



Visual Literacy: Strategies for Effective Teaching and Learning Music Notation in the  
Elementary Strings Classroom

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# Visual Literacy: Strategies for Effective Teaching and Learning Music Notation in the Elementary Strings Classroom

## Statement of Purpose

The purpose of this empirical study is to investigate strategies for effective teaching and learning music notation in the elementary string classroom. This empirical study will be administered by examining two effective teaching and learning note reading strategies: traditional notation reading and a scaffolding process to read traditional music notation. Four groups of beginning third grade students at Nantucket Elementary School will receive effective beginning note reading strategies; two group will receive traditional note reading strategies while, the other two groups will receive scaffolding note reading strategies starting with note identification/letter names, finger numbers, and ending with traditional notation. Written and performance assessments will be given to accurately determine student growth.

## Rationale

Wileman defines visual literacy as “the ability to ‘read,’ interpret, and understand information presented in pictorial or graphic images” (114). As musicians we are continually reading, interpreting, understanding, and producing the music that is presented before us. Therefore, visual literacy is essential for accurate note reading in the beginning third grade violin class in order to identify and produce the correct music notation.

This empirical study hopes to uncover the most effective strategy for teaching and learning music notation in the beginning violin class so that students can identify music notation and transfer the music notation on to their instrument in the form of playing. The study will begin by investigating two note reading strategies and compare their effectiveness in the beginning string class room with written and performance assignments and conclude with a final performance assessment. The purpose of this study is to reveal the most effective strategy for teaching and learning music notation in the beginning third grade violin class. Four groups of beginning violin students at Nantucket Elementary School will be included in this study from January to March 2016.

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## **Chapter 1: Introduction**

### **Statement of Purpose**

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beginning string class room with written and performance assignments and conclude with a final performance assessment. The purpose of this study is to reveal the most effective strategy for teaching and learning music notation in the beginning third grade violin class. Four groups of beginning violin students at Nantucket Elementary School will be included in this study from January to March 2016.

### **Expected Findings**

Visual literacy is a staple of 21st century skills, which states that learners must “demonstrate the ability to interpret, recognize, appreciate and understand information presented through visible actions, objects, symbols, natural or man-made”(Finley 1). Since Literacy is one of the core subjects taught in the United States it is only natural that it has found its place in Music Education. Many commonalities exist between music and literacy, and therefore music education is a vital element in children’s literacy development (Tarbert 1).

Students overall performance in note accuracy is expected to increase with the use of the visual literacy scaffolding process versus the traditional note reading procedure in the elementary strings classroom. Students will be able to reinforce their skills in class and at home using note reading web sites and other supplemental text resources which will increase practice time and motivation. In addition, the teacher will be able to monitor students’ progress using formative assessments, thus modifying teaching and learning activities to improve student achievement.

## **Chapter 2: Visual Literacy**

### **Defining Visual Literacy**

Visual literacy is defined as “the ability to ‘read,’ interpret, and understand information presented in pictorial and graphic images” (Wileman 114). Sinatra defines visual literacy as “the active reconstruction of past visual experiences with incoming visual messages to obtain meaning, with the emphasis on the action by the learner to create recognition” (5). The most basic definition of visual literacy is, “the basic literacy in the thought processes that are the foundations for reading and writing” (Stokes 3).

There are multiple definitions of visual literacy but they all have a common definition, interpret and understand. Students are accustomed to reading every day in their language arts classrooms when they are given a story asked to read, interpret, and understand the information. The same can be applied in the music classroom however, instrumental teachers often find that students lack the tools to read and interpret new music in real time. Instead students rush to write in the letter names and finger numbers of each note. Yes they are reading as in identifying the notes but they are not interpreting and understanding the music notation in real time. To bridge the gap from identifying to interpreting and understanding students must be immersed in visual literacy. “Many of the skills involved in literacy can also be found in music, and music education helps students’ literacy development” (Tarbert 6). Therefore, it is only natural that literacy and music function as one to enhance 21st century skills.

## The Ways Children Learn Music

*“The Music and Literacy Connection* is based on the premise that children become literate through a broad array of experiences (Hansen, Bernstorf, Stuber 21). Using different “learning experiences not only encourages but also enhances and promotes learning” (Hansen, Bernstorf, Stuber 21). As a teacher, it is important to foster students learning by providing a variety of approaches to ensure students success and growth. Hansen, Bernstorf, and Stuber describe the importance of offering a variety of approaches in the music classroom:

Beyond the symbolic notation of sound, expressing what we hear in words or visuals is a valuable tool for nurturing diverse learning styles-visual learners benefit from seeing music vocabulary or music’s organizational structure, and kinesthetic learners experience writing or performing music terms or concepts as a means of physically remembering it.

(97)

In instrumental music, students are taught to read notation first and then to apply the notation to their instrument to create sound. Music notation reading can be related to phonemic awareness where students learn the ability to hear, identify, and manipulate individual sounds in spoken words (Hansen, Bernstorf, Stuber 45). Students become successful readers when they understand that words are made up of sounds, which then can be used to read and build words. In instrumental music emphasis is put on the ability to hear, identify, and play notes. The notes are the individual sounds that can be used to read and build phrases on the instrument to create the music written on the page. There is much emphasis put on phonemic awareness because “music concepts and elements that we study are expressed through sound and generally appear as symbols or words on paper” (Hansen, Bernstorf, Stuber 97). These skills aid children in becoming more successful to learn and read both written words and music notation.

## **Decoding and Comprehension**

Decoding and comprehension requires students to have a well-established vocabulary. “It is important for children to have multiple exposures to the symbol or word that represents the music concept or element itself-they must see the word, hear the word, and play, sing, or move to the word” (Hansen, Bernstorff, Stuber 100). The most important task in the instrumental classroom for a beginning student is to decode music notation. Hansen, Bernstorff, and Stuber describe the decoding process in an instrumental classroom.

Instrumental music centers on decoding symbols to produce musical sound through some type of body response . . . Generally there is a one-to-one match between the symbol on the page and the action of the body. For this reason, many students experience a rewarding level of success in reading instrumental music even when they find text reading extremely difficult. (100)

After students are able to decode the music notation they begin to read and play patterns or small excerpts. Proper horizontal and visual alignment of the music and repeated patterns assist students in reading music. Students that are taught to look for similarities, difference, and repeated patterns have greater success in decoding and comprehending the music.

Instrumental music is dependent on real time processing and using aural and visual decoding skills to work toward real-time comprehension (Hansen, Bernstorff, Stuber 112). Once students are able to decode and comprehend the text in real time they can move onto constructing meaning from the text. In order for students to construct meaning from the text they need to develop higher-order thinking skills also known as Bloom’s Taxonomy. “Bloom’s Taxonomy of Educational Objectives provides a foundation of questioning and thinking processes and also follows the process of simple to complex . . . the taxonomy leads us through a graduated or

scaffolded thinking process” (Hansen, Bernstorf, Stuber 80). Students that acquire the skills of decoding and comprehending can then move on to increasing their fluency to become efficient readers.

## **Fluency**

Kris Shaffer best defines musical fluency as,

The successful depositing of musical information (a “vocabulary,” perhaps) into readily-accessible long-term memory, and the successful cognitive assimilation of musical concepts and structures. I take this largely from linguistic fluency. One is fluent in a language when one has deposited a large enough vocabulary in one’s memory, can access that vocabulary in real time, and has assimilated a sufficient subset of that language’s grammar that one can function comfortably in a culture dominated by that language. (Shaffer)

The more students are exposed to words or music notation the more proficient they become at reading. “Children who are gaining proficiency in reading are able to instantly recognize commonly used words, letters, and numbers. Sight-identification skills are often acquired through activities that allow students to practice . . . in multiple contexts” (Hansen, Bernstorf, Stuber 51). Naturally, the decoding process becomes easier and easier to the point that they can say decoding is automatic (Rasinski 5). “Fluency is important because it provides a bridge between word recognition and comprehension” (Hansen, Bernstorf, Stuber 54). In instrumental music, the words translate to the notes and phrases that students must comprehend in real time in order to produce the music accurately.

“Because fluent readers do not have to concentrate on decoding the words, they can focus their attention on what the text means” (Hansen, Bernstorff, Stuber 54). Therefore, fluency is an essential skill for instrumental music students because they must constantly be “constructing or assigning meaning to a text by using clues in the text and prior knowledge” (Cooper 11) in order to understand and successfully play the music written on the page in real time.

## **Chapter 3: Project Design and Findings**

### **Participants**

Participant in this study are third grade violin students at Nantucket Elementary School in Crofton, Maryland during the 2015-2016 school year. Third grade students are able to register for string lessons in the beginning of September after viewing a recruitment assembly. They are able to choose the violin, viola, cello, or bass. Parents are strongly encouraged to rent or purchase their child and instrument and all necessary supplies. Economically disadvantaged students are able to borrow an instrument and supplies from the school.

This study consists of third grade beginning violin students. They will receive instruction for thirty minutes twice a week on a rotating pull-out schedule. The pull-out schedule works on a four week rotation meaning that students miss the same amount of each class for example, two math, language arts, science/social studies, and cultural arts classes per month. Prior to beginning string lessons, the students have only had general music class from grades kindergarten to second grade with no other experience on a string instrument.

### **Study Design**

The third grade violin classes are divided by homeroom teacher which creates four violin classes, Acito/Grimason, Bennett, Costello, and Miano. In this study Acito/Grimason and Costello (twenty students) group A received a scaffolding process to read music notation and Bennett and Miano (twenty students) group B received traditional note reading strategies. The scaffolding approach for group A will include students starting with note identification/letter names, finger numbers, and ending with traditional notation. This group will also use

supplemental resources such as note reading websites, worksheets, and playing exercises to enhance note reading and visual literacy. The traditional note reading strategy for group B will only include line/space/ledger line note sayings and strategies to identify notes. No supplemental material such as websites, worksheets, or playing exercises will be used to support note reading and visual literacy. The two groups will compare the best strategies for effective teaching and learning music notation and visual literacy in the beginning strings classroom.

### **Classroom Activities and Assessments**

Group A and B received three identical assessments from January to March 2016. These note reading/playing assessments included D String Notes, “Mozart Melody”, and “The Bridge to MacDonald’s”. Students were graded on note and finger number identification accuracy for the D string notes assessment (Appendix A). Students in group B received traditional note reading strategies for example, line note saying: every good boy does fine and space note saying: face. Students in group A received the same sayings in addition to five minutes of in class and at home practice using note reading game websites (Appendix B). They also received additional worksheet to do in class and at home (Appendix C). This worksheet presented students with a visual of the string, fingerboard, finger placement, and note placement on the staff. Students were able to use this visual to complete the exercise on the bottom portion of the worksheet where they had to identify the letter name and finger number of the note on the staff.

The “Mozart Melody” assessment is comprised of 4 components, identifying the D and A string notes and finger numbers isolated from the original melody, within a specified time frame (3 minute challenge), within the original melody, and a final playing test where students apply



their preexisting knowledge of skills identifying notes and finger numbers in real time (Appendix D). Group B only received the melody portion of the “Mozart Melody” worksheet and were asked to only identify the notes. Group A received the “Mozart Melody” worksheet which was completed over 8 lessons. Lesson 1/8 students were asked to review their note reading strategies and sayings in order to determine the letter and finger number of the note on the staff. Lesson 2-7/8 students completed the 3 minute note reading challenge where they had to identify the letter name of the note. Proceeding the 3 minute note reading challenge, students were instructed to play the challenge on their instrument in order to apply their knowledge of finger numbers. Lesson 8/8 students completed the melody by identifying letter names and finger number. In addition, students in group A were asked to look for patterns within the melody and encouraged to remove their finger numbers and notes one at a time in order to only read the notation. Group A and B were given a final playing test of “Mozart Melody” after 5 days of at home practice. During the playing test students were only able to view the music notation. Students were graded on 5 areas for the playing test, posture, note/pitch accuracy, tempo/rhythmic skill, tone, and overall performance. In each area students were graded on a scale of 3-0, 3 being the highest score.

“The Bridge to MacDonald’s” assessment is designed to transition students apply their knowledge of note identification and finger numbers in real time (Appendix E). This assessment is graded by a playing test. Students in Group A received an additional worksheet where they identified the notes and finger numbers isolated (notes required) and within the original melody to “The Bridge to MacDonald’s” (Appendix F). This worksheet was completed over 4 lessons. Lesson 1/4 students identified the finger numbers and notes required. In addition students were instructed to play patterns using these notes on their violins by having the teacher play a pattern

and the student echo the pattern. Students were then instructed to create their own 4 beat pattern using only quarter notes. Lesson 2/4 students identified the finger numbers and notes in the “London Bridge” section. Students then applied their knowledge by playing the melody in the “London Bridge” section with the accompaniment. Lesson 3/4 students identified the finger numbers and notes in the “Old MacDonald” section. Students then applied their knowledge by playing the melody in the “Old MacDonald” section with the accompaniment. At home students were encouraged to remove their finger numbers and notes one at a time in order to only read the notation. Lesson 4/4 students were given a playing test and asked to look at only the melody to “The Bridge to MacDonald's” and apply their knowledge of finger number and note names from the previous lessons in real time with the accompaniment. Students in group B were only given the melody to “The Bridge to MacDonald’s”. These students also spent 4 lessons learning the melody but only applied their knowledge of finger numbers and note names in real time. Lesson 1/4 students echoed patterns played by the teacher using only the notes required in The Bridge to MacDonald’s. Lesson 2/4 students practiced the “London Bridge” section with the accompaniment. Lesson 3/4 students practiced the “Old MacDonald” section with the accompaniment. Lesson 4/4 students were given a playing test on the melody to “The Bridge to MacDonald’s” in real time with the accompaniment. Students were graded using the same playing test rubric as “Mozart Melody” which included 5 areas for the playing test, posture, note/pitch accuracy, tempo/rhythmic skill, tone, and overall performance. In each area students were graded on a scale of 3-0, 3 being the highest score.

## Chapter 4: Discussion of Results

### Results

See Appendix G for full assessment data.

In the first assessment, D string notes, students were assessed identifying the note and finger numbers for the D string presented ascending and descending on the staff. Students could achieve up to 16 points: 8 points for identifying note names and 8 points for identifying finger numbers. Group A that received an additional 5-8 minutes in class to practice note reading scored 8 points higher than group B who had the option to practice note reading at home. Comparing these groups as a whole reveals that group A significantly outperformed group B. At least 10 minutes a week in class of note and finger identification practice, additional visuals, and worksheets can at least double a student's score for note and finger number identification.

Results for the 15 point “Mozart Melody” assessments varied slightly between group A and group B, Group A scored an average of 1.87 points higher than group B. Students in group A had greater note and pitch accuracy. 10/21 students in group A received a 3/3 on note and pitch accuracy and 3/21 students receive additional piano lessons outside of school, compared to 5/18 students in group B that received a 3/3 on note and pitch accuracy and 4/18 of these students receive additional piano lessons outside of school. Students’ performance varied in the other areas of performance.

Both groups performed similarly for the final playing test, “The Bridge to Old MacDonald’s”. Students in group A scored an average of 1.18 points higher than group B. It is evident that both groups improved their score by the final playing test however, group A

improved their score by .73 and group B has improved their score .4. Although this is not a significant improvement it is showing progress for both groups.

### **Discussion of Results**

It is evident that 5-8 minutes a class or 10-16 minutes at home of additional note and finger number identification exercises using websites and worksheets can attribute to greater success in note and finger number identification accuracy. Students in group B were encouraged to practice note reading and finger number identification at home for 10-15 minutes a week. While this was not mandatory, most students in group B only practiced the songs assigned and neglected to practice note reading and finger number identification. Student in group B received practice identifying notes and finger number during class while they were practicing their songs and playing exercises however, students received no additional practice exercising their identification skill. This lack of exercise caused students in group B to have a longer response time when identifying notes and finger number. This lack of response time caused students in group B to have greater difficulty applying their knowledge in real time when practicing their songs and playing exercises. Students in group A received regular note and finger number identification exercises allowing students to develop a shorter response time when identifying notes and finger number. As a result, students in group A had a greater success applying their knowledge in real time when practicing their songs and playing exercises.

Both groups performed similarly on the playing tests although it is clear that group A outperformed students in group B. Students in group A built on their knowledge while they learned the song. For example, they started with playing the rhythm of the song on the open strings, then identifying finger numbers and letter names of each note with an additional

worksheet, and finally students were encouraged to gradually remove the letter names and finger numbers in order to only read the music notation. Because group A had a gradual release into reading traditional notation they were able to have a greater success rate at identifying notes in real time than group B.

The scaffolding approach for learning and reading music notation proved to be the more successful strategy. Students in group A that used this approach were able to easily identify notes in real time and slightly outperformed students in group B on the playing tests. Students in group A were more engaged and excited about the process of learning the music because they were able to exercise the skill of note reading through various modes and often asked to use the note reading websites or reference their additional handouts in class. Their excitement continued at home where they would learn new songs on their own and ask to play them for the class at the next lesson. The scaffolding approach for learning and reading music notation not only helped students score well on their playing tests but it also instilled lifelong learning because students are now teaching themselves new songs at home.

### **Study Limitations**

The study took place over a short amount of time. Students' application of skills would have been more accurately displayed over a longer period of time for example, from the beginning to the end of the year in their first year of playing. Another limitation was the teacher graded playing test. Perhaps a music software could have graded more accurately or remove any subjectivity. The playing tests also took a lot of time away from valuable class time in order to hear each student individually.

## **Impact in the Beginning Strings Classroom**

Overall the scaffolding approach to teaching and learning visual literacy of music and notation has greatly impacted my instruction in many ways. I was able to find new activities to fit with the curriculum that aided in student engagement and achievement. Because the lessons were more engaging and exciting, students became eager to come to class. This promoted preparedness and greater attendance, one student told me, “I would not miss it for the world”.

Although the playing tests took up a great amount of class time, most students enjoyed playing one by one. They valued this time like it was a recital and enjoyed the applause after they played regardless of the result. I observed students noticing each other's progress and success between the first and last playing test. They often gave each other compliments such as, “wow Jessica that sounded clearer, I didn't even hear one squeak”. I was impressed by the students’ initiative to complement each other. The culture of the strings classroom allowed students to take risks and build confidence.

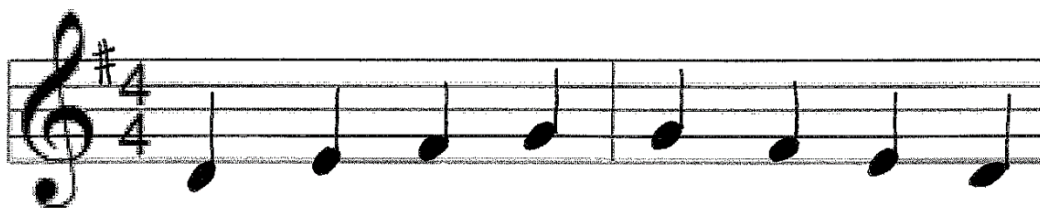
In conclusion, the results of the study were as expected. Students in group A who used the scaffolding approach to learning music notation outperformed students in group B who used the traditional music notation process. The scaffolding approach continuously reinforced the skills needed to read music notation allowing students to easily apply these skills when learning a new piece at home. Students found it easy to use these skills on their own and as a result were inspired to learn new piece at home. I plan to use and enhance the scaffolding approach in the beginning strings classroom in order to build a strong foundation and promote lifelong learning.

## Appendices

### Appendix A: D String Notes Assessment

Name: \_\_\_\_\_ Group: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

#### D Major Scale Violin



Letter Names: \_\_\_\_\_

Finger #'s \_\_\_\_\_

### Appendix B: Note Reading Games and Websites Pertaining to D String Notes Assessment

Note Reading Flashcards <http://www.musiccards.net/>

Note Reading Exercises <http://www.musictheory.net/exercises/note/bdtyrvyyvnyy>

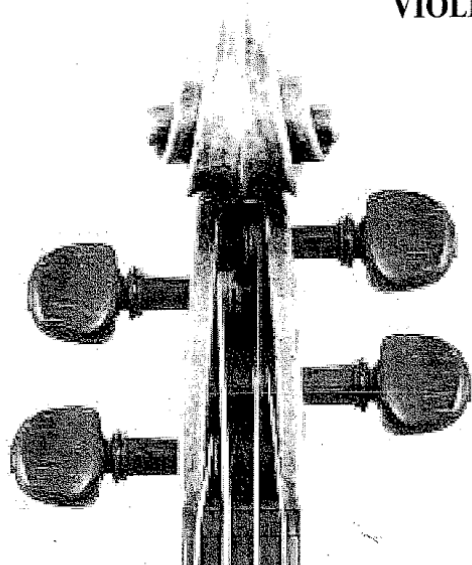
Fingerings and Notes [www.musicracer.com](http://www.musicracer.com)

Find the Missing Note  
[http://musicteacher.com/music\\_quizzes/quiz\\_missing\\_note1.htm](http://musicteacher.com/music_quizzes/quiz_missing_note1.htm)

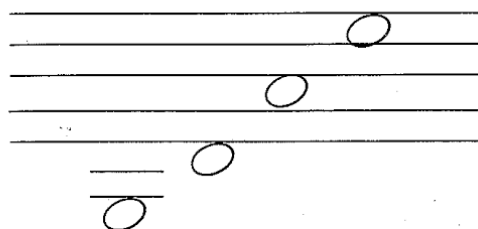
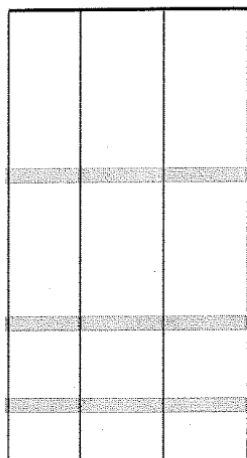
Music Games [www.musicteacher.com](http://www.musicteacher.com)

# Appendix C: Additional Worksheet for Group A Pertaining to D String Notes Assessment

## VIOLIN - OPEN STRINGS



G	D	A	E
---	---	---	---



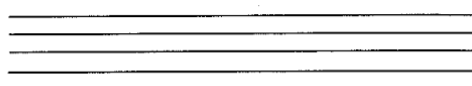
G D A E

Using the chart on the left for reference, draw a treble clef at the beginning of each staff and draw the following notes:

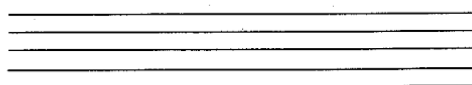
1. Draw 8 open G's.



2. Draw 8 open D's.



3. Draw 8 open A's.



4. Draw 8 open E's.



5. Label the following notes:









**Appendix D: Mozart Melody Assessment (3 Minute Note Reading Challenge, Isolated Notes and Original Melody Note Identification, Playing Test Rubric)**

**3 Minute Note Reading Assessment**

Name: \_\_\_\_\_

**3 Minute Note Reading Challenge (Violin)**

**Challenge #1**



Total: \_\_\_\_/16

**Challenge # 2**



Total: \_\_\_\_/16

**Challenge #3**



Total: \_\_\_\_/16

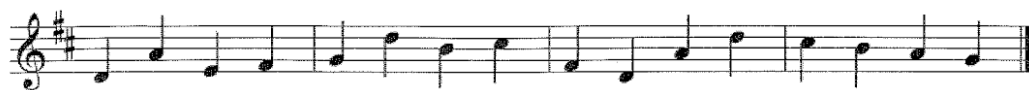
**Challenge #4**



Total: \_\_\_\_/16

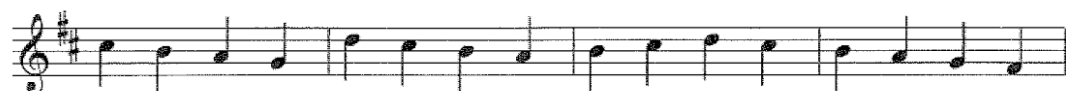
Name: \_\_\_\_\_

## Challenge # 5



Total: \_\_\_\_/16

## Challenge # 6



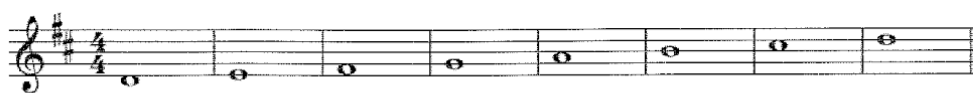
Total: \_\_\_\_/32

**Isolated Notes and Original Melody Note Identification**

Name: \_\_\_\_\_

**Violin Note Reading Test (D and A string Notes)**

I. Identify the following note names:



II. Identify the notes of the song A Mozart Melody



Total: \_\_\_\_/50

**Mozart Melody Playing Test Rubric**

Name: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Song/Exercise: \_\_\_\_\_

Score	3	2	1	0
<b>Posture</b>	Feet on the floor, tall back away from chair, correct left and right hand placement	Sits up straight Incorrect left OR right hand placement	Sits up straight Incorrect left AND right hand placement	Incorrect posture AND left and right hand position
<b>Note/Pitch Accuracy</b>	No Errors	3 or less errors	4 or more errors	Unable to perform accurately
<b>Tempo/Rhythmic Skill</b>	No Errors	3 or less errors	4 or more errors	Unable to perform accurately
<b>Tone Quality</b>	Full and Strong	Slightly breathy, pitched, or scratchy	Very breathy, pitched, or scratchy	Unable to create tone
<b>Overall Performance</b>	Music presented with confidence demonstrating excellent performance	Satisfactory presentation showing adequate preparation	Below average presentation showing inadequate preparation	More practice required

# Appendix E: The Bridge to MacDonald's Music and Playing Test Rubric

## The Bridge to MacDonald's Music

3

### THE BRIDGE TO MACDONALD'S

Traditional

Notes Required:

1st VN.

Moderato  
London Bridge

*mf*

[A]

[B] *p*

[C] *f*

[D] Old MacDonald *mf*

[E]

[F] *f*

[G] *rit.*

## The Bridge to MacDonald's Playing Test Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Song/Exercise: \_\_\_\_\_

Score	3	2	1	0
<b>Posture</b>	Feet on the floor, tall back away from chair, correct left and right hand placement	Sits up straight Incorrect left OR right hand placement	Sits up straight Incorrect left AND right hand placement	Incorrect posture AND left and right hand position
<b>Note/Pitch Accuracy</b>	No Errors	3 or less errors	4 or more errors	Unable to perform accurately
<b>Tempo/Rhythmic Skill</b>	No Errors	3 or less errors	4 or more errors	Unable to perform accurately
<b>Tone Quality</b>	Full and Strong	Slightly breathy, pitched, or scratchy	Very breathy, pitched, or scratchy	Unable to create tone
<b>Overall Performance</b>	Music presented with confidence demonstrating excellent performance	Satisfactory presentation showing adequate preparation	Below average presentation showing inadequate preparation	More practice required



## Appendix F: Additional Worksheet for Group A Pertaining to The Bridge to MacDonald's

## THE BRIDGE TO MACDONALD'S

3

Traditional

Notes Required:



1st VN.

Moderato  
London Bridge

*mf*

**A**

*p*

**B**

**C**

*f*

**D** Old MacDonald

*mf*

**E**

**F**

*f*

**G**

*rit.*

## Appendix G: Results

### D String Notes Assessment

Student	1	2	3	4	5	6	7	8	9	10	11	12	13	Average Score	Average Score
														(by class)	(by group)
Acito/Grimason	16	9	16	9	16	16	16	16	16	16	16	16	16	14.9	Group A
Costello	16	16	16	16	14	16	16	5						14.3	14.7
Bennett	14	16	6	0	16	16	6	2						9.5	Group B
Miano	5	8	8	3	7	14	0	0	0	0				4.5	6.7

### Mozart Melody Playing Test Results

Student	1	2	3	4	5	6	7	8	9	10	11	12	13	Average Score	Average Score
														(by class)	(by group)
Acito/Grimason	13	15	11	13	6	15	14	15	15	15	12	11	12	12.8	Group A
Costello	10	13	14	13	14	14	14	10						12.75	12.77
Bennett	11	11	14	10	9	10	9	10						10.5	Group B
Miano	15	14	6	10	12	10	13	13	11	9				11.3	10.9

### The Bridge to MacDonald's Playing Test Results

Student	1	2	3	4	5	6	7	8	9	10	11	12	13	Average Score	Average Score
														(by class)	(by group)
Acito/Grimason	15	14	15	11	10	16	15	14	12	13	13	12	13	13.3	Group A
Costello	11	12	14	15	13	14	14	11						13	13.5
Bennett	12	13	14	9	11	10	10	8						10.87	Group B
Miano	14	13	10	11	11	12	13	14	10	10				11.8	11.35

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