CURRICULAR PRIORITIES OF ELEMENTARY GENERAL MUSIC TEACHERS

by

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ABSTRACT

The purpose of this study was to discover the curricular priorities of PK-5 general music teachers and the proportion of time spent on those skills they use in their music classrooms. Through completing an online questionnaire, ninety-six PK-5 general music teachers indicated the activities they emphasized, per grade level, in their music curricula, the methods they consulted for curricular planning, and the percentage of time they spent teaching various musical skills. Findings indicated that the most commonly consulted resource by questionnaire participants was the 2014 Music Standards. Respondents also commonly used the Orff-Schulwerk Approach and Kodály Concept as curricular frameworks. Singing was the skill prioritized the longest percentage of time across teachers' curricula and, along with movement, was frequently used in teachers' PK-2 classes. As grade levels increased, movement and singing became less common and were replaced with music literacy and playing instruments. Teachers may use this study as a consensus of what educators prioritize in their curricula and consult this consensus for their future curricular planning. Suggestions for future research are conducting longitudinal case studies on teachers' curricular priorities to discover why teachers choose the curricular designs they use in their classes.

Chapter I

INTRODUCTION

Problem Statement

In music education, there are a variety of skills that music teachers emphasize in their curricula: singing (Hornbach & Taggart, 2005; Levinowitz, Barnes, Guerrini, Clement, D'April, and Morey, 1998; Rutkowski, 1990, 1996), rhythmic development (Burton, 2017; Gordon, 2005, 2010; Metz, 1989; Moore; 1981; Schleuter & Schleuter, 1985; Valerio, Bolton, Taggart, Reynolds, & Gordon, 2001), music literacy (Burton, 2017; Rogers, 1996), playing instruments (Bowles, 1998; Killian & Basinger, 2004; Murphy & Brown, 1986), improvising/creating music (Beegle, 2010; Gruenhagen & Whitcomb, 2014), moving (Metz, 1989; Valerio et al., 2001), listening (Sims, 1985; Sims & Cassidy, 1997; Sims & Nolker, 2002), and music technology (Burton & Pearsall, 2016). Teachers commonly consult one or more methods that include these skills (Anderson, 2011; Brittin, 1995; Choksy, 1981; Landis & Carder, 1972; Persellin, 1988). While there are many skills that music teachers may include in their curricula, researchers have found that educators do not prioritize these skills equally (Moore, 1981; Orman, 2002; Wang & Sogin, 1997). Furthermore, research is unclear regarding the curricular priorities of pre-kindergarten through grade 5 (PK-5) elementary general music teachers across the United States.

Purpose

Therefore, the purpose of this research is to investigate the curricular priorities of elementary general music teachers and the proportion of time spent on skills throughout their music curricula.

Research Questions

The research questions of this study are:

1. What general music methods are most commonly consulted by music teachers for PK-5 curricular construction?

2. What activities do PK-5 general music teachers emphasize, per grade level, in their curricula?

3. What proportion of music class, per grade level, do PK-5 music teachers spend on specific skills?

Through the investigation of the research questions, the present study may help to uncover those skills, activities, and methods PK-5 elementary general music teachers prioritize across their full music curricula.

Chapter II

LITERATURE REVIEW

The literature pertaining to the research purpose and questions of this study focuses on primary elementary general music methods used in PK-5 music and the skills emphasized in each one. Finally, the literature addresses elementary general music teachers' use of class time.

Definition of Terms

The following terms and definitions will be used throughout this thesis:

Achievement: "the quality and quantity of a student's work" (dictionary.com, 2017).

Activity: "work, especially in elementary grades at school, that involves direct experience by the student rather than textbook study" (dictionary.com, 2017).

Approach: "A way of dealing with something" (dictionary.com, 2017); a way to describe curricular philosophies and strategies.

Concept: "a directly conceived or intuited object of thought" (dictionary.com, 2017); knowledge of something.

Eclecticism: The combination of desired aspects of different methods.

Method: The organization of elementary general music curricula.

Skill: "the ability, coming from one's knowledge, practice, aptitude, etc., to do something well" (dictionary.com, 2017).

Primary Elementary General Music Methods

Music scholars, music teachers, music researchers, and music psychologists have developed various specialized methods that educators use to create elementary general music curricula (Anderson, 2011; Brittin, 1995; Choksy, 1981; Frazee & Kreuter, 1987; Landis & Carder, 1972; Persellin, 1988). Elementary general music teachers consult these methods to guide their instruction. Examples of such methods are Orff-Schulwerk approach, Kodály Concept, Gordon's Music Learning Theory, and the Dalcroze method. These methods, which are commonly taught in pre-service teacher education programs, are consulted for developing lesson plans or assessments (Brittin, 1995; Persellin, 1988). Typically, one or more of these methods shape music teachers' curricular decisions and priorities (Brittin, 1995).

Dalcroze Method

Émile Jaques-Dalcroze's work is commonly called the *Dalcroze method*. The most unique contribution of the Dalcroze method is eurhythmics, which is a study of music that emphasizes listening, movement, and rhythm (Farber & Thomsen, 2007). According to Anderson (2011), when teachers focus on eurhythmics in their instruction, students may learn to easily understand rhythm and internalize rhythmic expression.

The Dalcroze method also focuses on solfège singing. Jaques-Dalcroze originally used fixed *do* when teaching solfège. However, he used this technique most successfully

with advanced adults (Anderson, 2011). When working with children or beginner musicians, many Dalcroze teachers use moveable *do* for teaching solfège. Improvisation, another essential part of the Dalcroze method, integrates spontaneous music creation using movement, voice, and instruments. Eurhythmics, solfège, and improvisation assists with the development of the inner ear to improve musicianship. "The methods taught of Dalcroze in music education—eurhythmics, solfège, and improvisation—have had a profound influence on modern music education" (Anderson, 2011, p. 32).

Kodály Concept

The Kodály Concept was developed in Hungary by Zoltan Kodály, a professor at the Academy of Music in Budapest (Organization of American Kodály Educators [OAKE] 2017). The most prominent underlying philosophy of the *Kodály Concept* is that "music belongs to everyone" (Shehan Campbell & Scott-Kassner, 2014, p. 52). The Kodály Concept comprehensively teaches basic musical skills and focuses on singing, singing with solfège, literacy, and listening (Choksy, 1981).

There are several essential elements to the method. Singing, which is humans' most natural instrument (Choksy; 1981, Landis & Carder, 1972; OAKE, 2017). Thus, Kodály teachers commonly have students sing songs unaccompanied (Landis & Carder, 1972). Another important element is solfège, which affects listening, sight singing, and dictation skills (OAKE, 2017). The Kodály Concept uses the *sol-fa* with hand signs approach to sight-reading and the Chevé syllable system. Kodály teachers also commonly use moveable *do* while singing solfège to enhance student understanding of the function of scale degrees in various keys. Kodály believed that these skills must be a part of a

child's music education at a young age to successfully train the musical ear (Choksy, 1981).

Kodály thought that good music was important to the life of every person and only recognized music of European tradition as "good" (Choksy, 1981). Kodály and Béla Bartók collected folk songs around Southeastern Europe that they believed were integral for children's music education (Shehan Campbell & Scott-Kassner, 2014). Since then, teachers have recognized that music of other cultures provides similar rich resources that Kodály found important for children. For example, in the United States, Kodály teachers use American folk songs as repertoire and their respective folk dances to inspire creative movement in young children (Choksy, 1981). "Kodály's ideas of pedagogy challenge generations of musicians and teachers to raise the musical potential of their students" (Shehan Campbell & Scott-Kassner, 2014, p. 52).

Orff-Schulwerk Approach

One of the most common approaches used in music education is the *Orff-Schulwerk approach* (Brittin, 1995). Orff-Schulwerk is a music and movement approach developed by Carl Orff and Gunild Keetman in the 1920s. "The Orff approach to elementary music addresses every aspect of musical behavior: performing, creating, listening, and analyzing" (Frazee & Kreuter, 1987, p. 14). The Orff-Schulwerk process has four principal stages: imitation, exploration, literacy, and improvisation (Shehan Campbell & Scott-Kassner, 2014). Imitation is often echolike, while exploration challenges children's creativity to find ways to use musical information. Through the Orff-Schulwerk approach, students gain extensive experience in imitation and exploration

before music literacy, which can become a musical tool for students to preserve their created music.

Improvisation is considered the most advanced stage of musical achievement (Frazee & Kreuter, 1987). “All activity areas within *Schulwerk* are media for improvisation--movement, speech, body rhythms, singing, non-melodic and melodic instruments. The instruments especially are used for improvisation” (Landis & Carder, 1972, p. 86). Examples of these instruments are glockenspiels xylophones, hand-drums, and recorders. The Orff-Schulwerk approach builds student musicianship through play, which can be done through music, movement, song, listening and drama (Frazee & Kreuter, 1987).

The Orff Schulwerk approach is also complemented by the use of folk and folk-like songs, often in the pentatonic mode (Shehan Campbell & Scott-Kassner, 2014). These songs give students the foundation to attempt musical tasks such as performing ostinato patterns (whether on instruments, body percussion, or vocally), tonic drones, and playing bordun accompaniments. The musical skills that the Orff-Schulwerk approach accentuates are moving, chanting, playing instruments, and improvising/creating music. Through a variety of visual, motor, and auditory learning channels, a well-planned Orff class can stimulate conceptual learning and skill development (McRae, 1982).

Gordon's Music Learning Theory

Edwin Gordon was a music psychologist who developed *Music Learning Theory* (MLT) (Gordon Institute of Music Learning [GIML], 2017). MLT is centered around *audiation*, which Gordon termed as "the hearing and comprehending in one's mind the sound of music that is no longer or may never have been physically present." (Gordon, 2012, p. 389). Gordon's research also focused on music aptitude, which is one's potential to learn music. A key principal of an MLT-based method is the whole-part-whole curriculum. This involves an introduction (whole), a detailed analysis of the whole by separating it into sections (part), and then using those parts for a greater understanding of the whole by returning to the whole unit within a lesson. Although it is not a method, a curriculum may be built with MLT as the foundation.

Similar to the European pedagogies, Gordon supported the sound-before-symbol approach to music learning (Gordon, 2012). MLT is an eight-stage hierarchy of skill building: aural/oral, verbal association, partial synthesis, symbolic association, composite synthesis, generalization, creativity and improvisation, and theoretical understanding levels (Gordon, 2012). According to Gordon (2012), students in the aural/oral level, the most elementary level of MLT, learn from the discrimination of musical patterns. This discrimination learning is expanded as students add labels, rhythm syllables and solfège to the sounds that they hear. Learners then take these labels and connect them to symbols on a page. Students in the advanced stages of MLT learn to make inferences from their previous musical experiences and learn music independently. Theoretical understanding, the most advanced stage, is last in the sequence.

2014 National Music Standards

The National Core Arts Standards (NCAS) (National Coalition for Core Arts Standards [NCCAS], 2014), meant for all performing arts, were created to prepare students for artistic citizenship and literacy. Four artistic processes: creating, performing, responding, and connecting comprise the NCAS. The artistic processes have specific anchors and standards embedded within each. They provide benchmarks for each grade level with each benchmark becoming increasingly more complex and advanced. For music there are the 2014 Music Standards (National Music Standards, 2014). The 2014 Music Standards cultivate a student's ability to carry out the artistic processes in music (National Association for Music Education [NAfME], 2014). In the PK-8 general music strand of the 2014 Music Standards, the artistic processes encompass 15 different standards. The standards can be used as a framework for curriculum development but are not a method.

Eclecticism

Eclecticism in music education curriculum design is combining desired aspects of different approaches (Brittin, 1995) to form a unique method. The majority of music teachers approach curriculum eclectically and avoid strictly using one method, concept, or approach (Brittin, 1995). When using an eclectic curriculum, teachers practice the principles of Dalcroze, Kodály, Orff, Gordon, and perhaps others, in various degrees (Landis & Carder, 1972; Persellin, 1988; Shehan Campbell & Scott-Kassner, 2014).

Primary Elementary General Music Methods: Summary

Many music teachers consult various methods or combinations of methods for curricular creation (Brittin, 1995; Persellin, 1988). The primary methods that were found in the research literature were the Dalcroze method (Anderson, 2011), Orff-Schulwerk approach (Frazee & Kreuter, 1987), Kodály Concept (Choksy, 1981), and Gordon's MLT (Gordon, 2012). According to Shehan (1986), the universalism in active music learning is evident among the similarities of these practices; thus, these are the methods that were used for this study.

Musical Skills and Activity Types

A plethora of skills and activities are emphasized throughout an elementary general music program. Music teachers address combinations of these skills through a variety of activities in the music classroom (Moore, 1981; Persellin, 1988; Shehan, 1986; Orman, 2002; Wang & Sogin, 1997). Moore (1981) compared teaching of American and British elementary public school music teachers and the skills they emphasized in their classrooms. Sixty teachers in Eugene, Oregon and Reading, England submitted 20-minute recordings of a typical music class. Moore dissected and categorized information from activities that were taking place on video. To do this, two observers used a form that allowed them to document continuous events in the music classes in five-second intervals. The reliability between the observers was r=.93.

Moore found that teachers addressed playing instruments, listening, rhythmic activities, movement, and writing music during their class time. The researcher

discovered that the teaching practices in the USA and United Kingdom were consistent with each other. Both American and British teachers were seen to spend most of their class time singing, instructing, or having class discussions about music in relationship to history, culture, or other disciplines and addressed similar musical skills in their classes.

Singing

One of the oldest traditions in public school music education is singing, which was introduced in the United States by Lowell Mason in the mid-1850s (Birge, 1966). Ever since, singing has become one of the most used activities in the music classroom (MENC, 1994; Moore, 1981). This focus on singing in music education has led to the development of tools used to measure and evaluate the development of children's singing voices (Greenberg, 1979; Rutkowski, 2016). An example is the Singing Voice Development Measure (SVDM), which is a 5-point rating scale designed to measure singing-voice development and to gauge use of the singing voice (Rutkowski, 2016). The SVDM specifically focuses on singing performance and on singing-voice development. In 1998, Levinowitz, Barnes, Guerrini, Clement, D'April, and Morey assessed the reliability of this scale and used it to understand the dependability of the use of children's singing voices when singing in major and minor tonalities. The investigators also sought to find if the use of the singing voice is developmental through grades 1-6. The participants were one hundred and seventy students from southern New Jersey. Five of the investigators, who were graduate students and full-time elementary general music teachers, implemented the study. For data collection, the co-investigators audiotaped the performance of two criterion songs and rated their performance using the SVDM. Prior to

data collection, these songs were taught by rote throughout four class periods. The criterion song "In the Sea" was in minor tonality; the other song, "Row, Row, Row your Boat," in major tonality.

The investigators found that the SVDM was reliable for young children, but was less effective with older children due to their use of chest voice. The primary researcher also demonstrated that a large number of the sample student population did not have full use of their singing voices and that they had a better use of their singing voices when singing in major tonality. The researchers recommended for music teachers to include a systematic approach to singing to their curricula, as students cannot rely solely on maturation to maximize their singing voices. Due to its reliability, they also suggested that teachers should use the SVDM for use in all elementary school levels.

In 2005, Hornbach and Taggart sought to determine the relationship between singing and tonal aptitude in Kindergarten through 3rd grade students. They also investigated singing achievement and if it differs according to student grade level. The researchers first administered the Primary Measures of Music Audiation (PMMA) (Gordon, 1986) to measure developmental music aptitude. They then used a researcher-designed 5-point continuous rating scale to measure the children's performance of the song "Bow, Bow, Belinda." For data collection, the researchers introduced the song to groups of students by singing through the song twice. Then, each student performed individually. The performances were audiotaped and judged by three experienced music educators. Using Pearson's *r,* researches calculated that the interjudge reliabilities ranged between .76 to .97—numbers that were high and significant (p <.05).

Hornbach and Taggart (2005) discovered that singing achievement does not appear to relate to tonal music aptitude, regardless of school setting or age. They also suspected that the better singing from students is from increased singing instruction, specifically with the development of the head voice. The researchers uncovered that, other than in third grade, singing achievement became higher as children aged. The investigators advised that teachers should specifically address singing, particularly in students' head voice, in elementary general music curricula.

Summary. Singing is one of the most taught skills in the music classroom (Moore, 1981; Orman, 2002; Wang & Sogin, 1997). Levinowitz et al. suggested that music teachers use a systematic curriculum for singing, as teachers cannot rely on aptitude or maturation for students' singing voice development. Hornbach and Taggart (2005) found that singing voice use and tonal aptitude are independent constructs that are developed separately and advised teachers to specifically address singing in their music curricula. While previous researchers have suggested that singing is a major aspect of most teachers' music education curricula, none covered the proportion of time that singing is prioritized, per grade level, in music teachers' classrooms. The present study will contribute to the existing literature with a more in-depth analysis of music teachers' prioritization of singing across their elementary general music curricula.

Music Literacy

Music reading has been a common activity employed in general music education (Norris, 2004). It is considered so essential, that many instructional manuals devoted to sight singing have been created to help enhance music-reading achievement (Brinson,

1996; Collins, 1999; Ottman, 1996). Although reading music should be considered an educational priority (NAfME, 1994), there is little research pertaining to how students learn how to read and write music (Burton, 2017).

Rogers (1996) investigated the effect of colored music notation on music reading skills of elementary students. The subjects were 134 first- and second-grade students enrolled at two separate schools in the United States. Due to the lack of previous music reading instruction, most of the students in the study were dealing with notation for the first time. The students were given the rhythmic test portion of the PMMA (Gordon, 1986) as a pretest. The researchers used the results to group together students with similar music aptitudes. The treatment period lasted for 6 months and for a total of 23 weekly lessons. Class time spent on rhythmic activity was structured to ensure that each class had an equal amount of instructional time. During instruction, students used the Chevé rhythm system for speaking notated rhythms. The experimental group read and notated rhythms with colored chalk where each of the colors represented a different note value. To avoid association of color to a specific note value, the colors used during instruction consistently changed. The control group studied the same rhythms, but without color-coordinated chalk. At the conclusion of the treatment period, the investigator tested students' sight-reading abilities by asking them to clap four-beat exercises. The researcher designed a rating scale used to assess the student performances. The reliability coefficients were .91 for the experimental group and .89 for the control group.

The investigator discovered that students in the experimental group scored modestly higher than the students in the control group. However, the color-notation-

trained students did not depend on color for reading music. Rogers also found that seventy eight percent of participants reported that they enjoyed reading colored notation. This finding led him to suggest that the increased scores might be related to heightened student attention during music reading instruction. Rogers also believed that the long-term advantage of the color treatment would be that students are easily able to associate colored and non-colored notation.

Burton (2017) studied rhythm music literacy with 39 children ranging from five to eight years old. The children were in an audiation-based class for forty minutes, once a week, for one year. Burton's study was focused on a language learning and literacy paradigm that theorizes how people learn to read and write and used this as a model to teach music literacy. Students started with listening, then dialogue-imitation, dialogue-improvisation, reading music, and writing music. Burton, who served as both the teacher and researcher, read students musical stories out loud and also gave students opportunities to write music informally. Data sources collected by the researcher were a music development progress log, music reading assessments, the analysis of children's notational work, and video recordings of children reading their notated music. Burton analyzed the data concurrently throughout the study and sought assistance with curriculum planning from three teachers with a combination of over 20 years of teaching experience. The researcher found that reading rhythm stories out loud helped students with visual recognition of patterns that they had previously audiated, heard, and chanted while imitating or improvising. Students were also able to correct mistakes when writing music during music class through audiation and improvisation. Burton advocated that the

process to learn rhythm is strikingly similar to language literacy. The researcher suggested using a "sound before syllable before symbol" strategy for teaching music literacy and also calls for more comprehensive music literacy research.

Summary. Students who participated in research by Burton (2017) and Rogers (1996) were part of a music class setting. Both researchers had students use syllables to associate with sounds, with Rogers using the Chevé system and Burton, beat function syllables. Rogers found that most students enjoyed reading colored notation. Students who read music colored notation scored higher on a rhythmic assessment than those who studied with non-colored notation, perhaps because of heightened attention to the notation or increased visual stimulation. Participants in Burton's study made inferences through improvisation and corrected mistakes in their music writing. Both researchers offered suggestions for improving music literacy instruction.

While both researchers conducted research on how students learn to read and write music, neither studied the amount of time that teachers focus on music literacy throughout an elementary general music curriculum. Through the present study, valuable information may be gleaned on the amount of time that music teachers focus on music literacy during a school year and in what ways.

Improvisation/Creation of Music

Improvisation/creation is regarded to be a vital portion of a comprehensive elementary music education curriculum (Choksy, 1981; Frazee & Kreuter, 1987; GIML, 2017; Gordon, 2012; Gruenhagen & Whitcomb, 2014; Shehan Campbell & Scott-

Kassner, 2014) with scholars conducting research to learn about improvisation in the elementary music classroom (Azzara, 1993; Beegle, 2010; Gruenhagen & Whitcomb, 2014; Paananen, 2006). However, researchers studying the extent to which improvisation has been used during instruction have found mixed results. Koutsoupidou (2005) and Whitcomb (2005) found that most teachers used improvisation when teaching. Yet, other investigators have discovered that many teachers do not emphasize the skill during their classroom instruction (Orman, 2002; Wang & Sogin, 1997).

Gruenhagen and Whitcomb (2014) distributed a questionnaire to 1,174 prospective participants to learn of the improvisational practices in elementary general music classrooms. Participants were 103 general music teachers who resided across the United States. The questionnaire consisted of open-ended questions regarding the improvisational activities music teachers used in their classroom and how often participants included improvisation in music instruction. These responses were reviewed, coded, categorized, and analyzed by the researchers to find emerging patterns and themes.

The investigators found that the most common improvisational activities reported by participants were question-and-answer singing, improvising on unpitched percussion instruments, and improvising rhythmic patterns using instruments. Most participants indicated that they received training to teach improvisation. Fifty-eight percent of respondents wrote that they included improvisation between 0% and 10% of their instructional time while only 16% included the skill for over 21% of class time. While some respondents placed less priority on improvisation, the majority perceived it as

essential for the development of students' musical skills. The researchers suggested that future case studies of music teachers' teaching practices and their perceptions of student learning through improvisation would contribute to the collection of literature in this area.

Summary. Improvisation/creation of music is considered by many to be an important skill in a comprehensive music education curriculum (Azzara, 1993; Choksy, 1981; Frazee & Kreuter, 1987; Gordon, 2012). Gruenhagen and Whitcomb (2014) found that teachers used a variety of techniques to improvise with their students. However, over half of the respondents in their study reported that they focused on improvisation for less than 10% of their teaching time. While this finding contributes insight regarding the extent to which improvisation is used in elementary general music instruction, it only provides broad information about the subject and does not address the amount of time music teachers prioritize improvisation/creation throughout their elementary general music curricula.

Listening and Connecting to Music

When developing a music education curriculum, one goal of music educators is to develop a broad musical understanding and responsiveness in each child (Baldridge, 1984). One of the most common and effective ways to do this is by developing listening skills. "Music listening is implied if not dealt with explicitly in all music learning" (Pierce, 1959, p. 109).

Sims and Nolker (2002) investigated the individual differences in music listening responses of Kindergarten children. The researchers replicated previous research (Sims, 1985; Sims & Cassidy, 1997) and gave 48 students free choice of listening to two different pieces: "Hushabye Street" and "I'll Love You Forever." There were vocal and instrumental recordings of each piece. The participants used a tape recorder and could control the music by pressing "start" or "stop" buttons. For data analysis, ANOVA was performed to compare listening preferences by performance mediums (vocal or instrumental), songs, and gender.

The researchers found that students listened to each song for similar amounts of time. In comparison of performance mediums, Sims and Nolker discovered that the overall time listening to instrumental versions was only a few seconds longer than the listening of vocal versions. In comparison of listening preferences by genders, the researchers found that boys listened to selections longer than girls by a few seconds. However, the investigators discovered consistency in the amount of time students spent listening to their "most listened to" song. The researchers' results were similar to findings in the previous studies (Sims, 1985; Sims & Cassidy, 1997), which were large differences of listening between children, but a consistent amount of time listening within each child.

Summary. The researchers' findings suggested that different children have different musical preferences, but behave similarly when listening to songs that they enjoy or least prefer. While the researchers' discoveries offer knowledge pertaining to the listening preferences of children, their study did not include application of listening instruction in the music classroom. Understanding the amount of time teachers focus on

specific music listening skills in the classroom could assist with further research regarding student preferences in music listening.

Rhythm and Movement

Rhythm instruction in elementary school typically includes physical and verbal responses to rhythmic sounds (Schleuter & Schleuter, 1985). It is considered so important that researchers have conducted extensive studies that focus solely on rhythmic aptitude and development (Gordon, 1986, 2010; Petzold, 1966; Thackray, 1972).

Common ways of rhythmic instruction are through rhythmic chanting and moving (Valerio, et al., 2001). Rhythmic chanting, which is vocal rhythm performance, gives students an opportunity to chant together, alone, or in parts (Valerio et al., 2001, p. 9). Movement is "essential to music development because it provides fundamental readiness for understanding rhythm and style" (Valerio et al., 2001, p. 9). These modes of performance can be used to research the rhythmic development of children (Schleuter & Schleuter, 1985).

Schleuter and Schleuter (1985) sought to learn the relationship between grade level and gender differences of K-3 children with rhythmic responses of stepping, clapping, and chanting after a school year of music instruction. The subjects involved were 99 children between grades K-3 that were within the normal range of intelligence. Prior to data collection, the investigators taught one hour of general music per week, for 8 months, to the research participants. After the treatment period, children involved in the study were given a rhythmic response test created by the investigators. The test consisted of 12 tape-recorded items. Six duple meter patterns and six triple meter patterns were

included. The 12 items were recorded in three randomly ordered versions that each called for students to respond by either chanting, clapping, or stepping. Students received two points for each correct response, one point for correct rhythms with inaccurate tempo, and no points for incorrect responses. Therefore, the highest score for each test was 24 points.

The investigators discovered that verbal chanting and clapping were more accurate than stepping among all grades. As grade level increased, accuracy increased among all mediums of rhythmic performance. The researchers also found that girls in grades 1, 2, and 3 consistently received higher scores than boys. In Kindergarten, the score comparison between genders was even.

Metz (1989) investigated preschool children's movement responses to music. The investigator studied 60 two-, three-, and four-year-old children that were students at a preschool. Students were separated into three groups of 20 and were observed in a researcher-designed music center. For eight weeks, each group was observed twice a week in 40-minute classes.

The research was set up in two phases. During both phases the students, who were in a researcher-designed classroom with mirrors, were observed moving to contrasting musical recordings while playing in learning centers. During the first phase, the investigator was a non-participant observer and watched classes from another location in the music center. Students were supervised but were not given any specific instruction by their supervisor. The researcher served as both the teacher and the observer during the second phase and provided musical instruction and intervention. Students were still

allowed to move between learning centers and were not forced to participate in teacher instruction. Parents and school staff also observed the participants and were surveyed and interviewed to augment data found through observation. A constant comparative method of grounded theory was used for coding observation data. Aspects of behavior were analyzed and put into theoretical categories. Categories were then compared to find relationships.

The researcher found that students independently responded to music without teacher intervention, but were more dependent on modeling when the teacher was present. Metz proposed that if teachers' modeling, describing, and suggesting elicits musical-responses, those experiences will likely function as a gateway for new levels of musical perception. Modeling by both peers and teacher also increased the number of music related responses. Metz suggested that preschool children's music perceptions relate to interrelationship among their classroom condition, outcomes, and musical interactions. Metz noted that to truly increase musical responses, teachers must be knowledgeable in music, early childhood development, and instructional theory.

Summary. Schleuter and Schleuter (1985) discovered that elementary age girls scored higher than elementary age boys on rhythmic-movement achievement tests. The investigators also found that students were more accurate while clapping and chanting than they were stepping.

Metz (1989) suggested that a student's music achievement in movement benefits from having a trained music teacher. Students responded to music through movement without teacher intervention, but were dependent on modeling when a teacher was

present. This teacher intervention led to more frequent musical responses, which could potentially lead students to perceive music in new and unique ways. Metz also advised that teachers should be knowledgeable in music, early childhood, and instruction theory to best increase music responses from children.

Those researchers contributed valuable knowledge regarding the importance of rhythm and movement instruction to elementary music education. Information on teachers' prioritization of rhythm and movement instruction in every grade level of the elementary general music classroom will add to the understanding of the importance of rhythm and movement instruction in the classroom.

Playing Instruments

Bowles (1998) sought to learn about the musical preferences of elementary age students. The researcher prepared a 23-question questionnaire and distributed it to 2,251 Kindergarten through 5th grade students. The questions were derived from various music activities found in music textbooks. The students were asked to determine whether they liked to participate in 13 different music activities: singing, playing instruments, dance, creative movement, compose, listen to music, follow score/map while listening, practice reading music, written assignment, study musical form, study about composers, play musical games, or draw while listening to music. The students then identified their favorite music-class activity among six options: singing, listening, dancing/movement, composing, playing instruments, and talking about music. Finally, participants were asked whether they liked participation in several school-program related activities: attending music performances, having performers visit class, performing in music

programs, participating in music contests, and participating in programs with students in schools other than their own. After answer sheets were returned to the researcher, the frequencies and percentages of responses to all questions were tabulated within and across each grade level. Other tests were completed to find trends among the data.

Kindergarteners were most positive about participation during music activities while fifth graders responded with the least enthusiasm. Across grade levels, students responded most positively to playing instruments (93%), singing (81%), and listening to music (82%). The survey of music-program related activities indicated that students most enjoyed performers attending class (87%) and enjoying concert attendance (83%). Students were very positive about attending concerts or having guest artists, but showed less preference for participation in contests. Across grade levels, students preferred creative movement to dancing. Students indicated that they enjoyed playing instruments, even when a less enjoyable activity (such as reading music or composing) was involved. The researcher suggested that teachers should embed these less preferred activities in instruction while students play instruments.

Killian and Basinger (2004) investigated classroom instrument preferences of four- to nine-year-olds in a free play setting. Twenty-two children enrolled in childcare participated in a miniature music camp with a variety of stations representing different musical activities and instruments. The investigators, assisted by undergraduate music majors, observed how much time students spent with each instrument or if they were off task. The instruments or devices children could choose were autoharps, xylophones, hand drums, tape players, jingle sticks, and puili sticks. The raw data consisted of audiotapes

indicating the frequency of contact with every instrument. The children's music activities were coded using SCRIBE software (Duke & Farra, 2000).

The researchers found that students were only off task for 13% of observed time. Students spent 70% of time playing instruments and 17% of time investigating them. The researchers discovered that students spent the most time playing autoharps, followed by xylophones, and then hand drums. Puili sticks were played least frequently. Killian and Basinger suggested that professionals working with young children could use this information to better find instruments that quickly engage them in musical activities.

Killian and Basingers' findings differ from the research of Geringer (1977) and Temmerman (2000), both of whom found that drums were the most popular instrument among young children. Although the researchers came to conclusions on why students in this study preferred the autoharp, their findings did not make that answer clear. The sample size should also warrant caution, as it was small enough to where the results potentially did not reflect the general population.

Summary. Killian and Basinger (1994) suggested that young students enjoy playing instruments and that teachers should include instrument playing in their curricula. Bowles (1998) found that playing instruments was the most popular activity in a questionnaire about musical preferences of elementary age students. These researchers contributed valuable information through their studies that adds to the paucity of research regarding instrumental preferences of students. However, they did not address the amount of time teachers emphasize playing instruments, per grade level, throughout their

elementary general music curricula. Awareness of the teacher's perspective may bring more insight on why students preferred playing instruments over other musical activities.

Music Technology

Burton and Pearsall (2016) explored the preferences of music-based tablet applications (apps) in pre-kindergartners. The researchers studied sixteen four-year-old children in a childcare center. The provided an iPad center that was used during free-choice play and gave the children opportunities to choose from and play with music-related apps. The selections of apps were categorized as "kid friendly" (with attributes like dancing and animation) and "less kid-friendly" (lack of those attributes). One "kid friendly" and one "less kid friendly" app was chosen for each category: creating melody, creating loops, creating rhythm, familiar songs, ambient sounds, and vernacular instrument bands. Data was collected over a total of 7 hours, 59 minutes, and 25 seconds and was gathered over an eight-day period. Investigators collected data by video recording class sessions and by taking field notes on the children's behaviors. Burton and Pearsall also used SCRIBE (Duke & Farra, 2000), which could track information regarding the amount of time a subject spent on a particular behavior.

The researchers discovered that children preferred using apps that had familiar music, were easy to navigate, and had an extensive amount of visual stimulation. Subjects also preferred kid-friendly apps over less kid-friendly apps. Children provided overt musical responses only for a short amount of time (14%) and moved in response to music more often than they sang. The investigators recommended that music apps should not serve as a substitution for early childhood music, but as a supplement for traditional early

childhood music education. Early childhood teachers should be acquainted with both the educational benefits and shortcoming of apps to better promote children's musical growth. Furthermore, Burton and Pearsall advised that developers should learn qualities of music that promote musical responses to better create music-technology apps that are more beneficial for music development.

Music Skills and Activity Types: Summary

There are a variety of skills used in elementary music curricula (Moore, 1981). Researchers found in previous studies that many students did not use their singing voice to the fullest capacity and, moreover, that singing achievement was not directly related to music aptitude (Hornbach & Taggart, 2005; Levinowitz, 1998). Burton (2017) found that the music literacy learning process was similar to learning language and should be taught with a "sound before syllable before sight" approach. Using color for reading music notation was enjoyable for students and may enhance music reading achievement (Rogers, 1996). Teachers reported that they used a variety of techniques to improvise with their students (Gruenhagen & Whitcomb, 2014); however, the majority focused on improvisation for less than 10% of their teaching time. As children age, their rhythmic responses while clapping, stepping, and chanting are more accurate (Schleuter & Schleuter, 1985). Metz (1989) discovered that preschoolers independently responded to music with movement without teacher intervention, but were more dependent on modeling when a teacher was present. Children enjoyed using music-related apps that were visually stimulating and played familiar music (Burton & Pearsall, 2016). However, the researchers suggested that app creators should be aware of qualities of

music that promote musical responses. According to previous studies, playing instruments was the skill developed in the music classroom that was most favored by students (Bowles, 1998; Murphy & Brown, 1986). Development of these musical skills through classroom activities may be prioritized differently across a teacher's curriculum.

Music Teachers' Use of Class Time

Elementary General Music Teachers prioritized musical skills and activities for different proportions of time during their classroom instruction (Moore, 1981; Orman, 2002; Wang & Sogin, 1997). Wang and Sogin (1997) sought to compare self-reported use of classroom time in the elementary school versus observed use of class time. For data collection, the investigators distributed a questionnaire to 60 participants, all of whom were attending an Orff-Schulwerk workshop in a large southern university. Teachers provided information regarding several aspects of their musical instruction. Information included a description of general aspects of their instruction, including an estimate of the amount of time spent on certain classroom activities. Then, half of the questionnaire participants submitted videos to the investigators of a typical music class. The researchers observed these videos and synthesized the data by completing observation forms. The observation forms gave investigators the opportunity to document classroom activities that occured in 15-second periods throughout the video. They then compared the surveys and the videos to determine whether teachers' perceptions of their teaching compared with their observations.

The researchers found that teachers consistently reported spending more time on each activity than the amount of time observed in the teaching-videos. Most teachers self-

reported that they spent the majority of their class times singing. However, the researchers found that, on average, teachers spent more time on moving (26.14%) than any other musical skill. Singing (18.75%), playing instruments (16.27%), and describing music (11.17%) were also use commonly by participants. Teacher talk (56.31%) was the most common behavior observed within the music classes.

The researchers gave insight on what skills teachers may think are most important. They also highlighted that teachers overestimated how much time they spent on musical activities in their music classrooms. Wang and Sogin suggested that teachers should watch videos of their own teaching to better assess their teaching performance. They also encouraged teachers to maximize modeling and expand the types of reinforcement used in general music.

Orman (2002) conducted a study on the use of class time in elementary general music classes and compared findings to the 1994 Music Standards. Participants were 30 experienced teachers with between 10 and 26 years of teaching experience. For data collection, subjects were instructed to film unedited videos of typical classroom instruction that were submitted to the investigator. The first 24 minutes of each video were analyzed with a video-viewing technology that displayed the hour, minute, and second of film progression. While watching the videos, the investigator transcribed observed activities on time-analysis charts. Activities included were: getting ready, talking, singing, performing on an instrument, singing and moving, verbal rhythm, movement, combination, listening to music, listening to student or teacher, and other. Student time and teacher time on the videos were analyzed separately.

Orman discovered that teachers commonly included activities that were not a part of the 1994 Music Standards, such as getting ready or talking. The researcher also found that every music specialist used all nine standards, but spent less time covering standards that required creative decision-making. Singing was the most common musical skill used in the observed classes. Teachers spent more time on moving and singing in 1st and 2nd grades than in 3rd through 6th grades. Across grade levels, 57% of class time was spent with students listening to the teacher. Forty-six percent of that class time was spent talking, while the remaining 11% was spent listening to the teacher sing. Like Orman, other researchers found that music teachers emphasized singing more than any other musical skill (Forsythe, 1977; Moore, 1981).

Summary. Both Orman (2002) and Wang and Sogin (1997) used video analysis to discover how elementary general music teachers diversify their class time. Wang and Sogin also used a survey to compare teachers' self-reported use of class time to their observed use of class time. Teachers self-reported that they spent the most time singing. However, they found that teachers spent more time moving than any other musical activity. Participants also spent, on average, 56.31 percent of time talking in their music classes. The researchers suggested that teachers overestimate the time spent on music activities and should watch videos of their teaching to assess individual teaching performances. Wang and Sogin designed their study in an effective way to collect reliable data and answer research questions. However, the researchers only studied teachers with an Orff-Schulwerk background, which may have impacted the results.

By viewing videos of music classes, Orman (2002) studied elementary general music teachers' use of the 1994 Music Standards. The investigator found that collectively, teachers covered all nine of the standards, but spent less time on standards associated with creative decision-making. Teachers focused more on moving and singing in early grades than in later grades. Singing was the most covered skill, overall, by the teachers who participated in the study. The participants also spent 57% of time talking with students. Like Wang and Sogin (1997), Orman provided a small view on what proportion of time teachers cover different music skills in their classroom.

Summary of Related Literature

Music practitioners have adopted specialized methods. Many use one or more methods as a foundation of their instruction (Brittin, 1995). These differences affect the use of class time and the musical occurrences and knowledge that a child experiences and gains during their formal music education training.

Researchers have identified musical activities that teachers emphasize in their classrooms and the proportion of time teachers prioritize various musical skills throughout their elementary general music curricula (Forsythe, 1977; Moore, 1981; Orman, 2002; Wang & Sogin, 1997). Others have researched which methods are most preferred by teachers for curricular construction (Brittin, 1995; Persellin, 1988). However, due to the age of these studies, their findings may not reflect the current perceptions or curricular preferences of PK-5 elementary general music teachers. There may even be differences in teachers' curricular preferences across grade levels—information that has not been covered by these researchers' studies. Comprehensive

insight on teachers' views of their music curricula and those activities and skills they emphasize, per grade level, in their music classrooms will be gained through the present research study.

Chapter III

METHODOLOGY

The purpose of this study was to gain a comprehensive view about the curricular preferences of PK-5 general music teachers. To do this, I sought to learn what music activities are most commonly emphasized, per grade level, by PK-5 general music teachers. I also desired to uncover which methods in music education PK-5 general music teachers most commonly consult for planning their curricula. Finally, I desired to learn what proportions of music class music teachers spend on specific activities during each grade level and throughout a full elementary general music curriculum.

Conceptual Framework

Curriculum Development

The conceptual framework for this research is based upon curriculum development. "Curriculum is derived from the word 'currere,' which means a route in which a learner travels" (Lawrence, 2017, p. 1). The definition of curriculum is "a plan for action or a written document that includes strategies for achieving desired goals or ends" (Ornstein & Hunkins, 2004, p. 2). Among these strategies are the humanistic and academic approaches. Ornstein and Hunkins stated that "humanists view the goals of education as personal growth, integrity, and autonomy" (Ornstein & Hunkins, 2004, p. 291), whereas the academic approach to curriculum is "...the traditional, encyclopedic,

synoptic, intellectual, or knowledge-oriented approach, the academic approach attempts to analyze and synthesize major positions, trends, and concepts of curriculum" (Ornstein & Hunkins, 2004, p. 7). For the purpose of this study, the academic and humanistic approaches to curriculum development and implementation form the conceptual framework.

Academic Approach

The academic approach is a philosophical, curricular approach that is scholarly and theoretical with curriculum expressed as intellectual thought (Ornstein & Hunkins, 2004). According to Darrin (2014), the academic approach is more focused on the structure of knowledge. Alsubaie (2016) posed that the most important person in curriculum construction is the teacher because of the knowledge, competencies, and experiences they possess. Teachers must be provided with the appropriate knowledge to help them effectively develop and implement curriculum that meets students' educational needs. In elementary general music, this knowledge relates to music-specific skills and concepts (Moore, 1981).

Humanistic Approach

One of the challenges of curriculum development is the way in which teachers use their knowledge to reach the needs of students and society (Alsubaie, 2016). The humanistic approach, attributed to John Dewey (Dewey, 1897), originated from the idea that the academic approach is too rigid and ignores the personal, artistic, and cultural matters of curriculum (Ornstein & Hutchins, 2004, p. 8). Two major principles of the

humanistic approach to curriculum construction are child-centeredness and community-centeredness (Lawrence, 2017). Child-centeredness, which is rooted in learning from hands-on experiences, or experiential learning, takes a child's age and individual needs into account when forming classroom curriculum. Dewey wrote extensively about experiential education and, in 1937, wrote *Experience and Education.* Dewey conveyed his belief that persons need experiential education and give experiential learning a positive direction. Herein, Dewey discussed the importance of growth-based learning, but stated that teachers must be agents in guiding students in the direction that fits the parameters of being a successful member of a community (Dewey, 2016). This approach has led toward curriculum with lessons based on group games, projects, field trips, and interest centers that are geared for the children to be agents of their own learning.

Allsup (2016), a music education philosopher who is an advocate for experience-based learning approach, opposes the idea of a *master and apprentice* style of education, where the master is the sole educator and is not adaptable to collaborative learningRather, he is an advocate for the teacher acting as facilitator and giving students opportunities to collaborate with others with regard to their music education and learning.

This type of community-centered learning was championed by Dewey, who said, "I believe that education must represent present life, life as real and vital to the child as that which he carries on in the home, in the neighborhood, or on the playground" (Dewey, 1897, p. 1). Dewey yearned for an educational curriculum in the school that better positions students for success in a real-world community. Another principle of community-centeredness is social justice, which Griffiths and Murray (2016) discussed to

be an ambiguous topic and something that teachers strive to achieve. This humanistic approach to curriculum is diverse, but is an essential part of curriculum development as the "...function of the curriculum is to provide each learner with intrinsically rewarding experiences that will make for more complete living and more authentic lives" (Ornstein & Hutchins, 2004, p. 291). In music, the humanistic approach to curriculum is implemented to make music-specific skills, concepts, and activities more meaningful and beneficial for students.

Academic and Humanistic Approaches in Music

As an educator, my own curriculum development approach derives from both the academic and humanistic approaches. The academic approach comprises my overall curriculum and the humanistic approach is how that curriculum is implemented to reach the needs of my students. I developed my unique approach through a variety of educational and culture experiences as a teacher, pre-service teacher, student, and human being. These learning experiences occurred in university music methods classes and graduate school coursework; through professional development; by understanding my students' musical and developmental needs; my philosophy of music education; the 1994 National Music Standards, and my prior teaching experience. Collectively, these educational experiences assisted in my decision to teach a variety of musical concepts, skills, and activities that immersed students into an experiential learning environment. Furthermore, these influenced the research purpose and questions, and the design of the current study.

Survey Design

I investigated my research questions through a survey. "Surveys are systems for collecting information on a broad range of subjects of interest in fields like education" (Fink, 1995, p. 1). I constructed a questionnaire in which PK-5 elementary general music teachers indicated activities they used across grade levels in the music classroom, which methods they consult for curricular planning, and the percentage of time they spent, per grade level, emphasizing various musical skills. The skills and activities on the questionnaire were chosen from the 1994 National Music Standards, the 2014 Music Standards, and from previously conducted research. Specific research that supported each answer choice may be found in Table 1.

The questionnaire was formed using Qualtrics (https://www.qualtrics.com), which is a research assistance platform. Qualtrics displayed the questionnaire and retained records of participants' responses. The questionnaire consisted of 23 questions (See Appendix C). First, I asked demographic questions that covered the participants' age, years of teaching experience, specific grade levels taught, gender, and state where they teach. From a selection of 24 options, participants were asked to check all of the music activities that they implement in the music curriculum of each grade they taught. Participants could choose as many options as they deemed necessary. In the next set of questions, I requested that participants indicate the amount of time they spend on eight various skills in the music classroom: *engaging with technology, improvising/creating, listening, movement, music literacy, playing instruments, rhythmic chanting*, and *singing*. The total percentage among the eight choices was to equal 100 percent. At the end of the

survey, I asked participants to choose which methods they consult when creating and implementing curriculum and then indicate the one they use most for curricular construction. I did not provide any information about the specialized methods other than their proper names. Participants were not asked questions about those grade levels that they did not teach.

Table 1: Answer Choices and Supporting Research

Activities	Supporting Research
Responding to Music Through Movement and Dance	Metz, 1989; Valerio et al., 2001
Chanting Rhythmically	Moore; 1981; Schleuter & Schleuter, 1985; Valerio et al., 2001
Chanting Rhythm Syllables	Moore, 1981; Rogers, 1996; Schleuter & Schleuter, 1985; Valerio et al., 2001
Chanting Alone	Moore, 1981; Schleuter & Schleuter, 1985; Valerio et al., 2001
Chanting with Others	Moore, 1981; Schleuter & Schleuter, 1985; Valerio et al., 2001
Beat Competency	Moore, 1981; Schleuter & Schleuter, 1985; Valerio et al., 2001
Matching Pitch	Hornbach & Taggart, 2005; Levinowitz et al., 1998; Rutkowski, 1990, 1996
Singing with Solfège	Choksy, 1981; MENC: The National Association for Music Education, 1994; Shehan Campbell & Scott-Kassner, 2014
Singing Alone	Hornbach & Taggart, 2005; Levinowitz et al., 1998; Rutkowski, 1990, 1996

Table 1 Continued

Activities	Supporting Research
Singing in Parts	Hornbach & Taggart, 2005; Rutkowski, 1996, 2016
Improvising Tonally	Azzara, 1993; Beegle, 2010; Gruenhagen & Whitcomb, 2014; Orman, 2002; Wang & Sogin, 1997
Improvising Rhythmically	Azzara, 1993; Beegle, 2010; Gruenhagen & Whitcomb, 2014; Orman, 2002; Wang & Sogin, 1997
Playing Instruments Alone	Bowles, 1998; Killian & Basinger, 2004; Murphy & Brown, 1986
Playing Instruments with Others	Bowles, 1998; Killian & Basinger, 2004; Murphy & Brown, 1986
Reading Music Notation	Burton, 2017; Rogers, 1996
Listening to Music	Burton & Pearsall, 2016; Sims, 1985; Sims & Cassidy, 1997; Sims & Nolker, 2002
Composing Music	Burton, 2017
Analyzing and Describing Music	MENC: The National Association for Music Education, 1994; National Music Standards, 2014; Orman, 2002; Wang & Sogin, 1997
Understanding Music in Relationship to History	MENC: The National Association for Music Education, 1994; National Music Standards, 2014; Orman, 2002; Wang & Sogin, 1997

Table 1 Continued

Activities	Supporting Research
Understanding Music in Relationship to Culture	MENC: The National Association for Music Education, 1994; National Music Standards, 2014; Orman, 2002; Wang & Sogin, 1997
Making Relationships between Music and Other Disciplines	MENC: The National Association for Music Education, 1994; National Music Standards, 2014; Orman, 2002; Wang & Sogin, 1997
Audiating Music	Burton, 2017; Gordon, 2005, 2010, 2012; Hornbach & Taggart, 2005; Valerio et al., 2001
Competency with Music Technology	Burton & Pearsall, 2016

Validity

I took certain measures to address construct, face, and content validity of the questionnaire (Research Methodology, 2017). I maximized construct validity by developing questions that were related to the research questions of the study along with information from related literature. I addressed face validity by piloting the survey with three elementary general music educators who provided constructive feedback on how to improve the clarity of my questions in a think-aloud procedure. Modifications were made to the survey upon receiving their feedback. I increased the content validity of the questionnaire by consulting external reviewers, all of who are leaders in the music education field. Strong construct, face, and content validity ensured that the questionnaire would measure the curricular priorities of PK-5 elementary general music teachers.

Data Collection and Analysis

On February 13, 2018, NAfME broadcasted the questionnaire on my behalf through email to 5,166 potential participants across the United States. I did not have access to these email addresses during the entirety of this study. These potential participants were members of the organization's member database. On February 20, 2018, NAfME resent an email to non-respondents. The questionnaire was emailed a final time on March 3, 2018 and closed on March 6, 2018. The questionnaire was confidential with no identifiers of participants.

After closing the questionnaire I tallied the responses for each answer choice and determined the percentage of respondents who chose each activity in each grade level. I then compared those percentages within each grade level to determine which activities most teachers emphasize. Finally, I compared that data across grade levels to determine the musical activities emphasized by the most teachers across a school curriculum. The questions focusing on the distribution of class time were analyzed similarly. For each grade level, the percentage of time that teachers focused on each skill was averaged together to form mean percentages. These mean percentages were compared to each other within and across grade levels. The data regarding the methods was analyzed through comparing responses within each question. This procedure determined (a) which activities elementary general music teachers emphasize, per grade level, in their curricula; (b) which methods are most commonly consulted by elementary general music

teachers; and (c) the percentage of time teachers believe that they focus on various skills per grade level and throughout their elementary general music curricula.

Research Safety Precautions

I took measures to ensure the highest safety and ethical standards for my research. I completed the Collaborative Institutional Training Initiative research training (see Appendix A). Additionally, this research was approved by the Internal Review Board at the University of Delaware (see Appendix B).

Chapter IV

DATA ANALYSIS AND RESULTS

Data Collection

Survey Construction

I constructed a questionnaire through which PK-5 elementary general music teachers indicated activities they emphasized in each grade level, which methods they consult for curricular planning, and the percentage of time they spent, per grade level, emphasizing musical skills (see Appendix C). First, I asked demographic questions. Participants then chose from a selection of 24 options, participants checked all of the music activities that they emphasized in each grade level. Respondents were asked to indicate the percentage of time they spent on eight various skills in the music classroom. At the end of the questionnaire, participants were to choose which specialized methods they used most for curricular construction.

Survey Distribution

NAfME sent an email with a link to the questionnaire on my behalf to elementary general music teachers across the United States. The organization reported that the questionnaire was sent to 5166 participants; however, I had no access to the member database and was unable to confirm this number. The initial email was sent on February 13, 2018. A reminder email was distributed to non-respondents on February 20, 2018. A

final email was delivered March 3, 2018. The questionnaire closed on March 6, 2018. I did not have access to the email addresses at any time during my study; therefore the questionnaire was confidential with no identifiers of participants' identities.

The data collection period concluded with 1,505 emails being opened by questionnaire recipients. Thirty-five teachers began the questionnaire but did not submit a completed form. In total, 196 completed questionnaires were submitted, which was a 3.79% response rate.

Data Analysis Qualification

Submitted questionnaires were required to meet the following qualifications to be included in data analysis:

1. Questionnaires must be filled out completely.
2. Participants must indicate that they are elementary general music teachers.

Questionnaires that did not meet these criteria were omitted from data analysis. Of the 196 submitted questionnaires, 113 elementary general music teachers completed the questionnaire (completion rate=57.7%). Of the completed responses, 17 (15%) teachers indicated that they were not elementary general music teachers. Thus, 96 completed questionnaires were used in the analysis, which was 1.76% of distributed emails.

Participants and Demographics

The participants in the study were elementary general music teachers from the United States. These respondents resided in 33 different states. New Jersey (10) and Pennsylvania (7) represented the highest population of questionnaire participants. Other

represented states included: Alabama, Arkansas, California Colorado, Connecticut, Delaware, Florida, Georgia, Hawaii, Illinois, Indiana, Kansas, Kentucky, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Texas, Virginia, Wisconsin, and Washington.

Most questionnaire participants were women. The distribution of gender among respondents was 88.54% female to 11.46% male. One participant chose to keep their gender anonymous.

Teachers who participated in the study were diverse in age. The greatest numbers of respondents were younger than 40 years of age, with 36.46% of participants being between ages 20-30 and 20.83% of respondents between ages 31-40. There were 19.79% of participants between the ages of 41-50 and 5.21% of the population were between the ages of 51-60. There were no participants over the age of 60.

Participants had a wide range of teaching experience. The majority of participants had 1-5 years of experience (43.75%). Teachers who taught 26 years or more were 14.58% of the total survey population. Those who taught 6-10 years also represented 14.58% of the surveyed population. Teachers who taught 11-15 years were 10.42% of the population. And, teachers with 16-20 years of teaching experience were 9.38% of participants. Those who taught 21-25 years (7.29%) were least represented in the data.

Respondents were asked to state the level of their highest degree. Over half of the respondents had obtained a master's degree (51.04%). The percentage of participants

whose highest degree level was a bachelor's degree was 45.88%. Only 1.04% of participating teachers held a doctorate degree. None of the respondents listed an associate's degree as their highest degree level.

Participants were asked to indicate those grade levels between PK and 5th grade that they taught (See Figure 1). Of the 96 participants, twenty-one (21.88%) indicated that they taught PK. Seventy-six participants (79.17%) taught kindergarten. Eighty-two respondents (85.41%) taught 1st grade. Eighty-four teachers (87.50%) taught 2nd grade. Eighty-two respondents (85.41%) taught 3rd grade. Eighty-four participants (87.50%) taught 4th grade. Seventy-two participants (75.00%) taught 5th grade. Respondents taught many combinations of grade levels in their teaching positions. Thus, it is difficult to state the range of grade levels that teachers teach due to the variability of classes that they may have in their jobs.

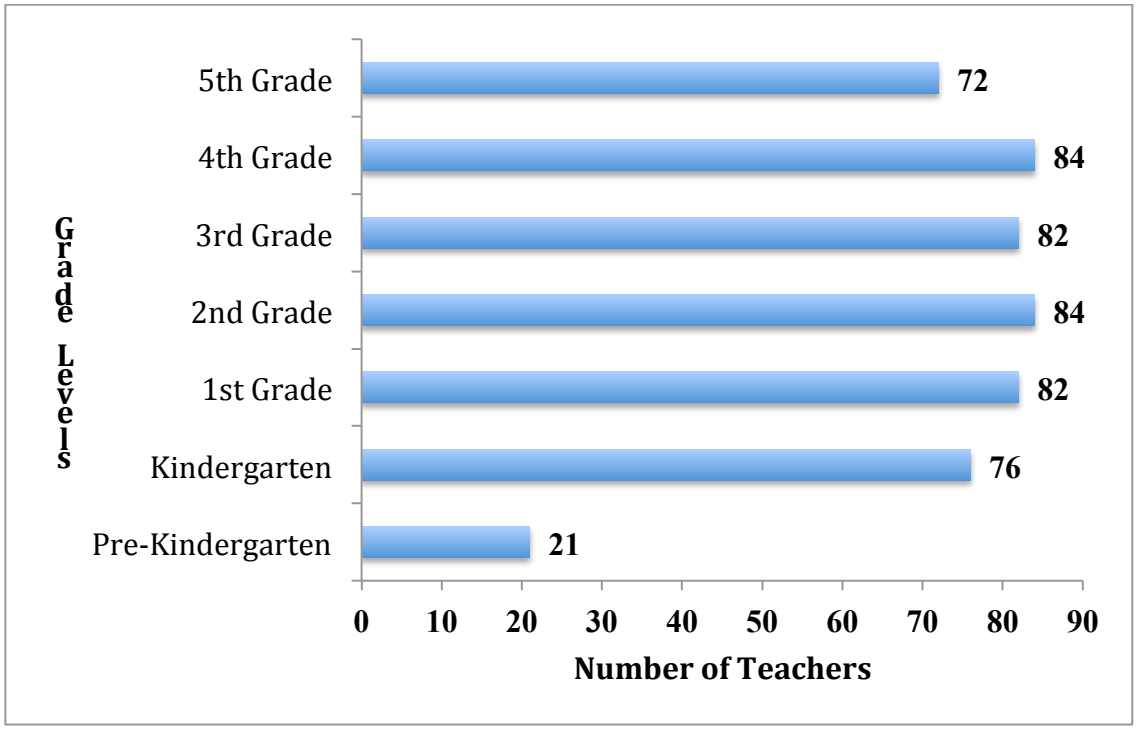

Figure 1. Grade levels taught by questionnaire participants (N=96).

Grade Level Profiles

Pre-Kindergarten

Twenty-one respondents indicated that they taught pre-kindergarten music at their schools. They were asked which activities they emphasized with their students and were provided with 24 possible answer choices. Participants could also select *other* and state an activity that was not an answer choice (see Figure 2). *Responding to music through movement and dance*, which was part of 90.48% of teachers' pre-kindergarten curriculum, was selected most frequently. The activities with the next highest response rates were *listening to music* (85.71%), *beat competency* (80.95%), and *chanting with*

others (76.19% percent). No respondents selected that *composing music* was an activity used in their pre-kindergarten curriculum.

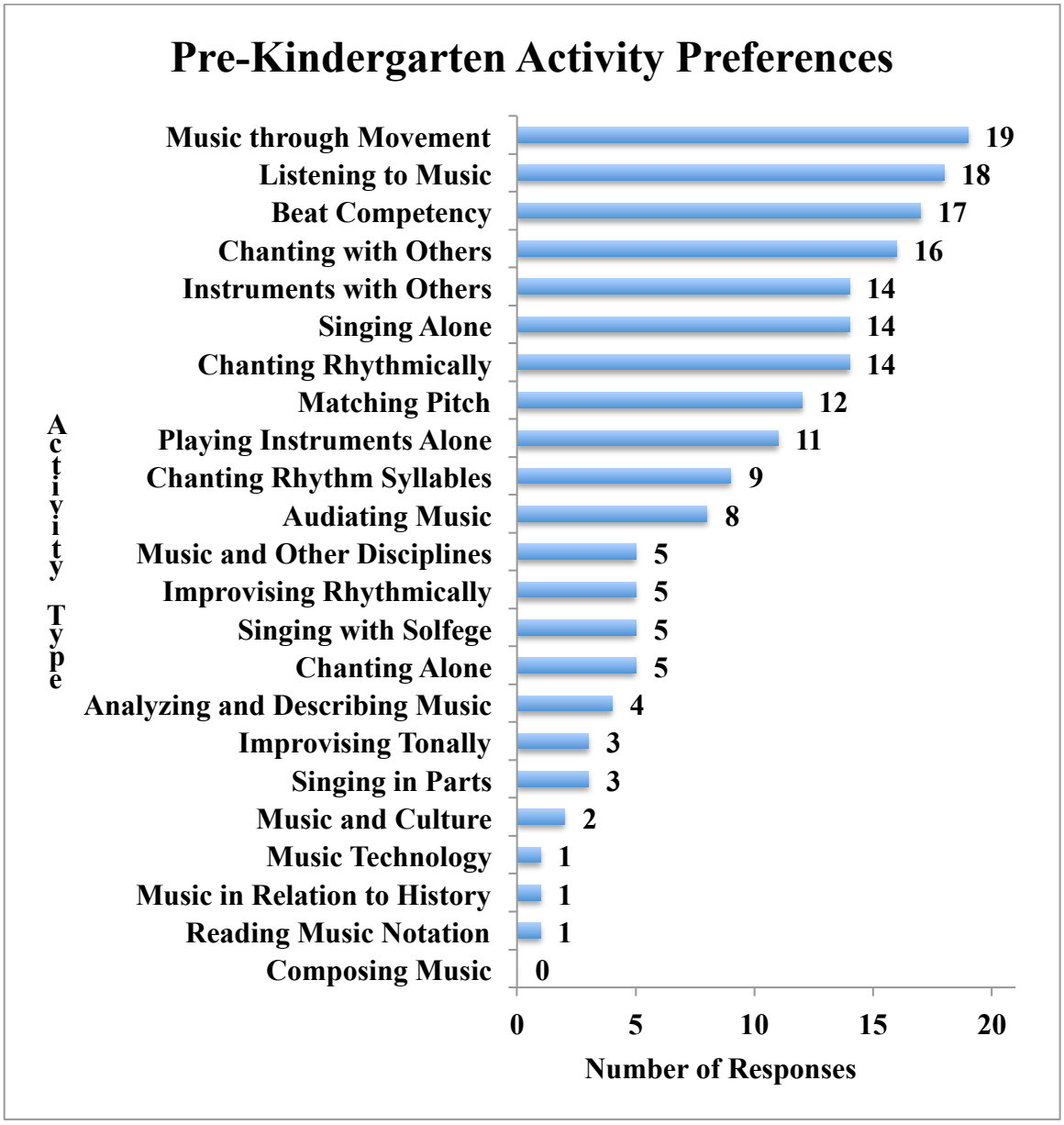

Figure 2. Pre-kindergarten activity preferences (n=21).

Next, respondents indicated the percentages of time spent covering eight various skills throughout a pre-kindergarten school year: *singing, movement, listening, playing instruments, listening, rhythmic chanting, music literacy, improvising/creating music,* and

engaging with technology. Every participant provided an individual percentage for each skill; the total percentage among the eight choices was to equal 100 percent (See Table 2). All percentages provided are expressed as mean percentages.

Respondents indicated that, over the course of a year, the skill emphasized the largest percentage of time in pre-kindergarten was *singing* (29.76%). *Movement* had a mean percentage of 21.67%. *Playing instruments* (10.71%), *listening* (10.38%), and *rhythmic chanting* (8.81%) were implemented the next highest percentages of time. The skills covered the lowest percentages of time were *music literacy* (7.38%), *improvising/creating* (6.90%), and *engaging with technology* (4.38%).

Table 2: Percentage of Time Spent on Musical Skills throughout Pre-Kindergarten

Musical Skills	*m* Percentage	*SD*
Singing	29.76	11.18
Movement	21.67	9.30
Playing Instruments	10.71	6.60
Listening	10.38	6.10
Rhythmic Chanting	8.81	7.70
Music Literacy	7.38	9.08
Improvising/Creating	6.90	5.66
Engaging with Technology	4.38	9.39

(n=21)

Kindergarten

Kindergarten teachers (n=76) were asked which activities they emphasized from a selection of 24 answer choices. Participants who selected *other* had the opportunity to state an activity not listed on the questionnaire (see Figure 3). Most teachers selected *responding to music through movement and dance* (93.42%) on the questionnaire. *Beat competency* (90.79%), *playing instruments with others* (88.16%), *matching pitch* (86.84%), and *listening to music* (86.84%) were also frequently chosen. The choices with low response rates were *improvising tonally* (19.74%), *understanding music in relation to history* (19.74%), *singing in parts* (15.79%), and *composing music* (14.47%). *Competency with music technology* (10.53%) was chosen least frequently. Respondents provided two write-in responses. These activities were "singing together" and "singing and reading lyrics for K sight words."

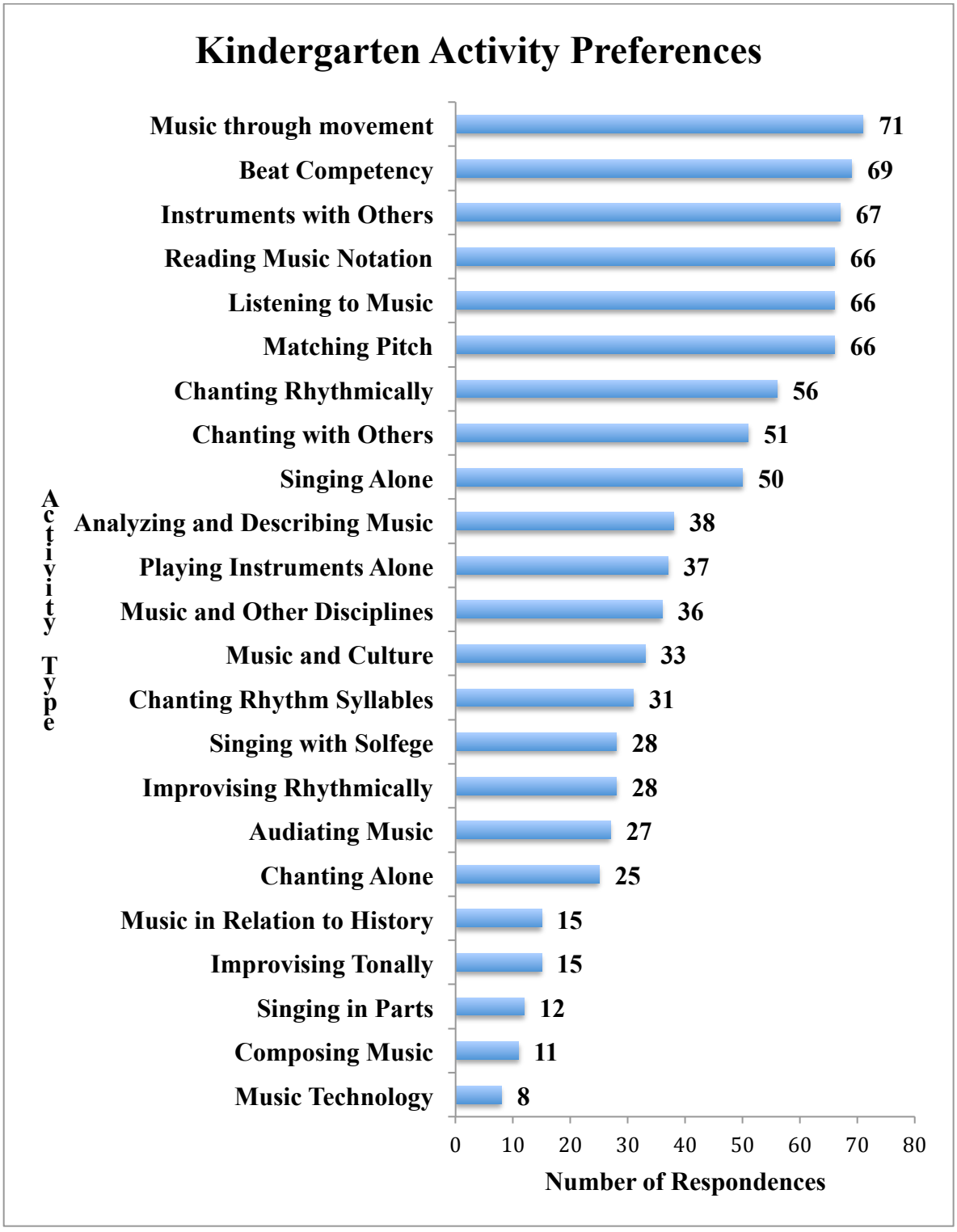

Figure 3. Kindergarten activity preferences (n=76).

Respondents then specified the percentages of time they prioritized eight various skills throughout a kindergarten school year: *singing, movement, playing instruments, rhythmic chanting, listening, music literacy, improvising/creating music,* and *engaging with technology*. Every participant provided an individual percentage for each skill; the total percentage among the eight choices was to equal 100 percent (see Table 3).

Respondents indicated that, over the course of a year, the skill most accentuated in kindergarten was *singing*, which had a mean percentage of 29.74%. *Movement* was prioritized the second highest percentage of time (19.43%). The next three highest overall implemented skills were *playing instruments* (10.74%), *rhythmic chanting* (9.75%), and *listening* (9.28%). *Music literacy* (8.87%), *improvising/creating music* (6.11%), and *engaging with technology* (4.63%) were emphasized the lowest percentages of time.

Table 3: Percentage of Time Spent on Musical Skills throughout Kindergarten

Musical Skills	*m* Percentage	SD
Singing	29.74	13.53
Movement	19.43	9.21
Playing Instruments	10.74	5.38
Listening	9.28	6.32
Rhythmic Chanting	9.75	7.58
Music Literacy	8.87	8.39
Improvising/Creating	6.11	4.86
Engaging with Technology	4.63	10.08

(n=76)

1st Grade

Eighty-two respondents were asked which activities they emphasized with their 1st grade students. Teachers chose from 24 answer choices—one of which allowed participants to write-in a response (See Figure 4). The activity chosen most frequently was *beat competency*, which was part of 93.90% of teachers' 1st grade curricula. The activities with the next highest response rates were *responding to music through movement and dance* (91.46%), *listening to music* (90.24%), *matching pitch* (87.80%), and *playing instruments with others* (85.37%). Choices with low response rates were *understanding music in relation to history* (34.15%), *composing music* (31.71%), *singing in parts* (28.05%), and *improvising tonally* (21.95%). Participants chose *competency with music technology* (12.20%) least frequently as an activity implemented in their 1st grade curricula. "Reading lyrics while singing" was the only write-in response.

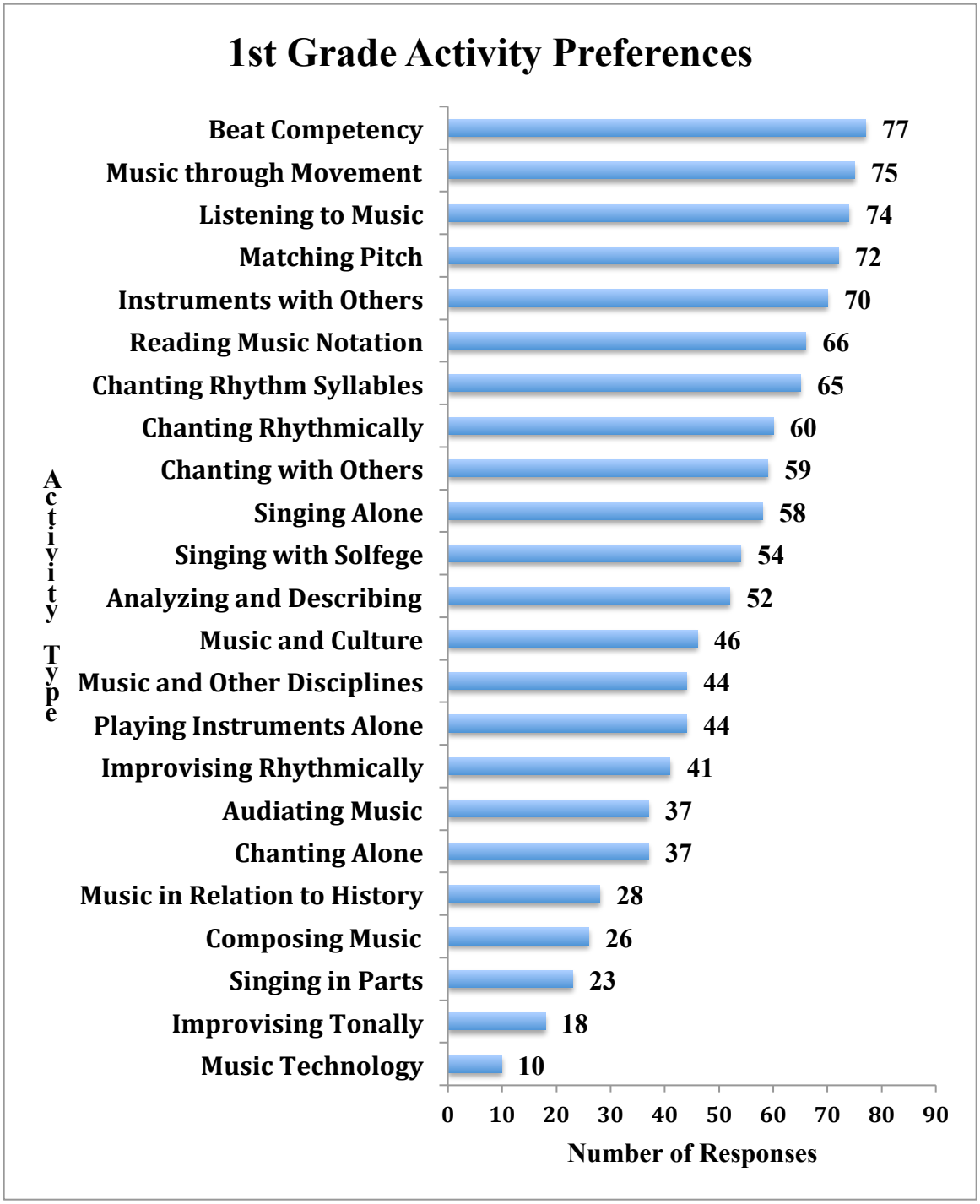

Figure 4. First grade activity preferences (n=82).

Next, respondents specified the percentages of time they prioritized eight various skills throughout a 1st grade school year: *singing, movement, playing instruments, music literacy, listening, rhythmic chanting, improvising/creating music,* and *engaging with technology*. Every participant provided an individual percentage for each skill; the total percentage among the eight choices was to equal 100 percent (See Table 4). All percentages provided are stated as mean percentages.

Teachers showed through their responses that they implemented *singing* the largest percentage of time throughout a 1st grade school year (28.77%). *Movement* had a mean percentage of 15.82%. *Playing instruments* (12.59%), *music literacy* (12.05%), and *listening* (10.41%) were prioritized the next largest percentages. The skills taught the smallest percentages of time were *rhythmic chanting* (8.88%), *improvising/creating music* (7.05%), and *engaging with technology* (4.44%).

Table 4: Percentage of Time Spent on Musical Skills throughout 1st Grade

Musical Skill	*m* Percentage	*SD*
Singing	28.77	12.85
Movement	15.82	7.32
Playing Instruments	12.59	7.23
Music Literacy	12.05	7.00
Listening	10.41	6.08
Rhythmic Chanting	8.88	5.68
Improvising/Creating	7.05	4.51
Engaging with Technology	4.44	9.60

(n=82)

2nd Grade

Eighty-four respondents listed themselves as 2nd grade music teachers. They were asked which activities they implemented with their students and chose from a selection of 24 answer choices--one of which gave the opportunity to write-in a unique response (See Figure 5).

The activity that the most teachers emphasized in 2nd grade was *beat competency*, which was part of 91.67% of teachers' curricula. The activities with the next highest response rates were *matching pitch* (90.48%), *reading music notation* (90.48%), *listening to music* (90.48%), and *playing instruments with others* (88.10%). The choices with lower response rates were *chanting alone* (52.38%), *singing in parts* (52.38%), *understanding music in relation to history* (52.38%), *audiating music* (48.81%), and *improvising tonally* (30.95%). The lowest percentage of teachers chose *competency with music technology* (19.05%). "Reading lyrics while singing" was the only write-in response for this question.

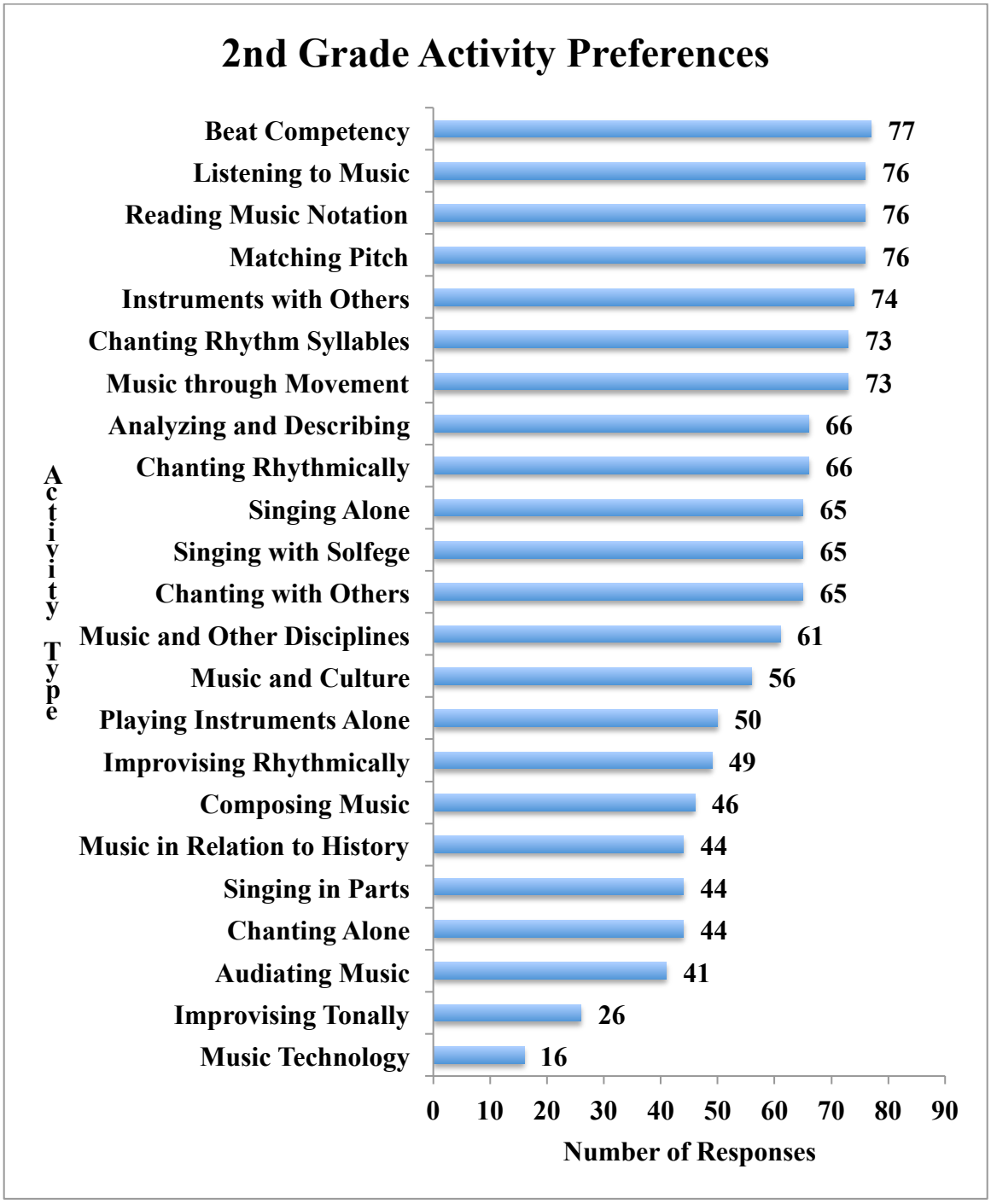

Figure 5. Second grade activity preferences (n=84).

Next, respondents indicated the percentages of time they emphasized eight various skills throughout a 2nd grade school year: *singing, music literacy, movement, playing instruments, listening, improvising/creating music, rhythmic chanting,* and *engaging with technology*. Every participant provided individual percentages for each skill; the total percentage among the eight choices was to equal 100 percent (see Table 5). All percentages listed are expressed as mean percentages.

Respondents selected *singing* as the skill emphasized the largest percentage of time throughout a 2nd grade school year (26.68%). *Music literacy* was the prioritized the second highest percentage of time (14.36%). *Movement* (13.37%), *playing instruments* (13.02%), and *listening* (10.70%) had the next highest mean percentages. *Rhythmic chanting* (8.74%), *improvising/creating music* (7.85%), and *engaging with technology* (5.29%) were implemented the lowest percentages of time.

Table 5: Percentage of Time Spent on Music Skills throughout 2nd Grade

Musical Skill	*m* Percentage	*SD*
Singing	26.68	19.57
Music Literacy	14.36	8.22
Movement	13.37	6.57
Playing Instruments	13.02	5.82
Listening	10.70	6.12
Rhythmic Chanting	8.74	5.81
Improvising/Creating	7.85	4.87
Engaging with Technology	5.29	9.67

(n=84)

3rd Grade

Third grade general music teachers (n=82) were asked which activities they emphasized for their curricular planning from a selection of 24 answer choices. Participants had the opportunity to state an activity not listed on the questionnaire through the final choice *other* (see Figure 6). The activity with the highest response rate was *reading music notation* (96.34%). *Playing instruments with others* (90.24%), *matching pitch* (86.59%), *listening to music* (86.59%), *analyzing and describing music* (84.15%), and *chanting rhythm syllables* (84.15%) were also selected frequently. Choices with lower response rates were *chanting alone* (54.88%), *improvising rhythmically* (53.66%), *audiating music* (52.44%), and *improvising tonally* (32.93%). *Competency with music technology* (23.17%) had the lowest response rate. "Reading lyrics" and "singing beautifully" were the only write-in responses for this question.

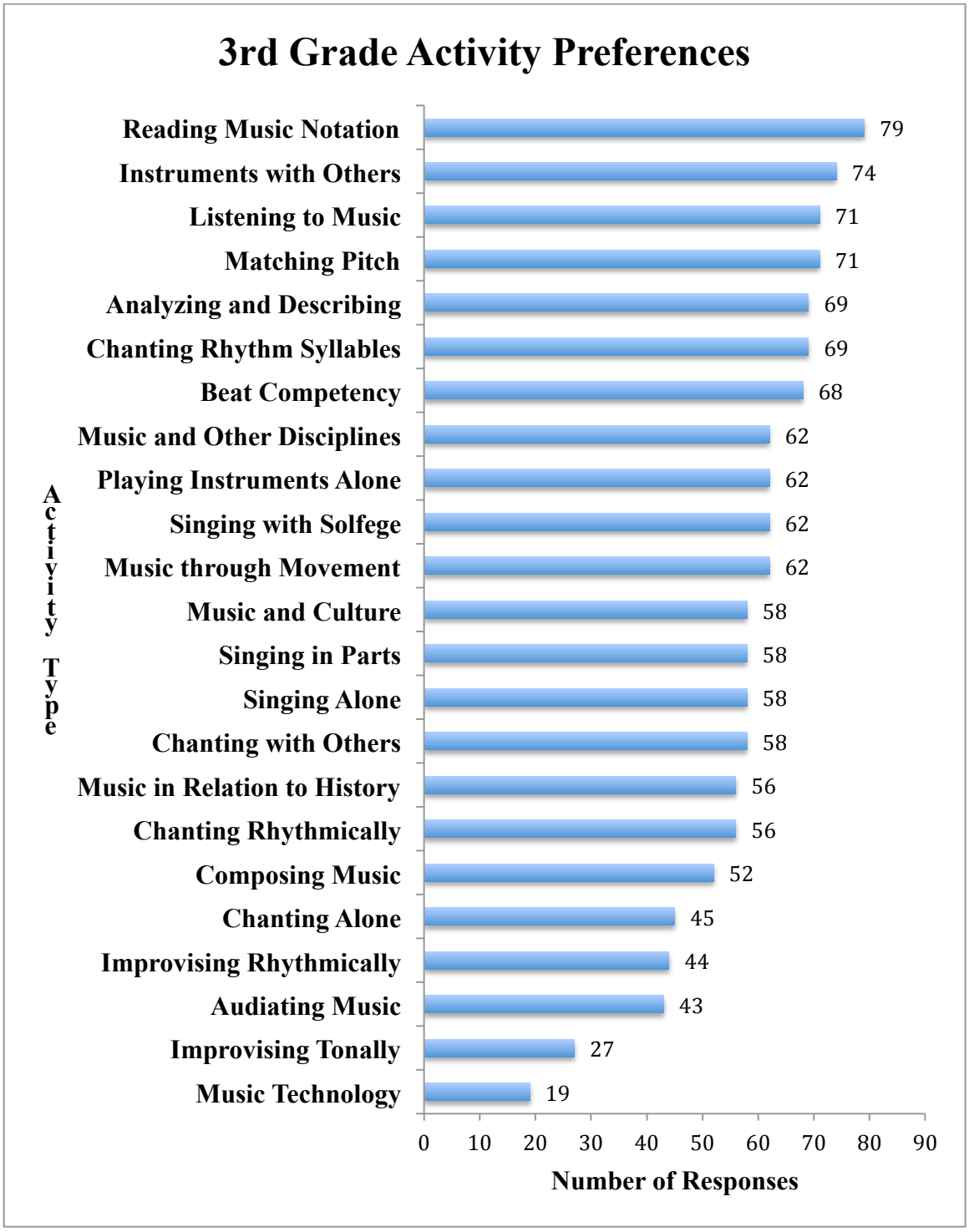

Figure 6. Third grade activity preferences (n=82).

Next, respondents indicated the percentages of time they prioritized eight various skills throughout a 3rd grade school year: *singing, playing instruments, music literacy, movement, listening, improvising/creating music, rhythmic chanting,* and *engaging with technology*. Every participant provided individual percentages for each skill; the total percentage among the eight choices was to equal 100 percent (see Table 6). All percentages provided are expressed as mean percentages.

Respondents suggested that they implemented *singing* for the largest percentage of time throughout a 3rd grade school year (23.00%). *Playing instruments* had the second highest mean percentage (16.98%). Respondents spent the next highest percentages of time emphasizing *music literacy* (16.98%), *movement* (11.05%), and *listening* (9.83%). *Improvising/creating music* (8.48%), *rhythmic chanting* (7.59%), and *engaging with technology* (6.99%) had the lowest mean percentages.

Table 6: Percentage of Time Spent on Music Skills throughout 3rd Grade

Musical Skill	*m* Percentage	*SD*
Singing	23.00	11.15
Playing Instruments	16.98	10.11
Music Literacy	16.37	8.24
Movement	11.05	6.30
Listening	9.83	5.99
Improvising/Creating	8.48	5.91
Rhythmic Chanting	7.59	5.11
Engaging with Technology	6.99	10.84

(n=82)

4th Grade

Fourth grade teachers (n=84) were asked which activities they implemented with their students. Respondents chose from 24 possible choices and had the opportunity to write-in a unique response (See Figure 7). The activity selected by the most participants was *reading music notation* (97.62%). The activities with the next highest response rates were *playing instruments with others* (90.48%), *listening to music* (89.29%), *matching pitch* (86.90%), *analyzing and describing music* (86.90%), *beat competency* (85.70%), and *making relationships between music and other disciplines* (85.70%). Choices with some of the lowest response rates were *improvising rhythmically* (61.90%), *audiating music* (52.38%), *chanting alone* (50.00%), and *improvising tonally* (50.00%). *Competency with music technology* (32.14%) had the lowest response rate among answer choices. "Recorder" was the only write-in response provided for this question.

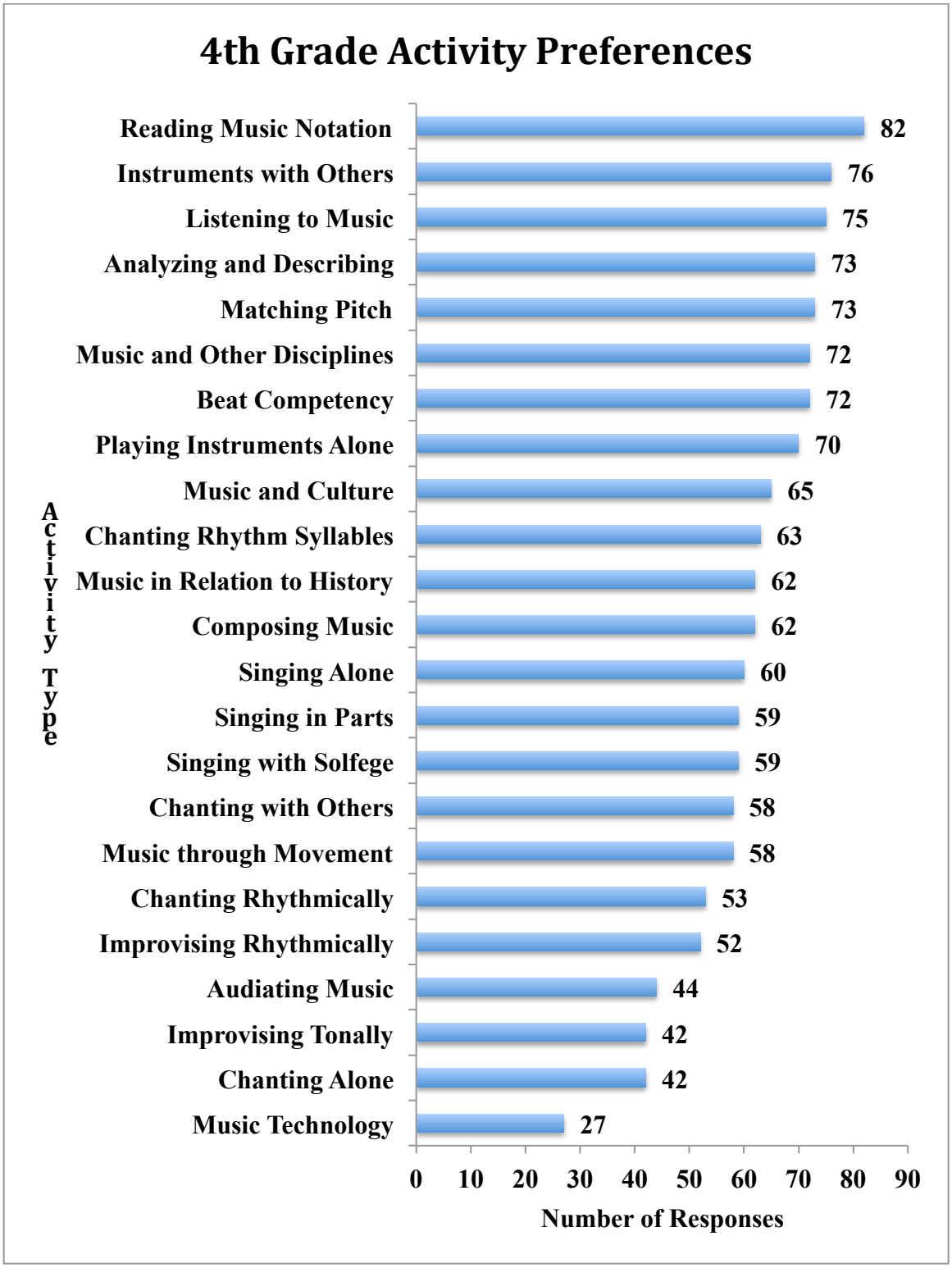

Figure 7. Fourth grade activity preferences (n=84).

Next, respondents revealed the percentages of time they taught eight various skills throughout a 4th grade school year: *singing, playing instruments, music literacy, listening, rhythmic chanting, movement, improvising/creating music,* and *engaging with technology*. Each participant provided an individual percentage for each skill. The total percentage among the eight choices was to equal 100 percent (See Table 7). All percentages provided are expressed as mean percentages.

Over a course of a year, *singing* was the skill most emphasized in 4th grade (20.29%). *Playing instruments*, the second most emphasized skill, had a mean percentage of 19.92%. *Music literacy* (17.79%) was prioritized the next highest percentage of time. L*istening* (8.90%), *rhythmic chanting* (8.84%), *movement* (8.80%), *improvising/creating music* (8.36%), and *engaging with technology* (7.51%) had the lowest mean percentages.

Table 7: Percentage of Time Spent on Music Skills throughout 4th Grade

Musical Skill	*m* Percentage	SD
Singing	20.59	11.67
Playing Instruments	19.62	10.91
Music Literacy	17.79	7.87
Listening	8.90	5.21
Rhythmic Chanting	8.84	6.44
Movement	8.80	5.55
Improvising/Creating	8.36	6.36
Engaging with Technology	7.51	11.55

(n=84)

5th Grade

Seventy-two 5th grade teachers indicated the activities that applied to their curricular planning by choosing from 24 questionnaire responses. The final choice, *other*, gave respondents the opportunity to write-in a unique answer (see Figure 8). The activity that was chosen most frequently was *reading music notation*, which 97.62% of teachers emphasized in their 5th grade curricula. *Playing instruments with others* (91.67%), *listening to music* (87.50%), *understanding music in relation to culture* (86.11%), and *making relationships between music and other disciplines* (83.30%) had the next highest response rates. Ten choices were selected by over 80% of participants. Activities with lower response rates were *chanting with others* (58.33%), i*mprovising tonally* (55.56%), *audiating music* (52.78%), and *chanting alone* (45.83%). *Competency with music technology* (41.67%) was selected by the least number of participants. "Ukulele" and "singing technique" were the only write-in responses for this question.

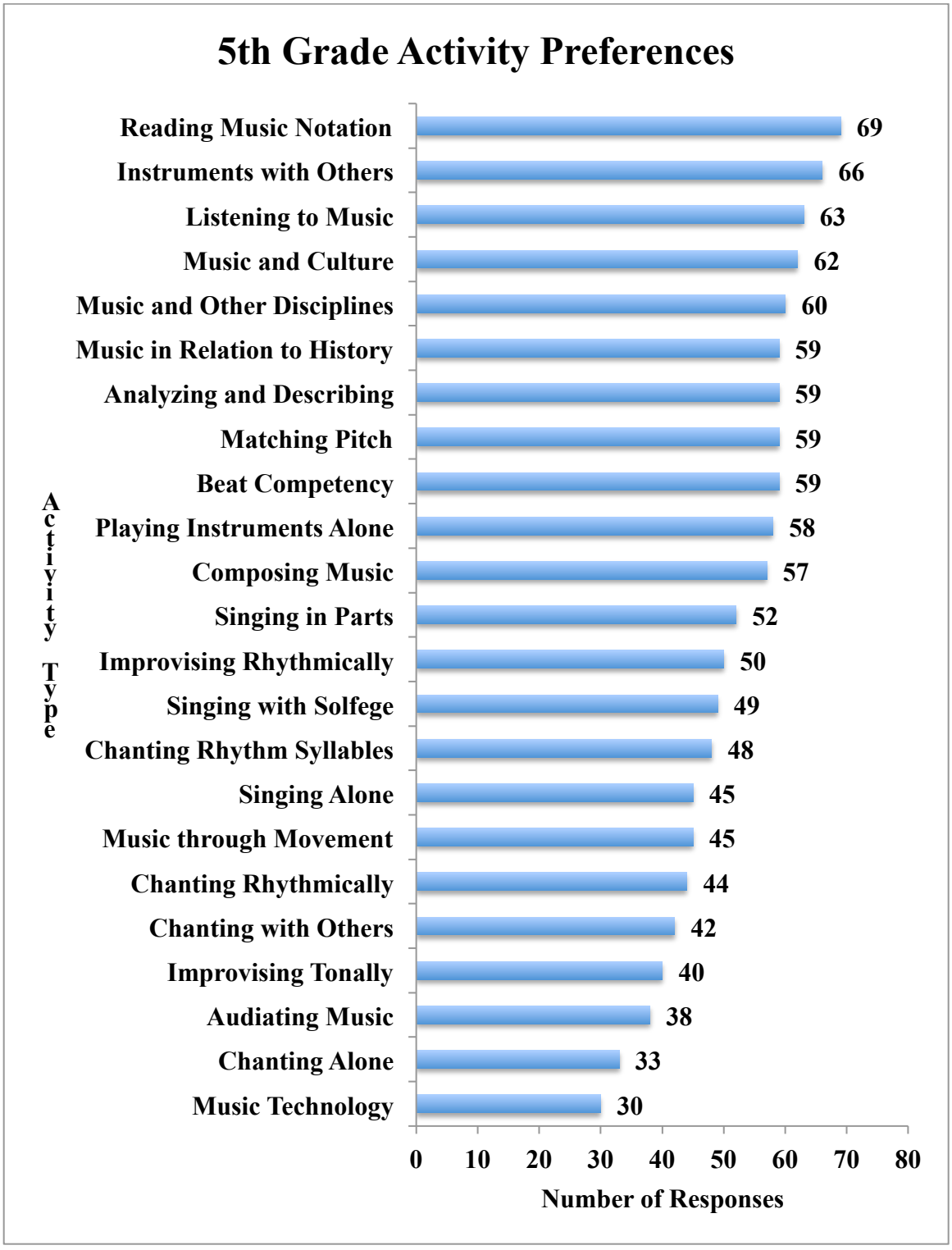

Figure 8. Fifth grade activity preferences (n=72).

Next, respondents denoted the percentages of time they prioritized eight various skills throughout a 5th grade school year: *playing instruments, singing, music literacy, listening, improvising/creating music, engaging with technology, movement,* and *rhythmic chanting*. Every participant provided individual percentages for each skill. The total percentage among the eight choices was to equal 100 percent (See Table 8). All percentages provided are stated as mean percentages.

Among respondents, the skill emphasized the most throughout a 5th grade school year was *playing instruments* (20.63%). *Singing* was prioritized the second highest percentage of time (18.42%). *Music literacy* (17.25%) had the next highest mean percentage. Other skills with mean percentages over ten percent were *listening* (10.94%), and *improvising/creating music* (10.01%). The skills prioritized the lowest percentage of time were *engaging with technology* (8.97%), *movement* (7.72%), and *rhythmic chanting* (6.06%).

Table 8: Percentage of Time Spent on Music Skills throughout 5th Grade

Musical Skill	*m* Percentage	*SD*
Playing Instruments	20.63	12.95
Singing	18.42	11.44
Music Literacy	17.25	7.95
Listening	10.94	7.43
Improvising/Creating	10.01	7.90
Engaging with Technology	8.97	11.93
Movement	7.72	5.57
Rhythmic Chanting	6.06	4.64

(n=72)

Full Curriculum Profile

I combined the data from every grade to determine a full curriculum profile regarding teachers' activity preferences in PK-5 elementary general music. I calculated which activities teachers emphasize across an entire music education curriculum. I did this by totaling the number of given responses in all grades for each of the 24 activities and dividing that number by the total possible responses (N=501). Results can be found in Table 9.

The activity that the most teachers selected was *listening to music*, which was part of 88.42% of teachers' full curricula. The next activities with the highest response rate were *playing instruments with others* (88.02%), *beat competency* (87.62%), *matching pitch* (84.23%), and *responding to music through movement and dance* (80.43%). The choices with some of the lowest response rates were *singing in parts* (50.10%), *audiating music* (47.50%), *chanting alone* (46.11%), and i*mprovising tonally* (34.14). *Competency with music technology* (22.16%) was the activity that the least amount of teachers emphasized across their entire curricula.

Table 9: Activity Preferences Percentages Across Grade Levels

Activity	Pre-K n=21	K n=76	1st n=82	2nd n=84	3rd n=82	4th n=84	5th n=72	Full N=501
Responding to Music Through Movement and Dance	90.48 (19)	93.42 (71)	91.46 (75)	86.90 (73)	75.61 (62)	69.05 (58)	62.50 (45)	80.43 (403)
Chanting Rhythmically	66.67 (14)	73.68 (56)	73.17 (60)	78.5 (66)	68.29 (56)	63.10 (53)	61.11 (44)	69.66 (349)
Chanting Rhythm Syllables	42.86 (9)	40.79 (31)	79.27 (65)	86.90 (73)	84.15 (69)	75.00 (63)	66.67 (48)	71.46 (358)
Chanting Alone	23.81 (5)	32.89 (25)	45.12 (37)	52.38 (44)	54.88 (45)	50.00 (42)	45.83 (33)	46.11 (231)
Chanting With Others	76.19 (16)	67.11 (51)	71.95 (59)	77.38 (65)	70.73 (58)	69.05 (58)	58.33 (42)	69.66 (349)
Beat Competency	80.95 (17)	90.79 (69)	93.90 (77)	91.67 (77)	82.93 (68)	85.71 (72)	81.94 (59)	87.62 (439)
Matching Pitch	23.81 (5)	86.84 (66)	87.80 (72)	90.48 (76)	86.59 (71)	86.90 (73)	81.94 (59)	84.23 (422)
Singing with Solfège	23.81 (5)	36.84 (28)	65.85 (54)	77.38 (65)	75.61 (62)	70.24 (59)	68.06 (49)	64.27 (322)
Singing Alone	66.67 (14)	65.79 (50)	70.73 (58)	77.38 (65)	70.73 (58)	71.43 (60)	62.50 (45)	69.86 (350)
Singing in Parts	14.29 (3)	15.79 (12)	28.05 (23)	52.38 (44)	70.73 (58)	70.24 (59)	72.22 (52)	50.10 (251)

Table 9 continued

Activity	Pre-K n=21	K n=76	1st n=82	2nd n=84	3rd n=82	4th n=84	5th n=72	Full N=501
Improvising Tonally	14.29 (3)	19.74 (15)	21.95 (18)	30.95 (26)	32.93 (27)	50.00 (42)	55.56 (40)	34.13 (171)
Improvising Rhythmically	23.81 (5)	36.84 (28)	50.00 (41)	58.33 (49)	53.66 (44)	61.90 (52)	69.44 (50)	53.70 (269)
Playing Instruments Alone	52.38 (11)	48.68 (37)	53.66 (44)	59.52 (50)	75.61 (62)	83.33 (70)	80.56 (58)	66.27 (332)
Playing Instruments with Others	66.67 (14)	88.16 (67)	85.37 (70)	88.10 (74)	90.24 (74)	90.48 (76)	91.67 (66)	88.02 (441)
Reading Music Notation	4.76 (1)	30.26 (23)	80.49 (66)	90.48 (76)	96.34 (79)	97.62 (82)	95.83 (69)	79.04 (396)
Listening to Music	85.71 (18)	86.84 (66)	90.24 (74)	90.48 (76)	86.59 (71)	89.29 (75)	87.50 (63)	88.42 (443)
Composing Music	0.00 (0)	14.47 (11)	31.71 (26)	54.76 (46)	63.41 (52)	73.81 (62)	79.17 (57)	50.70 (254)
Analyzing and Describing Music	19.05 (4)	50.00 (38)	63.41 (52)	78.57 (66)	84.15 (69)	86.90 (73)	81.94 (59)	72.06 (361)
Understanding Music in Relation to History	4.76 (1)	19.74 (15)	34.15 (28)	52.38 (44)	68.29 (56)	73.81 (62)	81.94 (59)	52.90 (265)
Understanding Music in Relation to Culture	23.81 (5)	43.42 (33)	56.10 (46)	69.05 (58)	70.73 (58)	77.38 (65)	86.11 (62)	65.27 (327)

Table 9 continued

Activity	Pre-K n=21	K n=76	1st n=82	2nd n=84	3rd n=82	4th n=84	5th n=72	Full N=501
Making Relations between Music and Other Disciplines	23.81 (5)	47.37 (36)	53.66 (44)	72.62 (61)	75.61 (62)	85.71 (72)	83.33 (60)	67.86 (340)
Audiating Music	38.10 (8)	35.53 (27)	45.12 (37)	48.81 (41)	52.44 (43)	52.38 (44)	52.78 (38)	47.50 (238)
Competency with Music Technology	4.76 (1)	10.53 (8)	12.20 (10)	19.05 (16)	23.17 (19)	32.14 (27)	41.67 (30)	22.16 (111)
Other	4.76 (1)	2.63 (2)	1.22 (1)	2.38 (2)	2.44 (2)	1.19 (1)	2.78 (2)	2.20 (11)

Methods in Music Education

The penultimate question asked participants to identify which methods, concepts, approaches, or theories music teachers consulted when planning their PK-5 curricula. Ten possible answer choices were provided and participants selected all that applied. The final choice, named *other*, gave participants the opportunity to provide a method that was not originally listed (see Figure 9).

All 96 respondents answered this question. The most common answer was the 2014 Music Standards, which 76.04% of participants consulted when planning their PK-5 curriculum. This, along with the Kodály Concept (62.50%), Orff-Schulwerk approach

(59.38%), and the 1994 National Music Standards (42.71%) were selected most frequently. The methods that were consulted by the lowest percentage of teachers were Conversational Solfège (33.33%), Dalcroze Eurhythmics (26.04%), Gordon's MLT (23.96%), Comprehensive Musicianship (11.46%), and the Suzuki Method (7.29%).

Twenty-four (25%) respondents chose *other*. Twenty-one of those participants provided individual methods that were not included in the answer choices. Examples of these responses are "California State Standards," "Purposeful Pathways and Lindsay Jarvis," "student curriculums such as Silver Burdett and McGraw-Hill," and various states' individual music standards. Three respondents did not fill in the text box.

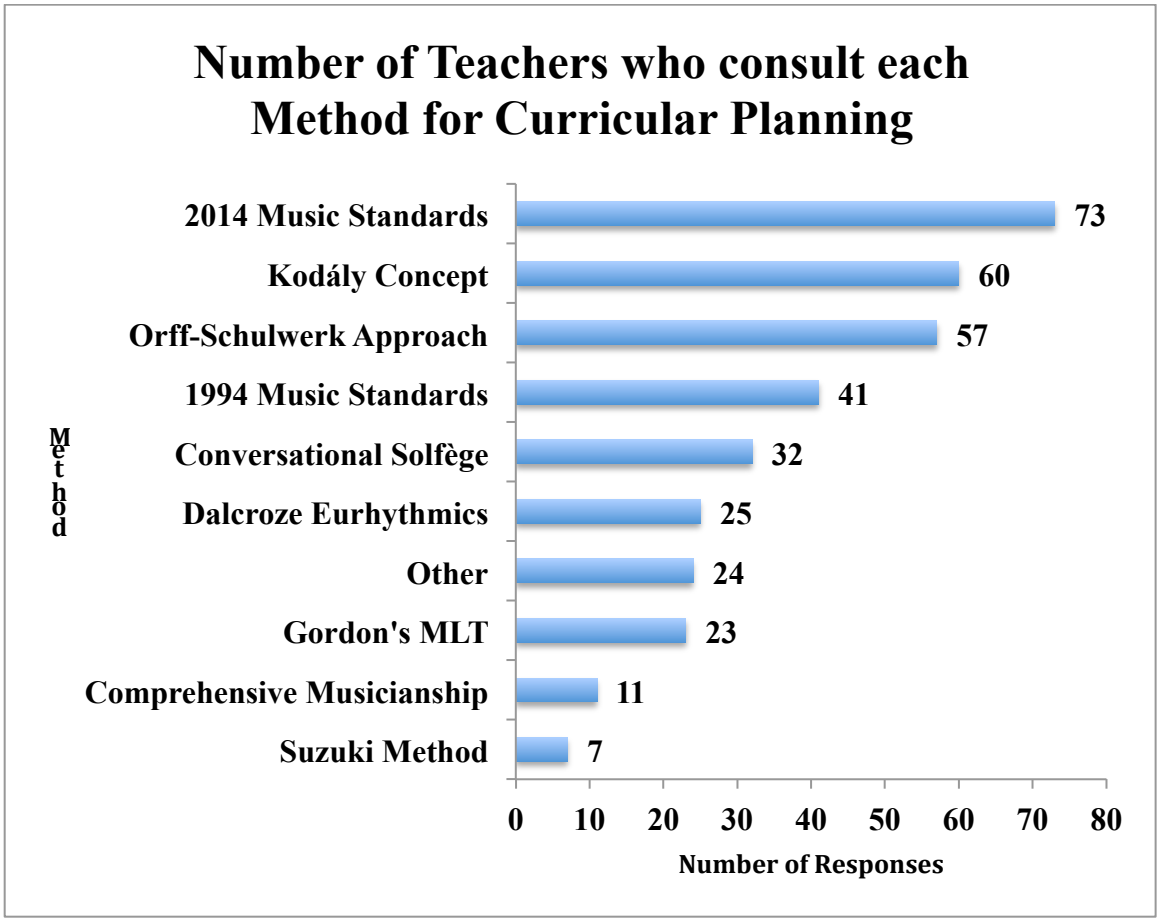

Figure 9. Participants who consulted each method for curricular planning (n=96).

Eighty-seven participants (90.62%) consulted more than one method when planning their PK-5 curricula. Nine respondents (9.38%) consulted a single method. Of those nine, four respondents indicated that they only consult the 2014 Music Standards when planning their PK-5 curriculum. Gordon's MLT, the Kodály Concept, and Orff-Schulwerk approach were each consulted exclusively by single respondents. Another participant indicated that "ALEX (Alabama Content Standards)" was the only framework

they used for curriculum planning. One participant answered *other* but did not write-in a unique response.

The final question asked respondents to identify which method, concept, theory, or approach was most important for their PK-5 general music curricular planning. Participants chose from a list of nine methods. They could also choose *other*, which gave them the option to write-in a unique response (See Figure 10). All 96 respondents answered this question. The highest number of participants (26.04%) considered the *2014 Music Standards* most important when planning their PK-5 general music curricula. The Kodály Concept (22.92%) and Orff-Schulwerk approach (18.75%) were also popular among respondents. Gordon's MLT (6.25%), Comprehensive Musicianship (5.21%), Conversational Solfège (4.17%), and the 1994 National Music Standards (3.13%) had lower response rates. No participants considered Dalcroze Eurhythmics or the Suzuki Method to be the most important method when planning a PK-5 general music curriculum.

Thirteen respondents chose *Other* (13.54%). Eleven of those participants provided write-in responses. These were "Virginia Standards of Learning," "ALEX," "NJ Student Learning Standards," "Whatever works for my students," "district curriculum", "Local curriculum," "student curriculum such as silver Burdett and McGraw-Hill," "Making music series," "ETM," "my textbook," and "Ohio State Standards."

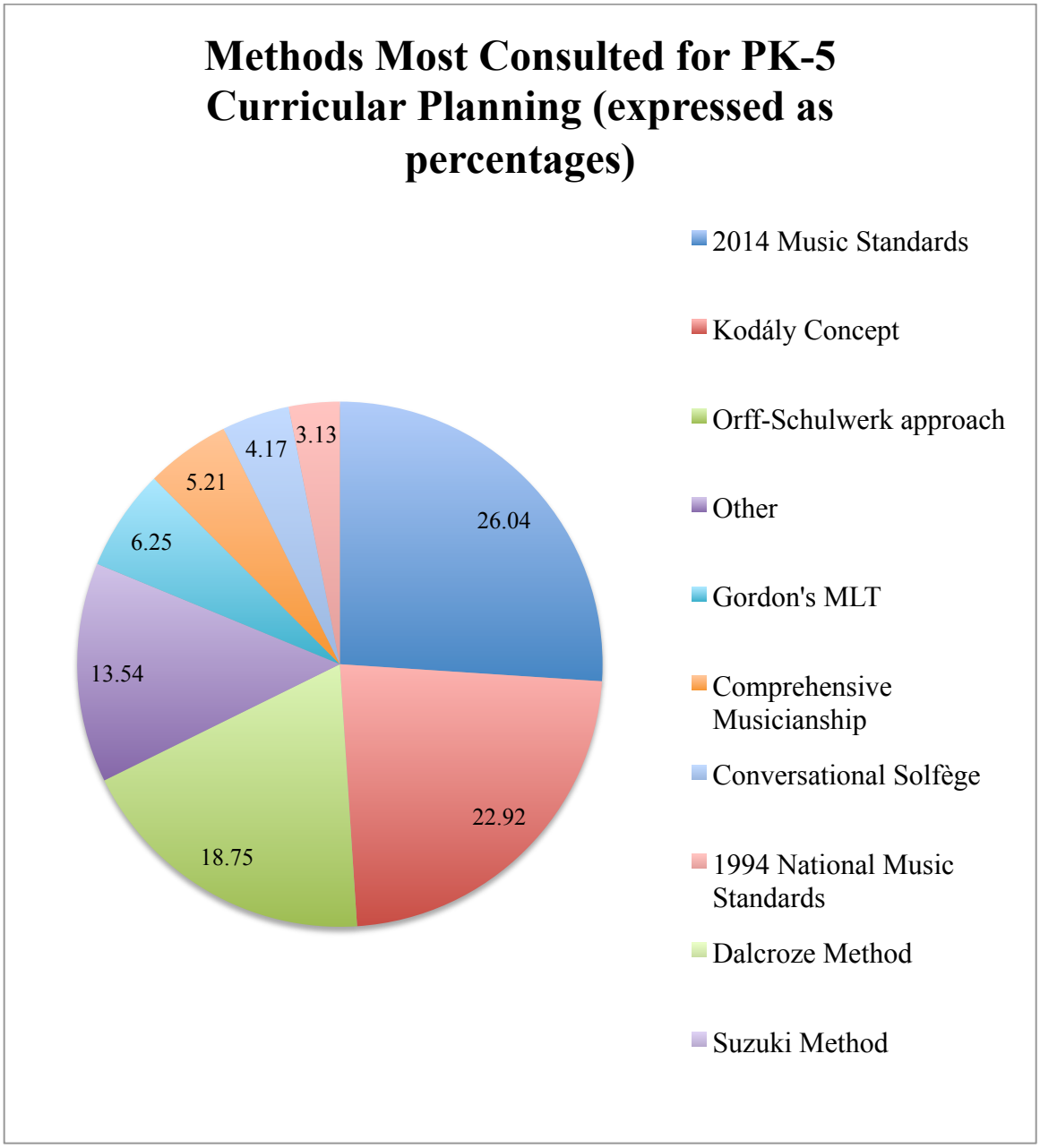

Figure 10. Percentage of methods most consulted for Pk-5 curricular planning (N=96).

Chapter V

DISCUSSION, IMPLICATIONS FOR MUSIC EDUCATION AND SUGGESTIONS FOR FURTHER RESEARCH

Summary

Ninety-six elementary general music teachers indicated their curricular preferences for PK-5 general music through completion of a questionnaire. Respondents answered questions regarding the activities they emphasized per grade level, the percentage of time they spent on skills throughout a year for each grade level, and the methods they consulted when planning their full PK-5 music curricula. I used a cross-tabulation strategy to analyze the data and answer my research questions.

Methods in Music Education

In this study, I sought to discover which methods are most commonly consulted by music teachers when planning general music curricula. To fully answer this question, I analyzed the questionnaire results and found trends in the data relating to my research questions.

Most Commonly Used Methods

The majority of teachers in this study used the *2014 Music Standards* for curricular planning. One-quarter of the participants viewed the standards as the most

important resource for curricular planning. Four respondents indicated that they consulted the standards exclusively for planning PK-5 curriculum.

My findings differed with Brittin's (1995), who discovered that most teachers consulted, in combination with other methods, the Kodály Concept and Orff-Schulwerk approach for planning their curricula. I also found that the Kodály Concept and Orff-Schulwerk approach were commonly used among PK-5 elementary general music teachers. The Kodály Concept was consulted to some degree by 62.50% of respondents, second highest among provided responses (see Figure 8), and was considered the most important resource for curricular planning by 22.92% of participants. The Orff-Schulwerk approach was consulted to some degree by 59.38% of participants and is considered the most important curricular planning resource by 18.75% of respondents. Furthermore, Brittin did not include national standards as an option during the data collection process of the previous study. Even with the 23 years of age between Brittin's (1995) research and this research, both studies suggested that the Kodály Concept and Orff Schulwerk approach are frequently consulted music education methods.

Purist vs. Eclectic Curriculum

Of the 96 questionnaire participants, 87 teachers (90.62%) indicated that they approached curriculum eclectically while nine teachers (9.38%) only consulted one method. Thus, I found that a large majority of teachers in this study plan curriculum eclectically and avoid using a purist curricula. My results also compared to the findings of previous researchers (Brittin 1995; Persellin, 1988).

Write-in Responses

Many of the write-in responses provided by participants were state-specific music standards. One participant even indicated that they exclusively consulted the state standards from their state (Alabama) when planning their full elementary general music curriculum. My findings suggested that the standards, whether national or state-specific, might have a substantial impact on what teachers emphasize in their full music curricula.

Emphasized Musical Activities

I sought to learn which specific activities PK-5 general music teachers emphasize in elementary general music. I also desired to realize what proportion of class, per grade level, PK-5 Music Teachers spend on specific skills. To answer this question, I analyzed the questionnaire results and found the following trends.

Movement

Movement was a major portion of most respondents' curricula in younger grades. In pre-kindergarten, teachers reported that they spent a large portion of time teaching movement throughout pre-kindergarten curricula (21.67%). Moreover, respondents chose that they emphasized *responding to music through movement and dance* in pre-kindergarten more frequently than any other listed activity (90.48%). Movement, thus, appeared to be an integral part of teachers' pre-kindergarten curricula and, when taught with teacher-modeled lessons, helped children connect movement to the music that they heard (Metz, 1989).

Respondents showed that they only taught movement for 7.72% of a 5th grade music curriculum. *Responding to music through movement and dance* was chosen by only 62.50% of participants as an activity they emphasized with 5th grade students. Movement is considered a foundational skill (Anderson, 2011; Gordon, 2012; Metz, 1989) and, according to my findings, was gradually less prioritized as grade level increased.

Rhythmic Chanting

Teachers indicated that *rhythmic chanting* was prioritized similar percentages of time across grade levels. The respondents showed that they used rhythmic chanting the least amount of time in 5th grade (6.06%) and the most in Kindergarten (9.75%), for rhythmic chanting. *Chanting rhythm syllables* had a large increase in responses between kindergarten and 1st grade. The number of teachers who said that they emphasized rhythmic chanting activities throughout their PK-5 curricula peaked in 2nd grade. More teachers chose that they implement *chanting rhythmically, chanting rhythm syllables, chanting with others,* and *chanting alone* in 2nd grade than in any other grade level.

Music Literacy

Respondents gradually prioritized music literacy as grade levels increased. The skill was implemented least in Pre-kindergarten and most in 5th grade, but it appears that teachers began putting emphasis on music literacy in 3rd grade (16.37%). Similarly, the number of teachers who chose that they emphasized *reading music notation* dramatically increased as grade level increased. Almost no teachers chose that they emphasized

reading music notation in pre-kindergarten (4.76%) whereas over 95% of teachers said that they taught *reading music notation* in 3rd, 4th, and 5th grade. Therefore, the findings suggested that music literacy was highly emphasized and given priority for a majority of class time in older grade levels.

Music literacy is a more advanced musical skill that requires a tonal and rhythmic foundation (Choksy, 1981; Gordon, 2012; Landis & Carder, 1972; Shehan Campbell & Scott-Kassner, 2014). A grade level increased, teachers appeared to low emphasis on more foundational skills, such as movement or singing, for teaching music literacy.

Singing

Singing was chosen as one of the most commonly implemented skills in the music classroom. Respondents showed that they focused on singing for over 25% of their class time from Pre-Kindergarten-2nd grade. Singing was highly prioritized across PK-5 curricula and accounts for 18.42% of class time in 5th grade. Orman (2002) also discovered that singing was a larger part of PK-2 curricula than in older grades. While the time spent on singing gradually fell as grade level increased, the skill was utilized more than most of the skills listed on the questionnaire. This finding is congruent with discoveries of previous researchers (Moore, 1981; Orman, 2002; Wang & Sogin, 1997), all of whom reported that singing was an integral part of teacher's K-5 general music curriculum.

I found that teachers gradually included focus on different singing activities as grade level increased. For example, *matching pitch* was more prevalent among

respondents in kindergarten. Most teachers began emphasizing *singing in solfège* in 1st grade. A large portion of teachers began emphasizing *singing in parts* in 3rd grade. Compared to other singing activities, *singing alone* was consistently implemented by over 62% of teachers in every grade.

Listening

Respondents prioritized listening similar percentages of time in each grade level. The lowest percentage of time was in 4th grade (8.90%) and the largest was in 5th grade (10.94%). *Listening to music* was an activity that most teachers taught across full music curricula. In every grade, at least 85% of respondents chose that this activity was apart of their curricula. Other than *listening to music*, the number of respondents choosing activities involving listening and connecting to music varied. Teachers' use of activities such as *analyzing and describing music, understanding music in relationship to culture, understanding music in relationship to history,* and *making relations between music and other disciplines* grew as grade level increased. A reason may be that these activities involve making cross-curricular connections that teachers might have perceived more appropriate for older students. Respondents indicated that music listening activities in younger grades involved more active-music making through activities like *responding to music through movement and dance*. Therefore, my findings suggested that teachers consistently implemented listening throughout a PK-5 music curriculum, but changed the type of listening activities they emphasized as children mature.

Playing Instruments

Researchers have found that playing instruments is a commonly implemented among elementary general music teachers' PK-5 music curricula (Bowles, 1998; Killian & Basinger, 1994). In this study, playing instruments was discovered to be of the highest used skills in each grade and used over 20% in a 5th grade curriculum. Killian and Basinger (1994) advocated that teachers should include playing instruments in their curricula since students prefer this to other activities in music class.

Improvising/Creating

Improvising/creating was a small part of teachers' full music education curricula. It was slightly more prioritized in older grade levels, but music teachers spent a small percentage of their overall teaching time improvising/creating. As children matured through an elementary music curriculum, *composing music* was implemented by 79.17% of respondents in 5th grade. Even though respondents indicated that improvising/creating was emphasized for only a small percentage of time, my findings suggested that most teachers give students compositional experience before finishing elementary school.

Respondents emphasized rhythmic improvisation over tonal improvisation. *Improvising tonally* was selected 34.13% of possible opportunities as an activity that respondents prioritized in each grade level. *Improvising rhythmically* was selected 53.70% of the time.

Improvising/creating is considered an important form of music making in major music education methods and in the 2014 Music Standards (Gordon, 2012; Landis &

Carder, 1972; NAfME, 2014). However, it is not a part of everyday music classroom instruction (Orman, 2002; Wang & Sogin, 1997). This may be because teachers have reported discomfort with implementing improvisation in their classes (Gruenhagen & Whitcomb, 2014).

Music Technology

In every grade level, teachers focused attention on *competency with music technology* less than any of the other 24 listed activities. For example, only 12.20% of 2nd grade teachers selected *competency with music technology*. However, as children age, more music teachers emphasized music technology. In pre-kindergarten, teachers indicated that they focused on music technology for an average of 4.38% of their yearlong curriculum. This number gradually increased to 8.97% in 5th grade. This finding adds to the work of previous researchers (Orman, 2002; Wang & Sogin, 1997), all of which did not include music technology in their studies.

Additional Findings

Movement and singing. Teachers emphasized movement and singing for over 50% of instructional time throughout pre-kindergarten. These two skills dominated classroom instructional time until 1st grade. Participants appeared to find these two skills important for younger students and might have considered them foundational for learning the skills that were more emphasized in older grades.

Write-in responses. Through write-in responses, some respondents indicated the specific instruments that they teach children who are at different grade levels. One

participant noted that they teach ukulele in 5th grade and another respondent wrote that they teacher recorder in 4th grade.

Number of activities used per grade level. Respondents revealed through their choices that, as grade level increased, they emphasized a larger number of activities to teach musical skills. In pre-kindergarten, 14 of the 24 listed activities were used by less than 50% of participants. In 5th grade, 22 activities had higher than a 50% response rate. It appeared that, in older grades, teachers prioritized more activities into their yearlong music plan.

Summary of Findings

The most commonly used method by participants was the 2014 Music Standards. The Orff-Schulwerk approach and Kodály Concept, which previous researchers found to be the most popular methods (Brittin, 1995; Persellin, 1988), were the next most commonly used methods. State standards also impact some teachers' full curricular plans.

Respondents indicated that singing was used for the largest percentage of time across PK-5 music education curricula. Singing, along with movement, was substantially used in PK through 2nd grade. In later grades, movement and singing were taught less often and replaced with more advanced musical skills such as music literacy and playing instruments. Improvisation/creation, which is considered an advanced skill, was not highly prioritized by respondents. The percentage of time that teachers taught listening was consistent across their curricula, however, listening activities changed in each grade

level. Compared to other questionnaire items, music technology was consistently the least prioritized by respondents.

Implications for Music Education

While the response rate of this study was 3.79%, members of the music education community might use this study as a reference of activities and skills that teachers from around the United States implement, per grade level, in their music curricula. Music teachers could consult this study when planning their future curricula. Pre-service teacher educators might re-prioritize the skills they emphasize in their undergraduate elementary general music methods classes. Specifically, these classes could provide future teachers more opportunities to master teaching improvisation/creation or teaching music technology. Finally, this research provides an overview of music teachers' curricular preferences in PK-5 music programs—information valuable for teachers, administrators, parents, or anyone who is involved with elementary-aged children.

Suggestions for Future Research

Using a questionnaire, I discovered the curricular priorities of elementary general music teachers. While my results compared to the findings of previous research (Brittin, 1995; Moore, 1981; Orman, 2002; Wang & Sogin, 1997), the data I collected was only from the teacher perspective. Wang and Sogin (1997) found that teachers exaggerated the amount of time that they implemented musical skills in the music classroom; thus, future researchers could conduct more in-classroom observational studies. Longitudinal case studies on teachers' curricular priorities, per grade level, would add to the paucity of

existing literature. Future researchers could also focus on a specific skill and how teachers' instruction for that skill evolves throughout a PK-5 curriculum. Finally, replications of this study could confirm the findings of this research and further contribute to the knowledge of PK-5 general music teachers' curricular preferences.

Conclusion

Through this study, I have gained insight on the curricular priorities of PK-5 elementary general music teachers. Many of the findings are congruent with past research while other aspects contribute new information to the existing literature. I am optimistic that the findings will benefit teachers' future curricular planning and positively contribute to the music education profession, further informing music educators of those activities elementary general music teachers prioritize in their classrooms.

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Appendix A

CITI TRAINING CERTIFICATE

CITI PROGRAM

Completion Date 14-Sep-2016
Expiration Date 14-Sep-2019
Record ID 20862648

This is to certify that:

Joshua Mynatt

Has completed the following CITI Program course:

Course In The Protection Human Subjects (Curriculum Group)
Human Subjects Protections - Social-Behavioral-Educational Focus - All UD Researchers/Faculty/Staff (Course Learner Group)
1 - Basic Course (Stage)

Under requirements set by:

University of Delaware

CITI
Collaborative Institutional Training Initiative

Verify at www.citiprogram.org/verify/?wecb80a41-a6a3-4a89-ada9-877122f61b20-20862648

Appendix B

IRB ACCEPTANCE LETTER

RESEARCH OFFICE

210 Hullihen Hall
University of Delaware
Newark, Delaware 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE:	October 27, 2017
TO:	Joshua Mynatt
FROM:	University of Delaware IRB
STUDY TITLE:	[1124301-1] Curricular Priorities of Elementary General Music Teachers
SUBMISSION TYPE:	New Project
ACTION:	DETERMINATION OF EXEMPT STATUS
DECISION DATE:	October 27, 2017
REVIEW CATEGORY:	Exemption category # *(2)*

Thank you for your submission of New Project materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this office.

cc:

Appendix C
COPY OF QUESTIONNAIRE

This survey relates to elementary general music teachers. The study is being conducted by Joshua Mynatt, a masters student at the University of Delaware.

Survey results will be available only to the principal investigator and the project advisor and will be used as part of a research project on elementary general music teachers' curricular choices. This questionnaire is being distributed to a random population of elementary general music teachers.

The questionnaire will take approximately 10 minutes to complete.

Individual responses will be collected on a secure web server. The data from the survey will remain confidential and be viewed only by the researcher. To protect anonymity, personally identifiable information will not be collected in the downloaded data files. The data will be destroyed after May 2018.

Your participation is entirely voluntary. You give your consent to participate in this research study by taking the survey. To leave the study at any time, close the web browser before you press the final submission button at the end of the survey. Any responses you previously made will not be saved.

If you are under the age of 18, please do not take this survey

If you have any questions concerning the study, please contact the principal investigator, Joshua Mynatt. For questions about your rights as a subject or about any issues concerning the use of human subjects in research, please contact the University of Delaware Research Office at (302) - 831 - 2137 or udresearch@udel.edu. Thank you for participating.

Curricular Priorities of Elementary General Music Teachers

Q1 Are you an elementary general music teacher?

- ○ Yes
- ○ No

Q2 What grade levels do you teach? Check all that apply.

- ☐ Pre-Kindergarten
- ☐ Kindergarten
- ☐ 1st Grade
- ☐ 2nd Grade
- ☐ 3rd Grade
- ☐ 4th Grade
- ☐ 5th Grade

Q3 In what state do you teach?

_____

Q4 How many years have you taught elementary general music?

- ○ 1-5 Years
- ○ 6-10 Years
- ○ 11-15 Years
- ○ 16-20 Years
- ○ 21-25 Years
- ○ 26 Years or More

Q5 What is your highest degree level? Please specify the degree concentration.

- ○ Associate's Degree _____
- ○ Bachelor's Degree _____
- ○ Master's Degree _____
- ○ Doctorate Degree _____

○ Other _____

Q6 What is your gender?

○ Male

○ Female

○ Prefer Not to Say

Q7 What is your age?

○ 20-30

○ 31-40

○ 41-50

○ 51-60

○ 61-70

○ 71+

○ Prefer Not To Say

Q9 What percentage of time do you spend emphasizing each of these concepts throughout a school year in Pre-Kindergarten? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q10 Which of these activities do you emphasize with your Pre-Kindergarten students? Please check all that apply.

- ☐ Responding to Music through Movement and Dance
- ☐ Chanting Rhythmically
- ☐ Chanting Rhythm Syllables
- ☐ Chanting Alone

- [ ] Chanting with Others
- [ ] Beat Competency
- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone
- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music

- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture
- [ ] Making Relationships between Music and Other Disciplines
- [ ] Audiating Music
- [ ] Competency with Music Technology
- [ ] Other _____

Q11 What percentage of time do you spend emphasizing each of these activities throughout a school year in Kindergarten? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q11 Which of these activities do you emphasize with your Kindergarten students? Please check all that apply.

- [ ] Responding to Music through Movement and Dance
- [ ] Chanting Rhythmically
- [ ] Chanting Rhythm Syllables
- [ ] Chanting Alone
- [ ] Chanting with Others
- [ ] Beat Competency
- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically

- [ ] Playing Instruments Alone
- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture
- [ ] Making Relationships between Music and Other Disciplines
- [ ] Audiating Music
- [ ] Competency with Music Technology
- [ ] Other _____

Q12 What percentage of time do you spend emphasizing each of these concepts throughout a school year in 1st Grade? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q13 Which of these activities do you emphasize with your 1st Grade students? Please check all that apply.

- ☐ Responding to Music through Movement and Dance
- ☐ Chanting Rhythmically
- ☐ Chanting Rhythm Syllables
- ☐ Chanting Alone
- ☐ Chanting with Others

- [ ] Beat Competency
- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone
- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History

☐ Understanding Music in Relation to Culture

☐ Making Relationships between Music and Other Disciplines

☐ Audiating Music

☐ Competency with Music Technology

☐ Other _____

Q14 What percentage of time do you spend emphasizing each of these activities throughout a school year in 2nd Grade? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q15 Which of these activities do you emphasize with your 2nd Grade students? Please check all that apply.

- [ ] Responding to Music through Movement and Dance
- [ ] Chanting Rhythmically
- [ ] Chanting Rhythm Syllables
- [ ] Chanting Alone
- [ ] Chanting with Others
- [ ] Beat Competency
- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone

- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture
- [ ] Making Relationships between Music and Other Disciplines
- [ ] Audiating Music
- [ ] Competency with Music Technology
- [ ] Other _____

Q16 What percentage of time do you spend emphasizing each of these activities throughout a school year in 3rd Grade? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q17 Which of these activities do you emphasize with your 3rd Grade students? Please check all that apply.

- ☐ Responding to Music through Movement and Dance
- ☐ Chanting Rhythmically
- ☐ Chanting Rhythm Syllables
- ☐ Chanting Alone
- ☐ Chanting with Others
- ☐ Beat Competency

- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone
- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture

☐ Making Relationships between Music and Other Disciplines

☐ Audiating Music

☐ Competency with Music Technology

☐ Other _____

Q18 What percentage of time do you spend emphasizing each of these concepts throughout a school year in 4th Grade? The sum will equal 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Rhythmic Chanting: _____

Playing Instruments: _____

Singing: _____

Total: _____

Q19 Which of these activities do you emphasize with your 4th Grade students? Please check all that apply.

- [ ] Responding to Music through Movement and Dance
- [ ] Chanting Rhythmically
- [ ] Chanting Rhythm Syllables
- [ ] Chanting Alone
- [ ] Chanting with Others
- [ ] Beat Competency
- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone

- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture
- [ ] Making Relationships between Music and Other Disciplines
- [ ] Audiating Music
- [ ] Competency with Music Technology
- [ ] Other _____

Q20 What percentage of time do you spend emphasizing each of these concepts throughout a school year in 5th Grade? Please make the sum equal to 100 percent.

Engaging with Technology: _____

Improvising/Creating Music: _____

Listening: _____

Movement: _____

Music Literacy: _____

Playing Instruments: _____

Rhythmic Chanting: _____

Singing: _____

Total: _____

Q21 Which of these activities do you emphasize with your 5th Grade students? Please check all that apply.

- ☐ Responding to Music through Movement and Dance
- ☐ Chanting Rhythmically
- ☐ Chanting Rhythm Syllables
- ☐ Chanting Alone
- ☐ Chanting with Others
- ☐ Beat Competency

- [ ] Matching Pitch
- [ ] Singing with Solfege
- [ ] Singing Alone
- [ ] Singing in Parts
- [ ] Improvising Tonally
- [ ] Improvising Rhythmically
- [ ] Playing Instruments Alone
- [ ] Playing Instruments with Others
- [ ] Reading Music Notation
- [ ] Listening to Music
- [ ] Composing Music
- [ ] Analyzing and Describing Music
- [ ] Understanding Music in Relation to History
- [ ] Understanding Music in Relation to Culture

- [ ] Making Relationships between Music and Other Disciplines
- [ ] Audiating Music
- [ ] Competency with Music Technology
- [ ] Other _____

Q22 Which methods, concepts, approaches, or theories do you consult when planning PK-5 curriculum? Check all that apply.

- [ ] 1994 National Music Standards
- [ ] 2014 National Core Music Standards
- [ ] Comprehensive Musicianship
- [ ] Conversational Solfege
- [ ] Dalcroze Eurythmics
- [ ] Gordon's Music Learning Theory (MLT)
- [ ] Kodály Concept
- [ ] Orff-Schulwerk Approach

- [ ] Suzuki Method
- [ ] Other _____

Q23 Which specific method, concept, approach, or theory is most important to you when planning PK-5 general music curriculum?

- ○ 1994 National Music Standards
- ○ 2014 National Core Music Standards
- ○ Comprehensive Musicianship
- ○ Conversational Solfege
- ○ Dalcroze Eurythmics
- ○ Gordon's Music Learning Theory (MLT)
- ○ Kodály Concept
- ○ Orff-Schulwerk Approach
- ○ Suzuki Method
- ○ Other _____