

Using Dalcroze eurhythmics to reinforce Edward S. Lisk's methods
in the elementary band ensemble

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Master of Music in Music Education

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Topic

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Statement of Purpose

The purpose of this study is to investigate the correlation between Dalcroze eurhythmics and Edward S. Lisk's methods to improve musical expression in elementary band. This investigation will be conducted by focusing on three areas of ensemble skill: internal pulse, note duration, and dynamic performance. This study will be conducted through an empirical mode of inquiry, focusing on experiences that improve student musical expression. This study will be based on a relational approach, investigating the ways in which Dalcroze eurhythmics enhance the effectiveness of Lisk's methods.

Rationale

The incorporation of Dalcroze eurhythmics into an instrumental ensemble by connecting them to Edward S. Lisk's alternative rehearsal techniques is a new way of teaching musical expression. Exploring the topic will help improve teaching by ensuring that the focus on student development of musicality matches that of the focus on student development of technical skills, engaging students in a meaningful process, and providing a kinesthetic avenue for student learning. Throughout the deployment of this project reflection on teaching will occur weekly through writing.

This study will be put into action with second-year band students at Resica and Bushkill elementary schools. These schools are similar in size and demographics. With one band only Edward S. Lisk's methods will be used, and with the other band Lisk's methods along with Dalcroze eurhythmics will be used. This study will last for ten weeks, beginning the last week of September and concluding in December. Audio, video, still photography, and interviews will be used to document the study. Student instruction, in full band rehearsals as well as small group lessons, will be documented once per week in each school. An exit interview, consisting of three to five questions, will be given to a random sample of students at the conclusion of the study. The documentation of the study will be used to examine the rate of improvement between the two bands.

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Chapter 1: Introduction

This project explores the use of Dalcroze eurhythmics to reinforce Edward S. Lisk's methods in the elementary band ensemble, with the purpose of investigating the correlation between these two pedagogical approaches to improve musical expression. This investigation will be conducted by focusing on three areas of ensemble skill: internal pulse, note duration, and dynamic performance. An empirical mode of inquiry will be used throughout this study to focus on experiences that improve student musical expression. This application will be based on a relational approach, investigating the ways in which Dalcroze eurhythmics enhance the effectiveness of Lisk's methods.

This study will be put into action with second-year band students at Resica and Bushkill elementary schools. Each school has one band, and the schools and bands are similar in size and demographics. To examine the impact of incorporating Dalcroze eurhythmics into an instrumental ensemble, Resica's band will use only Edward S. Lisk's methods while Bushkill's band will use Lisk's methods along with Dalcroze eurhythmics. This study will last for ten weeks, beginning the last week of September and concluding in December.

Audio, video, still photography, interviews, and written reflections will be used to document the study. Student instruction, in full band rehearsals as well as small group lessons, will be documented once per week in each school. An exit interview, consisting of three to five questions, will be given to a random sample of students at the conclusion of the study. Throughout the study, written reflection on teaching will occur. The documentation of the study will be used to examine the rate of improvement between the two bands, as well as student understanding, in the three areas of ensemble skill.

The incorporation of Dalcroze eurhythmics into an instrumental ensemble by connecting them to Edward S. Lisk's methods, or Alternative Rehearsal Techniques, is a new way of teaching musical expression. Exploring this topic will help improve teaching and learning by ensuring that the focus on student development of musicality matches that of technical skills, engaging students in a meaningful process, and providing a kinesthetic avenue for student learning. The students will gain a memorable and meaningful understanding of large ensemble skills. A kinesthetic way of learning and practicing ensemble skills will reach all students and bring about an excitement for the process of learning ensemble skills. The teacher will gain new teaching tools and strategies to bring about success in the elementary band ensemble, increasing the teacher's confidence regarding implementing new instructional approaches in the classroom. The teacher-student connection will be strengthened because of this fresh approach to teaching ensemble skills. Ultimately, the results of this study will show the benefits of incorporating Dalcroze eurhythmics into Edward S. Lisk's Alternative Rehearsal Techniques and cause the teacher to incorporate Dalcroze eurhythmics exercises into future teaching.

Chapter 2: The approaches of Edward S. Lisk and Emile Jaques-Dalcroze

Edward S. Lisk describes his Alternative Rehearsal Techniques as a “new dimension in teaching, thinking, practicing, and playing an instrument” (*Conductor, Teacher, Leader* 16). In his Alternative Rehearsal Techniques, Lisk departs from conventional instrumental teaching techniques by acknowledging the importance of metacognition, connected learning, and listening. Metacognition is “a state of awareness as we perform specific tasks and then the implementation of this awareness to control what we are doing” (qtd. in Lisk, *Conductor, Teacher, Leader* 16). Lisk’s use of metacognition is inspired by notable educator Mortimer Adler’s emphasis of the importance of teachers’ understanding that students learn through thoughtful and intelligent actions (*Conductor, Teacher, Leader* 16). Lisk reminds teachers that “the musical instrument has no intelligence” (*Conductor, Teacher, Leader* 36); therefore, intelligent playing comes from the mind of the player (36).

When teachers engage their students’ musical minds, the students are empowered with the ability to make well-informed musical decisions (Lisk, *Conductor, Teacher, Leader* 16), thus beginning the journey toward musical independence (18). Fostering musical independence in students is essential to fostering ensemble growth since the students, as players, have total control of the ensemble’s musical quality and excellence (Lisk, *Conductor, Teacher, Leader* 18). An important aspect of engaging students’ minds is helping students to develop their ability to focus (Lisk, *Conductor, Teacher, Leader* 19). Lisk asserts that maintaining students’ focus is perhaps the greatest challenge the band director encounters in rehearsals (*Conductor, Teacher, Leader* 19).

Lisk says that connected learning occurs when new material is presented to students as an outgrowth of what was previously learned (*Conductor, Teacher, Leader* 17-18). Connected learning allows students to “recognize patterns and find context to apply each new piece of information” (Lisk, *Conductor, Teacher, Leader* 18). Lisk explains that when one comes across new information, one’s brain searches for essential patterns and seeks ways to incorporate, connect, and apply the new information (*Conductor, Teacher, Leader* 17). Awareness of this brain process and utilizing teaching techniques that foster connections will result in effective learning for students. Finally, listening is the emphasis of all of Lisk’s Alternative Rehearsal Techniques (*Conductor, Teacher, Leader* 24). Musical notation becomes an outgrowth of what was first experienced through listening. Lisk believes that listening is the one skill that stands above all others in shaping the musicality of an ensemble (*Conductor, Teacher, Leader* 4).

Dalcroze eurhythmics, named after Emile Jaques-Dalcroze, is an approach to music education that centers on the assumption that rhythm is the primary element in music, and that the source for all musical rhythm can be found in the natural rhythms of the human body (Choksy et al. 40). Through eurhythmics, one experiences “physically feeling the various aspects and expressive qualities of music through movement” (Mead 4). This allows one to engage in a kinesthetic process in which the exterior forces of the body and the interior processes of the mind can be harmonized and coordinated (Choksy et al. 46). In Dalcroze eurhythmics, a total kinesthetic process involves the specific cycle of response from preparation, to attack, to prolongation, and then a return back to preparation (Choksy et al. 50). An important goal of Dalcroze eurhythmics is to move the kinesthetic process into the conscious control of the student, which is accomplished in a constantly changing musical environment (Choksy et al. 47).

Another aspect of Dalcroze eurhythmics is the idea that students must first experience a musical concept physically and aurally before they can understand that concept (Mead 33). Jaques-Dalcroze found that students develop understanding through developing their inner-hearing, “the memory of muscular sensations” (Choksy et al. 52). The transfer of external action to imagined action causes one to develop inner-hearing (Choksy et al. 52). Therefore, another goal of Dalcroze eurhythmics is for students to feel and hear inside their body and mind (Choksy et al. 52).

Jaques-Dalcroze believed that students are creative, discerning, and capable of making intelligent aesthetic judgments (Choksy et al. 68). Fostering student independence in listening, performing, and creating is another aim of Dalcroze eurhythmics (Mead 127). Students are able to accomplish this when they are provided with opportunities to initiate and lead, analyze, and make musical judgments and decisions (Mead 127). The sequence of Dalcroze eurhythmics exercises from simple to more difficult and from outer to inner movement provides challenges yet assures progress for students (Choksy et al. 129; Mead 127). When students participate in Dalcroze eurhythmics exercises independently, responding with understanding and confidence, they discover a lasting joy in music (Mead 127).

Elementary band students are faced with considerable demands and challenges when learning to play a musical instrument, particularly in an ensemble setting (Lisk, *Beginning and Intermediate Levels* 13). Developing students’ large ensemble skills in the areas of internal pulse, note duration, and dynamic performance creates the foundation for a successful elementary band. The development of internal pulse is a foundational skill that involves a timed-thinking process (Lisk, *Beginning and Intermediate Levels* 15). When students practice

Lisk's "Discipline of Duration" (*Beginning and Intermediate Levels* 15), they create habits of error-free thought by controlling their concentration in a timed sequence (15-16). This learning process "assures that every band member is contributing and recognizing individual and group responsibility for ensemble precision" (Lisk, *Beginning and Intermediate Levels* 22), which leads to unified ensemble thinking (32). When unified ensemble thinking is established, students are ready to develop any other ensemble skill (*Creating Artistry Through Movement*). Therefore, student understanding of note duration depends upon "a precise mental and physical response to silence and pulse" (Lisk, *Beginning and Intermediate Levels* 40), while effective dynamic performance relies on student awareness of dynamic change and connecting volume, balance, and blend to pulse and duration (63).

There are many connections between Lisk's Alternative Rehearsal Techniques and Dalcroze eurhythmics. The commonalities between these two music teaching methods relate to the teaching and development of musicality, the process of creating musical products, and the importance of providing a kinesthetic avenue for learning.

Both Lisk and Jaques-Dalcroze believe that when students become active and independent participants in making music they improve their technical skills in music and engage in musical expression (*Beginning and Intermediate Levels* 9; Mead 12). Lisk insists that "instrumental education must be based on music and music making through a performance vocabulary that opens the door to appreciate and experience the beautiful world of music" (*Beginning and Intermediate Levels* 90). Similarly, Jaques-Dalcroze looked beyond "traditional conservatory training in Europe because he believed that it failed to instill musical expressivity in its students" (Seitz 419). Lisk's Alternative Rehearsal Techniques and Dalcroze eurhythmics

emphasize the importance of listening, using nuance in speech, and recognizing the source of musical expression to reach what Lisk calls the “summit experience” (*Beginning and Intermediate Levels* 90) of making music.

Developing students’ listening skills is essential to improving their musicality. Lisk reminds band directors that “each individual performer’s listening skills significantly affect the quality and excellence of the entire ensemble” (*Conductor, Teacher, Leader* 4). Therefore, band directors need to have a clear idea of the sound they want their ensembles to achieve and guide the members of their ensembles in listening for that sound (Lisk, *Conductor, Teacher, Leader* 4). Dalcroze licensed music educator Virginia Hoge Mead explains “In eurhythmics, emphasis is placed on a keen sense of listening and a natural physical response which helps connect the ear that hears, the mind that recognizes and the body that expresses in movement” (20). The combination of intense listening and body movements brings about musical expression (Choksy et al. 44).

Lisk’s Alternative Rehearsal Techniques and Dalcroze eurhythmics employ the practice of expression in speech as a means to develop musical expression (Mead 195-196; *Conductor, Teacher, Leader* 58-62). Dalcroze eurhythmics centers on rhythm, and rhythm provides energy and life to a musical phrase moving through time (Mead 194). Lisk realized that when listening to others speak, it is the rhythmic flow of the words that gives meaning to what is being said (*Conductor, Teacher, Leader* 59). Developmental neuropsychologist Jay A. Seitz affirms that, since people internalize rhythmic patterns of language very early in life, the vocal prosody of a composer’s native language influences the form of the music that he or she composes (420).

Therefore, using expressive speaking in teaching music will help students transfer expressiveness to their musical performances.

Lisk's Alternative Rehearsal Techniques and Dalcroze eurhythmics seek to bring out musicality from within students (*Beginning and Intermediate Levels* 89). The central role of the body in musical expression led Jaques-Dalcroze to realize that his students themselves were the instruments (Seitz 431; Choksy et al. 43). Lisk recounts that in his search for the source of musical expression he finally discovered that "it was only me, the player, who exists behind the notes" (*Conductor, Teacher, Leader* 62). Using Lisk's Alternative Rehearsal Techniques coupled with Dalcroze eurhythmics to develop musicality in students allows them to become one with music by actualizing musical sound through the total absorption of their mind, body, and emotions (Mead 5).

Lisk's Alternative Rehearsal Techniques and Dalcroze eurhythmics emphasize a logical and sequential learning process which produces musical products. Mead reminds us that the journey to music literacy is cyclical (17-18). Musical learning begins by perceiving sound, and then as one responds in some way, the mind begins to understand and one is ready to actuate, or create his or her own music (Mead 18). The satisfaction and enjoyment that students experience through the actuation of music causes them to listen, or perceive music, with a keener ear, thus beginning a new journey around the circle of musical involvement (Mead 17-18). Lisk stresses that his Alternative Rehearsal Techniques prioritize developing habits of error-free thought that propel the physical actions necessary to produce a musical product (*Conductor, Teacher, Leader* 35). A sequential development and refinement of students' music

performance vocabulary yields better musical products (Lisk, *Conductor, Teacher, Leader* 87-88).

As students experience a cyclical journey to music literacy, they are able to engage in mindful repetition which contributes to the refinement of the musical products they produce. Music educators recognize that repetition is necessary to build a student's music performance vocabulary, however Lisk laments the disproportionate amount of time many band directors spend engaging their ensembles in mindless repetition (*Conductor, Teacher, Leader* 35). Researchers Ellen Langer, Timothy Russell, and Noah Eisenkraft reiterate that "practice, if simply viewed as repetition, does not make perfect – but merely permanent" (133). In their research, Langer, Russell, and Eisenkraft found that "by engaging in a constant process of regular discovery, individual musicians and the collective ensemble may be able to create a more enjoyable musical experience for themselves and for their audience" (133). Mead also points out that it is important to vary repeated exercises (24). Providing students with new ways to reinforce and refine a learned concept will maintain student enthusiasm as they journey around the circle of musical involvement.

When students are involved in the connected learning processes of Lisk's Alternative Rehearsal Techniques and Dalcroze eurhythmics, they gain skills beyond music literacy such as self-confidence, intrinsic motivation, social and thinking skills, a sense of belonging, and the ability to focus (*Conductor, Teacher, Leader* 37; *Beginning and Intermediate Levels* 11; Mead 20; *Creating Artistry Through Movement*). In this type of learning environment the role of the teacher or band director is that of a facilitator and participant. Lisk explains that his Alternative Rehearsal Techniques deepen musical awareness for both students and teachers (*Beginning*

and Intermediate Levels 12), and “it is important for the teacher to process the same flow of musical thinking-energy that the student is applying...” (12) to produce the musical product (12). Such a connection allows the teacher to know exactly when, where, and how errors occur in the flow of musical thought (Lisk, *Beginning and Intermediate Levels 12*). Mead reminds teachers to “let the music do the teaching!” (24)

Dalcroze eurhythmics came about from Jaques-Dalcroze’s understanding of the kinesthetic sense (Choksy et al. 46). The kinesthetic sense harmonizes and coordinates “the rapid communications between the exterior senses of hearing, seeing, touching, and moving and the hidden, interior activities of the brain that control memory, memory retrieval, judgment, willpower, and imagination” (Choksy et al. 46). When students engage in Dalcroze eurhythmics exercises, they use time, space, and energy to express music in movement which creates kinesthetic images (Mead 5). “The stronger and more carefully defined the images, the longer and more precisely they remain in the memory” (Mead 5). Lisk emphasizes the mind-body connection in his Alternative Rehearsal Techniques when transferring mental awareness to the playing of an instrument or the conducting of an ensemble. Lisk also recognizes the role of Howard Gardner’s Theory of Multiple Intelligences in expanding awareness of the complexities of instrumental music (*Conductor, Teacher, Leader 94-95*). Gardner establishes Bodily-Kinesthetic Intelligence as “the language of physical movement” (Lisk, *Conductor, Teacher, Leader 96*). Bodily-Kinesthetic Intelligence applies to instrumental music education through the need to control one’s body movements when playing an instrument (Lisk, *Conductor, Teacher, Leader 100*). Additionally, it is essential that students make the mind-body connection to learn to feel the pitches and melodic patterns they hear and play on their

instruments (Lisk, *Beginning and Intermediate Levels* 27). Engaging students in kinesthetic learning helps to deepen their understanding of musical concepts when connections are made to the visual and aural senses (*Creating Artistry Through Movement*). These connections occur through deep concentration and lead to the development of artistic technique in students as well as a lasting joy in the actuation of music (*Creating Artistry Through Movement*).

The pedagogical approaches of Edward S. Lisk and Emile Jaques-Dalcroze aim to make conscious and connect, through a changing musical environment, the natural processes of the mind and body. These approaches to music education seek to deepen students' understanding of musical concepts while building students' musical vocabulary. When engaging in Lisk's Alternative Rehearsal Techniques or Dalcroze eurhythmics-based exercises, students develop their ability to make musical decisions. As independent and intelligent music makers, students experience meaningful and joyful music making while gaining skills they can use in future music and non-music endeavors.

Chapter 3: Applying Dalcroze eurhythmic exercises and Lisk's Alternative Rehearsal Techniques in elementary band

Resica and Bushkill elementary schools are two of six elementary schools in the East Stroudsburg Area School District, which is located in the northeastern region of Pennsylvania ("East Stroudsburg"). The East Stroudsburg Area School District is a large, rural, public school district which serves about 7,500 total students, of which fifty percent are identified as economically disadvantaged ("East Stroudsburg"). Resica and Bushkill elementary schools are comprised of about 500 students each ("East Stroudsburg"). The Resica and Bushkill elementary bands are similar in size as well as in demographic and racial background ("East Stroudsburg"). The second-year band students at Resica and Bushkill elementary schools are fifth grade students. There are nineteen second-year band students at each elementary school. The second-year band students receive instruction in the form of one thirty-minute, like-instrument, small group lesson and one forty-five-minute full band rehearsal per week. All the second-year band students have introductory experience with some of Edward S. Lisk's Alternative Rehearsal Techniques while none of the students have been exposed to Dalcroze eurhythmic exercises in an instrumental music setting.

This study encompassed approximately ten weeks of instruction, taking place from September 24 through December 20, 2013. The Bushkill elementary band used Dalcroze eurhythmic exercises along with Edward S. Lisk's Alternative Rehearsal Techniques while the Resica elementary band used only Lisk's Alternative Rehearsal Techniques. Every exercise used in this study connected to at least one of the following three ensemble skills: internal pulse, note duration, and dynamic performance. In rehearsals one and two, each band engaged in

exercises that emphasized internal pulse. Each band was immersed in exercises that focused on note duration during rehearsals three through five. Finally, in rehearsals six through eight, each band experienced exercises that prioritized dynamic performance. In each rehearsal, the Dalcroze eurhythmic or Lisk exercise was used in the warm-up portion of the rehearsal. The teacher took care to keep each rehearsal uniform in structure between the two bands. Refer to Appendix A for an outline of the specific exercises and sample lesson plans that were used with each band throughout the study.

Approximately ninety percent of this study occurred in full band rehearsals while ten percent of this study occurred in like-instrument small group lessons. This is reflected through the audio recordings, video footage, and still photographs collected to document the study. The documentation of the study was reviewed to compare and contrast the rate of improvement of each band's musicality connected to the three areas of ensemble skill. Additionally, written responses and reflections were completed throughout the study by both the students and the teacher. Samples of the teacher's written reflections can be found with their corresponding lesson plans in Appendix A while the students' written responses are summarized in Appendix B. The students' responses were reviewed to examine their understanding of the three areas of ensemble skill.

The audio recordings, video footage, still photographs, and teacher reflections revealed that each band experienced differing amounts and rates of growth during the study. The documentation was reviewed to compare the number of repetitions that were needed for success, how many measures of a piece were successfully performed, and the complexity of the

performance by the two bands at each rehearsal. This is in addition to the comparison of each band's progress in regards to internal pulse, note duration, and dynamic performance.

During rehearsal one, both bands needed the same number of repetitions to be successful. The Bushkill band successfully performed eight measures of "Sing Noel" while the Resica band successfully performed sixteen measures of the piece. Additionally, Resica's band had greater success with applying internal pulse to the music performed in rehearsal one. Both bands had a tendency to speed up when they clapped rhythms; however, a steady internal pulse was achieved when the bands counted aloud.

At rehearsal two, Bushkill's band needed more repetitions than Resica's band did in order to successfully perform the warm-up exercise called "Passing Notes." The Bushkill band performed sixteen measures of "Sing Noel" well while the Resica band performed twenty-four measures of the piece well. Since Resica's band required fewer repetitions for success, the band moved at a quicker pace and was able to cover more material in rehearsal two. Resica's band also focused on more musical details during this rehearsal, such as practicing the repeat sign and attempting to perform two measures in one breath in "Sing Noel." Bushkill band students showed marked improvement in their ability to maintain internal pulse while performing "Sing Noel" during rehearsal two.

During rehearsal three, Bushkill's band needed more repetitions than Resica's band to achieve success with Lisk's "Measurement of Sound and Silence" exercise, particularly when the group was hissing the note to practice releasing the sound together. Outside of this exercise, both bands needed the same amount of repetition to be successful in the task they were engaged in. Both bands successfully performed twenty-four measures of "Sing Noel" and

correctly released the sound of the last note together. At this rehearsal, Resica's band was able to move through the material slightly faster than Bushkill's band; however, the teacher was also more efficient in the presentation of the Lisk warm-up exercise with Resica's band since it was her second time teaching the warm-up.

Rehearsal four began with both bands moving through their warm-up exercise at the same pace and needing an equal amount of repetitions to be successful. When rehearsing "Festival of Lights," Resica's band needed many more repetitions than Bushkill's band to perform the music on their instruments well. Rehearsal four marked the first rehearsal that Resica's band experienced an unexpected change in their classroom environment that was unforeseen by and out of the control of the teacher. From this rehearsal on, Resica's band had less time to get ready to begin rehearsals than Bushkill's band did.

Throughout rehearsals five through eight, both bands performed warm-up exercises and pieces with a similar amount of repetitions needed for success. When rehearsing pieces for the winter concert, both bands practiced a similar amount of measures of each piece during rehearsals five through eight. In rehearsal five, Resica's band was able to focus more on breath marks and watching the conductor's baton than Bushkill's band. When practicing dynamic contrast, both bands moved at the same pace during rehearsals six through eight; however, Bushkill's band had more success than Resica's band in performing dynamics on their instruments during rehearsal eight.

During their winter concert performances, both bands successfully applied internal pulse for four out of the five pieces they performed. Both bands struggled to sustain longer notes for their full duration as they performed. When performing "Chopsticks for Christmas,"

Resica's band demonstrated some dynamic contrast; however, both bands did not make enough of a difference between their soft and loud volume levels. Resica's band performed with a well-blended ensemble sound while Bushkill's band showed progress in their ability to maintain ensemble pulse.

The Bushkill and Resica bands achieved similar results at their winter concert performances. At the beginning of this journey, Resica's band was the stronger group that showed a faster rate of improvement during rehearsals one through three. However, its growth slowed down from rehearsals four through eight. Although Bushkill's band started out as the weaker group, it maintained steady growth throughout all eight rehearsals.

Throughout the application of this study, the teacher found that implementing Dalcroze eurhythmic exercises in an instrumental ensemble setting took the same amount of time as implementing Lisk exercises. Repetition was constantly needed for both bands to succeed no matter the goal. The teacher discovered that the Dalcroze eurhythmic exercises brought greater variety and depth to teaching internal pulse, note duration, and dynamic performance. For example, during rehearsal four, Bushkill's band practiced note duration with a Dalcroze eurhythmics exercise that allowed the students to explore several note durations rather than just one. In rehearsal eight, the Dalcroze exercise, in which the students used stockings to show and practice dynamic contrast, enabled the Bushkill band to create more noticeable dynamic contrast when playing their instruments. Since the Dalcroze eurhythmics exercises did not consume more warm-up time during rehearsals and enhanced varied repetition, the Dalcroze eurhythmics exercises aided the Bushkill band's success over the course of the study.

Throughout the study, the students were given three questionnaires, in which they responded to in writing, that related to the Dalcroze eurhythmic and/or Lisk exercises they experienced in rehearsals. The first questionnaire was given after rehearsal four, the second questionnaire was given after rehearsal seven, and the final questionnaire was given in December 2013. These questionnaires, along with the students' responses, are found in Appendix B.

In the first questionnaire, the majority of the students in both bands indicated that counting was what they do or think of to perform notes for their full durations on their instruments. The students of both bands responded with five different ways to remember to perform notes for their full durations. The Bushkill band students' responses included: counting, writing, watching, listening, and visualizing the rolling tennis ball. The Resica band students' responses included: counting, remembering, writing, watching, and foot tapping. Every Bushkill band student reported that the Dalcroze tennis ball exercise helped them to understand note value and duration. Many of the Bushkill band students were able to connect the rolls of the tennis ball to the counting of beats, pointed out that the visual of the ball rolling across the floor helped them to understand note duration, and that the exercise was fun. Despite the Bushkill band students' positive reactions to the Dalcroze tennis ball exercise, most of the Bushkill band students felt more comfortable using counting to remind them to perform notes for their full durations.

The second questionnaire asked the students to indicate how they preferred to practice dynamic contrasts. Eighty percent of the Bushkill band students preferred to use Lisk's dynamic counting while twenty percent preferred the Dalcroze eurhythmic exercise in which one presses

one's hands together to represent crescendos. The Bushkill band students communicated that Lisk's dynamic counting seemed more precise and easier to understand. The Resica band students were evenly divided in their preferred way to practice dynamic performance. Fifty percent of the students preferred Lisk's dynamic counting while fifty percent preferred the variation on dynamic counting in which sitting represented a soft volume and standing represented a loud volume. The Resica band students that preferred the sitting and standing exercise pointed out that the exercise helped them to connect to dynamic performance physically, visually, and in a fun way.

In the Bushkill band's final questionnaire, one hundred percent of the students noted that Lisk's Timed Focused Counting exercise was the best way to practice internal pulse. Twenty-three percent of the students indicated that Lisk's Timed Focused Counting exercise was their favorite exercise while another twenty-three percent reported the exercise as their least favorite. None of the students preferred the Dalcroze Alphabet and Number exercise or identified it as their favorite exercise, while forty-six percent of the students said it was their least favorite exercise. Seventy-seven percent of the Bushkill band students picked the Dalcroze tennis ball exercise as their preferred way to practice note duration, and eighty-five percent of the students selected this exercise as their favorite. Fifteen percent of the Bushkill band students preferred Lisk's note duration exercise while eight percent preferred the Dalcroze circular arm movement exercise. When practicing dynamic performance, sixty-two percent of the Bushkill band students reported that Lisk's dynamic counting exercise helped the best, while thirty-eight percent of the students selected the Dalcroze stocking exercise as the most helpful.

Overall, the Bushkill band students reported that Lisk exercises helped them best when learning and practicing two out of the three areas of ensemble skill. Although this result surprised the teacher initially, it is a reflection of the students' previous exposure to Lisk exercises. The Dalcroze tennis ball exercise was favored by a majority of the students, and this result shows the positive and memorable impact the exercise had on the students. Many of the Bushkill band students indicated that a Dalcroze eurhythmics exercise was their least favorite or understood exercise. This result is likely due to the fact that the students were not exposed to Dalcroze eurhythmics exercises prior to the study.

In response to the last question "What was your best memory about playing in the full band this fall?" many Bushkill band students wrote about performing at the winter concert, playing their favorite pieces, and performing with their friends. Several students also communicated that they enjoyed learning new exercises and how to play their instrument in a full band. Two students could not pinpoint one memory because they reflected on how much they enjoyed the entire experience of being in the band.

In the Resica band's final questionnaire, ninety-four percent of the students asserted that Lisk's Timed Focused Counting exercise helped them improve in the area of internal pulse. Thirty-four percent of the Resica band students selected Lisk's Timed Focused Counting exercise as their favorite exercise while forty-six percent said it was their least favorite. Eighty-eight percent of the students preferred Lisk's Teaching Half Notes exercise to practice note duration; however, none of the students picked this exercise as their favorite exercise and thirteen percent said it was their least favorite. Twelve percent of the Resica band students preferred the variation on Lisk's Timed Focused Counting exercise where the students clapped

on beats one, three, and six. Seven percent of the students said this exercise was their favorite, while thirteen percent reported it as their least favorite. When practicing dynamic performance, Lisk's dynamic counting was favored by seventy-five percent of the Resica band students, while twenty-five percent preferred the sitting and standing variation of the exercise. This is a notable change from the responses to the questionnaire that was given after rehearsal seven. Sixty percent of the students chose Lisk's dynamic counting as their favorite exercise, and seven percent indicated that it was their least favorite. Another seven percent of the Resica band students selected the sitting and standing dynamic exercise as their favorite while twenty percent of the students reported it as their least favorite exercise.

Overall, the Resica band students identified Lisk's dynamic counting exercise as their favorite exercise. Many of those students communicated that they enjoyed dynamic counting because it was a challenging exercise that helped them to take their performance of the music beyond the basics. Most of the students favored Lisk exercises that did not require a physical response. This result stood out to the teacher and likely reflects that the students feel less confident in using their Bodily-Kinesthetic Intelligence to hone their ensemble skills.

The majority of the Resica band students expressed that their favorite memory about playing in the band this fall revolved around the winter concert performance, playing their favorite pieces, and being with their friends. One student reflected on learning new notes and skills on her instrument when communicating her favorite memory. None of the Resica band students mentioned the exercises when they shared their best memory about being in the band this fall. This is a notable contrast to the Bushkill band students' overall response to the same question. The Bushkill band students' overall response shows more awareness for the process

of learning while the Resica band students' overall response indicates more focus on the end product.

Through their written responses, the majority of all the students indicated that they favor Lisk exercises when learning and practicing internal pulse, note duration, and dynamic performance. Most students expressed less of a preference for exercises that involved a physical response. This result expresses the students' inexperience with, and reveals the need for more development of, their Bodily-Kinesthetic Intelligence.

Chapter 4: Conclusion

During this study, Dalcroze eurhythmics exercises were successfully implemented in elementary band rehearsals to reinforce Edward S. Lisk's Alternative Rehearsal Techniques. Both the teacher and the students were involved in a meaningful process that positively contributed to the success of the bands. The teacher discovered that Lisk's and Jaques-Dalcroze's music teaching and learning approaches have parallel foundations. This discovery was manifested in the teacher's classroom through the way the use of Dalcroze eurhythmics exercises strengthened the students' foundations for musical expression and brought about an awareness of the need to develop the students' kinesthetic ability.

This study positively impacted the teacher's instructional strategies and classroom environment, the students and their learning, the teacher's professional growth, and the East Stroudsburg band program. Through this study, the teacher organized elementary band ensemble learning objectives and improved in defining and working toward those instructional goals. The teacher's approach to full band rehearsals during the study was more sequential and intentional than in past years. This improvement in instructional planning led to a more positive and encouraging classroom environment in band rehearsals. The teacher and the students became more connected as the study progressed and experienced growth both as individuals and as an ensemble. While participating in the study, the students demonstrated an enhanced awareness of and enthusiasm for the ensemble learning process. The teacher grew professionally in her ability to better express what students accomplish in the full band setting. Additionally, the teacher felt that she was able to connect with students during band rehearsals in a more meaningful way. After implementing this study, the teacher is more open to trying

new instructional strategies in her classroom. The teacher is looking forward to sharing the discoveries made throughout this study with her colleagues in the East Stroudsburg band program.

Since engaging in this project, the teacher plans to continue using the Dalcroze eurhythmics exercises that were implemented during the study with her elementary bands. Additionally, she intends to explore Dalcroze eurhythmics further by using Dalcroze eurhythmics exercises outside of those used during the study and taking an introductory level graduate course in Dalcroze work. The teacher desires to share the findings of this project with her colleagues, and is willing to help others implement Dalcroze eurhythmics exercises in their instruction. The teacher hopes to have an opportunity to share this study with the music education profession at large. Additionally, the teacher has discovered that audio and video recordings of classroom instruction are a powerful tool in documenting, reflecting on, and improving teaching. The teacher is committed to making better use of this tool moving forward. The teacher also aims to map out her instructional objectives for student learning in lessons and in the full band ensemble. The teacher feels that continuing to define and refine her instructional objectives will help her connect those objectives to her instructional strategies. Making those connections will enable the teacher to clearly recognize where new instructional strategies could be applied in her teaching.

Appendix A: Outline of the Lisk and Dalcroze Exercises Used as Warm-up Material during the Study

Rehearsal	Bushkill Elementary Band	Resica Elementary Band	Ensemble Concepts/Skills
1	9/24/13	9/25/13	Steady Beat, Internal Pulse, Concentration
	<u>Lisk Exercise:</u> Timed Focused Counting 1-8 with turning the sound on and off	<u>Lisk Exercise:</u> Timed Focused Counting 1-8 with turning the sound on and off	
2	10/1/13	10/2/13	Steady Beat, Concentration
	<u>Dalcroze Exercise:</u> Alphabet & Number (A-1, B-2, etc.) Reciting while moving arms	<u>Lisk Exercise:</u> Timed Focused Counting 1-8 with turning the sound on and off (split band into two groups)	
3	10/8/13	10/9/13	Duration of Sounds and Silences, Preparation (Anticipation, Thinking Ahead)
	<u>Lisk Exercise:</u> Measurement of Sound & Silence	<u>Lisk Exercise:</u> Measurement of Sound & Silence	
4	10/15/13	10/16/13	Duration of Sounds and Silences, Preparation (Anticipation, Thinking Ahead)
	<u>Dalcroze Exercise:</u> Rolling balls across the floor (in pairs) to show the horizontal direction of sound (in lessons and rehearsal)	<u>Lisk Exercise:</u> "Teaching Half Notes"	
5	10/22/13	10/23/13	Steady Beat, Internal Pulse, Concentration, Duration of Sounds and Silences, Preparation (Anticipation, Thinking Ahead)
	<u>Dalcroze Exercise:</u> Circular arm movements while clapping – a number is called out, which is the number of silences to be performed before beginning to clap again	<u>Lisk Exercise:</u> Timed Focused Counting 1-8, clap only on numbers 1,3, and 6	
6	10/29/13	10/30/13	Volume Equality (changing volume together)
	<u>Lisk Exercise:</u> Dynamic Counting (smaller number = softer volume; larger number = louder volume) (introduce decrescendo first, followed by crescendo)	<u>Lisk Exercise:</u> Dynamic Counting (smaller number = softer volume; larger number = louder volume) (introduce decrescendo first, followed by crescendo)	
7	11/5/13	11/6/13	Volume Equality (changing volume together)
	<u>Dalcroze Exercise:</u> Press and release hands (with self only); press = louder, release = softer	<u>Lisk Exercise:</u> Standing and Sitting while using Dynamic Counting (standing = louder, sitting = softer)	
8	11/12/13	11/13/13	Volume Equality (changing volume together)
	<u>Dalcroze Exercise:</u> Stretching and releasing a stocking to feel the tension and release of crescendos and decrescendos	<u>Lisk Exercise:</u> Dynamic Counting and/or Standing and Sitting	

Appendix A: Selected Lesson Plans Detailing the Application of Lisk and Dalcroze Exercises in Rehearsals

Bushkill Elementary Band Rehearsal Plan		Rehearsal #1: 9/24/2013
Warm-up: <ol style="list-style-type: none"> 1.) Timed Focused Counting 1-8 2.) AoA page 7 song # 10 "Four in a Row" <ol style="list-style-type: none"> a. Write in counting (review counting) b. Clap & Count c. Play 3.) AoA page 10 song # 28 "The Score is Tied" <ol style="list-style-type: none"> a. Time Signature – write in counting b. Review ties c. Clap & Count 		Pieces Rehearsed: <ol style="list-style-type: none"> 1.) Sing Noel <ol style="list-style-type: none"> a. Ties b. mm. 9-12 – change in rhythm pattern, divisi c. repeat sign 2.) Chopsticks for Christmas <ol style="list-style-type: none"> a. Time Signature (3/4) b. mm. 9-16 (break down into like parts and then put it back together)
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: <ol style="list-style-type: none"> 1.) Perform with a Steady Beat 2.) Rhythm review: Time/Meter Signature, writing in counting, clapping & counting aloud, note values Evidence of Understanding: <ul style="list-style-type: none"> • Question & Answer • Check students' work when writing in counting • Saying & clapping rhythms aloud • Performance on instruments 	
National Music Standards Achieved: <ul style="list-style-type: none"> - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances - Understanding relationships between music, the other arts and disciplines outside the arts 	Lesson Details: <ol style="list-style-type: none"> 1.) Warm-up: Timed Focused Counting 1-8 <ol style="list-style-type: none"> a. Ask students to count aloud numbers 1-8, repeating b. Ask students to close their eyes, keep their bodies still, and put space between each number as they count aloud c. Ask students to open their eyes, and as they continue counting explain that when my palms are up they speak the numbers aloud and when my palms are down they think the number silently d. Practice turning the sound on & off by applying step 3 Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> • Listening – ask the students if they let the tempo become faster or slower, etc. 	
Bloom's Taxonomy <ul style="list-style-type: none"> Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge) 	Reflection: <p>During the Timed Focused Counting warm-up the students counted silently and aloud with a very steady beat (which I praised). Later in the rehearsal, the students started to speed up while they were counting & clapping an exercise. I should have connected this to the warm-up! Saying something like "Clap & count as steadily as you did the counting exercise" would be more effective than just asking the students to not speed up!</p>	
Differentiated Learning: <ul style="list-style-type: none"> Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal 	<p>*Transfer – which will be more effective: Lisk or Dalcroze exercises? Or will they be equally effective?</p>	

Resica Elementary Band Rehearsal Plan		Rehearsal #1: 9/25/2013
Warm –up: <ol style="list-style-type: none"> 1.) Timed Focused Counting 1-8 2.) AoA page 7 song # 10 “Four in a Row” <ol style="list-style-type: none"> a. Write in counting (review counting) b. Clap & Count c. Play 3.) AoA page 10 song # 28 “The Score is Tied” <ol style="list-style-type: none"> a. Time Signature – write in counting b. Review ties c. Clap & Count 		Pieces Rehearsed: <ol style="list-style-type: none"> 1.) Sing Noel <ol style="list-style-type: none"> a. Ties b. mm. 9-12 – change in rhythm pattern, divisi c. repeat sign 2.) Chopsticks for Christmas <ol style="list-style-type: none"> a. Time Signature (3/4) b. mm. 9-16 (break down into like parts and then put it back together) 3.) The Nutcracker <ol style="list-style-type: none"> a. explain the background of the piece b. tempo marking c. Accel. & Cresc. poco a poco @ mm. 33
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: <ol style="list-style-type: none"> 1.) Perform with a Steady Beat 2.) Rhythm review: Time/Meter Signature, writing in counting, clapping & counting aloud, note values Evidence of Understanding: <ul style="list-style-type: none"> • Question & Answer • Check students’ work when writing in counting • Saying & clapping rhythms aloud • Performance on instruments 	
National Music Standards Achieved: <ul style="list-style-type: none"> - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances - Understanding relationships between music, the other arts and disciplines outside the arts 	Lesson Details: <ol style="list-style-type: none"> 1.) Warm-up: Timed Focused Counting 1-8 <ol style="list-style-type: none"> a. Ask students to count aloud numbers 1-8, repeating b. Ask students to close their eyes, keep their bodies still, and put space between each number as they count aloud c. Ask students to open their eyes, and as they continue counting explain that when my palms are up they speak the numbers aloud and when my palms are down they think the number silently d. Practice turning the sound on & off by applying step 3 Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> • Listening – ask the students if they let the tempo become faster or slower, etc. 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: Spring-boarding from Bushkill’s 9/24/13 rehearsal, I got a “second chance” to transfer the steady execution of the Timed Focused Counting exercise to improving the steady performance of clapping and counting an exercise aloud. It was interesting that the students in general tend to speed up when they clap and count. This connection helped the students re-focus their concentration and successfully keep the beat steady when clapping and counting.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal		

Bushkill Elementary Band Rehearsal Plan		Rehearsal #2: 10/1/2013
Warm –up: 1.) Dalcroze Alphabet/Number exercise 2.) AoA page 7 song # 11 “Passing Notes” a. Write in counting (review counting) b. Clap & Count c. Play		Pieces Rehearsed: 1.) Sing Noel a. Review mm. 9-12 b. Play with repeat sign 2.) Chopsticks for Christmas a. Review mm. 9-16 (watch rhythm in mm. 15-16) b. Work mm. 17-24
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Moving/Kinesthetic</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: 1.) Warm-up: Concentration 2.) Repeat sign 3.) Performing correct rhythms & notes Evidence of Understanding: <ul style="list-style-type: none"> • Question & Answer • Saying & clapping rhythms aloud • Performance on instruments 	
National Music Standards Achieved: - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances	Lesson Details: 1.) Dalcroze warm-up: a. Establish that there are 26 letters in the alphabet (regular alphabet, not musical alphabet) b. Explain that we will say “A-1, B-2, etc.” while moving each arm & keeping a steady beat 2.) Repeat sign – start @ mm. 12 & practice repeating before performing Sing Noel as written 3.) Isolate trouble spots – say before play Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> • Listening 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: Dalcroze warm-up – I honestly was not expecting the students to make it to “Z-26,” but we all did! Going through the exercise a second time reflected an increase in confidence in the students’ performance and I felt very connected to the group as well. Wow! I will use this exercise again.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal	Pilot question idea – Comparing the Alphabet/Number exercise to the Timed Focused Counting exercise	

Resica Elementary Band Rehearsal Plan		Rehearsal #2: 10/2/2013	
Warm –up: 1.) Timed Focused Counting 1-8, sound on & off, split band in half 2.) AoA page 7 song # 11 “Passing Notes” a. Write in counting (review counting) b. Clap & Count c. Play		Pieces Rehearsed: 1.) Sing Noel a. Review mm. 9-12 b. Play with repeat sign 2.) Chopsticks for Christmas a. Review mm. 9-16 (watch rhythm in mm. 15-16) b. Work mm. 17-24 (watch rhythm in mm. 23-24) c. Staggered entrances / mm. 25-32 3.) The Nutcracker a. Musical Jumpstart #1 (slurs) b. mm. 1-8	
Lesson Plan Details			
Focus: <i>Rhythmic</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>		Objectives: 1.) Warm-up: Concentration 2.) Repeat sign 3.) Performing correct rhythms & notes 4.) Slurs Evidence of Understanding: • Question & Answer • Saying & clapping rhythms aloud • Performance on instruments	
National Music Standards Achieved: - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances		Lesson Details: 1.) Timed Focused Counting warm-up: a. Review counting 1-8/sound on & off b. Split band in half – one group watches my left hand while the other group watches my right hand 2.) Repeat sign – start @ mm. 12 & practice repeating before performing Sing Noel as written 3.) Isolate trouble spots – say before play Conclusion/Wrap-up/Assessment: • Listening	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)		Reflection: Link warm-up: The students responded with concentration when I split the band in half. Changing up the task, even slightly, gives the students a new and exciting challenge. I missed the opportunity to connect the successful concentration employed during the warm-up to working out measure 25 in “Chopsticks for Christmas.” Pilot question for the future: Are challenges exciting? Why or why not?	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal			

Bushkill Elementary Band Rehearsal Plan		Rehearsal #3: 10/8/2013
Warm –up: 1.) Lisk “Measurement of Sound & Silence” on Concert B-flat 2.) AoA page 13 song # 42 “First Chorale” <ol style="list-style-type: none"> Write in a breath mark at the end of measure 4 Write “1 2 3 4 OFF” under the last note Play 		Pieces Rehearsed: 1.) Sing Noel <ol style="list-style-type: none"> Write “1 2 3 4 OFF” under the last note Perform piece completely, releasing the final note together 2.) The Nutcracker <ol style="list-style-type: none"> mm. 1-16 Write in a breath mark at the end of measures 8 and 16
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: 1.) How long to sustain notes (starting and releasing together) Evidence of Understanding: <ul style="list-style-type: none"> Listening to and evaluating performance (saying & playing) Be sure students write correct reminders in music (counting & breath marks) Question & Answer Performance on instruments 	
National Music Standards Achieved: <ul style="list-style-type: none"> - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances - Understanding relationships between music, the other arts and disciplines outside the arts 	Lesson Details: 1.) Lisk “Measurement of Sound & Silence” <ol style="list-style-type: none"> Have students count aloud: “1 + 2 + 3 + 4 + 5 + 6 + 7 + REST + 2 + 3 + 4 + ” Instruct students to hiss from 1 – 6 (release on 7) Perform on Concert B-flat Evaluate performance Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> Same as “Evidence of Understanding” 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: Student focus did not seem evident to me as we began the Lisk “Measurement of Sound & Silence” exercise. However, student performance improved with repetition, so the students were focused. This exercise challenged me as well. The students responded better when I wrote “OFF” at count 7 (the students learned to release sound at “OFF” last year). This objective will take more time and reinforcement for students to consistently execute.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal		

Resica Elementary Band Rehearsal Plan		Rehearsal #3: 10/9/2013	
Warm –up: 1.) Lisk “Measurement of Sound & Silence” on Concert B-flat 2.) AoA page 13 song # 42 “First Chorale” a. Write in a breath mark at the end of measure 4 b. Write “1 2 3 4 OFF” under the last note c. Play		Pieces Rehearsed: 1.) Sing Noel a. Write “1 2 3 4 OFF” under the last note b. Perform piece completely, releasing the final note together 2.) The Nutcracker a. mm. 1-16 b. Write in a breath mark at the end of measures 8 and 16 c. Discuss style of “Overture”: light, fairy-like, we want to sound like the high-sounding string instruments in an orchestra	
Lesson Plan Details			
Focus: <i>Rhythmic</i> <i>Expressive Qualities</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>		Objectives: 1.) How long to sustain notes (starting and releasing together) Evidence of Understanding: <ul style="list-style-type: none">Listening to and evaluating performance (saying & playing)Be sure students write correct reminders in music (counting & breath marks)Question & AnswerPerformance on instruments	
National Music Standards Achieved: <ul style="list-style-type: none">- Performing on instruments, alone and with others, a varied repertoire of music- Reading and notating music- Listening to, analyzing, and describing music- Evaluating music and music performances- Understanding relationships between music, the other arts and disciplines outside the arts		Lesson Details: 1.) Lisk “Measurement of Sound & Silence” <ul style="list-style-type: none">a. Have students count aloud: “1 + 2 + 3 + 4 + 5 + 6 + 7 + REST + 2 + 3 + 4 + ”b. Instruct students to hiss from 1 – 6 (release on 7)c. Perform on Concert B-flatd. Evaluate performance Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none">Same as “Evidence of Understanding”	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)		Reflection: I accidentally has the students count: “...REST + 1 + 2 + 3 + 4 + ” instead of “...REST + 2 + 3 + 4 + ” but the counting and execution of the exercise was consistent. The students responded well and they were focused and listening. I asked them questions that led to improved performance, which demonstrated that the students understood the goal and concept of the Lisk exercise.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal			

Bushkill Elementary Band Rehearsal Plan		Rehearsal #4: 10/15/2013
Warm –up: <ol style="list-style-type: none"> 1.) Review Lisk “Measurement of Sound & Silence” <ol style="list-style-type: none"> a. Say counting & hiss b. Play on Concert B-flat 2.) Dalcroze Rolling Tennis Ball exercise 3.) AoA page 8 song # 16 “Half Full or Half Empty” <ol style="list-style-type: none"> a. Air instrument b. Play 		Pieces Rehearsed: <ol style="list-style-type: none"> 1.) Festival of Lights <ol style="list-style-type: none"> a. Work out mm. 1-6 2.) The Nutcracker <ol style="list-style-type: none"> a. mm. 17-end b. Entrances mm. 17-25 c. Phrasing and full note values at mm. 29-37
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Moving/Kinesthetic</i> <i>Expressive Qualities</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: <ol style="list-style-type: none"> 1.) How long to sustain notes (starting and releasing together) <ol style="list-style-type: none"> a. Focus on half notes first, then continue with whole and quarter notes Evidence of Understanding: <ul style="list-style-type: none"> • Listening to, observing, and evaluating performance • Question & Answer • Performance on instruments • Written response to Questionnaire 	
National Music Standards Achieved: <ul style="list-style-type: none"> - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances 	Lesson Details: <ol style="list-style-type: none"> 1.) Dalcroze Rolling Tennis Ball exercise <ol style="list-style-type: none"> a. Review that a half note = 2 beats of sound and that means we sustain it through beat 2 b. Explain that we will practice this idea today by rolling a tennis ball with a partner. First we need to practice what we are going to do by saying: “Roll – Roll – Catch” c. Have the students pair up and do the exercise (half notes, whole notes, and quarter notes) d. Connect it to the music Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> • 5-minute written reflection (Questionnaire) for homework 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: The Dalcroze Rolling Tennis Ball exercise was totally new for me, and I had no idea how the students would respond. My strategy worked very well: I did the exercise with 2 small groups, in their small-group lessons, first. At band rehearsal, I paired students up: a student who already did the exercise with a student who was new to the exercise.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal	The students responded very well to this new exercise. They were totally engaged and I was surprised at how quickly they realized the ratios between the whole, half, and quarter note values. The students were able to successfully transfer the concept of sustaining notes for their full values to the warm-up and concert music. I now have another way of reminding students to sustain notes properly! I will be reinforcing this lesson’s object constantly since young bands have the tendency to cut notes short. This lesson was successful and exciting for both the students and the teacher. This lesson presented a new avenue to helping students realize that playing quarter notes feels different than playing whole notes (connection to how it felt to roll the ball for those same values).	

Resica Elementary Band Rehearsal Plan		Rehearsal #4: 10/16/2013
Warm –up: 1.) Lisk “Teaching Half Notes” exercise 2.) AoA page 8 song # 16 “Half Full or Half Empty” a. Air instrument b. Play		Pieces Rehearsed: 1.) Festival of Lights a. Work out mm. 1-6 2.) The Nutcracker a. mm. 17-end b. Entrances mm. 17-25 c. Phrasing and full note values at mm. 29-37
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Expressive Qualities</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: 1.) How long to sustain notes (starting and releasing together) a. Focus on half notes Evidence of Understanding: <ul style="list-style-type: none"> Listening to and evaluating performance Question & Answer Performance on instruments Written response to Questionnaire 	
National Music Standards Achieved: - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances	Lesson Details: 1.) Lisk “Teaching Half Notes” exercise a. Reminder that a half note = 2 beats of sound and that means we sustain it through beat 2 b. Write in Counting & Count Aloud c. “Tu – Tu – Tu – Rest” d. Air Instrument, taking a breath at the beginning and then only on the rests e. Play Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> 5-minute written reflection (Questionnaire) for homework 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: The students took many repetitions to successfully execute the Lisk warm-up. This tells me that the students were not focused right away. This (I think) was partially due to the new set-up (due to parent pick-up now being held in the gym) and partially due to my not feeling well on this day. This was a rough rehearsal. I got frustrated and this caused me to tell the students instead of asking the students to express what they needed to improve and how they can go about doing it. I am learning from this tough rehearsal and I am ready to move past it. This reminds me how important student engagement and student ownership of their learning and progress is. The teacher telling the students what went wrong and what needs to happen in order for it to get better just leads to a frustrating situation for everyone.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal		

Bushkill Elementary Band Rehearsal Plan		Rehearsal #8: 11/12/2013
Warm –up: 1.) Rhythm Echos on Concert B-flat 2.) Musical Jumpstart #2 “Trepak Theme” a. Dynamic, Crescendo, and Decrescendo review b. Dalcroze Stretching Stocking exercise		Pieces Rehearsed: 1.) The Nutcracker a. “Overture” mm. 1-16, mp, light style b. “Trepak” mm. 17-end, dynamic contrasts, accel. @ mm. 33 2.) Festival of Lights a. mm. 41-end, “road map,” tempo change 3.) Chopsticks for Christmas a. Transitions (mm. 1-12, mm. 25-36) 4.) Dredyl Song
Lesson Plan Details		
Focus: <i>Rhythmic</i> <i>Moving/Kinesthetic</i> <i>Expressive Qualities</i> <i>Playing Instruments</i> <i>Musical Symbols</i> <i>Analyzing Music</i> <i>Melodic</i> <i>Listening</i> <i>Creating</i> <i>Harmony</i> <i>Vocabulary</i> <i>Music Theory</i>	Objectives: 1.) Volume Equality (changing the volume together) 2.) Decrescendo 3.) Crescendo 4.) Dynamics Evidence of Understanding: <ul style="list-style-type: none"> Listening to and evaluating performance Question & Answer Performance on instruments 	
National Music Standards Achieved: - Performing on instruments, alone and with others, a varied repertoire of music - Reading and notating music - Listening to, analyzing, and describing music - Evaluating music and music performances	Lesson Details: 1.) Review Lisk dynamic counting to review decrescendo and crescendo 2.) Use the stockings to feel the tension and release of crescendo and decrescendo. a. Stocking pulled tight = louder volume b. Stocking looser = softer volume Conclusion/Wrap-up/Assessment: <ul style="list-style-type: none"> Next week (11/19/13) in lessons have students listen to the recording of “The Nutcracker” and follow along with the dynamic contrasts with the stockings 	
Bloom’s Taxonomy Creating (Evaluation) Evaluating (Synthesis) Analyzing (Analysis) Applying (Application) Understanding (Comprehension) Remembering (Knowledge)	Reflection: Responses from 11/5/13 written (student) reflections: A majority of the students preferred dynamic counting to pressing & releasing their hands. They seem to understand the dynamic counting better. The students had a great response to the stocking stretching exercise. I heard a difference (improved) right away in the band’s execution of longer crescendos.	
Differentiated Learning: Auditory Visual/Spatial Kinesthetic Logical/Mathematical Musical Verbal/Linguistic Intrapersonal Interpersonal		

Appendix B: Student Questionnaires and Written Responses

Questionnaire #1: Bushkill Elementary Band – October 15, 2013

1.) How long do we hold a HALF NOTE?

All students answered: 2 beats

2.) What can you do or think of while you are playing your instrument to remember to hold a half note for its full value?

"You can count up to two in your head."

"You can count in your head."

"You can look at your counting."

"I count in my head while looking at my music and glancing at the conductor."

"You can think about a drum beating in two beats."

"Think about rolling the tennis ball."

"I think of the tennis balls when we roll it with a partner."

"You can count up to two in your head while playing a half note."

"Say the note and 2."

"You can imagine the ball rolling."

"Count while playing."

3.) Did the exercise where you rolled the tennis ball with a partner help you to understand the full value of a half note? Why or why not?

"Yes, because the more times we said 'roll,' the more I understood how long we had to hold a half, whole, or quarter note."

"Yes, because it reminded me to count while playing."

"This helped me because I could count the measures."

"Yes, because when you roll the ball it's like it is playing music. When you say 'roll + roll + roll, etc.' it's helping you count like '1+2+3+4+'. Then you transfer it to your head and count it in your mind."

"Yes, because sometimes I will speed up a half note."

"Yes, I think in my mind when I play."

"Yes, because it's the fun way to memorize how long the note lasts."

"Yes, because the length of time we rolled it showed me how long we should hold a half note."

"Yes, because it helped me know the beat."

"Yes, because you're not supposed to cut the beat off early, just like you should not catch the ball early."

"Yes, because we learned while having fun, so I'll remember it."

Questionnaire #1: Resica Elementary Band – October 16, 2013

1.) How long do we hold a HALF NOTE?

All students answered: 2 beats

2.) What can you do or think of while you are playing your instrument to remember to hold a half note for its full value?

"I count in my head."

"You can count '1 2' for each beat."

"I can remember that I should play the note for its full length."

"Look at the conductor until she says 'off.'"

"Well, if I see a circle with a line going up or down I think to hold for 2 beats."

"After a half note there is only 2 or 3 beats on its measure, not 4."

"Count in your head or say it."

"Tap your foot for each beat."

"I usually count in my head '1 2 off.' I also write it in my music to remind me."

"1 2 off."

"You can tap your foot or write in counting."

Questionnaire #2: Bushkill Elementary Band – November 5, 2013

1.) Which way do you prefer to practice decrescendos and crescendos? (circle one)

a. By counting numbers that represent the volume level

80% of the students picked "A"

b. By pressing together and releasing my hands, which represents the volume level

20% of the students picked "B"

2.) Why do you prefer to practice decrescendos and crescendos using the method you circled above?

"I think it's easier counting than using my hands because with your hands I think it's harder to get the right thing every time."

"I prefer A because it's much easier for me to understand."

"I prefer counting numbers that represent volume level because I could keep up with everyone else instead of not knowing when to press the hardest and where to start."

"I picked A because it helps me understand that you have to get louder."

"I circled A because it's easier for me to understand."

"I prefer A because it's easier for me to do."

"I prefer A because when I do it I can go lower to higher or higher to lower easier."

"I prefer A because it helps me better understand crescendos and decrescendos."

"I picked B because it helps you focus and relax and get closer to music."

"I prefer B because a crescendo means soft to loud. A decrescendo means loud to soft."

Questionnaire #2: Resica Elementary Band – November 6, 2013

1.) Which way do you prefer to practice decrescendos and crescendos? (circle one)

a. By counting numbers that represent the volume level

50% of the students picked "A"

b. By standing up and sitting down, which represents the volume level

50% of the students picked "B"

2.) Why do you prefer to practice decrescendos and crescendos using the method you circled above?

"With the numbers it's easier than slowly standing up, and with the numbers it's easier to understand."

"I picked A because I get louder as I count up and I like to count and get loud at the same time."

"I picked A because it shows that when you get higher in numbers the louder it gets. Like in music with crescendos and decrescendos."

"I prefer A because it makes more sense to count louder or softer."

"I prefer A because I can still represent the volume instead of standing up."

"I prefer A because it is easier to do."

"I prefer A because it is easier to do than sitting and standing."

"I chose B because I picture it better this way physically than with numbers. It progresses smoother for me."

"I prefer standing up because it gets your blood flowing."

"I picked B because I really get the feeling of decrescendos and crescendos."

"I picked B so I can get used to playing loud and soft music."

"I picked B because it is easier to picture something than to say the number and do the correct beat and fingerings at the same time."

"I like B because if you're not totally standing up you know to go faster."

"I picked B because it is fun and it lets you practice decrescendos and crescendos."

Final Questionnaire: Bushkill Elementary Band – December 2013

- 1.) Which exercise best helped you understand, practice, and improve in the area of keeping a steady beat while playing with the band? Why?**

a. Counting numbers 1-8 aloud and silently

100% of the students picked "A"

"It helps me because I can keep track of counting."

"Because I can know to tap my foot to the beat."

"I picked A because B wasn't easy for me to understand and the number exercise helped me improve on keeping a steady beat."

"A helped me better because the alphabet/number exercise confuses me at times."

"A because when I count silently and then aloud, I could see if I'm going too fast or too slow."

"A helped me understand the beat."

"Counting, because it felt more concentrating than the other exercise."

"A helps me because it's like counting rests."

"It helps me with the rests and notes."

"Every number I count represents a note and I go with that tempo."

"It helped me see the rests and made me focus."

b. The alphabet/number exercise (A/1, B/2, C/3...Z/26)

0% of the students picked "B"

- 2.) Which exercise best helped you understand, practice, and improve in the area of holding notes for their full value? Why?**

a. Counting numbers that match with the value of the note (and saying/thinking "rest" or "off" at the end of the note)

15% of the students picked "A"

"Option A helps me best because it's the easiest thing for me to understand."

"Saying and thinking the numbers was the easiest to visualize how long to hold a whole, half, and quarter note when I'm playing my instrument."

b. Rolling a tennis ball across the floor with a partner

77% of the students picked "B"

"It was fun and it helped me see if I was too fast or too slow."
 "It helped me understand how long the note is."
 "The length the ball rolls is like the length I hold a note."
 "It was fun and helped me find out if I was too fast or too slow."
 "It shows how long that note lasts."
 "I could see if the tennis ball could make it and make my note last for the full value."
 "If your roll is slower, it's like blowing less air to make sounds."
 "It helped me with my counting."

c. Using circular arm motions while clapping a steady beat

8% of students picked "C"

"I think of clapping in my mind when I reach a note, and my arms go around and clap."

3.) Which exercise best helped you understand, practice, and improve in the area of performing dynamics? Why?

a. Dynamic counting (smaller number = softer/larger number = louder)

62% of students picked "A"

"I picked A because B and C were hard for me to understand how to do so that interfered with me understanding dynamics."
 "This way helps me best because it's really easy for me to understand."
 "I understand the counting loud for higher numbers and it is like a crescendo."
 "I understand the crescendo more."
 "This one helps me with my crescendos and decrescendos best."
 "It helps me because it helps me keep track of the numbers."
 "In some measures, I count the notes and when I count in my mind, I get louder or softer."

b. Pressing together and releasing your hands to represent crescendos and decrescendos

0% of students picked "B"

c. Using a stocking to stretch (to represent loud) and release (to represent softer)

38% of students picked "C"

"The bigger the sock got it's like blowing up and for making the sock smaller it's like blowing down (on my flute)."

"It helped me know how loud or soft notes are."

"It showed me easier and it was concentrating."

"It helps show how long it is supposed to be."

4.) Which one of the eight exercises listed on the front was your favorite exercise? Why?

"My favorite one was the counting because it was easy."

"Rolling the tennis ball because it shows how long the note is and when to rest."

"Rolling the ball because it's fun to do and helps you keep the beat easier."

"Tennis ball because I really liked the idea."

"Counting numbers 1-8 aloud and silently because it helped me focus more."

"Rolling the ball because it was really fun."

"My favorite was rolling a tennis ball because it was fun."

"My favorite was with the tennis ball because it helps me keep track of counting."

"Question 1 choice A because that's the one that is easy and simple to me."

"Rolling the tennis ball because it was fun and helpful."

"I liked the tennis ball exercise because we had fun and it was easy."

"The tennis ball because it was fun and I got to see if I was too fast or slow."

"My favorite was the tennis ball because it was really fun."

"My favorite was the tennis ball because it was fun to practice with a friend while learning something at the same time."

5.) Which one of the eight exercises listed on the front was your least favorite exercise? Why?

"My least favorite was the alphabet because it was hard to do."

"The counting because it helps but not a lot."

"Counting the numbers and alphabet because it got hard to remember what number goes with each letter."

"Counting because I just had to say numbers."

"None because they are all great exercises."

"Using circular arm motions because the others I had a lot fun and that was the one I didn't do because I was absent that rehearsal."

"My least favorite was counting 1-8 because it wasn't very fun."

"The rolling ball because it went by too fast."

"Question 3 choice C because I don't know how long to pull it or how short to leave it."

"Counting numbers and letters because it was kind of hard."

"The alphabet exercise because it was confusing."

"Counting the number and saying the letter because I got lost in it."

"My least favorite was when we had to press and let go of our hands because it wasn't really easy for me to understand."

"My least favorite was the number/alphabet exercise because I didn't like the way we were supposed to do it and it was confusing."

6.) What was your best memory about playing in the full band this fall?

"My best memory about playing in the full band is when we practiced and sounded really good."

"Doing the concert."

"When all the 2nd year students did the whole packet of music in one rehearsal and heard what they concert would sound like."

"When I got a good grade on my Circle of 4ths test."

"The backstage practice for the evening concert."

"My best memory was learning new exercises and doing some with friends."

"My best memory was in the concert when we all played Festival of Lights. It sounded so good as a band."

"My best memory was when I learned to play difficult songs."

"About how we learned to play together with other band members to get the sound right."

"The part where I had the melody in Festival of Lights."

"My best memory was playing The Nutcracker."

"When we all played the concert and heard what it sounded like."

"I can't choose one memory because being part of this band has been a lifelong dream of mine and it was really fun."

"I loved every memory I made in band because it was fun being with my friends and playing in band."

Final Questionnaire: Resica Elementary Band – December 2013

- 1.) Did counting numbers 1-8 aloud and silently help you understand, practice, and improve in the area of keeping a steady beat while playing with the band? Why or why not?

"Yes because it helped me play better."

"No it did not because I got confused with the numbers."

"Yes it did help me because when I did not do it I lost track so this helped me keep track."

"Yes because it helped me slow down on songs that I needed to slow down on."

"Yes because I could understand how fast the beat was going and that I could match the time of others."

"Yes because that is what I am familiar with."

"Yes because all of us are singing in harmony, like playing in harmony."

"Yes because if one of us sped up then the whole band would fall apart, and counting made us stay together."

"Yes because it helps you get used to crescendos and decrescendos."

"Yes because if I don't count aloud or silently I lose the counting in long rests."

"Yes it did. Counting helped me synchronize with the rest of the band."

"Yes it did because I could hear how I'm supposed to play to fit into everyone else."

"Yes because I always lose where I am when I don't do counting."

"Yes because I would be saying it at the same time as other people to help play together with the band."

"Yes it helps because if I keep counting after 8 I know I am not focused."

"Yes because I'm able to know where I am in the music. Also I'll have time to breathe."

- 2.) Which exercise best helped you understand, practice, and improve in the area of holding notes for their full value? Why?

- a. Counting numbers that match with the value of the note (and saying/thinking "rest" or "off" at the end of the note)

88% of the students picked "A"

"I picked A because I think that is better for me."

"I picked A because it helped me to know when to let off air."

"A helped me more. It helped me more because I would memorize when to hold it for their full value and when to not."

"A because I had an easier time understanding off or rest than counting on certain numbers."

"Counting numbers that match with the value of the note because I got confused with counting numbers 1-8 aloud while clapping on 1, 3, and 6."

"The saying rest and off because it helps me not stick out like a sore thumb."

"I picked this because in the song I would see "rest" and "off", not 4 or 8."
"It told me to rest or stop playing."
"A because for me it makes no sense to clap on certain numbers."
"This is what I chose because it's easier."

b. Counting numbers 1-8 aloud and silently while clapping only on number 1, 3, and 6

12% of the students picked "B"

"I felt like I was more focused."

3.) Which exercise best helped you understand, practice, and improve in the area of performing dynamics? Why?

a. Dynamic counting (smaller number = softer/larger number = louder)

75% of the students picked "A"

"It is more fun to do."

"Because expressing vocally with my voice was more productive on how loud I should get."

"A helped me more because I could feel where and when to get louder and softer."

"Dynamic counting helped because it helped me play my notes higher."

"I knew the amount of air to blow into my instrument because of how much force was used in counting the numbers."

"The dynamic counting because it tells me when to play loud and when to play soft."

"I picked this because while I am playing I think of the numbers 1-8 and each sound represents that number."

"It helped me to understand dynamics."

"A because it is easier to do and you can tell when to change your dynamic."

"I thought sitting and standing wasn't exact enough."

"When I would stand up I would be off by 2 and be behind on my crescendos and decrescendos."

b. Standing to represent crescendos and sitting to represent decrescendos

25% of the students picked "B"

"Because I could see if I was changing too slow or vice versa"

4.) Which one of the five exercises listed on the front was your favorite exercise? Why?

"The dynamic counting."

"Counting 1-8 when clapping on 1,3, and 6 because it was entertaining and fun in a way."

"Dynamic counting is my favorite exercise because I could talk soft and loud."

"Standing to represent crescendos and sitting to represent decrescendos was my favorite because I want to be a jazz player and practicing crescendos and decrescendos really help."

"Counting numbers 1-8 because it had me focus."

"Dynamic counting because I didn't know how to play crescendos or decrescendos."

"Counting 1-8 was my favorite because it was easy and simple."

"The dynamic counting because decrescendos and crescendos are a bit harder than most of the other things."

"Dynamic counting because it helped me understand dynamics better."

"My favorite exercise was counting from 1-8 because it was fun to use our voices instead of our instruments to play from soft to loud. *Even though playing the trumpet is fun.*"

"Counting 1-8 because we were all in harmony."

"My favorite was counting numbers out loud and silently."

"Dynamic counting because I like being loud."

"Dynamic counting."

"Dynamic counting because it is the most fun of them all."

"Dynamic counting because I liked getting louder with the band, and hearing all of us get louder was cool."

5.) Which one of the five exercises listed on the front was your least favorite exercise? Why?

"Counting numbers 1-8."

"Counting numbers that equal full notes because it didn't really stand out to me."

"Counting numbers 1-8 was my least favorite exercise because it is boring."

"Counting numbers that match with note value because it was too easy."

"Dynamic counting because it didn't really help."

"Counting numbers 1-8 because we had to count and couldn't clap or move our bodies. The others were fun."

"Sitting up and down to show dynamics because we were all at different levels."

"Counting numbers 1-8 and clapping only on 1, 3, and 6 because I don't understand why we have to clap."

"Counting numbers 1-8 and only saying 1, 3, and 6 because it confused me a little bit."

"Well I really liked them all, but the one I dislike most is counting numbers silently because it seems too boring."

"Standing and sitting to represent dynamics."

"Counting numbers 1-8 because it wasn't that fun."

"Standing and sitting to represent dynamics."

"My least favorite was counting 1-8. I do like it, but it gets boring."

"Counting numbers 1-8 aloud and silently because note everyone was keeping a steady beat."

6.) What was your best memory about playing in the full band this fall?

"Playing Festival of Lights."

"Being a 2nd year band student, and learning new notes and things for flute."

"Being able to play with my friends on songs."

"Being with my friends."

"Mine was the good sounds and of the friends there."

"My best memory about playing in the full band this fall is hearing all the cool instruments. They all sounded so cool together."

"My best memory was the concert. We rocked it!"

"All the 2nd year band players doing the Circle of 4ths."

"Playing at the concert."

"My best memory was listening as a full band for the first time."

"It was playing The Nutcracker."

"My best memory was the concert."

"My best memory was getting a big round of applause after the concert."

"That we were able to have another concert."

"That the 2nd year students sounded really good."

"The best memory was completely nailing Fanfare on Ode to Joy because in rehearsal we did not do too good on it, but in the concert we did really good."

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