
Student 2 stands in between the keyboards (Middle).
Student 3 sits at Keyboard 2.
Students 4 and up wait in line by Keyboard 2.

Order of Play:
1. Student 1 plays Measure 1.
   Meanwhile, Student 2 watches the music to prepare for his/her upcoming measure.
2. Student 3 (at Keyboard 2) plays Measure 2
   Meanwhile, Student 1 progresses to the end of the line (at Keyboard 2) and Student 2 sits
   at Keyboard 1, ready to play the next measure.
3. Student 2 (at Keyboard 1) plays Measure 3.
   Meanwhile, Student 3 progresses to the Middle and Student 4 watches the music to
   prepare for his/her upcoming measure.
4. Student 4 (at Keyboard 2) plays Measure 4.
   Meanwhile, Student 2 progresses to the end of the line (at Keyboard 1) and Student 3 sits at Keyboard 1, ready to play the next measure.

Once the pattern has been established, each student will follow the same progression.
Watch the music, while standing in line.
Play your measure on Keyboard 2.
Move to the Middle and wait one measure.
Play the next measure at Keyboard 1.
Go to the end of the line, and wait your turn.

Re-makes:
If the class can move quickly, the activity can be performed on one keyboard. Students must jump in and take over where the previous student left off.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Moving from keyboard to keyboard, and playing the exercises.
2. Specific Feedback - Encourage students to keep going despite mistakes. Also remind them to watch the music in between performances.
3. Stunt Work - Demonstrate how to move from one keyboard to the next, and play the appropriate measures.

Behind the Scenes
1. Action-packed - Students must concentrate on the music even while they are waiting in line. Call out measure numbers to help them keep track.
2. Costuming
   Wear clothing that allow you to move to and from piano benches.
3. Facial Expressions - Think Silent Films
4. Sound System - Speak loudly and clearly when calling out measure numbers.
5. Rehearsal - Start out with slow musical excerpts. Practice moving from one keyboard to the next without playing so that students are aware of the progression.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play the appropriate measures at the appropriate times.
2. Give time for student response.
3. Teacher Feedback =Remind them that the goal is to avoid breaks in the music.

Teacher: “Player number 1 will start.”
Student Response = SR

Teacher Feedback: “Watch the music to know what to play when your turn comes.”

**Activity 48: This is a ...**

**Spotlight:** Performing in an ensemble.
Listening to others while performing individual part.

**Props & Set Design:**
Several objects that can be easily passed from one person, to another. Ideally the names of the objects should only be one or two syllables.

There should be at least the same number of objects as class members.

**Storyboard:**
The goal of this activity is to chant while passing objects around a circle.

The class sits in a circle. The teacher starts the game with the objects. Take the first object and show it to the person on the right. Begin the chant.

(Different fonts indicate different people. The first statement is made by the teacher to the student on his/her right. The response statement (In this font) is made by the student.)
“This is a ball. A what? A ball. A what? A ball. Oh, a ball. This is a ball.

The student takes the object at the end of the chant to show to the person on his/her right. The chant begins again. This time the teacher and first student are displaying objects in unison (The student says “This is a ball.” The teacher says, “This is a hat.”). The first student must still respond to the teacher by saying “A what?”. At the same time, the second student is responding to the first student, also saying, “A what?” As the chant continues the entire ensemble is saying “This is a ______. A what? A _________. A what? A _________. Oh, a _________!” Together.

**Movement:**
As you say “This is a ________,” hold the object out to the person on your right and look at him/her. As s/he responds with “A what,” bring the object closer to your body and look to the left at the person who is presenting your next object.

**Rhythm:** [See Figure 4.]

The challenge is to be able to listen for the new object’s name while telling the next person the name of the object in your hand.

Encore!
Play some ensembles on the keyboards. Remind students to listen to other performers as they play the piece.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Passing the objects, while chanting.
2. Specific Feedback - Making sure everyone chants in unison, and keeps a steady pulse.
3. Stunt Work - Demonstrating the motion involved in passing the objects.

Behind the Scenes
1. Action-packed - Once the rhythm of the chant is established, the pace should be automatic.
2. Costuming
   If you plan to sit on the floor, wear appropriate attire.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly so the next person knows the name of the object.
5. Rehearsal - Have the entire group respond to the teacher initially.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Demonstrate the words and motion of the chant.
2. Give time for student response.
3. Teacher Feedback = Remind students to move the objects back and forth during the chant.

Teacher: “When you say, ‘This is a ball,’ hold your object out to the person on your right like you are going to hand it to him/her.”
Student Response = SR

Teacher Feedback: “Right. Now when s/he says, ‘A what,’ bring it back in front of you like you changed your mind.”

Activity 49: The Harmonic Staircase

Spotlight: Tonic, Dominant, Dominant Seventh, and Sub-Dominant chords, and chord inversions

Props & Set Design:
Staircase with at least 7 steps (You will need to leave the regular classroom to find this. A stairwell is a good place to go); portable keyboard; and possibly a CD player.
If this activity is used to teach the concept of chord inversions, at least 12 steps will be necessary.

The portable keyboard is used for playing the chords while the students perform the activity on the steps. Individual students will act as the individual notes of the chords. One student is the bass note. One is the middle note. One is the top note.

The CD player is used to play recordings of songs that utilize the chords being taught.

Story Board:
The goal of this activity is to have students stand on varying levels of steps to represent pitches in chords and inverted chords.

Begin with the I - V6 - I progression.

Students (in groups of 3) stand on steps representing pitches of the chord.

For example:
   In the key of C:
   Student 1 stands on the first step.
   Student 2 stands on the third step.
   Student 3 stands on the fifth step.
   This is the tonic chord

The teacher asks the students to change to the V6 chord:
   Student 1 moves down to the ground level.
   Student 2 moves down to the second step.
   Student 3 stays on the same step.

Have students rotate through different levels (bass, middle, top) of the chords so that they learn each voicing part.

Add other chords into the mix (IV, ii, iii, vi, etc.) See how quickly the students can change chords.

Play (or appoint someone to play) musical examples that utilize those chords. Have students change positions simultaneously to hearing the chord changes in the music.

Re-makes:
This activity can be played in groups or as individuals

For individuals: Students are seated on the middle note of the chord with hands on the top note and feet on the bottom note. As the chord pitches change, the hands, seated position, and feet positions change with them.

For example:
In the key of C:
Student places feet on the first step.
Student sits on the third step.
Student places hands (behind the back) on the fifth step.
This is the tonic chord

The teacher asks the students to change to the V6 chord:
Student moves the feet down to the ground level.
Student moves down to sit on the second step.
Student’s hands stay on the same step.

The point of the activity is for students to quickly move between the chords and recognize the patterns.

Encore!!
Have students play chord progressions and songs with the selected chord progressions on the piano or keyboard.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Once the students have practiced the chord changes, call out the names of the chords for a speed drill. Play the musical examples after approximately 10 practice-attempts in the drill.
2. Specific Feedback (correcting the positions of each pitch in a chord) - Make sure to let everyone know the correct answer after each attempt.
3. Stunt Work - It may be necessary to stand next to, and move from step to step with any student who needs assistance.

Behind the Scenes
1. Action-packed - Move swiftly from one chord formation to the next
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Have the entire class practice the movement of the bass note from one chord to the next. ... then the middle note, ... then the top. Then students can be grouped.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher calls out the chord or inversion
For example:
“G7”

2. Give time for student response
3. Teacher Feedback = “The bass person should be on the ground floor. The middle person should be on the fourth step. The top person should be on the fifth step.”

Teacher presentation: “We are going to create the chord progressions on these steps. Let’s start with the tonic (I) chord in C major. The bass note person in your group should stand on the first step.”

SR

Teacher Feedback:
“Good”.

OR

“Move up/down to this step.”

Take students through a few chords and chord progressions. Then call out chords at a quicker pace.

Activity 50: Accidental Tourist Hats

Spotlight: Flats, Sharps, and Naturals

Props & Set Design:
Several hats (the sillier the better)
Possibly music stands
Copies of musical examples for each student to see

Storyboard:
The goal of this activity is to practice identifying accidentals in musical pieces and scales by passing hats in response to each accidental.

Students are seated in a circle. Each one is wearing a hat.

This activity can be performed with pieces of music or scales. As the piece or scale is played, the students follow along in the music. Every time there is a sharped note, the student is to take the hat off of his/her head with the right hand and place it on the head of the student to his/her right. (Right is the upward direction on the keyboard. This is why the sharp moves to the right.)

If a flatted note occurs, the student takes the hat off of his/her head with the left hand and places on the student’s head to his/her left. (Left is the downward direction on the keyboard. This is why the flat moves to the left.)

These hat movements occur whether the accidental is specifically notated, or indicated by the key signature. Every note that is a flat or a sharp requires movement of the hats.
When a natural symbol appears in the music, the student grabs his/her own hat, lifts it straight up into the air, and then places it back on his/her head. (A natural cancels out a flat or sharp. This is why the hats cannot move to the right or left. As the music continues, the hat with which a student starts will continue to travel around the circle in response to the accidentals. It is unlikely that a student will finish with the hat with which s/he started. STUDENTS SHOULD FOCUS ON THE ACTION ASSOCIATED WITH EACH ACCIDENTAL, NOT THE SPECIFIC HAT.)

To move the hats on the appropriate beat, one must concentrate on the music and plan ahead.

Special effects: Find a piece with lots of accidentals for a fun (and maybe chaotic) challenge. Students will DEFINITELY have to plan ahead.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students move their hats as soon as you explain which direction to move. Vary the tempos and number of accidentals.
2. Specific Feedback (correcting the direction of the hat movement, and whose hat to pick up) - Make sure to let everyone know the correct motion after each attempt.
3. Stunt Work - You will need to demonstrate exactly how to grasp and move the hats as you explain the activity.

Behind the Scenes
1. Action-packed - The more accidentals, the better.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - You may want to practice moving the hats by holding up flash cards with sharps, flats, and naturals on them. Start by playing the piece or scale very slowly.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher displays the accidentals.
   For example:
   “#”
2. Give time for student response.
3. Teacher Feedback = “You should have taken your hat and moved it to the right.”

Teacher presentation: “The hats will help us practice noticing sharps, flats, and naturals. When
you see a sharp, grab the hat off of your head and put it on your right-hand neighbor’s head. (Demonstrate). Give it a try.”

SR

Teacher Feedback: “Be sure to use your right hand.”

Movement Activities

Activity 51: Alberti Calisthenics

Spotlight: Alberti bass

Props & Set Design:
Room to move, or a stairwell/staircase
Musical pieces or excerpts that have Alberti bass.

Story Board:
The goal of this activity is to practice contrasting an Alberti bass and melody (and/or rhythm) by using larger muscle groups.

The Alberti bass is played by the feet. The bottom-top-middle-top pattern of the Alberti bass is recreated in the feet by stepping left-right-left-right. The right foot acts as the top note. The left foot alternates between the bottom and middle notes of the pattern. If it is performed on a tile floor, the right foot will always step on the same tile. The left foot will step on the tile that is two tiles to the left of the right foot (This is the bottom note). Then it will step on the tile that is next to the right foot (this is the middle note.).

Step 1 = Left (bottom)
Step 2 = Right (top)
Step 3 = Left (middle)
Step 4 = Right (top)

Once this is mastered, clap the rhythm of the melody or sing the melody while performing the Alberti bass in the feet.

Re-makes:
Change the location to a stairwell. The left foot will then step on the floor level and the first step. The right foot would step on the second step. So the pattern will be “floor - 2nd step - 1st step - 2nd step.”

Encore!!
Play the pieces on a piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing Alberti bass with their feet and clapping or singing the melody.
2. Specific Feedback - Make sure the melody is correctly aligned with the Alberti bass.
3. Stunt Wok - Demonstrate the footwork for the Alberti bass.

Behind the Scenes
1. Action-packed - As soon as students can perform the Alberti bass line with their feet, add the melody. Also, gradually increase the tempo.
2. Costuming
   Wear clothes that allow you to move. Wear shoes that will not slip off your feet.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice the footwork slowly, without the melody portion of the activity. Then add the melody, at a slow tempo. Gradually speed up.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to step, “left-right-left-right.”
2. Give time for student response.
3. Teacher Feedback = Make sure the left foot is stepping onto the correct tile, or step.

Teacher: “Let’s start slowly, with our feet only.”
Student Response = SR
Teacher Feedback: “Your left foot must alternate between the floor and the first step.”

**Activity 52: The Shortest Distance Line**

Spotlight: Improvisation

Props & Set Design:
Room to move. The activity requires a lane for students to walk along. Only one or two students will walk at one time, so the lane will not need to be very wide.

Storyboard:
The goal of this activity is to encourage students to gain confidence in improvisation at the piano by improvising a way to get from one side of the room to the other.

One at a time, students will move from the back of the room to the front of the room. Encourage them to invent a creative way to reach the front of the room. Students may skip, gallop, and turn cartwheels to get to the other side, in addition to other ideas that they might have.
After each student has had a chance to go a couple of times, turn on some music that is “danceable.” Ask students to travel down the lane a couple of more times. The music may encourage students to dance across the room.

Explain to the students that they were improvising. There was no wrong way to get to the other side of the room. The rule was to get there. Any variation in the task simply makes it more interesting.

Encore!!
Play improvisation exercises on the piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Improvising ways to cross the room.
2. Specific Feedback - If the students stray from the lane, they should be redirected. Otherwise, there are no incorrect ways to traverse the lane.
3. Stunt Work - Demonstrate unique ways to reach the other side of the room.

Behind the Scenes
1. Action-packed - Do not allow any time between the first student and the next when traveling down the lane. When one student is almost to the other side, send the next one.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly. You will need to be heard over the music and an sounds of the students.
5. Rehearsal - Very little rehearsal is required for this activity.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to travel from one side of the room to the other in a creative manner.
2. Give time for student response.
3. Teacher Feedback = If they are shy at first, tell them to be “silly,” “obnoxious,” etc.

Teacher: “Your job is to get from this side of the room to the other. Try to do more than walking.”
Student Response = SR
Teacher Feedback: “That’s a good start. Try strutting or making a weird face.”

Activity 53: Grapevine Run
Spotlight: Playing scalar passages at faster tempos.

Props & Set Design:
Bath towels, belts, ropes, or sheets.

Storyboard:
The goal of this activity is to compare the speed of running backwards to the speed of running with a grapevine step.

A grapevine step is done by stepping to the right with the right foot. Continue towards the right while crossing the left foot in front of the body and stepping onto the left foot. Then step to the right with the right foot again. Next, continue to the right by crossing the left foot behind the body and stepping onto the left foot. Keep the pattern going. Alternate crossing the left foot in front of, and behind the body. The step may be described as, “step-front-step-behind-step-front-step-behind,” and so on.

Teach the grapevine step to the students. Ask the students to grapevine across the room as fast as they can. Then ask them to run backwards across the room as fast as they can. Finally ask them to run forward across the room as fast as possible. Hopefully running forwards and backwards will be faster than the grapevine.

Then divide the class by assigning partners. One partner will use a rope, belt, towel, or sheet and loop it around the other’s mid-section while standing behind him/her. The partner (Partner 1) holding the belt, sheet, rope, or towel will pull his partner (Partner 2). Partner 2 will run backwards to feel the difference when s/he is being pulled. It should be easier to run faster when being pulled. The partners will then trade jobs.

The partners can do the same thing, running forward. For this portion of the activity the running student will hold onto the rope, belt, sheet, or towel while the pulling partner pulls his/her partner.

When students are being pulled, they should feel like their legs do not have to work as hard to move quickly. The same concept should apply to playing scalar passages on the piano. For example:
When playing an ascending scale with the right hand, turn the right arm so that the fingers are pointing towards the left side of the player’s body. Move the elbow out to the side and towards the keyboard so that the right forearm is almost parallel to the fingerboard. Pull your right elbow towards the high end of the keyboard as you play the scale. Your fingers should “crawl” in the direction of you elbow, up the scale.

Encore!!
Practice playing scalar passages in piano pieces using the same concept.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing the grapevine and running forwards and backwards across the room.
2. Specific Feedback - Watch the placement of their arms when students are playing scalar passages.
3. Stunt Work - Demonstrate grapevine and playing scalar passages.

Behind the Scenes
1. Action-packed - The grapevine and running portions of the activity should take less than ten minutes.
2. Costuming
   Wear shoes that will not fall off when running backwards or doing the grapevine.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Allow students to try the grapevine slowly before they attempt to do it as fast as they can across the room.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to play the scale using the running-versus-grapevine concept.
2. Give time for student response.
3. Teacher Feedback - Correct their arm placement if necessary.

Teacher: “Try to do the grapevine step as fast as you can to the other side of the room.”
Student Response = SR
Teacher Feedback: “Be sure that your left foot alternates stepping in front and back.”

Activity 54: Ear-Nose Name Game

Spotlight: Arm/hand independence.

Props & Set Design:
No extra materials are necessary.

Story Board:
The goal of this game is to do a chant with arm motions to practice arm/hand independence.

Students say the following chant while doing the rhythmic coordination exercise explained below.

Chant:[See Figure 5.]
Bob starts after the entire group says the first two lines of the chant. He says his own name, then the name of another person in the group (Sue). That person (Sue) repeats her own name then names someone else. The new person, in turn, repeats his/her name then names someone else. This continues until someone breaks the rhythm. A name is said on every beat (when patting the lap).

Coordination exercise:
Beat 1 = pat the lap with both hands.
Beat 2 = simultaneously grab the nose with right hand and grab the right ear with the left hand.
Beat 3 = pat the lap with both hands.
Beat 4 = simultaneously grab the nose with left hand and grab the left ear with the right hand.
Continue to repeat the coordination, starting with Beat 1.

Encore!
Play any piece requiring the hands to play independently of each other.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing the coordination exercise.
2. Specific Feedback - Listen carefully to be certain that names are not repeated too often.
3. Stunt Work - Demonstrate the motion of the hands and arms.

Behind the Scenes
1. Action-packed - As soon the students feel comfortable with the coordination exercise, begin the game.
2. Costuming
   Wear a shirt that allows full movement of the arms.
3. Facial Expressions - Think Silent Films.
4. Sound System - teacher and students should say the chant and names with confidence.
5. Rehearsal - Begin the coordination exercise very slowly. Gradually speed up to a Moderato tempo.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Say the first phrase of the chant. Tell students to repeat what you said, in rhythm.
2. Give time for student response.
3. Teacher Feedback = Correct incorrectly spoken rhythms.

Teacher: “After you tap your lap, try to grab your nose with your right and grab your right ear
with your left hand like this. You have to grab your ear and your nose at the same time, like this.”
Student Response = SR

Teacher Feedback: “Don’t wait to grab your ear until after you’ve found your nose. Try to grab them at the same time.”

Start slowly and gradually accelerando.

**Activity 55: Brain/Arm Teaser**

Spotlight: Reading two things, and performing two tasks at the same time.

**Props & Set Design:**
Posterboard with the letters of the alphabet and symbols indicating various body percussion tasks.

**Example of the poster:**

```
A B C D E   p = pat your knees
p c s c p   c = clap your hands
s = snap your fingers
F G H I J
s p c s s
K L M N O
s p p c
P Q R S T
p c p s
U V W X Y Z
p s p c p
```

**Story Board:**
The goal of this activity is to say the letter of the alphabet while performing the body percussion task. For the example above, the students will say “A,” while patting their knees. Then they will say “B” while clapping their hands ... “C” while snapping the fingers, etc.

The challenge of this activity is that the students must read both the letter of the alphabet and the body percussion symbol, simultaneously. They must also perform two actions (stating the letter and performing the task), simultaneously. In order to succeed at this activity, a student will need to look ahead to see which action is coming up. The same skill is required when sightreading a piece of music.

**Re-makes:**
Rearrange the order of body percussion tasks, or add more task possibilities.
Encore!
Sightread pieces of music at the appropriate level for your students.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action -
   Saying the letter names and performing the body percussion tasks.
2. Specific Feedback - Correcting incorrect letters, or body percussion. Reminding students to look ahead.
3. Stunt Work - Demonstrating the activity

Behind the Scenes
1. Action-packed - Have multiple poster prepared so that students have new combinations to try out.
2. Costuming
3. Facial Expressions - Think Silent Films
4. Sound System - Say the letters loudly and clearly.
5. Rehearsal - Begin slowly, with the first line.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to perform the first line of the poster slowly.
2. Give time for student response.
3. Teacher Feedback = Remind students to look ahead to see what is coming up.

Teacher: “Let’s perform the second line.”
Student Response = SR
Teacher Feedback: “Try not to pause between letters. If you look ahead, you won’t need to stop in the middle.”

Credits:
The idea for this activity was inspired by Ready-to-use motor skills & movement station lesson plans for young children, written by Landy & Burridge (2000).

Activity 56: Body Percussion Improv.

Spotlight: Improvisation using body percussion (clapping, stamping, snapping, etc.) or bodily movements.
Props & Set Design:
Musical exercises indicating chord progressions, some with rhythms written above the chords or chord symbols. The exercises can be from the students’ textbooks or on separate handouts. Musical exercises can also be displayed on an overhead screen or chalkboard.

Story Board:
The goal of this activity is to promote confidence in improvisation by using body percussion.

The musical examples can contain multiple chords. The easiest example may only consist of the I (tonic) and V (dominant) chords. A different part of the body should improvise a rhythm for each different chord.

For example:
When the I (tonic) chord occurs, students must improvise rhythms by clapping. When the V (dominant) chord occurs, students may only improvise rhythms by stamping.

If three chords are included in the example, students will improvise rhythms for the new chord by snapping the fingers, or by patting the lap.

Other motions like shrugging the shoulders, tilting the head, hopping up and down, and tapping the head may also be used for different chords even though they do not necessarily create sound.

The teacher may play, or designate a student to play the chord progressions as the students improvise using body movements or body percussion.

Encore!
Play improvisations of the same chord progressions on the piano.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing rhythms with body percussion and/or body movements.
2. Specific Feedback Make sure students are changing tasks in rhythm with the chord changes.
3. Stunt Work - Demonstrate the body percussion of one or two musical examples.

Behind the Scenes
1. Action-packed - Once students master one exercise, move quickly to a new musical example.
2. Costuming
If you plan to perform elaborate movements, wear appropriate clothing.
3. Facial Expressions - Think Silent Films.
4. Sound System - call out chord changes for the beginning examples.
5. Rehearsal - Start with musical examples that contain only two or three chords to keep
movements simple.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to improvise rhythms by clapping.
2. Give time for student response.
3. Teacher Feedback = Check to make sure students’ rhythms match the meter and tempo.

Teacher: “Every time the I (tonic) chord occurs in this musical example, clap any rhythm to go with the music.”
Student Response = SR

Teacher Feedback: “The rhythms do not need to be complex.”

**Activity 57: A Farewell to Arms**

Spotlight: Arm and Hand Independence

Props & Set Design:
Space to move

Storyboard:
The goal of this activity is to perform separate arm motions for each arm to practice arm independence.

There can be many re-makes to this activity. This is the “low-budget” version.

Right arm movement
The right arm moves in a four-beat pattern.
It starts bent, with the elbow pointing toward the floor, and the hand at shoulder-level. Anytime the hand is at shoulder-level during this activity, the move will be called, “closed position,” or “close.”

Beat 1 - Reach up in the air (“up”).
Beat 2 - Return to closed position (“close”).
Beat 3 - Reach down (“down”).
Beat 4 - Return to closed position (“close”).

So, the right arm goes:
Up - Close - Down - Close (Repeat several times)

Left arm movement
The left-hand moves in a six-beat pattern.
Beat 1 - Reach up in the air (“Up”).
Beat 2 - Return to closed position (“close”).
Beat 3 - Reach out to the side (“Side”). (The arm is straight, parallel to the floor, and pointing left, away from the body.)
Beat 4 - Return to closed position (“close”).
Beat 5 - Reach down (“Down”).
Beat 6 - Return to closed position (“close”).

So, the left arm goes:
Up - Close - Side - Close - Down - Close (Repeat several times)

Both arms will start together, but begin to move in different directions by Beat 3.

Re-makes: Switch the pattern of the right arm to the left arm, and the pattern of the left arm to the right arm. (When the right arm reaches to the side, it will be straight, parallel to the floor, and pointing right, away from the body.)

Here are some examples of other combinations.

#1 Right arm
Up - Close - Front - Close - Side - Close - Down - Close
(Front means the arm is straight, parallel to the floor, and pointing forwards, away from the body)

#1 Left hand
Up - Close - Down - Close

#2 Right hand
Up - Close - Side - Close - Down - Close - Side - Close

#2 Left hand
Up - Close - Side - Close - Down - Close

Continue to change combinations, using UP, DOWN, SIDE, and FRONT as directions. As long as the arms are not doing the same combination beat-for-beat, they will have to move independently from each other.

Encore!!
Follow-up by playing any level-appropriate piece that requires independent hands.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. **Student Action** - Have students copy or “mirror” you as you demonstrate the arm motions. Once a combination is mastered, see how fast students can go.
2. **Specific Feedback** (correcting the arm motions) - Watch carefully to catch when students’ arms begin to move together instead of independently.
3. **Stunt Work** - Demonstrate how it is done, one arm at a time. Then demonstrate both arms, simultaneously.

**Behind the Scenes**
1. **Action-packed** - Students should attempt each pattern immediately after the teacher demonstrates it.
2. **Costuming**
3. **Facial Expressions** - Think Silent Films.
4. **Sound System**
5. **Rehearsal** - Go very slowly at first. From position to position, name where each arm should be. (For example: RH up/LH up - RH close/LH close - RH down/LH side - RH close/LH close - RH up/LH down - RH close/LH close)

**The Script:**
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher demonstrates the right arm pattern
   “Up - Close - Down - Close”
2. Give time for student response.
3. Teacher Feedback = “Bring your arm back to your shoulder on ‘Close.’”

Teacher presentation: “We are going to see how well your arms move separately. This is how I want your right arm to move. Start with it by your shoulder. Now raise it in the air.”
(Demonstrate the motion.)

SR

Teacher Feedback: “Straighten it all the way”

Teacher presentation: “Now bring it back to your shoulder, then reach down.”

SR

Teacher feedback: “Make sure you straighten your arm.”

Continue by teaching the left-arm part. Then try both arms at the same time.

**Activity 58: Snap Happy (and slap, clap, and roll while you’re at it)**

Spotlight: Sixteenth Notes, Eighth Notes, Quarter Notes, Half Notes, Dotted-Half notes, and Whole Notes
Props & Set Design:
Cue cards with rhythmic patterns or written music containing rhythmic patterns.

Story Board:
The goal of this activity is to practice different rhythmic patterns using body percussion.

For this activity, each motion is assigned a different note-length.

Four sixteenth notes (one beat) - Slap the knees four times, alternating right and left hands. These “knee-slaps” should be in tempo.

Two eighth notes (one beat) - Clap the hands twice. These “hand-claps” should be in tempo.

One quarter note (one beat) - Snap the fingers once. These “finger-snaps” should be in tempo.

One half note (two beats), or dotted-half note (three beats), or whole note (four beats) - Roll the shoulders, while making a hissing sound. Be sure to perform the specific number of beats for the note. These “shoulder-rolls” should be in tempo.

Hold up cue cards with rhythm examples, or ask students to perform rhythm exercises from their piano books. Every time sixteenth notes appear, do “knee-slaps.” Every time eighth notes appear, do “hand-claps.” Every time quarter notes appear, do “finger-snaps.” Every time half, dotted-half, or whole notes appear, do “shoulder-rolls.”

Re-makes: This activity can be used for rhythms using only quarter notes, half notes, and whole notes. Just use the “finger-snapping” and the “shoulder-rolling” for this simplified version.

Use percussion instruments in place of movements.
For example:
Use bongos instead of knees, a hand drum instead of clapping, a triangle instead of snaps, and a ratchet for the long notes.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students slap, clap, snap, or roll the rhythmic patterns immediately after the patterns are displayed. Vary the tempos and “slap-clap-snap-roll” combinations.
2. Specific Feedback (correcting the rhythmic patterns, and the appropriate motions [slapping, clapping, snapping, and rolling]) - Make sure to let everyone know the correct moves after each attempt.
3. Stunt Work - You will need to demonstrate a few patterns at first.
Behind the Scenes
1. Action-packed - Avoid big pauses between each rhythmic example.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Start with simple rhythms, short exercises, and slow tempos.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher displays the rhythmic pattern.
2. Give time for student response.
3. Teacher Feedback = Check tempo and rhythmic accuracy and slapping, clapping, snapping, and rolling.

Teacher presentation: “We are going to practice rhythms. Every time you see a quarter note, snap your fingers once like this” (Demonstrate one snap). “Let’s try it.”

SR

Teacher Feedback: “Snap only once since a quarter note gets one beat.”

Teacher presentation: “Every time you see a half note, roll your shoulders back like this (Demonstrate), and make a hissing sound for two beats.”

SR
Teacher feedback: “Take two whole beats for the shoulder roll.”

Continue demonstrating the motion for each note length. Begin with easy rhythmic passages and gradually increase the difficulty.

Activity 59: Scale Strut Game

Spotlight: Scale spellings, scale fingerings, thumb-crossing

Props & Set Design:
Giant-sized floor keyboard that students can walk on. This can either be purchased or built

Sets of footprints (one red [left] foot and one blue [right] per set). The number of sets depends on the number of octaves. To be safe, make eight of each color for each octave.

Yellow dots that will fit on one piano key without overlapping onto the adjacent keys. The number of dots depends on the number of octaves. (8 for one octave, 15 for two, etc…)
A recording of major/minor scales or a keyboard (or other instrument) that can play the scales as the students play the game.

Story Board:
The goal of this activity is to practice the spellings and fingerings of scales by walking on a keyboard diagram on the floor.

Place the keyboard on the floor. The students take turns creating major and/or scales, or work as a team.

Start by using the yellow dots to identify the specific keys played for the scale identified by the teacher. Once the dots are placed correctly, the footprints replace some of the dots to indicate the “cross-under” spots for an ascending scale (This is where the right-hand (RH) thumb crosses under.).

The left- (red) footprint functions as the thumb. Place a red footprint on every key that would be played by the RH thumb. The right- (blue) footprint should be placed on the preceding key. Remember this is for an ascending RH scale.

Example
For a one-octave C major scale:
C = red footprint (left)
D = yellow dot
E = blue footprint (right) – since this is where the thumb would cross under.
F = red footprint (left)
G = yellow dot
A = yellow dot
B = yellow dot
C = yellow dot

For a two-octave C major scale:
C = red footprint (left)
D = yellow dot
E = blue footprint (right) – since this is where the thumb would cross under.
F = red footprint (left)
G = yellow dot
A = yellow dot
B = blue footprint (right) – since this is where the thumb would cross under.
C = red footprint (left)
D = yellow dot
E = blue footprint (right) – since this is where the thumb would cross under.
F = red footprint (left)
G = yellow dot
A = yellow dot
B = yellow dot
C = yellow dot
Once the footprints and dots are arranged, the students proceed to do the Scale Strut. The scale is played on the recording, keyboard, or other instrument.

For each red footprint the left foot is placed on that key, while the student places his/her weight on the left foot.

For each blue footprint the right foot is placed on that key, while the student places his/her weight on the right foot.

For each yellow dot, the student taps the dot with his/her right foot, but does not place his/her weight to that foot.

On the changes from the right foot, to the left foot, the left leg must cross behind the right. In playing a RH ascending scale, the thumb crosses “behind” the hand.

Steps for a one-octave C major ascending (RH) scale:
C = step left
D = tap right
E = step right
F = step left (crossing behind)
G = tap right
A = tap right
B = tap right
C = tap right

Steps for a two-octave C major ascending (RH) scale:
C = step left
D = tap right
E = step right
F = step left (crossing behind)
G = tap right
A = tap right
B = step right
C = step left (crossing behind)
D = tap right
E = step right
F = step left (crossing behind)
G = tap right
A = tap right
B = tap right
C = tap right

Re-makes:
Practice the scale fingerings using the footprints only (without the floor keyboard) or without the keyboard or footprints.
Encore!!
Play scales on a piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Stepping and tapping on the correct keys of the keyboard with the correct cross-behind and cross-in-front patterns.
2. Specific Feedback - Correcting the step-tap and foot-crossing patterns. Also watch to see that they are stepping or tapping on the correct keys. Make sure to let everyone know the correct answer after each attempt.
3. Stunt Work - Demonstrate motions, show scales on keyboard.

Behind the Scenes
1. Action-packed - Demonstrate easy combinations for students to mimic. Once students have had time to practice, go from one scale to the next, without much time in between.
2. Costuming
   Wear clothes that allow you to move.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice a few steps/scale degrees at a time.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to “perform” the C major scale.
2. Give time for student response.
3. Teacher Feedback = Correct students if they cross at the incorrect time, and/or step onto the wrong foot.

Teacher: “Let’s do D major, one octave.”
Student Response = SR
Teacher Feedback: “The answer is left-tap-right-cross-tap-tap-tap-tap-right.”

Dances

Activity 60: How to Create a Rumba

Spotlight: Legato

Props & Set Design: Smooth, open floor
Story Board:
The goal of this activity is to practice legato by using a rumba step.

Place two slips of paper on the floor, under the balls of your feet. The idea for this activity is to be able to walk from one end of the room to the other without losing the slips of paper. To do this, one must not lose the connection between foot and floor. You will need to drag your toes, somewhat, in order to accomplish this.

The challenge is when to change weight from one foot to the next, rather then when to place the foot on the floor.

Play music while students walk in tempo.

After students get used to walking in tempo, incorporate a rhythmic pattern. For example:
Quarter note - quarter note- half note, or “Quick - Quick - Slow” (This is the basic rhythmic pattern to dance the Rumba).

Encore!!
Apply the same concept to playing a legato piano piece. Do not think of picking up your fingers. Shift the weight of your hand from key to key instead.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students attempt to step with the papers underfoot right away. Vary the tempos and lengths of the steps.
2. Specific Feedback (Remind students that they will need to drag their feet to drag the papers.) - Losing the paper will let the students know if they are stepping incorrectly.
3. Stunt Work - You will need to demonstrate how to walk with the papers under your feet.

Behind the Scenes
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Begin with each dance step taking four beats. Then quicken the pace gradually.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher demonstrates the Rumba step.
2. Give time for student response
3. Teacher Feedback = “Drag your feet.”

Teacher presentation: “After you have the papers under your feet, try to step forward with one foot while bringing the paper with you. Watch me.” (Demonstrate.)

SR

Teacher Feedback: “It is easier if you let your toe drag along the floor.”

Credits:
The idea for this activity was inspired by a dance class at Fred Astaire Dance Studio (D. Dill, personal communication, February 4, 2004).

Activity 61: The Great Waltz

Spotlight: Triple meter, especially 3/4 time

Props & Set Design: Recordings of waltzes, or live performances of waltzes at appropriate ability levels for students

Story Board:
The goal of this activity is to dance the waltz in order to understand the triple-meter feel when playing a waltz.

The waltz is made up of a series of two-measure phrases. One measure consists of a “forward-side-together” pattern. The footwork (left/right pattern) is “left-right-left.” The other measure is “back-side-together.” The left/right pattern of this measure is “right-left-right.” Both measures, danced in a series, create a box shape on the floor.

Students can practice as individuals until they are confident of their footwork. Then they can be paired up as one leader, and one follower.

The leader places the right hand on the follower’s left shoulder blade (on the back). The follower rests the left hand on the leader’s right upper-arm.

The follower’s right hand is held with the palm facing the leader. The follower’s fingers should be pointing towards the ceiling. The leader’s left hand takes the follower’s right hand (their palms should be facing each other). The leader’s fingers should curve around the right side of the follower’s hand.

Each pair waltzes, with the leader starting on the forward (Left Foot [LF]) step, and the follower on the back (Right Foot [RF]) step. Each pair should move as one unit.
Once the pattern is mastered, more style can be added with a “rise-and-fall.” Most of the rise happens on the second and fifth beats of the two-measure pattern. The fall occurs from beats three to four, and six to one of the patterns.

Footwork:

   - Beat 1 - Step forward/back while bending the knees
   - Beat 2 - Step to the side while rising up onto the toes.
   - Beat 3 - Bring feet together while returning to normal standing position.

Beats 4 through 6 - Repeat the steps for Beats 1 through 3, but step backwards instead of forward, or vice versa.

Play recordings of waltzes, or perform piano waltzes as students dance.

Re-makes: If students are uncomfortable dancing in pairs, have them dance as individuals.

Encore!!
Students play a waltz at the appropriate level. Ask students to visualize the movements required to dance the waltz while they play.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students copy or “mirror” you as you demonstrate the dance steps. Start playing waltz music as soon as students are confident of the waltz box pattern.
2. Specific Feedback (correcting the waltz pattern, including footwork and “rise and fall”) - Make sure to let everyone know the correct move after each attempt.
3. Stunt Work - You will need to demonstrate, or have a student who is a confident dancer demonstrate the steps.

Behind the Scenes
1. Action-packed - Students should be waltzing a majority of the time. Stop them only to correct footwork or “rise and fall.”
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System
5. Rehearsal - Practice the steps very slowly, as individuals, at first. Then practice as couples. As dancers get more comfortable, the tempo can get faster.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Teacher explains and demonstrates the dance steps
2. Give time for student response
3. Teacher Feedback = “Make sure you step with this foot (or move this direction).”

Teacher presentation: “Today we are going to learn to waltz. A waltz is a three-beat dance. It is a partner dance, but we are going to start with individuals. The first step begins by stepping forward onto your left foot. Everybody do that, like I am (or whoever is demonstrating).”

SR

Teacher Feedback:
“Make sure you step with your left foot.”
OR
“That’s right.”
Teacher presentation: “Now step to the side (the next corner of the box) with your right foot.”

SR

Teacher Feedback: (Fix incorrect steps.)

Continue through the rest of the dance pattern. Then add the “rise and fall.”

**Activity 62: Waltz Me Around**

**Spotlight:** Four-measure phrases in waltzes

**Props & Set Design:**
Room to move
Live performances or recordings of waltzes.

**Storyboard:**
The goal of this activity is to emphasize a four-measure waltz phrase by performing an “under-arm turn.”

Using the information provided in the “The Great Waltz” activity, this activity adds a turn for the follower (female). The turn takes two measures to complete it.

This activity is best if students dance in pairs.

First perform one box pattern from the “The Great Waltz” activity (Basic pattern). This should take two measures. Dancers should be ready for the leader to step forward on the left foot. The follower is ready to step back on the right foot. Then the leader indicates that the follower is to turn by raising the left hand (The follower’s right hand) and lightly pressing on the follower’s left shoulder-blade with the right hand. This makes the follower turn to the right on the right foot (rather than stepping back).
The follower then turns to make a six-beat circle in a clockwise direction (starting with the right foot, and stepping right). The follower’s first few steps should travel under the right arm, which is connected to the leader’s left arm. To make the turn possible, both dancers should not grasp hands, but keep them in contact until the six-beat circle is complete.

While the follower is turning, the leader continues to dance the basic box pattern. Dancers should be ready to step in unison after the turn is finished.

Once the turn is finished (after six beats), the pair can return to doing basic patterns.

1 basic box pattern + 1 six-beat turn = 4 three-beat measures


- Measures 1 & 2 - Basic Pattern
- Measures 3 & 4 - Basic Pattern
- Measures 5 through 8 - Basic pattern followed by a six-beat (2-measure) turn
- Measures 9 & 10 - Basic Pattern
- Measures 11 & 12 - Basic Pattern
- Measures 13 through 16 - Basic pattern followed by a six-beat (2-measure) turn

Re-makes:
Create choreography for other waltzes. The students can help. Match up two-measure phrases with the basic pattern. When a four-measure phrase appears, combine a basic pattern with a turn.

Encore!!
Have some students play the waltzes while others dance. Make sure the waltzes appropriately match the students’ playing abilities.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students copy or “mirror” you as you demonstrate the turn. Start playing waltz music as soon as students are confident with the turn.
2. Specific Feedback - Correcting the waltz turn, including footwork. Make sure to let everyone know the correct move after each attempt.
3. Stunt Work – Demonstrate the waltz turn.

Behind the Scenes
Lindsay Creative Activities

1. Action-packed - Students should be waltzing a majority of the time. Stop them only to correct
the footwork or “rise and fall.”

2. Costuming
Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.

3. Facial Expressions - Think Silent Films.

4. Sound System - Speak clearly.

5. Rehearsal - Practice the steps very slowly, as individuals, at first. Then practice as couples.
As dancers get more comfortable, the tempo can get faster.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask followers to walk to their right in a clockwise circle. Also have them take six beats to
complete the circle.
2. Give time for student response.
3. Teacher Feedback = Correcting the direction of the follower’s travel.

Teacher: “Today we are going to learn to do the “under-arm turn in a waltz. Although it is a
partner dance, we are going to start with individuals. The follower must turn (six beats),
clockwise to your right. Everybody do that, like I am (or whoever is demonstrating).”

Student Response = SR
Teacher Feedback: “Make sure you step with your right foot.”

Activity 63: Samba Rhythms

Spotlight: Dotted-eighth sixteenth rhythms.

Props & Set Design:
Plenty of floor space.
Recordings of, or live performances of samba music. Samba music generally has a four-beat
rhythm with strong downbeats. The tempo is about 70-90 beats per minute.

Storyboard:
The goal of this activity is to emphasize the difference between dotted-eighth, sixteenth rhythms
and triplet rhythms.

The leader places the right hand on the follower’s left shoulder blade (on the back). The
follower rests the left hand on the leader’s right upper-arm.

The follower’s right hand is held with the palm facing the leader. The follower’s fingers should
be pointing towards the ceiling. The leader’s left hand takes the follower’s right hand (their
palms should be facing each other). The leader’s fingers should curve around the right side of
the follower’s hand.
Basic samba rhythm is “one-a-two – two-a-two.” (Dotted-eighth - sixteenth, quarter note, Dotted-eighth - sixteenth, quarter note.) The basic step begins with the follower stepping back onto the right foot (dotted-eighth note). Then quickly place your weight on the left foot (sixteenth note), then change back to the right foot (quarter note). The step is similar to a step-ball-change.

Next the follower steps forward onto the left foot (dotted-eighth note). Then quickly place your weight on the right foot (sixteenth note), then change back to the left foot (quarter note).

The leader’s basic step begins by stepping forward onto the left foot (dotted-eighth note). Then quickly place your weight on the right foot (sixteenth note), then change back to the left foot (quarter note).

Next the leader steps back onto the right foot (dotted-eighth note). Then quickly place your weight on the left foot (sixteenth note), then change back to the right foot (quarter note).

To emphasize the dotted rhythm, leave your left foot in place as you step back onto your right foot. Do not move your left foot until the last possible moment. In the same manner, leave your right foot in place as you step forward onto your left foot. Do not move your right foot until the last possible moment. When you hold your feet in place, the dance demonstrates the dotted rhythm visually.

Dancers must concentrate on holding their feet in place, otherwise it will be easy to slip into a triplet rhythm.

Encore!
Play piano pieces that utilize dotted rhythms.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Dancing the samba.
2. Specific Feedback -
Don’t move your other foot until the “a-two” part of the rhythm.
3. Stunt Work - Demonstrate the samba.

Behind the Scenes
1. Action-packed - After a couple of minutes at a slower tempo, dance to a faster song.
2. Costuming
Wear clothes that are conducive to dancing.
3. Facial Expressions - Think Silent Films
4. Sound System - Count aloud to get students used to the dotted rhythm.
5. Rehearsal - Start by practicing the basic step slowly, without music. Then dance to a song with a slow tempo.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to step back onto their right foot (leaving the left foot in place).
2. Give time for student response.
3. Teacher Feedback = Remind them not to move their left feet in place as long as possible to emphasize the sixteenth note.

Teacher: “Step forward onto your left foot, leaving your right foot in place.”
Student Response = SR

Teacher Feedback: “Don’t move your right foot until the sixteenth note.”

Credits:
The idea for this activity was inspired by a dance course (D. Chancellor, personal communication, October 13, 2005) at Fred Astaire Dance Studio.

Activity 64: Rubato Pose

Spotlight: Tempo rubato

Props & Set Design:
Floor space to move.
Piano pieces that have rubato sections.

Story Board:
The goal of this activity is to “feel” rubato in the larger muscles.

The steps of this activity are “pose-step-and-pose.” The rhythm is counted, “one, two-and, three.”
(3/8 time).

For the first pose, face the front of the classroom. It does not matter what sort of pose you choose, except that you must place most of your weight on your right foot. This is the first beat of the rhythm.

During the second beat, take two steps, turning towards the left. On count “two,” step to the side, on your left foot. Begin turning towards your left. On count “and,” continue stepping in the same direction onto your right foot. Keep turning. By the end of the turn, you should end up facing the front of the room again. You will have turned 360 degrees. Also during the turn, you should travel towards the left wall.
On the third beat, make your second pose. Once again, the look of the pose does not matter. Just
make sure you are putting most of your weight on your left foot.

Do three to five repetitions of the posing patterns in strict rhythm. Then attempt to add some rubato to the pattern. This can be done by “stretching” the first pose. For instance, if you are posed with your right arm stretched out to the front, allow it to “grow” an inch or two longer. Do the same with your left hand. This “growing” effect will take up more time. Go ahead and let it.

Since you used extra time, your turning steps will have to go faster to get your body into place for the second pose. Stretch this pose as well.

To add to the effect, make eye contact with a student acting as an audience member. This will help ensure that you freeze in the pose, even if momentarily.

The stretching of the first pose and stealing time from the “two-and” steps create the rubato.

Re-makes:
If the turn is too difficult, change the steps to “pose-walk-walk-pose” instead. Simply take two steps forward on the second beat of the pattern. Make sure your weight is on your right foot for beat one, and on your left foot for beat three.

Encore!!
Play piano pieces that have rubato sections. Stretch certain parts of the section, then steal time from other parts.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
2. Specific Feedback - Encourage students to really stretch their poses in order to create a rubato effect.

Behind the Scenes
1. Action-packed - Do not allow any time between performances of the posing patterns. It may be easier to do the patterns in rhythm with music playing. The best type of music is swing music.
2. Costuming
Wear shoes and slacks that are conducive to movement.
3. Facial Expressions - Think Silent Films.
4. Sound System - Simultaneously explain and demonstrate how to stretch the poses.
5. Rehearsal - Practice the pattern slowly, one step at a time. Then do the poses in strict rhythm. Finally, add rubato.
The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to stretch the poses by “growing” their arms.
2. Give time for student response.
3. Teacher Feedback = Take your time with the “growing” process.

Teacher: “Along with ‘growing,’ make eye contact with Susan.”
Student Response = SR
Teacher Feedback: “It is a pose, and should therefore be held momentarily.”

Credits:
The idea for this activity was inspired by a dance course (D. Chancellor, personal communication, April 10, 2005) at Fred Astaire Dance Studio.

Activity 65: Singing (and Pedaling) in the Rain

Spotlight: Overlapping pedal

Props & Set Design:
Tap shoes, or make-shift tap shoes. Tap shoes can be made by attaching metal bottle caps, coins, or other metallic objects to the toes and heels of regular shoes. Strap-on taps may also be purchased through dance and music education catalogues.

Only the toe of the right shoe requires taps.

Musical examples or excerpts of examples that require overlapping pedal.

Story Board:
The goal of this activity is to practice the correct motion of the right foot when using overlapping pedal in a piano piece.

Begin by standing or sitting, with the right toe free to move. The activity follows a four-beat pattern.

Pattern 1:
Beat 1 = Clap
Beat 2 = Tap right toe [called “tap”]
Beat 3 = Rest
Beat 4 = Rest

Pattern 2:
Beat 1 = Clap
Beat 2 = Tap right toe [called “tap”]
Beat 3 = Clap
Beat 4 = Clap

Pattern 3:
Beat 1 = Clap - tap (?)
Beat 2 = Clap
Beat 3 = Clap
Beat 4 = Clap

Pattern 4:
Beat 1 = Clap - tap- clap (?)
Beat 2 = Clap
Beat 3 = Clap
Beat 4 = Clap

If Pattern 4 is done correctly, the right toe will be lifted on Beat one, while the hands are clapping. This is the same motion that happens during overlapping pedal.

Re-makes:
Instead of clapping, play notes on the keyboard with the right or left hand. The right toe still taps.

For example:
Pattern 1:
Beat 1 = Play a quarter note on the keyboard.
Beat 2 = Tap right toe [called “tap”]
Beat 3 = Play another quarter note on the keyboard.
Beat 4 = Play another quarter note on the keyboard.

Encore!!
Play the pieces that require overlapping pedal on a piano or keyboard.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Clapping and tapping the patterns.
2. Specific Feedback - Watch to see that the right toe taps the appropriate part of the rhythm.
3. Stunt Work - Demonstrate the clapping and tapping patterns.

Behind the Scenes
1. Action-packed - Move on to a new pattern as soon as students have mastered one.
2. Costuming
Tap shoes
3. Facial Expressions - Think Silent Films.
4. Sound System - Count aloud while students are performing the patterns.
5. Rehearsal - Begin with Pattern 1 and progress to Pattern 4. Then gradually increase the tempo of Pattern 4.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to perform Pattern 1, “clap-tap-rest-rest.”
2. Give time for student response.
3. Teacher Feedback = Make sure the right foot taps the correct rhythm.

Teacher: “Now let’s move on to Pattern 4”
Student Response = SR
Teacher Feedback: “To be efficient, the right toe must raise on the first beat, the exact instant that your hands clap. If the hands and right foot are not synchronized, the toe may tap later than it should.”

Activity 66: Artistic Hokey Pokey

Spotlight: Demonstrating that performing a piece involves more than going through the motions (no matter how precise the motions may be).

Props & Set Design:
Room to do the Hokey Pokey

Storyboard:
The goal of this activity is to demonstrate the difference between performing by simply following directions and performing with feeling or meaning behind the performance by using the Hokey Pokey.

DO NOT TELL THE CLASS THAT THIS ACTIVITY USES THE HOKEY POKEY!!!
It should remain a secret until the second group performs. The first group will perform differently if the "dance" is not identified.

Divide the class into two groups. One group watches while the other group follows the teacher’s directions. Ask the performing group to do the following tasks.
1: Everyone stand in a circle facing in.
2: Take your right foot and place it in the middle of the circle.
3: Now place your right foot behind you, outside of the circle.
4. Place your right foot back into the middle of the circle and leave it there.
5. Now lift your right foot and swing it back and forth and side to side as fast as you can.
6: Turn in place 360 degrees while waving your hands in the air.
7: Now clap four times.
8: Thank you. You may take your seats.

Now ask the next group to do the following tasks. (You may sing the directions if you like)
1: Everyone stand in a circle facing in.
2: Put your right foot in.
3: Put your right foot out.
4: Put your right foot in.
5: Shake it all about.
6: Do the Hokey Pokey and turn yourself around.
7: That’s what it’s all about.
8: Thank you. You may take your seats.

Re-makes:
You may lengthen the activity by continuing with the other steps of the Hokey Pokey. Just be sure to explain the steps for the first group as dryly as possible so that they do not catch on.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing the Hokey Pokey.
2. Specific Feedback - Students must do exactly what the teacher says. However, it is unlikely that there will be major errors.
3. Stunt Work - Demonstrate any move about which students are confused. Just be careful not to reveal that the activity is the Hokey Pokey.

Behind the Scenes
1. Action-packed - Once the students perform a task, go immediately to the next task.
2. Costuming
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly when announcing the next task. Sing the directions for the second group.
5. Rehearsal - The teacher should read through each set of direction prior to leading the activity with the class.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to stand in a circle, then put their right feet into the middle of the circle.
2. Give time for student response.
3. Teacher Feedback = You may need to check that they are using the right foot rather than the left. Be careful not to reveal what the first group is actually doing.
Teacher: “Now put your right foot behind you, outside the circle.”
Student Response = SR
Teacher Feedback: “Right foot – not left.”

Activity 67: Mordent Flaps

Spotlight: Playing Mordents

Props & Set Design:
Tap shoes, or make-shift tap shoes. Tap shoes can be made by attaching metal bottle caps, coins, or other metallic objects to the toes and heels of regular shoes. Strap-on taps may also be purchased through dance and music education catalogues.

Only the toes of the shoes require taps.

Musical excerpts or pieces that contain mordents.

Story Board:
The goal of this activity is to use a tap-dancing step, flap (pronounced, fl-ap), to teach mordents.

A fl-ap is performed by a brush forward with the toe (the toe scrapes the floor), ending on a forward step onto the toe of the same foot. The resulting sound matches the sound of the word that describes the step (fl-ap). There is more emphasis on the second sound (“ap”). To achieve this sound the dancer’s weight is shifted forward as if s/he is going to step onto the foot that is fl- apping. The forward brush at the beginning of the step is merely a passing sound before the final tapping sound that occurs when the dancer steps onto the fl-ap ping foot.

Students (and teacher) will probably need to practice the step several times before achieving the desired effect. The step is easiest if the fl-ap ping foot begins from behind the body, slightly lifted off of the floor. If the dancer begins as though s/he is going to kick the floor, the brushing part of the step should be easier as well. An additional key to performing this step is to relax the leg muscles so that the foot is free to flap up and down between the “brush” and the “step.”

In the same way, the final note of a mordent is the one that requires the most emphasis. The initial notes are merely passing sounds before the final note. The ornament is easiest if the hand is slightly lifted off of the keyboard. An additional key to performing a mordent is to relax the arm muscles so the hand and fingers are free to move from key, to key before the final note of the mordent.

Explain this relationship to the students, then ask them to play some mordents on the piano.

Re-makes:
This same concept will apply to some appoggiaturas and grace notes as well.
Encore!!
Play pieces that contain mordents.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing fl-aps with the tap shoes.
2. Specific Feedback - Make sure that students “kick” through the “brush” part of the fl-ap and aim for the “step” part.

Behind the Scenes
1. Action-packed - Learning to fl-ap may take some time. Encourage students to try fl-apping around the room by alternating feet. One foot will probably be better than the other.
2. Costuming
   You will need tap shoes.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly and distinctly when explaining the fl-ap. Describe and perform the step at the same time.
5. Rehearsal - Practice each part individually. Then gradually try to perform the parts of the step closer and closer together.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to brush forward with their right foot, then step onto the right foot.
2. Give time for student response.
3. Teacher Feedback = Shift your weight forward so that there is emphasis on the stepping part of the fl-ap.

Teacher: “Try ‘stepping’ even sooner after you brush.”
Student Response = SR
Teacher Feedback: “It will be easier if you relax your leg a little more.”

Activity 68: Bolero Chorale

Spotlight: Connecting slow-moving notes to create a phrase.

Props & Set Design:
Room to move.
Chorales to play on the piano.
Recordings of pieces to which one can dance the bolero. A bolero is in 4/4 time with a quarter
note at 60-72 beats per minute.

Story Board:
The goal of this activity is to dance the basic bolero step, and then apply the feeling of its continuous movement to playing phrases in a chorale.

The basic bolero step can be done with or without a partner. The rhythm can be described as “slow-quick-quick, slow-quick-quick.” The “slow” part takes two beats, while the “quick” parts each take one beat. If the step is done with a partner, one is a leader and one is a follower. The follower takes a large, deep-lunging step to the side, with the right foot. To fill up two beats, slowly straighten up and drag the left foot along the floor towards the right foot. On the third beat, rock forward, taking a small step onto the left foot. For beat four, rock backwards, taking a large step onto the right foot.

In the second half of the basic pattern, the follower takes a large, deep-lunging step to the side, with the left foot. To fill up two beats, slowly straighten up and drag the right foot along the floor towards the left foot. On the third beat, rock backwards, taking a small step onto the right foot. For beat four, rock forward, taking a large step onto the left foot. Start the basic pattern over, from the beginning.

The basic pattern for the leader is reversed. During the first half of the pattern, the leader takes a large, deep-lunging step to the side, with the left foot. To fill up two beats, slowly straighten up and drag the right foot along the floor towards the left foot. On the third beat, rock backwards, taking a small step onto the right foot. For beat four, rock forward, taking a large step onto the left foot.

For the second half, the leader takes a large, deep-lunging step to the side, with the right foot. To fill up two beats, slowly straighten up and drag the left foot along the floor towards the right foot. On the third beat, rock forward, taking a small step onto the left foot. For beat four, rock backwards, taking a large step onto the right foot. Start the basic pattern over, from the beginning.

Dragging the foot not only connects the steps, but it also helps the dancer to keep his/her balance.

Position for dancing in partners:
The leader places the right hand on the follower’s left shoulder blade (on the back). The follower rests the left hand on the leader’s right upper-arm. The follower’s right hand is held with the palm facing the leader. The follower’s fingers should be pointing towards the ceiling. The leader’s left hand takes the follower’s right hand (their palms should be facing each other). The leader’s fingers should curve around the right side of the follower’s hand.

Encore!!
Allow the students to dance the bolero for one piece. Explain that, even though the dance may
be slow, the feet and legs are moving continuously. The feeling should be the same when playing chorales. Even though the steps may be slow, there should be a feeling of continuous movement (dragging the foot along) through the long notes. Then play some chorales.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Dancing the bolero.
2. Specific Feedback - Make sure the dancers drag the foot they are not stepping onto during the “slow” parts of the bolero pattern.
3. Stunt Work - Demonstrate how to dance the basic bolero step.

Behind the Scenes
1. Action-packed - Have the dance music prepared (ready to be played on the CD, etc.) so that the students may dance as soon as they learn the steps.
2. Costuming
Wear shoes and clothing that allow you to move easily.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly and explain the details of the step. Emphasize dragging the foot and taking small and large steps in the appropriate part of the pattern
5. Rehearsal - Practice the steps individually before attempting them with partners

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to take a large, deep-lunging step to the right.
2. Give time for student response.
3. Teacher Feedback = Explain that the larger the step, and deeper the lunge, the easier it is to stretch the movement over two beats.

Teacher: “Now straighten up while dragging your left foot towards your right.”
Student Response = SR
Teacher Feedback: “You must time your movements so that you do not finish before the third beat.”

Activity 70: Waltzing (and singing) in the Rain

Spotlight: The accent pattern of a waltz bass

Props & Set Design:
Tap shoes, or make-shift tap shoes. Tap shoes can be made by attaching metal bottle caps, coins,
or other metallic objects to the toes and heels of regular shoes. Strap-on taps may also be purchased through dance and music education catalogues. Only the left shoe requires taps.

Musical excerpts or pieces that have a waltz bass. Plenty of room to move on a hard floor. Be aware of scuffing. Concrete may be the best surface.

Story Board:
The goal of this activity is to use the left foot to feel the change in weight between the first beat of a waltz bass pattern and the second and third beats.

Place the taps on the left foot.

For the first beat of the pattern, do a heel dig with your left foot. This means drive your left heel down into floor as if you are stomping, but only use your heel. On beats two and three, tap your left toe. The complete pattern is, “(heel) dig-(toe) tap-(toe) tap,” or “dig-tap-tap.” It is performed with your left foot only.

To get a stronger heel dig, drop your center of gravity (this requires bending your right knee) when you dig. Raise up again during the taps.

Once the footwork is mastered, sing the melody or clap its rhythm while performing the waltz bass in your left foot.

Encore!!
Play the pieces on a piano or keyboard.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Performing waltz bass with the left foot and clapping or singing the melody.
2. Specific Feedback - Make sure the melody is correctly aligned with the waltz bass.
3. Stunt Work - Demonstrate the footwork for the waltz bass.

Behind the Scenes
1. Action-packed - As soon as students can perform the waltz bass with their left feet, add the melody. Also, gradually increase the tempo.
2. Costuming
Wear clothes that allow you to move. Wear shoes that will not slip off your feet. Add taps to your left toe and heel.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice the footwork slowly, without the melody portion of the activity. Then add the melody, at a slow tempo. Gradually speed up.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to “dig-tap-tap” with their left feet
2. Give time for student response.
3. Teacher Feedback = Be sure the dig is heavier than the taps.
   Teacher: “Let’s start slowly, with our feet only.”
   Student Response = SR
   Teacher Feedback: “Remember that the dig should feel like a stomp, but using your heel only.”

Activity 71: Mazurka

Spotlight: Mazurka

Props & Set Design:
Space to move
Recordings of mazurkas
Printed mazurka scores for keyboard instruments

Story Board:
The goal of this activity is to understand the accent patterns of a mazurka by performing the dance.

Formation: Inside and outside circles.

Mazurka step: Step right (beat one). Hop on left, kicking right foot forward (beat two). Hop on left again (beat three). Start on right foot every time. The pattern will be “step-hop-hop.”

1\textsuperscript{st} measure: mazurka step counter-clockwise
2\textsuperscript{nd} measure: mazurka step counter clockwise

3\textsuperscript{rd} and 4\textsuperscript{th} measures: six running, spinning steps in place.

5\textsuperscript{th} - 8\textsuperscript{th} measures: repeat measures 1-4.

9\textsuperscript{th} - 16\textsuperscript{th} measure: Perform the mazurka step, eight times, in a clockwise motion

Repeat entire sequence.

Encore!!
Play mazurkas on the keyboard at students’ level.
Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Dancing a mazurka.
2. Specific Feedback – Make sure students are moving in the right direction, using the correct hands and feet.
3. Stunt Work – Demonstrate the dance steps.

Behind the Scenes
1. Action-packed – Once students know the steps, they should dance with a recording or live performance.
2. Costuming Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice the dance slowly. Then perform the dance at a faster tempo.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to step with the right foot, then hop two times on left foot.
2. Give time for student response.
3. Teacher Feedback = Make sure the students are stepping and hopping on the correct feet.

Teacher: “Turn and run in place for six beats.”
Student Response = SR
Teacher Feedback: “These should be small steps since you have six beats to complete the turn. The steps are not traveling steps.”

Credits:
The idea for this activity was inspired by *Folk dancing: A guide for schools, college, and recreation groups* (Kraus, 1970).

**Activity 72: Tarantella**

Spotlight: Tarantella

Props & Set Design:
Space to move
Recordings of tarantellas
Printed tarantella scores for keyboard instruments
Story Board:
The goal of this activity is to understand the accent patterns of a tarantella by performing the dance.

Formation: Two concentric circles. Leaders form the inner circle, facing outwards toward the outer circle of Followers. The meter for the tarantella has a 6/8 feel.

Part One:
With the right foot, step diagonally forward and to the right on the first strong beat (Beat 1 in 6/8 time). Quickly rock forward onto the ball of the left foot (on Beat 3 in 6/8 time) in front of the right foot. On the second strong beat (Beat 4 in 6/8 time), step back onto the right foot. This step should take up one measure. (8 beats, or 2 strong beats.) This can be called a “Step-rock-back” on the right foot.

Perform a “Step-rock-back” on the left foot (One measure/ 8 beats/ 2 strong beats).
“Step-rock-back” on the right foot  
“Step-rock-back” on the left foot
Link right arms. “Step-hop” in small circle around your partner for 8 strong beats (4 measures), starting on Right foot.
Part One should last 8 measures.

Part Two:
Face counter-clockwise. Partners hold hands. Leaders turn in place. Followers run 8 steps around their partners and finish back in place (still holding hands). (4 measures/8 strong beats). Dancers “Step-rock-back” away from their partners, Then “Step-rock-back” towards their partners. (2 measures/ 4 strong beats)
Dancers walk in a small circle away from their partners (leaders to the left, followers to the right), taking four strong beats (2 measures) to get back to their places.
Part Two should last 8 measures.

Part Three:
Lean forward with arms extended downward, slightly behind the legs. Walk toward partner (4 strong beats). Clap on the 4th strong beat.
Repeat the action while walking backwards.
Dancers "Do-si-do" passing right shoulders (snapping in air). “Do-si-do” consists of walking in a circle around your partner (starting past the right shoulder), while facing the same wall the entire time. Each dancer will start walking forward, then sideways to the right, then backwards, and finally sideways to the left towards the starting place. (8 strong beats/ 4 measures)
Part Three should last 8 measures.

Part Four:
Partners hold both hands and gallop with the entire circle moving counter-clockwise for 6 measures (12 strong beats).
The entire circle stops while the follower releases the left hand (the leader’s right hand) and gallops in a small circle under the leader’s left arm (follower’s right arm). This should take 2
measures (4 strong beats).
Part Four should last 8 measures.

Part one; part one
Part two; part two
Part three
Pause (2 measures)
Part one; part one
Part two; part two
Part three; part three
Pause (2 measures)
Part one; part one
Pause (2 measures)
Part two; part two
Part three
Pause (2 measures)

Part four

Re-makes:
The form changes, depending on the specific tarantella. Shorter tarantellas do not always require repetition of the separate parts

Encore!!
Play tarantellas on the keyboard at students’ level.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Dancing the tarantella.
2. Specific Feedback – Make sure students are moving in the right direction, using the correct hands and feet.
3. Stunt Work – Demonstrate the dance steps.

Behind the Scenes
1. Action-packed – Once students know the steps, they should dance with a recording or live performance.
2. Costuming Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice parts of the dance separately. Then perform the entire dance.
The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to perform the “step-rock-back” step.
2. Give time for student response.
3. Teacher Feedback = Remind students that the “rock” portion is performed on a weak beat (beat 3).

Teacher: “We are ready to start Part Three. Extend your arms down and back. Walk forward and clap on the 4th strong beat.”
Student Response = SR
Teacher Feedback: “Be sure that you time your steps so you aren’t running into your partner. Also be sure to clap right on the beat, not before or after it.”

Credits:
The idea for this activity was inspired by *Folk dancing: A guide for schools, college, and recreation groups* (Kraus, 1970).

**Activity 73: Gigue**

**Spotlight:** Gigue

**Props & Set Design:**
Space to move
Recordings of gigues
Printed gigue scores for keyboard instruments

**Story Board:**
The goal of this activity is to understand the accent patterns of a gigue by performing the dance.

**Formation:** Line of couples, alternating leaders and followers. Couples stand across from each other.

**Meter:** 6/8, 12/16, 12/8, etc. Dancers must step on the strong beats (1 and 4 in 6/8 time; 1, 4, 7, and 10 in 12/16 and 12/8 time.).

**Measures 1-4:** Allemande Left (hold left hands. Walk around each other, past your partner’s left shoulder, back into place) (8 strong beats)

**Measures 5-8:** Swing partner (hold onto both of your partner’s arms at the elbow, rocking- or galloping-type step around each other back to place. End facing the back of the room.) (8 counts)

**Measures 9-16:** Rows of four people (two couples each) hold hands and walk 8 steps toward the
back of the room (8 counts). On 7th and 8th beats turn to face the front of the room. Walk 8 counts toward the front of the room. On counts 7th and 8th beats the two inside people swings outward back to original place.

Repeat 1st 16 Measures

Measures 17-24: “Right and Left” -- Leaders turn to the followers on their left (In groups of eight, four in each row). Followers turn the leaders on their right. Each person extends their right hands and grasps the right hand of the person s/he is facing. Then walk past that person’s right shoulder. Followers should always grasp leaders’ hands (or vice versa). Then grasp the left hand of the next leader/follower with your left hand. Continue alternating right and left hands. Take two strong beats before grasping the next person’s hand. Each person should end up in his/her starting position at the conclusion of the “Right and Left.”(16 counts)

Measures 25-28: Hold hands with the people next to you (not your partner who is across from you). Walk toward you partner for four counts. Walk backwards for four counts.

Measures 29-33: Right hand "star" (10 counts). Measures 34-38: Left hand star Groups of four people (two couples) place their hands together in the center. Walk in a circle and return to place. A star may vary in the number of measures, but usually lasts four measures.

Repeat Measures 17-38

The form changes, depending on the specific gigue. Shorter gigues do not always require repetition of the separate parts

Encore!!
Play gigues on the keyboard at students’ level.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Dancing the gigue.
2. Specific Feedback – Make sure students are moving in the right direction, using the correct hands and feet.
3. Stunt Work – Demonstrate the dance steps.

Behind the Scenes
1. Action-packed – Once students know the steps, they should dance with a recording or live performance.
2. Costuming Wear clothes that allow you to move. Your shoes should be comfortable and
sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice parts of the dance separately. Then perform the entire dance.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script.
They will follow this format:
1. Ask students to perform the “allemande left” section.
2. Give time for student response.
3. Teacher Feedback = Remind students to pass partners on their left shoulders to avoid collisions.

Teacher: “Groups of four hold hands and walk towards the back of the room.”
Student Response = SR
Teacher Feedback: “Makes sure even numbered couples are on the inside of each row of four.”

Credits:
The idea for this activity was inspired by Folk dancing: A guide for schools, college, and recreation groups (Kraus, 1970).

Activity 74: Polonaise

Spotlight: Polonaise

Props & Set Design:
Space to move
Recordings of polonaises
Printed polonaise scores for keyboard instruments

Storyboard:
The goal of this activity is to understand the accent patterns of a polonaise by performing the dance.

Formation: Procession of pairs grasping hands.

Beat 3: Step onto right foot. Place the outside hand on the hip or skirt.

Beat 1: Step left.

Beat 2: Hop back onto the right foot. Lift the left knee.

Beat 3: Repeat starting on the left foot.

The pattern is “step-hop-step.”
Procession to desired location.

Encore!!
Play polonaises on the keyboard at students’ level.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Dancing the polonaise.
2. Specific Feedback – Make sure students are moving in the right direction, using the correct hands and feet.
3. Stunt Work – Demonstrate the dance steps.

Behind the Scenes
1. Action-packed – Once students know the steps, they should dance with a recording or live performance.
2. Costuming Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice the dance steps slowly. Then perform the dance at a quicker tempo.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to “walk” through the steps for practice.
2. Give time for student response.
3. Teacher Feedback = Make sure the students are stepping and hopping onto the correct foot.

Teacher: “Step with you right foot. Now hop onto your left.”
Student Response = SR
Teacher Feedback: “It will be easier if you think of lifting your right knee when you hop. This way you aren’t tempted to hop onto your right foot.”

Credits:
The idea for this activity was inspired by the video Baroque dance and Baroque keyboard music (Hinson, 1997).

Activity 75: Minuet

Spotlight: Minuet
Props & Set Design:
Space to move
Recordings of minuets
Printed minuets for keyboard instruments

Storyboard:

The goal of this activity is to understand the accent patterns of a minuet by performing the dance.

Formation: Two lines of (even-numbered) couples. Form a row on the left, and one on the right. Couples face the front of the room and hold inside hands. The inside foot steps forward first.

Part One:
  Starting on inside foot, take three steps forward. Pause for 3 beats (one measure).
  Starting on outside foot, take three steps forward. Pause for 3 beats (one measure).
  Starting on inside foot, take three steps forward. Pause for 3 beats (one measure).
  Turn towards partner (3 counts). Slow bow or curtsey (3 counts)
Total = 8 measures

Part Two:
Partners face each other, holding right hands as if shaking hands.
  Rock forward onto the right foot (three counts). Rock back onto the left (3 counts).
  Rock forward onto the right foot (three counts). Rock back onto the left (3 counts).
  Trade places, walking past partner’s right shoulder. End facing each other again. (6 counts).
  Slow bow or curtsey (6 counts).
Total = 8 measures

Star:
Groups of four people (two couples) place their hands together in the center. Walk in a circle and return to place.
A star may vary in the number of measures, but usually lasts four measures.

Sample of the Form: (The form changes depending on the specific minuet. Shorter minuets do not always require repetition of the separate parts.)
Part One Towards "head"
Part One Towards "foot"
Part two
Part two
Left-hand star (12 beats)
Slow bow or curtsey (6 beats)
Part two
Part two
Right-hand star (12 beats)
Slow bow or curtsey (6 beats)
LH star (12 beats, half of the couples)
LH star (12 beats, other half)
RH star (12 beats, half of the couples)
RH star (12 beats, other half)
All RH star, then LH star.

Encore!!
Play Minuets on the keyboard at students’ level.

Don’t Forget!!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action – Dancing the Minuet.
2. Specific Feedback – Make sure students are moving in the right direction, using the correct hands and feet.
3. Stunt Work – Demonstrate the dance steps.

Behind the Scenes
1. Action-packed – Once students know the steps, they should dance with a recording or live performance.
2. Costuming Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Practice parts of the dance separately. Then perform the entire dance.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to begin walking forward on the inside foot.
2. Give time for student response.
3. Teacher Feedback = Remind students that partners will step with opposite feet (one with the left, and one with the right).

Teacher: “Slowly bow to your partner for six beats.”
Student Response = SR
Teacher Feedback: “Try three beats down and three beats up.”

CREDITS
The idea for this activity was inspired by *Folk dancing: A guide for schools, college, and recreation groups* (Kraus, 1970).

**Activity 76: Dance Fever**

Spotlight: Looking ahead while sight-reading

Props & Set Design:
flash cards with different “dance steps” displayed on them. The cards should be at least 8 ½” by 11.” Heavier card stock is best so the cards do not stick together.
Examples of dance steps are “jump,” “clap,” “kick,” “snap,” etc.
Music (of varying tempos) for dancing

Story Board:
The goal of this activity is to practice the technique of looking ahead by performing dance commands that are written on cards.

Hold up the stack of cards with the first command facing the dancers. Drop the first card the instant the dance begins. Then drop one card every two beats.

Dancers must look ahead to the next card while performing the motion on the previous card. If they do not do this, they will fall behind.

Show the first card while counting off (before dancing starts).
Once the dancing starts, drop the card (On Beat 1). Drop the next card two beats later.

Continue dropping the front card every two beats.

The card shown should always be performed two beats later than when it is displayed. Students have to remember what “dance steps” are to be performed on the current beats without the cards to tell them.

Begin with one step for every two beats. Then attempt one beat per card or two cards at a time. Have two people holding a stack of cards, standing side by side. This way the dancers will see two dance steps at a time. They must perform two steps while watching for the next two steps.

The cards being performed should never be showing during their exact performance time. This forces students to constantly look ahead for the next “dance step.”

For Example:

<table>
<thead>
<tr>
<th>Card 1</th>
<th>Card 2</th>
<th>Card 3</th>
<th>Card 4</th>
<th>Card 5</th>
<th>Card 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jump!</td>
<td>Clap</td>
<td>Clap</td>
<td>Kick</td>
<td>Clap</td>
<td>Jump</td>
</tr>
</tbody>
</table>

Re-makes:
Add emotion to the dance by making some “dance step” cards that say “smile,” “frown,” “laugh,” “cheer,” etc.
Use a song that is dance-able.
Encore!!
Sight-read a piano piece at the appropriate level.

Don’t Forget!!
1. Lights, camera
2. Action
3. Applause!!

Important Plot Points
1. Student Action - Have students move with the flash cards as you explain the object of the game. Vary the tempos and how far ahead the students must look.
2. Specific Feedback - Correcting the dance step. Remind them to look ahead, and not at their feet. Make sure to let everyone know the correct step after each attempt.
3. Stunt Work - You will need to demonstrate the dance steps until the students understand how the game is played.

Behind the Scenes
1. Action-packed – Present the cards quickly so that the dance steps are presented ahead of the steps the students are performing.
2. Costuming
Wear clothes that allow you to move. Your shoes should be comfortable and sturdy.
3. Facial Expressions - Think Silent Films.
4. Sound System - Speak clearly.
5. Rehearsal - Start with a slow tempo. Take two beats for each card.

The Script:
The teacher will conduct several complete teaching patterns resembling the following script. They will follow this format:
1. Ask students to perform each dance step two beats after it is displayed.
2. Give time for student response.
3. Teacher Feedback = Remind students to watch the cards so they know what comes next.

Teacher: “Perform the first card as soon as the dancing starts. The next on beat 3, and each card every two beats after that.”
Student Response = SR
Teacher Feedback: “If you make a mistake, try to pick up the dance on the next step.”
CHAPTER 3
FORMATIVE AND SUMMATIVE EVALUATION

Method

The resource activity sheets in this document were based on findings from research regarding what elements contribute to student achievement, attitudes, and attentiveness in music, and specifically group piano classes. First, previous research indicates that teacher enthusiasm, affect, and intensity (Madsen, 1990) increase effectiveness in these areas. In other words, nonverbal communication skills are necessary in presenting the activities. Therefore, each activity sheet includes suggestions on kinesics (“Stunt Work”), physical appearance (“Costuming”), facial expressions, and vocalics (“Sound System”). Additionally, simply performing the activities requires teachers to move around the classroom, thus varying proxemics.

Secondly, much research supports the idea that active involvement in the class greatly increases the students’ attentiveness (Dunn, 1997; Forsythe, 1977; Kostka, 1984; Sims, 1986; and Witt, 1986). The research also suggests that the student activity improves students’ attitudes and achievement, as well. The activity sheets were meant to provide ways to naturally involve the group piano students in the classes.

Finally, complete teaching patterns have been found to be effective tools in music teaching. For this reason, each resource activity was written with a scripted sample of a complete teaching pattern appropriate for that activity (“The Script”). An important step in a complete teaching pattern is the third step, teacher feedback. Some research suggests that approvals, rather than disapprovals, are the most effective type of feedback. Therefore, “Rehearsal” recommendations are included in each activity sheet (under “Behind the Scenes”) to give students opportunities for success. In the “Important Plot Points” section, there are also suggestions for “Specific Feedback,” another element found to be in effective music rehearsals and lessons.

The writer of the activities also wanted to be sure that certain piano skills and concepts could be presented creatively. The idea behind this was that creative presentation would help engage the students. Therefore, several ideas from other disciplines, and teaching materials and sources were consulted and reworked in order to present a piano-related concept. These materials and sources are cited in the “Credits” sections of the resource activities and in the “References” section at the end of this document.

Each activity sheet was carefully developed to incorporate the elements that contribute to effective teaching. Once the idea for the actual activity was decided, the writer worked to include instruction on how to include elements for effective teaching. For example, the “Props & Set Design” section explains how to set up the classroom, or create materials in order to use the activity in the class. Proxemics, according to Lindsay (2004), involves anything regarding the set-up of the room and the placement of the people within the room. Proxemics is a non-verbal communication skill that can contribute towards effective teaching (Berko, Rosenfel, & Samover, 1997).

Each activity has a cue which states, “Don’t Forget!! 1. Lights, Camera; 2. Action; 3. Applause!” This cue uses a movie theme to remind teachers of the three-step process involved in complete teaching patterns. “Lights, Camera” refers to the first step, which is teacher
presentation. “Action” refers to student response, the second step. “Applause” is feedback, which is the third step of a complete teaching pattern. “The Script” portion of each activity sheet also instructs the teacher in the use of complete teaching patterns. It has a scripted sample of a possible complete teaching pattern that can be used during that specific activity. This should help clarify for the teacher what a complete teaching pattern may be like.

In addition to sections regarding complete teaching patterns, other elements for effective teaching are included in each activity sheet. The “Important Plot-Points” section includes “Student Action,” which provides suggestions for keeping students actively involved. That section also contains a “Specific Feedback” column with examples for teachers. Specific feedback is identified as the preferred form of feedback over non-specific feedback (Bowers, 1997; Goolsby, 1997; and Yarbrough & Hendel, 1993). The third column in “Important Plot-Points” is “Stunt Work.” This section gives instruction in kinesics, which is a non-verbal communication skill that involves movements made by the teacher in order to communicate (Lindsay, 2004).

The “Behind the Scenes” section contains five columns that include other elements of effective teaching. The first column is “Action-packed.” It gives directions on how to maintain fast pacing during the activity. Madsen (1990) lists pacing an important element of teacher intensity. The second column is “Costuming.” This column deals with the physical appearance side of non-verbal communication. If special attire is recommended for an activity, that information is included in this column. Column three is “facial expressions.” This column mainly functions as a visual cue to remind teachers to display enthusiasm or other appropriate emotions. “Sound System” is the fourth column which addresses the vocalics part of non-verbal communication (Lindsay, 2004). The final column in “Behind the Scenes” is “Rehearsal,” which is intended to give the students an opportunity to practice parts of the activity to ensure approval feedback when actually performing the activity. Approval feedback is often preferred over disapproval (Duke, 1999; Hendel, 1995; Madsen & Duke, 1993; Price, 1992). These sections and columns are included in each activity sheet.

As mentioned earlier, the activities went through formative and summative evaluation periods. Formative evaluation was done by sharing the activities with the writer’s major professor. The major professor suggested changes regarding format, wording, clarity, and feasibility of the activities. Once changes were made, ten sample activities were presented to the committee overseeing this project for approval. The committee also recommended a few changes. Those changes were made as well. The summative evaluation consisted of a (Appendix C) of participating graduate teaching assistants at the conclusion of the study.

The ten sample activities were demonstrated to seven graduate teaching assistants who teach the group piano classes. Five the activities were thoroughly explained. Then the graduate teaching assistants role-played three of the activities. This occurred during an all-morning orientation session for group piano graduate teaching assistants prior to the beginning of the semester. All of the graduate teaching assistants were in music degree programs, were skilled pianists, had previous experience teaching piano, and had received in-depth training in teaching group piano. Two keyboard labs were available as classrooms for the group piano classes. Each classroom had two lines of keyboards, one totaling twelve, the other totaling fourteen. In addition, the classrooms each had a keyboard at the front of the room for the teacher. Every keyboard was equipped with a pair of headphones that was connected to a front console controlled by the teacher. This equipment made it possible for the teacher to hear, as well as
instruct individuals, as well as the entire student group. The arrangements of the classrooms provided enough space for students and the teacher to easily maneuver around the keyboards. However, there was little open floor space for anything else.

The writer of the activities demonstrated how to perform and teach five of the activities. All seventy-six of the activities were available to the graduate teaching assistants for them to sample during a month of classes during the Spring semester. The activities were divided into the three different levels (1111, 2121, and 3131) representing the group piano classes for music majors and placed in separate folders. Level 1111 represents the first year of group piano, while 2121 is the second year, and 3131 is the third. Several of the activities were not exclusively meant for a specific level. For example, there were multiple activities involving scales and scalar passages. These activities were evenly divided among the three levels. For this reason, the graduate teaching assistants were encouraged to look at activities from each level. In addition to categories corresponding to piano level, the activities were also divided into three preparation-time categories. These categories were “Little or no preparation,” indicated by a green star-shaped sticker; “Medium preparation,” indicated by a gold star-shaped sticker; and “A lot of preparation,” indicated by a red star-shaped sticker.

Activities that required “Little to no preparation” either needed no additional materials or only musical excerpts/recordings, index cards, or other easily obtained objects. “Medium preparation” meant that the materials may have included items other than office supplies or piano music. In addition, it may have been necessary to build signs or simple displays to perform the activity. Activities that needed “A lot of preparation” were those that required a major effort to create the props. The activity may have called for obscure, or many different props. There may be some question why the activities requiring a major effort, or obscure props were included in the resource. Although the activities may require extra effort initially, the materials would be available for the activity to be taught in the future. The graduate teaching assistants were still urged to consider the activities with red stars (A lot of preparation) before making a decision about which activities they would use. Some of the teaching assistants, it was reasoned, could have already possessed the materials or the means to easily obtain them.

After teaching the activities in their classes, each teaching assistant was asked to provide feedback, specifically regarding clarity, feasibility, and student responses (in both enthusiasm and learning). The graduate teaching assistants were asked to read through the activities for the piano levels they were currently teaching, and to select three or four activities to try with their own classes. Once they had selected an activity sheet, they removed it from the folder. This prevented the same three or four activities from being used by everyone. After an activity had been used with a class, the graduate teaching assistant was asked to write any comments on the back side of the sheet and place it in the labeled, large envelope provided in the group piano teaching assistant office. In addition to specific feedback comments written on the back of the activity sheets, the graduate teaching assistants were asked to indicate the level for which the activity was used. Also, if a teaching assistant originally selected an activity, but then opted not to use it, that person wrote why that decision was made. The discarded activity was then placed into the folder.

The teaching assistants were originally given three weeks to use the activities with their classes. Due to mid-term examinations and the university’s Spring Break, the deadline was extended two more weeks in order to allow the teaching assistants more time to use the activities, and therefore obtain more feedback from the teaching assistants. After the deadline, the teaching
assistants completed surveys (Appendix C) about the overall perceived effectiveness of the activities. The survey asked if the teaching assistants would use the activities again, or recommend these activities to other group piano teachers. Teaching assistants were also asked how interesting the activity sheets seemed to make the lesson, and if the students seemed to enjoy or appreciate the activities.

Results

While preparing the activity sheets, there were certain concepts that were easier to teach with activities. It was more difficult to prepare activities for other concepts and skills. For example, almost any type of game can be used for a review of skills ("The Natural," "Musical Pursuit," "Horse," and "Piano Arcade.") by inserting required musical exercises from the text rather than questions. Eight activities focused on the way pianists’ hands, wrists, and arms move when playing. These activities were "Rockin’ & Rollin’ Frisbees," "Hand-crossing Pieces," "Kneading Bread," "Hoops," "Playing Your Head," "Ear-nose Name Game," "Brain/Arm Teaser," and "A Farewell to Arms." This category had the largest number of activities. Technique like scales, arpeggios, and chords are also easily reinforced by activities. Seven of the seventy-six activities were geared towards technique. The technique activities were "Hurdles," "Musical Pursuit," "Scale Fingering Dominoes," "Pentachord/Scale Game," "The Harmonic Staircase," "Grapevine Run," and "Scale Strut Game." Sight-reading and harmonization were each emphasized by six activities apiece.

Some topics required extra effort to create a reinforcing activity which limited the number of activities that were written. For example, concepts like ornamentation, rubato, legato, Alberi Bass, accidentals, playing without watching the hands, waltz bass, staccato, hand-crossing, and dynamics only had one activity each. Other concepts had two activities. These concepts were triple meter, rhythm, concentrating while playing, Baroque imitation, theme and variations, ensemble playing, pedaling, tension/relaxation, and transposition. Concepts like perfecting musical pieces, improvisation, keys and key signatures, musical character, chords and triads, phrasing, arm/hand independence, and reviewing piano skills each had between three and five activities. There were no activities that reinforced open-score or chorale reading. It was difficult to create non-keyboard activities for these concepts. Activities that address simple concepts like keeping a steady beat, naming notes, and simple rhythmic patterns were rarely included in the resource because the majority of the students were music majors and had probably already mastered these concepts.

The activity sheets underwent formative evaluation in three separate stages. Stage one was conducted with the writer's major professor. Ten activities were presented to the major professor who offered suggestions for alterations to the activity sheets. One recommendation was to change the layout so that each activity sheet did not look like a series of lists. As a result, the writer made columns in the "Behind the Scenes," and "Important Plot Points" sections. Additionally, the font styles and sizes were altered for different sections of each activity sheet. Also, the explanations of materials ("Props & Set Design") and descriptions of the activities ("Story Board") were sometimes unclear. Additional details were added to the explanations to clarify what was intended.

The second stage was conducted with the doctoral directive committee. The ten activities that the major professor had evaluated were presented to the doctoral directive committee. Additional alterations were recommended. For instance, one committee member suggested changing the section labeled, "Hair and Makeup" to something less gender specific. Therefore,
the section was changed to “Costuming.” Another recommendation was to include an objective for students to achieve in each activity. So, the beginning of the “Story Board” section states a goal for the activity.

The third stage was the evaluation of the activity sheets by the graduate teaching assistants. Prior to providing the sheets to the teaching assistants, they were reviewed by the major professor to ensure that the directions and explanations of materials were understandable.

When the teaching assistants recommended changes, or reported challenges, the activities were changed accordingly. Challenges could range from an activity not producing the desired educational result, to problems with materials or room arrangement. For example, one teaching assistant reported that the activity, “Playing Your Head,” was not successful. Although the teaching assistant did not specify exactly what was not successful, for the following classes, the teaching assistant had the students play their arm or leg instead of their heads. Although the original intention of the activity was for students to actually hear their fingers tapping their heads, a Re-makes section of that particular activity was then added to recommend “playing” other parts of the body to see and feel their fingers playing.

Verbatim written comments about the activities were as follows:

Piano Telephone
“It was really hard to do this activity in the piano lab because of the setup of the pianos/headphones. We kind of had to improvise so everyone wouldn’t hear the first person play. The students really had fun with this.” (2121)

Alberti Calisthenics
“This was a good demonstration with the body to Alberti bass – but it didn’t really count as an ‘activity’ for me because the students mastered the stepping in about 15 seconds!” (2121)

Classical Voices
“This activity motivated students to listen [to] what they played and balancing between two hands. Great activity!” (No class level indicated)

(Sort of) Charade
“I think they need to have enough time to prepare/perform. For 12 student class size, it took so much time to have all of them play. It’s a good activity. Probably teacher feedback for each descriptor is very important for this activity especially.” (No class level indicated)

Pentachord/Scale Game
“They loved to play this game. Since the lab is small, I simply asked students to run over to me to get the stickers. After they finished, I held them up.” (No class level indicated)

Accidental Tourist Hats
“It was a little hard to [do] this activity in the piano lab because of the number of students (14). We couldn’t sit in a circle. If we can sit in a circle, it could be a good activity.” (No class level indicated)

The Pink Panther
“This was awesome! I used this in midterms prep. And had the two students (who took their midterms early) wreak [sic] havoc on their peers who were desperately trying to concentrate while playing their solo pieces. “
“I didn’t think the college-aged students would enjoy this so much!!” (1111)

Brain/Arm Teaser
“The students loved this, and it was a fun ‘game’[sic]. Although one started became a little harder than expected [sic]. Especially as I made
them take faster tempos.
  
  I added in a ‘hit head’ just for fun.” (1111)

Playing Your Head

“This wasn’t so successful. With later classes I changed it to playing on you arm or leg, just so they could be playing on a flat surface and could see their hand positions.” (1111)

At the conclusion of the formative evaluation period, surveys were placed into an envelope in the graduate teaching assistants’ office for the teaching assistants to complete. Three of the teaching assistants who had used the activities completed the surveys (Appendix C). These three teaching assistants were had separate majors. The majors were Piano Pedagogy, Piano Performance, and Music Therapy. The responses to the questions were based on the teaching assistants’ individual experiences with and perceptions of the activities.

The first six questions on the survey were Likert-type questions on a scale from one to five, with five being the most effective. The responses are as follows:

Question One – “Overall, how useful did you find the activity sheets?”
  Responses – 3, 3, 5

Question Two – “How much more interesting did you think the activities made your class?”
  Responses – 3, 4, 5

Question Three – “How much did you think the students enjoyed or appreciated the activities?”
  Responses – 4, 4, 4 - On one of the surveys, a subject wrote “Some would have suited children more.”

Question Four – “How easy was it to implement the activities in your classes?”
  Responses – 2, 4, 5

Question Five – “How likely are you to use these activities when teaching other piano classes?”
  Responses – 2, 3, 4

Question Six – “How likely are you to recommend these activities to other group piano instructors?”
  Responses – 3, 4, 4 - A subject also wrote comment near Question Six stating, “How would I recommend them?” This subject responded with a “three” for Question six.

Questions Seven through Nine were free-response questions. Question Seven asked, “What portions of the activities were particularly effective?” Responses to this question were “Every activity had a purpose that was clear, and the constructive fun was so beneficial;” and “The students enjoyed the telephone activity because I think they were interested to see what happens and to work as a group.” Question Eight was, “What portions of the activities were particularly ineffective?” The subjects responded with, “some of the games were a little complicated or a little too easy;” and “The telephone game was so hard to implement because of the headphone set-up – they couldn’t hear each other otherwise they would hear the first telephone.” The final question – “What recommendations do you have for improving the activities?” – received the responses, “None ... just keep up the good work!” and “If a game requires an awkward headphone set-up, give instructions for the teacher.” One of the three completed surveys had no responses for Questions Seven through Nine.

Only one teaching assistant assigned a “five” to any of the questions. These questions were “Overall, how useful did you find the activity sheets?” (Question One); “How much more interesting did you think the activities made your class?” (Question Two); and “How easy was it to implement the activities in your classes?” (Question Four). The remaining responses for all of the other questions were “threes” and “fours.”
CHAPTER 4
DISCUSSION AND OBSERVATIONS

Discussion

As stated in the results section, it was difficult to create activities for certain concepts. The writer’s intent was to create a variety of activities that covered several piano-related skills. What resulted was a variety of skills addressed, rather than many different activities focusing on the same skill. However, certain skills may be represented by one, or two types of activities. If the activity available for a certain skill requires difficult material preparation, or a larger classroom, the activity may not be useful for that particular lesson. Also, if the activity takes a long time to perform, there may not be time to include it in the lesson. Ideally, each skill should have several activities with various preparation requirements, and should take different lengths of time.

A resource with seventy-six activities easily provides enough material for a teacher to include over two activities per lesson in a sixteen-week semester in which the classes meet twice a week. Furthermore, when one accounts for weeks reserved for testing and project preparation, the remaining class periods could include three or more activities without duplication. However, in order to make the resource more comprehensive, perhaps more activities should be provided. More options may be helpful for some concepts like transposition and improvisation. These two skills seem to be difficult for students to master. Differing approaches in presenting these skills should be offered so that students with different learning styles may benefit from the activities. Additionally, more options may be needed across the board to match an individual class’s personality. Some of the skills are used every day, so more activities should be available to reinforce the concepts in several different ways.

As stated earlier, activities that address simple concepts like keeping a steady beat, naming notes, and simple rhythmic patterns were rarely included in the resource. It was assumed that, since most of the classes were for music majors, steady beat would not need to be reinforced. Although the majority of music majors have a strong sense of rhythm and can keep a steady beat, there are usually exceptions. Therefore, a few activities should be available for the more elementary skills and concepts. “This is a . . .” and the dances (Waltz, Gigue, Tarantella, Polonaise, and Mazurka) are examples of activities that reinforce steady beat. “Snap Happy” is an activity to help teach simple rhythmic concepts.

Some general skills, like musicality and phrasing were not explicitly emphasized in the group piano syllabi used by this university. The objectives listed in the syllabus took first consideration. After those objectives were addressed, then other skills were considered for activities. Although musicality is not specifically listed in the syllabus, it is probably an objective that “goes without saying.” It may be effective to do an activity that reinforces musicality on a regular basis.

This project had a formative and a summative evaluation phase. Although the elements of a summative evaluation were present in the study, the major part of the evaluation process was formative. Some activities were evaluated on three occasions. First, the initial, ten “sample activities” were read by the major professor. After alterations were suggested, and ultimately made, those activities were read by the doctoral directive committee. Members of the committee offered recommendations for improvement as well. These recommendations were considered,
and changes were made. Finally the graduate teaching assistants were allowed to teach some of the activities to their classes to test the usability, level of interest, and enjoyment levels. Written comments regarding the use of the activities in the group piano classes were given to the writer of the activities. If alterations were suggested, those specific activities were altered accordingly, such as adding information to the Re-makes section.

The summative evaluation consisted of a short survey (Appendix C) given to the graduate teaching assistants. Seven graduate teaching assistants had access to the activities. Only four of the teaching assistants used the activities in their classes. Three of those four filled out the survey about the activities. Much of the survey responses were positive. This initial survey can offer a small glimpse of what a larger group of the graduate teaching assistants’ opinions and responses may be.

The survey questions dealt with the usefulness and feasibility of the activity sheets. They were also asked if the activity sheets were interesting, and if they would use the activity sheets again or recommend them to other group piano instructors. Generally the survey responses to the activity sheets were positive. Questions Four and Five were the only questions that received one response each of “two.” These questions were, “How easy was it to implement the activities in your classes;” and “How likely are you to use these activities when teaching other piano classes?” The other responses to those questions were “three” or higher. Questions Four and Five each received a “two” from different teaching assistants. The remaining questions received responses of three or higher.

Question Four, was about the ease or difficulty in implementing the activities in the class. It is possible that the graduate assistant who gave a response of “two” selected an activity that required a large area of floor space or other problems implementing the activity with the keyboard/room arrangement. Most graduate teaching assistants cited logistical problems as areas for improvement. For example, the teaching assistant who used Piano Telephone stated, “It was really hard to do this activity in the piano lab because of the setup of the pianos/headphones.” Furthermore, feedback written on Accidental Tourist Hats indicated, “It was a little hard to this activity in the piano lab because of the number of students (14). We couldn’t sit in a circle.” Perhaps the Props and Set Design section needed to indicate that the teacher should plan ahead to secure a separate room for activities that require an open area. Also, for programs that utilize headphones in the piano classroom, the activities, or introduction to the activities should explain that headphones are to be used only when the activity specifically calls for them.

Another possible reason certain activities may have seemed somewhat difficult to implement is preparation time. Several of the activities required extra materials. Sometimes instructors simply needed to gather the materials prior to class. Other activities ask the instructor create or build the materials. Since the instructors in this study were also graduate students, the desired preparation time for these activities may not have been available. Motivation to prepare in advance may also be lower for graduate teaching assistants than for full-time faculty instructors. This lack of motivation appeared evident in the fact that only four of the seven graduate teaching assistants used the activities, despite the urging of the researcher and the supervisor of the group piano program.

Question Five asked, “How likely are you to use these activities when teaching other piano classes?” This question also received a “two” response from one of the graduate teaching assistants, indicating that the teaching assistant was not likely to use the activities in another class. The reason for this may be similar to why the activities may be considered difficult to
implement (Question Four). Since this particular graduate assistant scored Question Four with a “four,” preparation time may be more likely for the low mark for Question Five rather than logistical reasons.

Perhaps lack of motivation was also a reason for scoring Question Five with a “two” as well. Presenting activities in addition to the examples and exercises in the text book requires extra effort from the graduate teaching assistants. As observed in the Background and Significance of the Project, one argument for presenting these activities to new, and possibly inexperienced group piano instructors was that many have had little or no teaching experience. The benefit of supplemental, creative activities may not be apparent to new group piano teachers. If their experiences in piano study have only been in private lesson, group activities and games would not have been used. Therefore, the frame of reference would not necessarily include supplemental activities. Also, if piano lessons occurred primarily during childhood, using the same games and activities may not seem appropriate for older students. This misconception about games and activities is evident by one teaching assistant’s comment, “I didn’t think the college-aged students would enjoy this so much!”

It is interesting to note that all three graduate teaching assistants scored a “four” for Question Three, regarding the perceived enjoyment of the students during the activities. Also, during the formative evaluation process, a teaching assistant commented, “I didn’t think the college-aged students would enjoy this so much!” Another remarked, “The students really had fun with this.” Additionally, regarding the Pentachord/Scale Game, one of the graduate teaching assistants noted, “They loved to play this game.” Finally, “The students loved this” was said about Brain/Arm Teaser. Although “fun,” or student enjoyment is not a definitive measure of teaching effectiveness, it is a good indicator of the level of the students’ active involvement or engagement in the class.

The graduate teaching assistants who participated in the final survey all had different majors. These majors were piano pedagogy, piano performance, and music therapy. One of the graduate assistants was an international student, but did have English as a first language. The responses, both on the surveys and on the activity sheets were based on the teaching assistants’ individual experiences with the activities, and their perceptions of the students’ experiences and responses. Since this resource is intended to be used by individuals, it is not necessary for each teacher to have identical experiences with the activities. When an instructor selects a resource to supplement a class, it is important for that resource to be somewhat flexible in order to fit the instructor’s individual style of teaching.

It is surprising that the graduate assistants would not think the college students would like the games. Games and movement activities are regularly included in general music textbooks. Although piano is a smaller category of musical emphasis, many concepts in general music and other musical venues clearly transfer piano skills. Knowledge of theory concepts and musicality are required to be a strong musician in any musical performance. Perhaps, the graduate teaching assistants thought college students would consider themselves to be too mature to participate in games and other activities that may be considered childish. If this were the case, very few “social affairs” events would be successful. Adult costume parties would not exist. Complex board games and game shows would have no consumer base. If physical challenges were beneath college students, college athletics would not be as prominent on college and university campuses across the nation.

Furthermore, the questions regarding graduate teaching assistants’ perceptions of the
activities were scored with a three or higher. For instance, Question One – “Overall, how useful did you find the activities?” – scored two “threes” and a “five.” One teaching assistant found the activities to be “extremely useful.” The other two teaching assistants remained neutral (three). Question Two asked how much more interesting the activities made the classes. One graduate assistant remained neutral (three), while the others scored it a “four” and a “five.” This suggests that the activities did make the classes more interesting, once again indicating a possible raised level of student engagement.

One of the graduate assistants indicated that s/he was likely to use these activities when teaching other piano classes (Question Five). Another graduate assistant remained neutral (three), while another scored this item with a “two.” The graduate assistants may have responded to this item depending on a few different variables. It has already been stated that preparation time, room arrangement, and motivation may negatively affect the likelihood of the graduate teaching assistants using the activities. Another variable that should be considered is the availability of these specific activity sheets. It is possible that the interpretation of Question Five led students to think that these activities may not be available after the study. Only one copy of each activity was provided to the teaching assistants to prevent them from all using the same three or four activities. Therefore, they would be less likely to use the activities since they would not have continued access to the Activity Sheets.

Question Six asked if the graduate teaching assistants were likely to recommend the activities to other group piano instructors. Two of the three graduate assistants responded with a “four.” This suggests that they believed other teachers of group piano might benefit from the use of the activities. The third graduate assistant responded with only a “three,” writing the comment, “How would I recommend them?” Apparently that graduate teaching assistant would not recommend the activities simply based on the fact that it would not be possible to recommend them. This graduate teaching assistant would not know how to do so.

**Conclusions**

The purpose of this project was to assimilate the elements that contribute to music teaching effectiveness and apply those elements specifically to college-level group piano. The major elements that contributed to teaching effectiveness were Teacher Presentation, Student Activity, and Complete Teaching Patterns which include feedback. Teacher Presentation involved accurate information and non-verbal communication skills. These skills ranged from eye contact to the teacher’s vocal inflection and facial expressions. Student activity has often been linked to raised levels of student achievement, attitudes, and attentiveness. The final major element that contributed to teaching effectiveness was a complete teaching pattern. Complete teaching patterns are made up of a three-step process. The first step is teacher delivery. Academic or musical information is generally preferred over merely direction. The second step is the student response. This is when the students perform a task, or answer a question. The final step, feedback, is considered the most effective when the feedback is specific.

Since much of the research points to activity as an essential element in teaching effectiveness, a resource document was written that consisted of creative activities emphasizing various piano skills and concepts. Along with each activity were suggestions for possible complete teaching patterns, non-verbal communication, and pacing. The idea behind the resource document was that the creative activities would provide natural ways to engage the students during group piano classes.

This study also evaluated the resource document of creative activities to assist in teaching
group piano classes at the college level. The evaluation included both a formative and a summative portion. The formative process involved presenting the activities to the major professor and directive committee of the writer of the activities. They suggested alterations to the activities which were altered in turn. The activities were then provided to the graduate teaching assistants of college-level group piano classes to sample in their classes. Four of the seven graduate assistants sampled the activities and wrote feedback on the backside of each activity sampled. Any changes recommended for the activities were made for the final drafts.

The final portion of the evaluation process was summative. This involved a survey that the graduate teaching assistants were to complete at the end of the study. Three of the four teaching assistants completed the surveys.

The overall response to the activities was positive. Some comments written in the formative evaluation portion of the study were, “The students really had fun with this;” “This was a good demonstration with the body to Alberti bass;” and “This activity motivated students to listen to what they played and balancing between two hands. Great activity!” However, there were also some recommendations for improvement. For example, some graduate assistants wrote, “It was a little hard to do this activity in the piano lab because of the number of students (14). We couldn’t sit in a circle;” “This wasn’t so successful. With later classes I changed it to playing on your arm or leg, just so they could play on a flat surface and could see their hand positions;” and “I think they need to have enough time to prepare/perform. For 12 student class size, it took so much time to have all of them play.”

Many of the problems the graduate teaching assistants encountered were material limitation problems. For instance, movement activities were difficult because of a lack of floor space in the group piano classrooms. In addition, there was evidence of a lack of available preparation time for the graduate assistants. Due to the fact that the university requires researchers to apply for permission to perform studies involving human subjects, this study could not begin until permission was granted. The application was not processed on a timely basis due to problems encountered by the processing department. Since the beginning of the study was delayed, the university’s academic calendar, mid-term exams and spring break interfered with the graduate teaching assistants’ opportunity to present the activities in their classes. It is very likely that the specific activities used did not receive much consideration because of time constraints that graduate students face.

The summative evaluation was a short survey with six Likert-type questions and three open-ended questions. The Likert-type questions were regarding the perceived effectiveness and feasibility of the creative activities. All but two of the responses on the Likert-type questions received a rating of a “three” or higher, on a scale of one to five. Two of the questions each received one rating of a “two.” One question (Question Five) asked about the likelihood of the graduate assistants to use the activities when teaching other piano classes. The other question (Question Four) was about the ease or difficulty in implementing the activities in the class. Possible variables affecting the scores for these two questions were lack of motivation, difficult room arrangement, and lack of preparation time.

If these activities are to be presented to other teachers of college-level group piano instructors, some modifications may be made. For example, some activities should have a stronger emphasis placed on the need for an open area, or large classroom to perform movement activities. Perhaps a labeling system should exist to indicate those activities requiring more classroom space. More specific directions on room set-up may also be needed in some of the
activities as well. The graduate assistant who used *Piano Telephone* stated challenges in playing the game while using headphones. Although the game was not intended to be played with headphones, the graduate assistant did not realize it. There should be no assumptions about the clarity of the instructions for each activity. Overall, teachers may require more activity options that teach the same piano skill. This way, the activities can cater more to the time, materials, and floor space available to the teachers of group piano.

**Implications and Recommendations for Further Research**

Research in music teaching effectiveness strongly supports the use of active participation in music classroom and rehearsals. Additionally, teachers who have good nonverbal communication skills, and who provide specific feedback tend to be more effective. Teachers of group piano classes ought to heed this information. Nonverbal communication skills, student activity, and specific feedback from the teacher are all tools that engage the students. Creative activities that support and reinforce piano and musical skills also engage students in a class. The logical conclusion is that creative activities in a college-level group piano classroom will make the class more effective.

The results of the summative evaluation survey in this study are neither definitive nor statistically significant. The number of subjects during the summative evaluation was not large enough to utilize any statistical tests. However, since many of the responses from the graduate teaching assistants were positive, there is at least some indication that including creative activities in college-level group piano classes can be beneficial. For instance, one graduate teaching assistant indicated surprise that college students embraced the activities as readily as they did.

This response from the graduate teaching assistant suggests that many may assume that higher education must be dry in order to be taken seriously. Perhaps “the word” about possible benefits of creative activities should be more widespread. However, more research is necessary to determine the specific benefits that may result. Studies may be done that measure students’ attitudes towards group piano classes when creative activities are used. Additionally, a study testing the students’ acquisition of piano skills after taking a class that utilizes these resource activity sheets should be conducted. Another suggestion is a larger-scale test of creative activities based on the teachers’ perspectives. Their perspectives should include the usability, clarity, and effectiveness of the activities. A larger number of subjects may be used in addition to a longer time-period. The activities could be provided to many different group piano teachers at several different schools. If they are allowed to use the activities for an entire semester, or a school year, the results may be different and more conclusive. Several studies about teaching effectiveness in college-level group piano are necessary since very little current literature is available on this subject.

The activity sheets in this project were intended to be more illustrative, rather than exhaustive. As mentioned earlier, there were more than enough activities to supplement a semester-long, college-level group piano course. Additional activities may be desired, depending on the time available for the teacher to prepare and within each class period. It is assumed that group piano teachers will begin to understand that activities can be inspired by various sources. After some time using these activities, the group piano teachers should be able to invent activities of their own, or seek out other sources like general music textbooks. Ideally, more novice teachers of college-level group piano courses will become aware of this way of presenting piano skills and concepts.
Effective group-piano teaching is a field in which little research has been done. Research regarding teaching effectiveness in other areas of music education has been helpful in approximating what can make an effective group piano instructor. This research seems to suggest that teaching tools that assist in involving students in the lesson are quite effective. In the 21st Century, creativity is a necessary tool for teachers to maintain their students’ interests. Educators must compete with the sensory overload available on television, in the movie theaters and even on the internet. Instructors in the area of group piano are included in this group of educators. Creativity is a necessary element in piano teaching.
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RESOURCE ACTIVITY DIAGRAMS

Figure 1 – Blues Scale Hopscotch
Figure 2 – Scale Dominoes
Front of Room

Figure 3 - Twister
Figure 4 – This is a …
Figure 5 – Ear/Nose Name Game
APPENDIX C

GROUP PIANO ACTIVITY SHEET SURVEY

1. Overall, how useful did you find the activity sheets? (*Circle a number*)
   
   (Not at all) 1 2 3 4 5 (Extremely Useful)

2. How much more interesting did you think the activities made your class?
   (*Circle a number*)
   
   (Not at all more interesting) 1 2 3 4 5 (Extremely)

3. How much did you think the students enjoyed or appreciated the activities? (*Circle a number*)
   
   (Not at all) 1 2 3 4 5 (completely)

4. How easy was it to implement the activities in your classes? (*Circle a number*)
   
   (Extremely difficult) 1 2 3 4 5 (Extremely easy)

5. How likely are you to use these activities when teaching other piano classes? (*Circle a number*)
   
   (Not at all likely) 1 2 3 4 5 (Extremely likely)

6. How likely are you to recommend these activities to other group piano instructors? (*Circle a number*)
   
   (Not at all) 1 2 3 4 5 (Extremely likely)

7. What portions of the activities were particularly effective?
   
   ________________________________________________________________
   ________________________________________________________________

8. What portions of the activities were particularly ineffective?
   
   ________________________________________________________________

9. What recommendations do you have for improving the activities?
   
   ________________________________________________________________
APPENDIX D

INFORMED CONSENT FORM FOR GRADUATE ASSISTANTS

I freely and voluntarily and without element of force or coercion, consent to be a participant in the research project entitled “Creative Activities for Use in the Group Piano Classroom.”

This research is being conducted by Charise A. Lindsay, who is a doctoral student in Music Education at Florida State University. I understand the purpose of her research project is to better understand piano teaching in the classroom setting. It is exploring the dynamic of piano classes and teaching techniques required to make these classes successful. I understand that if I participate in the project, I will be asked to provide suggestions for improvement on the teaching activities being used. In addition, I will be asked to fill out a survey about the effectiveness of the activities. The surveys will be anonymous, and my name will not be used in any reporting of the results.

I understand there are benefits for participating in this research project. First, my own awareness of music education may be increased. Also, I will be providing music educators with valuable insight into teaching piano in the classroom. This knowledge can assist them in educating future piano students as successfully and efficiently as possible.

I understand that this consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the study. Questions, if any, have been answered to my satisfaction.

I understand that I may contact Charise A. Lindsay, Florida State University, cal02f@garnet.acns.fsu.edu, for answers to questions about this research or my rights. The major professor for this research project is Dr. Victoria McArthur. She can be reached at (850) 644-7607. Group results will be presented to me at the conclusion of the study.

I have read and understand this consent form.

___________________________  ____________________________
(Subject)      (Date)

IRB (Human Subjects Committee) contact information: For human subjects questions, please feel free to contact Julie Haltiwanger at 644-7900 or Email to jth5898@fsu.edu
REFERENCES


Charise Lindsay was born in Des Moines, Iowa. She attended Milligan College during her undergraduate studies where she received a B.A. in Music Education. She taught elementary music prior to, and during her graduate studies at Butler University. Her degree from Butler was a Master of Music in Piano Pedagogy. For two years she taught as a private piano instructor in Indianapolis. She also taught music courses as an adjunct instructor at Indiana University Purdue University in Indianapolis (IUPUI). Her Ph.D. is in Music Education with a Piano Pedagogy emphasis. She currently holds the position of Coordinator of Music Education at Kentucky Christian University.