ABSTRACT

Title of Document: AN EXAMINATION OF THE RELATIONSHIP BETWEEEN TEACHING METHOD AND MIDDLE SCHOOL INSTRUMENTALISTS' PERFORMANCE OF THREE EXPRESSIVE SKILLS

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The purpose of this study was to examine the relationship between instrumental music teacher instructional approaches on student performance of expressive skills at the middle school level. The instructional approaches of: a) modeling only, b) verbal communication using technical explanation only, c) verbal communication using imagery and metaphor only, and d) no instruction, were compared for their instructional effectiveness. Participants (N=51) recorded two performances of two researcher-created melodies that included articulation, dynamics, and ritardando markings. The data were also analyzed to confirm previous research conducted on the effect of experience and instrument type on expressive skill performance. Data revealed no statistically significant relationships between these variables. Implications for middle school instrumental music teachers and future research on the topic are discussed.

AN EXAMINATION OF THE RELATIONSHIP BETWEEEN TEACHING METHOD AND MIDDLE SCHOOL INSTRUMENTALALISTS' PERFORMANCE OF THREE EXPRESSIVE SKILLS

By

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CHAPTER 1

Introduction and Background

Theoretical Basis

Musical expertise encompasses a combination of skills. A musician's ability to effectively perform music with expression is a key aspect of musical expertise (Radocy & Boyle, 2003). Expressive skills, as with any skill, are developed by an extended period of deliberate practice. Students who have less experience practicing and performing on an instrument generally have difficulty playing with expression and are often less reflective about their expressive choices (Marchand, 1975; Rowher, 2001). Since students have difficulty incorporating expressive skills in their performance at early stages of development, teachers of these students play an important role in guiding them in developing these skills.

In order for students to reach a higher level of expertise, expressive skills must be taught along with technical skills at early stages of a student's musical development (Sloboda, 2005). This can be a challenge for music educators of novice musicians because most instruction time is spent teaching technical skills. Since teachers are spending more time on teaching technical skills, limited time is given to teaching and learning expressive skills (Kotchenruther, 1999). Teachers of these students need effective teaching methods for teaching these skills due to this time constraint. There is a need in music education research for studies that examine the effectiveness of different teaching strategies for teaching expressive skills to novice musicians.

Theoretical Basis

What is Musical Expression?

The expressive properties and expressive potential of music is a vast and complex phenomenon, which has received much attention in music research. Philosophers exploring the nature and value of music have expressed beliefs that there are links between emotion and music (Meyer, 1956; Dubois, 2004). The specific relationship between music and emotion, and the role that emotion plays in musical expressiveness has been the subject of much debate. Some philosophers retain that music is expressive of emotion or feeling (Davies, 1994; Kivy, 2001; Reimer, 2003). Others dismiss the connection between emotion and music (Elliott, 1995; Hanslick, 1986).

Early psychological research did not focus on defining the emotional aspects of music expression. The goal of this research was to examine the physical aspects of this music expression. Research suggests that expression is an aspect of expert music performance and is incorporated during a performance by a performer's deviation from the printed score, (Clarke, 1982). Despite differences between each performer's deviations from the score, it is suggested that there are generative principles that govern a performer's incorporation of expressive skills within a performance (Clarke, 1988). Clarke proposes that these principles "function as to convey a particular interpretation of the musical structure" (p. 1).

Recent psychological research has integrated these earlier philosophical and psychological views to present a functionalist perspective on this phenomenon. This

perspective defines expression in terms of performance and has five different components that include: a) generative principles, b) emotional expression, c) random variability, d) motion principles, and e) systematic variations, (Juslin, 2003). Juslin defines generative principles as, "systematic variations in acoustic parameters created by the performer" (p. 281). Similar to Clarke (1988), Juslin suggests that these principles are created by the performer to convey certain aspects of the musical structure. The emotional expression component addresses the intention of a performer to impart a particular emotional connotation in the performance. Emotional expression is accomplished when, "the performers use a large number of acoustic variables in their performance" (p. 282). This idea is built upon the results from recent psychological experiments that examined expert musicians' use of acoustic variables in their performance (Juslin, 1997; 1999).

Why Study the Teaching of Expressive Skills?

Musical expertise has been an important topic in music education research for the last two decades. In this research, musical expertise is defined as a combination of technical proficiency and expression (Sloboda and Davidson, 1996; Sloboda, 2005). Musical expertise is achieved by balancing the development of both technical and expressive skills in music practice. Current research examining student performance suggests that technical and expressive skills are interrelated (Broomhead, 2001). In this research, students who incorporate both technical and expressive skills in their performance are either effective or ineffective on both skills. Since these skills are interrelated, the effective use of expressive skills is viewed as the best evidence we have that the performer understands the music they are playing (Sloboda, 2005).

Current psychological research has examined expert musicians to better understand how expressive skills are used in a performance, (Juslin 1997; 1999). This research focuses on the ability of the performers to use expressive skills in conveying different emotions to listeners. Performers used the same skills at varying degrees of intensity and also used different types of expressive skills in their performances to express the same emotion. Since the research suggests that expert musicians incorporate expressive skills differently when conveying the same emotion, it has been difficult to determine effective ways of teaching this concept.

Effective Teaching Methods for Teaching Expressive Skills

Both collegiate teachers and students agree that expression is an important aspect of musical performance and would like to spend more time teaching and learning expressive skills (Laukka, 2004; Linstrom et. al., 2003; Woody, 2000). Since there is an importance placed upon expression at this level of music education, there is a significant amount of research that has been conducted on the topic. In this research, two preferred methods for teaching expressive skills have emerged. The two methods are modeling and verbal communication using imagery and metaphor (Laukka, 2004; Woody, 2000; 2002).

The term modeling is defined as 'alternations of teacher demonstrations and student imitations' (Dickey, 1982). Teacher models generally consist of teacher performance on an instrument or the voice and are considered to be effective when the model conveys what it is intended to represent. Research suggests that modeling is an effective teaching method for teaching performance skills to elementary and middle school instrumentalists (Dickey, 1991; 1992; Rosenthal, 1984). Research

findings show that modeling was most effective in teaching ear-to-hand kinesthetic skills and was not as effective in teaching music discrimination skills such as phrasing and articulation.

Recent research has shown that aural modeling is also an effective approach in teaching expressive skills to secondary and collegiate musicians (Ebie, 1999; Woody, 1999; 2006). In this research, students were able to effectively imitate the expression in the given models and were more successful in performing expressively when compared to students who received instruction using other teaching methods. Modeling is also viewed by collegiate students and teachers as the most effective method for teaching expressive skills, (Laukka, 2004). Though modeling has proven to be an effective method in teaching expressive skills at the secondary and collegiate level, collegiate students report that their teachers mainly use verbal communication to teach these skills (Woody, 2000).

Verbal communication is one of the primary types of instruction in music education (Tait, 1992). Verbal instruction is used in teaching technical skills in order to aid students in integrating musical knowledge with personal experience of that knowledge (p. 526). Teacher observations suggest that verbal communication in musical instruction consists primarily of metaphorical description and imagery (Barten, 1992). This form of communication is used mainly to teach different expressive skills including tempo, dynamics, phrasing, structure, and expression. This method is viewed as effective in teaching these skills because it enables students to identify with the emotional aspect of this phenomenon (Woody, 2002). Studies suggest that when using this approach with collegiate musicians, there is a common

vocabulary between teachers (Woody, 2002). This vocabulary is based on words that describe both mood and motion characteristics of the music.

Need

A musician's ability to effectively perform music with expression is a key aspect of expert music performance (Radocy & Boyle, 2003). In order to develop this level of performance, novice musicians should be taught how to play expressive skills effectively. Since novice musicians need time to refine other areas such as posture, position, rhythm, and intonation, teachers of novice musicians typically have less time to spend on teaching expressive skills (Kotchenruther, 1999). Since teachers have less time to teach expressive skills, it is important for teachers to use effective teaching methods when focusing on this area. There is a current need in the research for studies that examine the effectiveness of teaching strategies in teaching expressive skills to novice musicians.

Purpose

The purpose of this study was to examine the relationship between teaching method and middle school instrumentalists' performance of three expressive skills. The teaching methods of: a) modeling, b) verbal communication using technical explanation, c) verbal communication using imagery and metaphor, and d) no instruction, were compared for their instructional effectiveness. The three expressive skills of dynamics, articulation, and ritarando, were examined in student performances. Grade level and instrument type were also examined for their influence

on the students' performance of the expressive skills and the effectiveness of the teaching methods.

Research Questions

The following research questions were investigated for the purpose of this study:

1. Is there a relationship between instructional strategy (modeling, verbal communication using technical explanation, verbal communication using imagery and metaphor, no instruction) and improvement in expressive performance achievement among middle school instrumentalists?

2. Is there a relationship between grade level and improvement of expressive performance achievement among middle school instrumentalists?

3. Is there a relationship between instrument type (winds/percussion, strings) and improvement of expressive performance achievement among middle school instrumentalists?

Definitions

Expressive Skills

The three expressive skills that will be investigated are articulation, dynamics, and ritardando. These skills were identified in previous research as the most frequent expressive skills used by students at this level (Rowher, 2001).

Modeling

The definition for modeling that will be used for the present study was developed by Dickey (1992). It states that "the teacher uses a musical instrument,

voice, or electronic media to provide the model, and the students respond with their instruments or voices (pp. 27-28). The modeling devices used for the study will be the violin and snare drum. These instruments were chosen because the violin is the teacher's primary performing instrument and all percussion students will perform on snare drum.

Verbal Communication Using Technical Explanation

The teaching strategy of verbal communication using technical explanation will incorporate terminology to explain the physical aspects of the three expressive skills. This will include directions on what the students should physically do with their bow, tongue, air, or drumsticks/mallets.

Verbal Communication Using Imagery and Metaphor

The teaching strategy of verbal communication using imagery and metaphor will follow guidelines suggested by findings from Woody (2002). Verbal communication will consist primarily of the use of imagery and metaphors. Both mood and motion vocabulary terms will be used in combination for each of the metaphors.

Overview of Remaining Chapters

This chapter contained an introduction to the current study which focused on defining musical expression as a set of physical skills, the importance of learning expressive skills, defining effective teaching methods for teaching expressive skills, and addressing the need to identify effective teaching methods for teaching expressive skills to novice musicians. The next chapter, the review of the literature, will contain findings of studies related to these three areas and a discussion on the

implications of these findings to this study. The third chapter will include the methodology for the study with a detailed account of the design, procedures, and methods for data collection that were used to implement the study. The fourth chapter will include information on the data analysis and results from the study. The fifth chapter will include a discussion of the limitations of the study and their impact on the results, and the researcher's conclusions and recommendations for future research

CHAPTER 2

Review of Related Literature

Introduction

Expressive performance has received much attention in music education research. Research suggests that a performer's use of nuance is an important aspect of expressive music performance. Though extensive research has been conducted on this topic, further research is needed to identify effective strategies for teaching students to perform with nuance at the secondary level. For the purposes of this study, studies that focus on examining expressive performance and the teaching of expressive performance skills were reviewed.

The literature search was conducted using multiple online library databases through the University of Maryland, College Park. Databases include: ERIC, Education Abstracts, RILM, ProQuest, and JStor. The following descriptors were used during the search: expressive, performance, emotion, skills, teaching, learning, middle school, junior high, instrumental, music, imagery, and metaphor. The following journals and related texts were also searched: *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education, Music Educators Journal*, *Handbook of Research on Music Teaching and Learning (1992)*, *The New Handbook of Research on Music Teaching and Learning (2002)*, *Music Education Research*, and *Psychology of Music*

From this research, fourteen studies were selected for this review. These studies were grouped by common theme and fall into one of the following three categories: (1) expression in expert music performance; (2) the status of expressive performance development at the secondary level; and (3) the status of expressive

performance development at the collegiate level. The first category will include research that examines the performer's use of nuance in expert piano and guitar performances. The second category will include research that examines middle and high school students' use of expressive skills in their performance and the effectiveness of different teaching methods in teaching these skills to these students. The third category will include research that examines collegiate student and teacher views on teaching and learning expressive skills and the effectiveness of different teaching methods in teaching these skills to these students. Each section will be followed by a summary of the research and discussion of how this research relates to the current study.

Expression in Expert Music Performance

In the last few decades, many studies have been conducted to better understand how a performer incorporates expression into his or her performance and how the expression is perceived by the listener. These studies focused on an examination of expert music performances. Each of these studies attempts to measure the performer's incorporation of nuance*,* slight fluctuations in duration, loudness, pitch and timbre, and its relation to structural properties or emotional qualities of the music. From this research, six studies will be presented in this review.

The first studies devoted to this topic focused on the examination of expert piano performances. Clarke (1982) conducted two studies comparing two expert pianists use of timing deviations in their performance. This research is based on the assumption that there are generative principles in the production and control of expressive aspects of performance, which are employed by the performer to convey a

particular interpretation of the musical structure (p. 1). The first study focused on the interaction between rhythm and performance tempo. The results demonstrated that both performers deviated from the metrical timing of the piece and the deviations were consistent between performers. These deviations were used by both performers at formal breaks within the musical structure. Performances with faster tempi resulted in fewer deviations in the timing, while those with slower tempi had more deviations in the timing.

In the second study, the same performers were asked to perform a single-line melody that had two rhythmic representations. Each performer played the examples a number of times and in random order. The results suggested that both performers generated a strategy for using nuance in each example. During each repetition, they also modified their strategy to better reflect the structural properties of the music by incorporating different types of nuance. The performers were skilled in employing different types of nuance to express the same interpretation. Other studies conducted at this time yielded similar results (Shaffer, 1981, 1984; Sloboda, 1983).

To further explore this topic, Palmer (1996) conducted a case study that examined an expert performer's musical expression in the first movement of a Mozart piano sonata. The research examined the performer's interpretation of the printed score. The results illustrated that the pianist made deviations from the printed score in the areas of dynamics, timing, and pedaling. This research suggests that each performer uses nuance to create an individual representation of the composition. Palmer states that because of this, "performance should be used as a determinant in understanding musical behaviors instead of the printed music" (p. 433).

Included in the research conducted on expert music performance are studies that investigate the relationship between expression and emotion. The emotional aspect of music is a topic that has been explored by many researchers (Seashore, 1967; Meyer, 1956; Davies, 1994; Juslin & Sloboda, 2001; Kivy, 2001; Reimer, 2003; Sloboda, 2005). In a study of listener's experience to different rhythm stimuli Gabrielsson (1985) concluded that musical rhythm has three main components: structural, motional, and emotional. This was one of the first studies to suggest that music has an emotional aspect.

The research also addresses the ability of the listener to identify the performer's intended expression (Ohgushi, 1987; Kendall & Carterette, 1990; Davidson, 1993). The results of these studies show that listeners were able to identify most of the expressive aspects of the performances. There were some misinterpretations of the performer's intended expression, but overall the expressive qualities were communicated effectively. Studies were also conducted to examine the performer's ability to express four basic emotions to the listener (Gabrielsson, 1994, 1995; Gabrielsson & Juslin, 1996; Juslin 1997, 1999, 2000). These emotions include happiness, sadness, anger, and fear.

Studies from this research suggest that an expert music performer is capable of communicating emotions to listeners (Juslin, 1997;2000). Performers do this by incorporating nuance in their performance. In an analysis of three expert guitar performances, Juslin (2000) concluded that each of the performers was successful in communicating the given emotion to the listener. Though performers were equally effective in communicating the emotion to the listeners, the analysis of the

performances indicated that the performers differed greatly in their choice of nuance, and the nuance was more consistent between different melodies than the different performers. An example from the research indicated that when communicating anger, one of the performers used dynamics to express the emotion and another performer used mainly articulation. Despite their differences in cue choice, each of the performers was equally successful in communicating the given emotion to the listener. Juslin (1997) conducted a similar study with the same performers. The results suggested that consistency in the performer's use of nuance throughout the performance helped the listeners to decode which emotion was being communicated. Listeners were able to distinguish between expressive and non-expressive performances and listeners' musical training did not influence their ability to hear the intended expression. This confirms previous research findings of Kendall and Carterette (1990) that listeners can identify different levels of expressive intent in musical performances.

Studies exploring the use of expression (or expressive playing) in expert music performance signify that professional musicians are effective in incorporating nuance in their performance. Expert performers include nuance in ways to convey their interpretation of the musical structure to the listener. This study will focus on techniques or approaches used in teaching student musicians to effectively use nuance in this way on two different melodies. Research also suggests that expert performers vary in their use of nuance to support the musical structure. Expert performers have a developed repertoire of nuance and can incorporate different types of nuance to achieve the same form of expression. Three types of nuance have been chosen for this

study. Students will be assessed to determine their effectiveness in using these skills. Though students may be equally effective in communicating the intended expression, it is assumed that there will be differences in students' intensity and placement of the nuance.

The Status of Expressive Performance Development at the Secondary Level

A varied amount of research has been conducted on expressive performance skill development at the middle and high school, secondary level. Research centers on both an examination of students' expressive performance and teacher approach in teaching expressive skills. The results present significant implications for the current study. Two studies from each sector have been included for the purpose of this review.

In an examination of students' expressive performance and perceptual skills at different age levels, Rowher (2001) found that the majority of the students were able to effectively incorporate nuance in their performance. Thirty 7th grade and 10th grade students enrolled in instrumental ensemble classes, and thirty collegiate music major instrumentalists were chosen for the study. The musicians were asked to perform a researcher-composed melody two times, once with and once without expression. They were also asked to describe the expressive changes they incorporated in the second performance. A total of 94% of the musicians in the study were able to make noticeable expressive changes to the melody.

The most common expressive changes were in dynamics (67%), timing (53%), and articulation (43%). The collegiate musicians demonstrated the highest amount of overall expressive changes and the 7th grade students demonstrated the

least amount of changes. The amount of expressive changes of the collegiate students was exactly double the amount of the 7th grade students suggesting that age and experience correlates with expressive performance skill. The 7th grade musicians were also less consistent in their use of expressive skills. They made the most changes in articulation (50%), but the articulation was not consistent throughout the entire melody.

A high reliability was evident in the students' and judges' descriptions of expressive changes. Eighty percent of the judges agreed with the descriptions of the students on their expressive changes. In comparing the different groups, the judges' matched with 92% of the collegiate musicians' reflections, 80% of the 10th grade students' reflections, and 57% of the 7th grade students' reflections. Both the 10th grade students and 7th grade students also reported using expressive changes that were not detected by the judges and the judges reported detecting expressive changes that were not reported by the students.

Broomhead (2001) performed a similar study at the high school level. The purpose of the study was to examine individual expressive performance and its relationship to ensemble achievement, technical achievement, and musical background. Participants of this study included 12 high school choirs for the ensemble performances. Each of the choirs was given the same piece and same amount of practice time before the performance. The twelve ensemble performances were judged and six were chosen as the three most expressive and least expressive performances. From these six ensembles, 96 students were randomly selected for the individual performances. The individual performances consisted of a two part

performance. The first part was to perform a selection from the chosen ensemble piece and the second part was to perform an unrehearsed melody. Eighty-two performances were judged using a developed expressive and technical measurement device and separated into two groups, “high” expressive and “low” expressive.

Of the eighty-two performances 36 performances were labeled as “high” expressive and 46 were labeled “low” expressive. The results of this study indicate that there was no significant differences between individual expressive performance based on group membership ($p = .40$). Since there were no significant differences, there is no significant relationship between ensemble expressive achievement and individual expressive achievement. This is congruent with other studies conducted in this line of research (Colwell, 1963; Demorest & May, 1995; Tucker, 1969; Zimmerman, 1962).

In a study of instructional behavior in the rehearsal process, Kotchenrucher (1999) examined the rehearsal priorities of middle school strings teachers. He defines rehearsal priorities as, “the hierarchal order of performance criteria used by teachers and conductors in making rehearsal decisions” (p. 14). This definition was derived from a definition of “prioritization” created by Culver (1989). Participants of this study included twelve strings teachers from the Michigan School Band and Orchestra Association (MSBAOA). Data collection methods included interviews, rehearsal observations, and performance assessments.

Despite differences between each teacher, the overall results of the stated priorities demonstrated that expressive aspects of the performance are of low priority to the string teachers. The teachers stated aspects of dynamics, vibrato, bowing, and

expression as being least important in comparison to intonation, posture and position, and fundamental music knowledge, and teacher situation or experience did not seem to affect their view. A lack of priority of expressive qualities in the performance was also conveyed in ensemble rehearsals. Rehearsal observations suggested that the teachers stressed correct posture and position, rhythmic accuracy, and ensemble togetherness, over expression and interpretation. The teachers spent most time in rehearsals addressing posture and position and intonation concerns.

In a few rehearsals, teachers focused more on expressive aspects. The teachers believed that this was a result of either the music being easier for the musicians to play or if they had been working on the piece for an extended period of time. When the rehearsal incorporated both types of priorities, expressive aspects were always addressed after the other prioritized aspects. These results support a previous statement by Culver (1989) that, "since the students in middle school/junior high school have already developed their technique, teachers would focus more on intonation and rhythm in rehearsals" (p. 294).

In an examination of different teaching methods on expressive performance achievement, Ebie (1999) found that aural modeling was the most effective approach in teaching expressive performance skills. The purpose of the study was to examine the differences between students' ability to convey emotion while singing a melody in four treatment conditions. Fifty-six middle school choral music students were randomly selected for the study from an urban school of 500 students. The four basic emotions used in previous research were also used for this study. The four treatment conditions included: 1) traditional instruction, a method using traditional methods

used by vocal teachers and use of musical terms based on Gabrielsson and Juslin (1996); 2) aural modeling, a method using tape recorded vocal models to demonstrate correct performance of the emotional content of the melody; 3) kinesthetic exploration, a method that allows students to actively explore the emotion physically through drawing, acting, or demonstration; and 4) audio-visual, a method that uses a combination of visual paintings and photographs of emotions with musical accompaniment that expresses the same emotion.

Results indicate that the overall mean score of the aural modeling treatment (3.66) was the highest score of all four treatments. This supports previous research on the effectiveness of modeling instruction and verbal instruction (Davidson, 1989; Dickey, 1991). Though the aural modeling treatment received the highest score, the differences between the overall mean scores of the treatments was only about three tenths of a point. There were also problems in this study regarding inter-scorer reliability. The inter-scorer reliability yielded a score of only .387. These considerations affect the quality of these results.

These studies indicate that the majority of music students at this level can effectively incorporate nuance in their performance. When using nuance, student musicians are not always consistent and are less reflective about their expressive choices. Students with more music performance experience are more consistent and reflective about their expression. This research is important to the current study because it confirms that students are able to play expressively at this level, but have difficulty in accurately performing with expression. Though experience is a factor that cannot be changed in the classroom, teacher approach to teaching expressive

performance skills can be changed and might promote consistency in students' performance expression. In examining individual expressive performance, ensemble achievement is not a good determinant of individual achievement. This is a main reason why in this study individual performance will be measured to determine expressive performance achievement.

When examining teacher approach, it is apparent that middle school string teachers place low priority on addressing expressive aspects during ensemble rehearsals. This translates to their rehearsals and less time is spent on these aspects in the rehearsal setting. This supports the demand for effective teaching methods for teaching expressive skills. Aural modeling is proven to be an effective method for teaching high school students to sing a melody expressively, which confirms previous research on modeling that suggests this teaching approach is an effective method for teaching performance skills, and makes a case for modeling as effective in teaching specifically expressive performance skills. This research study will test the transferability of this method, along with other preferred methods for teaching expressive performance, for effectively teaching expressive performance skills to middle school instrumentalists.

The Status of Expressive Performance Development at the Collegiate Level

A survey of music education relevant to the topic yields six primary studies that investigate the teaching of expressive skills at the collegiate level. Three of these studies address student and teacher views on effective teaching methods for teaching expressive skills. The remaining studies examine the effectiveness of these methods

and other methods. The two teaching methods of modeling and verbal communication are featured in this research.

Marchand (1975) investigated whether expressive performance could be learned. He examined which instructional method, either expository or discovery, would result in greater expressive performance achievement, and the effect the treatment had on aural achievement, knowledge of music facts, and vocal skills. For the study, he selected approximately 90 college age students enrolled in a non-music major music fundamentals program. The discovery approach consisted of teaching strategies to produce intrinsic learning in the individuals such as self-initiated problem solving and subject assessment of achievement. The expository approach consisted of teacher-directed strategies including drills of material and teacher assessment of achievement.

A pretest was conducted to limit the effects of bias since attempts to randomly assign the groups had failed. After comparing the results of the pretest and posttest scores, it is concluded that expressive performance can be learned and that a variety of teaching strategies may be best, as in teaching technical skills, for teaching expressive skills. No difference was found between the two treatment groups when determining expressive performance achievement. Marchand suggests that this could be the results of many factors including the same instructor taught both sections and that students may need to have the material presented in different ways to fully understand the concept. The musical experience of the participants was a factor in how each teaching strategy was received. The expository approach was better received by the more experienced students, while the discovery approach was

preferred by the less experienced students. However, the students in the discovery approach seemed to enjoy the class more than the students who received the expository approach.

Questionnaires and interviews were used in research to examine student and teacher views on expressive performance and the teaching of expressive performance skills (Laukka, 2004; Lindstrom et. al., 2003; Woody, 2000). Woody (2000) conducted interviews with 46 undergraduate music majors on their experiences learning and developing expressivity in their musical performance. When questioned on the teaching methods of their private instructors, 61% of the students reported that their instructors mainly taught expressive skills by using verbal instruction. The other 39% of students reported their instructor used mostly modeling as his or her main strategy. In the study, the students were also asked to determine which method they would use to teach a music student to perform with expressivity. Out of the twenty-eight student responses judged, 15 students chose aural modeling. These results suggest that these students prefer it when their teachers use the method of aural modeling for teaching expressive skills.

A study conducted with music conservatory teachers by Laukka (2004) yielded similar results. For this study, 51 teachers from music conservatories in Sweden and England were questioned on their views of expressivity and teaching expressivity. The findings of this study suggest that teachers at this level also prefer modeling for teaching expressive performance skills. Modeling received the highest percentage (39%) when teachers compared the teaching methods of modeling, explanations of felt emotion, and metaphor, for their effectiveness in teaching

expressive skills. In both of these studies, verbal communication that focused on describing "felt emotion" was ranked highly by students and teachers (Students=14, Teachers=37%). "Felt emotion" relates to the emotion the performer attributes to the musical example and attempts to communicate to the listener in a performance.

A few studies conducted by Woody (1999; 2002; 2006) examine the effectiveness of different teaching methods on student expressive performance achievement. The two teaching strategies of aural modeling and verbal instruction using imagery and metaphor are primarily used in this research. The first study examined the expressive performance quality of 24 university piano musicians. They were asked to listen to expert performances of a given selection. After listening, they were asked to describe the dynamic variations used in the model and then perform the same selection with their own expressive interpretation. The results indicated that 75% of the subjects were accurate in determining the dynamic variations of the models. In instances where the dynamic variations were not identified by the subjects, the variations were not portrayed in the subject's performances. These results suggest that students may achieve more accurate expressive performances if the aural model was accompanied by a verbal description of the expressive choices of the performer in the model. This can occur before or after the subject listens to the model.

The second study by Woody (2002) focused on teacher description of the verbal instruction they would use to teach three melodic examples. Ten college music professors were used in the experiment. The first melodic example was chosen from an earlier experiment by Clarke and Baker-Short (1987) and the last two examples were chosen from Schubert song cycles. In analyzing the teacher responses, all ten

professors suggested using imagery and metaphor examples in conjunction to teach the melodies, and these results were consistent for all three melodies. As Woody states, "the consistent agreement suggests a fairly well defined base of imagery and metaphors shared among advanced musicians" (p. 221). Further analysis demonstrated that the professors used both mood and motion vocabulary in their descriptions. These vocabulary terms were also used in conjunction. Some examples of this included "bouncy and happy" and "flowing and serious" (p. 221). These results suggest that collegiate teachers value the importance of using both mood and motion vocabulary in their verbal communication when teaching expressive skills. Woody goes on to suggest that since motion vocabulary is a valued part of teacher verbal communication when teaching expressive skills, using movement exercises might also improve student expressive performance skill.

The results of the final study by Woody (2006) confirmed that aural modeling, verbal instruction using concrete musical properties, and verbal instruction using imagery and metaphor are successful in differing degrees when teaching expressive skills to collegiate musicians. Thirty-six undergraduate and graduate pianists were chosen for the study. The participants were separated into two groups, competent, which included the undergraduate musicians, and advanced, which included the graduate musicians. Each participant performed and received instruction individually. They were also asked to verbalize their interpretation during instruction and post-instruction performances. For the melodic content, Woody used the same three melodic examples from his previous study. The verbal instruction using concrete

musical properties focused only on the technical aspects of performing expressive skills.

Each of the methods produced differing results. The instructional approach which had the most effect on the expressive quality of the musicians' performance was the verbal communication using imagery and metaphor. However, these performances did not relate to the given aural model and what would be considered an expert performance of the melodies. The group of students who received the aural modeling approach produced performances most similar to the aural model. In a comparison of the two research groups, the advanced group produced performances closer to the expert model than the competent group. The competent musicians also had difficulty effectively performing more than one expressive skill at a time.

Research conducted at the collegiate level suggests that expression can be viewed as a learnable skill. It is debatable which teacher approach is most effective, but both modeling and verbal communication are proven to be effective methods for teaching expressive skills at this level. The current study will investigate the transferability of these teaching methods in teaching expressive skills to middle school band and strings students in group settings. The effectiveness of these strategies in teaching expressive skills at this level will be addressed. When using verbal communication to teach expressive performance skills, teachers at the collegiate level use a shared vocabulary that is based on descriptions of mood and motion. In the current study, the verbal communication using imagery and metaphor will follow this model.

CHAPTER 3

Methodology

Restatement of Purpose

The purpose of this study was to examine the relationship between teaching method and middle school instrumentalists' performance of three expressive skills. The teaching methods of: 1) modeling, 2) verbal communication using technical explanation, and 3) verbal communication using imagery and metaphor, were compared for their instructional effectiveness. The three expressive skills of dynamics, articulation, and ritardando were examined in student performances. Grade level and instrument type were also examined for their influence on the students' performance of the expressive skills and the effectiveness of the teaching methods.

Sample

Participants (N=51) in the present study included sixth (n=18), seventh (n=21), and eighth (n=12) grade students enrolled in an instrumental music program at a suburban public middle school. This sample was chosen for the experiment because the researcher is the director of this program and therefore has experience with these students and instructional access to them. In my experience with these students, I have noticed that they have difficulty effectively performing with expression. The students in the sample ranged in age from 10-13 years old. The experience level of the students varied from beginner (first year playing their instrument) to advanced (4 or more years of experience).

All students (N=98) enrolled in the instrumental music program were given the opportunity to participate in the research. A consent form, permission letter, and assent form was given to each student to be completed by his or her parent/guardian (Appendix A). All forms and letters were due back to the researcher one week prior to the date of the experiment. The deadline was extended until the date of the experiment to increase participation in the study. Students who turned in their forms and letters by the date of the experiment were accepted for participation.

Design

A pretest-posttest control group design was used to examine the relationship between teacher instructional approach and improvement of students' expressive performance achievement. The experiment was designed to be implemented during one 86-minute class period. The classes in the program are separated by grade level and instrument type (winds/percussion or strings). There were a total of seven classes included in the study. Before the study, groups were randomly selected to receive one of the four instructional approaches. The group assignments for each of the grade levels and instrument groups are represented in the chart below (see Table 1).

Table 1
Random Assignment Charts

	Modeling	Verbal Comm. Technical Explanation	Verbal Comm. Imagery and Metaphor	No Instruction
Grade 6	12	0	5	0
Grade 7	0	12		10
Grade 8	0	7	5	0

	Modeling	Verbal Comm. Technical Explanation	Verbal Comm. Imagery and Metaphor	No Instruction
Winds/Percussion	6	7	5	10
Strings	6	12	5	

Since this study was designed to be implemented during class time, the researcher was also able to examine the relationship between expressive performance achievement and two other factors: grade level and instrument type.

Dependent Variables

The dependent variable in the present study was improvement of expressive performance achievement. For the experiment, three judges rated students' recorded performances (pretests and posttests) on the accuracy of each student's performance of the three expressive skills by three judges. The comparison of the judges' scores from the pretest and posttest for each student were compared to determine the expressive performance achievement. Difference scores were then calculated and subjected to statistical analysis.

A researcher-created expressive performance rubric and grade-sheet were created for the judges to use when scoring the student performances (Appendix C). I chose to create this scoring rubric because there were no known measurement tools in existence from previous research. I modeled the rubric on a performance rubric model I encountered when taking a class in assessment. The rubric was created to critique the performer's execution of the three main expressive markings in each melody. The same rubric was used to score both the pretest and posttest.

The grade-sheet was created by the researcher to provide a sheet for the judges to mark the rubric scores for each student's performance of the two melodies. A section for judges' written comments was also included on the bottom of the grade-sheet. This section was included so judges could provide comments that would help the researcher better analyze and interpret the judges' scores.

Independent Variables

The independent variables in this study were the four teaching methods which include a) modeling, b) verbal communication using technical explanation, and c) verbal communication using imagery and metaphor, and d) no instruction, students' grade level, and instrument type. Grade level (sixth, seventh, or eighth) was determined by the level the student was currently enrolled for at the school. Instrument type (winds/percussion or strings) was determined by classifying the students' performance instruments by instrument family. Winds and percussion students were grouped together because these students were enrolled in the same class.

Music and Lesson Plans

Two researcher-created melodies (Appendix B) were used for the student pretests and posttests. Each of the melodies are eight measures long and contain contrasting tempo, melodic, and expressive markings. The first melody is in a major key and the tempo is *Allegro*. The articulations are slur and staccato, and the melody has sudden dynamic changes. The second melody is in a minor key and the tempo is *Andante*. The articulation is slur and slurred staccato, and the melody has gradual

dynamic changes. Both melodies have a ritardando at the end of the composition. I composed two melodies with contrasting expressive markings to model the method of a previous study (Clarke, 1982).

The melodies were transposed for each of the instruments in the study. The instruments include violin, viola, cello, bass, flute, clarinet, bass clarinet, alto saxophone, french horn, trumpet, trombone, baritone, bells, and snare drum. The melodies were transposed for each instrument in such a way that each student would be playing in a comparable range on his/her instrument. For the snare drum part, some rhythms were changed and rudiments were added in lieu of articulation.

Lesson plans were created by the researcher for each of the three teaching methods (Appendix D). Each lesson plan contained activities to address rhythmic, melodic, and expressive aspects of each melody. The lessons differed only in their approach used to address the expressive aspects of the melodies.

Time Table

The study took take place during the students' scheduled band or strings class on three consecutive school days. For the 7th grade classes, the experiment lasted longer than the assigned class period. Arrangements were made for students to complete their posttest during their lunch period, since lunch periods began right after the end of the class. The judging of student performances was completed by all three judges after school over two days following the conclusion of the research.

Procedure

Students were given the first five minutes of class to set up their instruments. Before the start of the experiment, the researcher went over the class announcements and all classes completed their daily warm-up and tuning procedures. The researcher reviewed the purpose of the study with the students before they were given the two researcher-created melodies. Students were given specific directions to focus on the expressive elements in each melody and given ten minutes to practice them individually within the classroom. While the students practiced, the researcher randomly assigned a performance order for the pretest by putting pieces of paper with the student names on them in a box and withdrawing them in a random order.

Following the practice time, the students were given a performance order and asked to line up on one side of the classroom. The students proceeded individually into a sound proof practice room attached to the classroom to complete their pretest. All of the pretests were recorded using a Superscope PSD300 CD music recorder. A parent volunteer assisted the students in recording their performances. The volunteer started the recording device and directed the students to begin their performance. After their performance, the parent volunteer stopped the recording device and directed the student back to the classroom. Students were instructed by the researcher to not talk about their performances during testing.

After the pretests were concluded, the assigned teaching methods were implemented. Each lesson was anticipated to take 30 minutes to implement, but in actuality took approximately 20 minutes. Students receiving no instruction were given this time to practice the melodies individually in the classroom. Following

instruction or practice time, the researcher randomly assigned a performance order for the posttest using the same assignment procedure as the pretest. All of the posttests were conducted using the same procedure that was used for the pretest. For the 7th grade students who needed to complete their posttest during their lunch period, students conducted their tests in a custodial closet adjacent to the classroom.

Following the experiment, all of the pretest and posttest recordings were put into a computer program created by a computer software engineer. The program randomly assigned the tracks in a listening order for the judges. Three judges were selected to score the student performances. These judges were selected because they had significant experience teaching students similar to the sample group (5-20 years). The judges scored the student performances together in the classroom.

Before listening, each evaluator received a copy of the music for the two melodies for the band and strings classes, a rubric, and enough grade-sheets to score all of the pretest and posttests. The researcher reviewed the melodies with the judges and instructions provided scoring and using the evaluation forms. Researchers listened to each of the recordings separately in the random order. Before playing each of the performances, the researcher gave a performance number to the judges to help the researcher classify the judges' scores, which the judges put in the top right corner of the grade-sheet.

The researcher suggested that the judges discuss their scores for the first two performances to aid in inter-judge reliability. Also, during the judging process, the researcher noticed that the judges were not using the comment section on the grade-sheets. Upon discussing this with the evaluators, it was determined that this was due

to the limited amount of time to complete each evaluation. The researcher suggested that a short discussion conclude the completion of the judging process and a reflection on this discussion will be included in the discussion section in Chapter 5.

Null Hypotheses

The following null hypotheses were investigated:

1. There is no statistically significant relationship between instructional strategy and improvement in students' expressive performance achievement.

2. There is no statistically significant relationship between grade level and improvement in students' expressive performance achievement.

3. There is no statistically significant relationship between instrument type and improvement of students' expressive performance achievement.

CHAPTER 4

Data Analysis/Results

Data Analysis and Results

Data were analyzed using the graduate version of the SPSS 15.0 software. Out of the 102 student performances (both pretest and posttest), only 100 were used for the data analysis. One student's pretest and posttest scores were deleted because the student did not perform melody #2 in the posttest. This oversight would have had an impact on the student's posttest score, so the student's scores were deleted in order to maintain the consistency of the results. A reliability analysis of the judges' scores was conducted to determine the inter-judge reliability and ANOVA tests were conducted for determining the relationships between the three variables of instruction strategy, grade level, instrument type, and improvement of students' expressive performance achievement. An alpha level of .01 was set for each test, since the analysis involved multiple ANOVA tests.

Results

Interjudge Reliability

Reliability analysis demonstrated a high reliability between the judges' scores. The mean alpha coefficient for the judge's scores was .93

Instructional Strategy

The ANOVA results for instructional strategy and improvement of students' expressive performance achievement were statistically nonsignificant [F (3, 46) =

.775, p =.51]. This indicates that improvements scores were similar for each instructional strategy condition. Means and standard deviations are listed in Table 2.

Table 2
Instructional Strategy

Instructional Strategy	*Mean*	*SD*
Technical Explanation	.52	1.70
Imagery and Metaphor	.73	2.10
Model	1.54	2.51
No Instruction	.40	1.68

Grade Level

The ANOVA results for grade level and improvement of students' expressive performance achievement were statistically nonsignificant [F (2, 47) = 1.186, p = .31]. This indicates that improvement scores were similar for students in each of the three grade levels. Means and standard deviations are listed in Table 3.

Table 3
Grade Level

Grade Level	*Mean*	*SD*
Sixth Grade	1.37	2.21
Seventh Grade	.56	1.79
Eighth Grade	.33	1.88

Instrument Type

The ANOVA results for instrument type and improvement of students' expressive performance achievement were statistically nonsignificant [F (1, 48) = .169, p = .68]. This indicates that improvement scores were similar for students in each of the two instrument type groups. Means and standard deviations are listed in Table 4.

Table 4
Instrument Family

Instrument Type	*Mean*	*SD*
Winds/Percussion	.86	1.89
Strings	.63	2.08

CHAPTER 5

Discussion and Conclusions

Discussion

The primary purpose of this study was to examine the relationship between the teaching methods of modeling, verbal communication using technical explanation, and verbal communication using imagery and metaphor on the improvement of middle school instrumentalists' performance of three expressive skills. Results of this study suggest that the type of instructional strategy used by the teacher impacted students' performance of expressive skills similarly. When examining the mean scores, there were differences between the four instructional strategies, but these were not different enough for it to show a statistically significant relationship between these variables. Despite the absence of a statistically significant relationship, it is important to note that the modeling strategy produced the highest mean average of the four different instructional approaches (M = 1.54, SD = 2.51). This average differed greatly from the no instruction strategy (M = .40, SD = 1.68).

This was the first research study to examine the effect of teaching strategy on middle school instrumentalists' expressive performance achievement. The results from this study are consistent with previous research conducted with middle school choral students and collegiate pianists, which suggests that aural modeling is an effective teaching strategy for teaching expressive skills (Woody, 1999; Broomhead, 2001). Previous research has not compared the effects of teaching method and no instruction in teaching expressive skills. The results from this study suggest that any of the chosen teaching methods are more effective than no instruction in improving student expressive performance achievement. Despite this finding, teachers should

remember that teacher instruction is only one aspect of learning in music education (Tait, 1992).

The statistical tests also yielded no statistically significant relationship present between grade level and student improvement on their performance of the three expressive skills. This ANOVA test did produce the lowest p value, which suggests that there was the most significant difference between this variable and student improvement on their performance of the three expressive skills, when comparing all three independent variables. The greatest difference in mean scores occurred between the 6^{th} grade (M = 1.37, SD = 2.21) and 8^{th} grade (M = .33, SD = 1.88) groups. In both the case of instructional strategy and grade level, the groups with the highest mean average also had the highest standard deviation score. This suggests that the high rate of improvement in students' expressive performance achievement may be the result of a high rate of improvement in a few of the students' scores and may not be true for the entire sample group. The higher mean average for the 6^{th} grade group can also be the result of the random assignment of teaching strategies, since two of the three 6^{th} grade groups received the modeling strategy

The ANOVA results for instrument family suggest that instrument type did not impact improvement of students' expressive performance achievement. The mean scores were fairly even between the winds/percussion group (M = .86, SD = 1.89) and the strings group (M = .63, SD = 2.08). There were high standard deviation scores for the two groups suggesting that there was a pretty large spread between the student scores in each group. This finding supports previous research that suggests that expert performers on different instruments differ in their use of expressive skills

(Gabrielsson, 1999). These findings suggest this is the same for students at the middle school level and each performer, regardless of instrument, incorporates expressive skills differently.

A discussion was conducted with the researcher and the judges following the conclusion of the scoring of student performances. The judge's comments were handwritten by the researcher on a notepad for use in the discussion of the results. Overall, the judges felt that the students' performance experience seemed to impact their performance of the three expressive skills. It was their impression that students who had difficulty performing the rhythms and melodies also struggled on the performance of the expressive markings. They also noticed that tempo impacted student expressive performance achievement. Students who did not follow the *Andante* marking on the second melody were not able to effectively execute the dynamics and articulation. The judges also felt that overall students were less accurate in performing the expressive markings on the *Andante* example when compared to the example in *Allegro* tempo.

There are at least two possible reasons why the results of this study did not produce statistically significant results. The first reason is the limited size of the sample. Only 50 students' performances were analyzed and this number represents a very small number of the intended population for the study. The second reason is the limited time frame for the study. Since this study was conducted during a single class period, only short-term instructional effectiveness could be determined. Despite these limitations, there are a number of conclusions that can be drawn from this research.

Conclusions

As hypothesized by the researcher, teacher instructional approach does seem to impact middle school instrumentalists' expressive performance achievement. When examining the preferred teaching methods for teaching expressive skills that include modeling, verbal communication using technical explanation, verbal communication using imagery and metaphor, and no instruction, this study found that the group that received no instruction had the lowest mean of change in their expressive performance achievement. The first study was the first to compare the effectiveness of these preferred strategies to no instruction. Although the results were not statistically significant, the modeling strategy yielded the highest mean for improving students' expressive performance achievement. This study affirms collegiate teacher and student views on the effectiveness of modeling and aligns with previous studies that examined the effectiveness of aural modeling in teaching expressive skills (Laukka, 2004; Ebie, 1999; Woody, 1999).

The lack of a statistically significant relationship between the teaching strategies could also be the result of leaning preference. The results of this study indicate that the groups that received one of the three treatment strategies exhibited higher standard deviations than the control group on the two researcher-created melodies. The higher standard deviation could be the result of an influence of student learning preference on their expressive performance achievement. Students who preferred the teaching method they were assigned might have scored higher on the posttest due to this preference. Since the current study explored the teacher's role in

this phenomenon, the variable of student learning preference was not addressed and this factor can only be assumed to have had influence on this research.

The results of this study show that grade level did not impact the improvement of the middle school instrumentalists' performance of the three expressive skills. Therefore, it can be seen that middle school students in this study, regardless of grade level, improve at the same rate in their expressive performance achievement. With a larger sample the difference might have been greater, but the evidence seems to suggest that this relationship is not statistically significant. Previous research suggests that middle school instrumentalists are less effective in executing expressive skills in their performance when compared to high school and collegiate instrumentalists (Rowher, 2001). Though this study did not compare the performances of these three populations, it can be assumed from the present study that a difference is not apparent between the different middle school grade levels.

It can also be seen that instrument type does not impact improvement in students' expressive performance achievement. Previous research conducted with professional musicians suggested that expert music performers vary in their intensity and expressive skill choice during performances of the same composition, (Gabrielsson, 1999; Juslin, 1997, 1999; Clarke, 1982; 1988). Despite these differences, performers seem to follow certain generative principles that are determined by the musical structure of the composition. Instrument type is not a factor that determines the differences in each performer's use of expressive skills. This study supports these findings since there was little difference between the

improvement of students' expressive performance achievement for students who performed on either wind/percussion or string instruments.

The impressions of the judges were consistent with previous research conducted on middle school student expressive performance achievement. Research shows that there is a positive relationship between performance experience and expressive performance achievement (Woody, 2006; Rowher, 2001; Marchand, 1975). Previous research also demonstrates that tempo affects a performer's incorporation of expressive skills, (Clarke, 1982). Generally, expert performers incorporate a larger number of acoustic variables while playing melodies in slower tempos when compared with melodies in faster tempos. The judges in this experiment also found this to be true in the performances of the students in the sample, since they felt the students were less accurate in performing the expressive markings in the *Andante* example when compared to the performance of the example in *Allegro* tempo.

Recommendations for Further Research

There is a need for future research that further examines the relationship between teacher instructional approach and middle school instrumentalists' expressive performance achievement. This research study was limited due to sample size and time limitations. Future researchers may be more successful in determining this relationship if the researcher uses a larger sample size and examines the implementation of teaching strategies over an extended period of time. Future studies should examine the implementation of these strategies in teaching expressive skills in an extended composition. Studies should also model previous research conducted on

expressive performance achievement of middle school instrumentalists by including a combination of students at different performance levels (Rowher, 2001).

Future studies should include a modeling strategy, since it has been identified as an effective strategy for teaching expressive skills to middle school choral students and collegiate pianists (Woody, 1999; Broomhead, 2001). However, there is a lack of research designed to determine the effectiveness of this strategy in teaching expressive skills to middle school instrumentalists. Even though modeling yielded the highest mean improvement of student expressive performance achievement in this study, the results indicated a high level of standard deviation between the students' scores. This suggests that learning preference may be a factor in this research. There are currently no research studies that examine student learning preference in learning expressive skills and its impact on their expressive performance achievement. There is a need for future research to examine this phenomenon to aid researchers in better defining the teachers' role of the teacher in determining student expressive performance achievement.

It is also suggested that a combination of modeling with verbal description may be more successful than modeling alone in teaching expressive skills (Woody, 1999). There is a limited amount of research conducted with collegiate woodwind and brass students that has examined the combination of modeling and verbal instruction strategies (Rosenthal, 1984). This research suggests that these strategies did not have a significant influence on students' performance of phrasing and articulation, but there was an influence on students' performance of dynamics and tempo. Further research should be conducted to determine the effectiveness of the

combination of these two teaching strategies in teaching expressive skills to middle school instrumentalists'. A comparison of the results from this research and the previous study may provide more insight into how this combination can aid or detract when teaching expressive skills to musicians at the secondary and collegiate levels.

This research study addressed a need in the research for examining the implementation of different teaching methods in teaching expressive skills to middle school instrumentalists'. This study met the goals it was designed to achieve, but due to its limitations, the research was not able to produce statistically significant results. There is a need for future research to continue to examine the effect of teaching method on middle school instrumentalists' expressive performance achievement. It is suggested that this research include a combination of modeling and verbal instruction strategies as an instructional approach and be implemented over a longer period of time with a population of students at different performance levels. Research should also examine the influence of student learning preference on the relationship of teaching method and student expressive performance achievement.

APPENDIX A

Initials _____ Date _____

CONSENT FORM

Project Title

An examination of the relationship between teaching method and middle school instrumentalists' performance of three expressive skills

Why is this research being done?

This is a research project being conducted by Erin Chester at the University of Maryland, College Park. I am inviting your child to participate in this research project because they are currently enrolled in the band and strings program at Old Mill Middle School South. The purpose of this research project is to examine the relationship between teaching method and middle school instrumentalists' performance of three expressive skills. I am conducting this study for completion of a master's degree in music education.

What will I be asked to do?

The study will take place during the students scheduled class period on the days of March 28th, March 31st , and April 3rd. The procedures will involve students tuning and warming up. After tuning and warm-up, students will be given two researcher created melodies and given ten minutes to individually practice.

The students will then record individual performances of two researcher created melodies in a separate practice room with a parent volunteer. For the recording session, students will be given a number to identify themselves and the parent volunteer will assist them in using the recording device. Students who are not in the recording room will be supervised by me in the band and strings room.

After the first recording session, students will be given instruction on the two melodies as a class using one of the three teaching methods, and one group will be assigned as a control group and will receive no instruction. After instruction, students will be recorded a second time using the same approach as in the first recording session. Students may be asked to do their second performance during their lunch period that day or during their first period class the following day, if there is not enough time during the class period.

Project Title

An examination of the relationship between teaching method and middle school instrumentalists' performance of three expressive skills

What about confidentiality?

I will do our best to keep your child's personal information confidential. To help protect their confidentiality, students will be assigned a performance number to identify their performances. This has been instituted so the student's identity will be kept confidential. The student performance recordings will be listened to by three selected judges and rated only on the expressive qualities. The judges will include two instrumental music teachers from Anne Arundel County and the instrumental music resource teacher from the Anne Arundel County board of education. When rating the performances, the judges will not be given the identity of or any information about each performer.

The performance order lists and recordings will be kept by the researcher only as records from the study. If we write a report or article about this research project, your child's identity will be protected to the maximum extent possible. Their information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.

What are the risks of this research?

There may be some risks from participating in this research study. Students may experience performance anxiety because they are performing individually for the pretest and posttest and they know that these performances will be judged. To help alleviate this risk, students will not identify themselves by name in their recordings. Throughout the school year, students have recorded individual practice sessions as part of their homework assignments for the class. Students who completed these assignments may not feel anxious or as anxious, since they have experience with this form of recording.

Project Title

An examination of the relationship between teaching method and middle school instrumentalists' performance of three expressive skills

What are the benefits of this research?

The benefits to your child from this research include hopefully having more success playing expressively due to the teacher having more knowledge in this area of research. This can aid students in future music performance experiences.
It is also the hope that, in the future, other people might benefit from this study through improved understanding of which teaching methods are more effective in teaching expressive performance skills to middle school instrumentalists.

Do I have to be in this research? May I stop participating at any time?

Your child's participation in this research is completely voluntary. You may choose not to allow your child to take part at all. If you decide that you do not wish your child to participate in this research, they will be sent to the media center during this class period and given alternate written assignments to complete for the class. Students not participating in the study will not be penalized or lose any benefits to which they would otherwise qualify.

What if I have questions?

If you have any questions about the research study itself, please contact me at ***410-969-7000*** *or* ***echester@aacps.org***.
If you have questions about your child's rights as a research subject or wish to report a research-related injury, please contact:
Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742;
(e-mail) irb@deans.umd.edu; (telephone) 301-405-0678
This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.

Project Title	An examination of the relationship between teaching method and middle school instrumentalists' performance of three expressive skills
Statement of Consent	Your signature indicates that: the research has been explained to you; your questions have been fully answered; and you freely and voluntarily choose for your child to participate in this research project.
Subject Name, Parent/Guardian Name and Signature, and Date	**NAME OF SUBJECT** (PLEASE PRINT) **NAME OF PARENT/GUARDIAN** (PLEASE PRINT) **SIGNATURE OF PARENT/GUARDIAN** **DATE**

Permission Letter

Dear Parent or Guardian,

I am writing to inform you of a research project I will be conducting for the completion of my master's degree in music education at the University of Maryland, College Park. The purpose of this research project is to examine the effect of the teaching methods of modeling, verbal communication using technical explanation, and verbal communication using imagery and metaphor on middle school instrumentalsists' performance of three expressive skills. I am inviting your child to participate in this research project because they are currently enrolled in the band and strings program at Old Mill Middle School South.

The study will take place during the students scheduled class period on the days of March 28th, March 31st, and April 3rd. The procedures of the study will include our daily ensemble tuning and warm-up activities. After tuning and warm-up, students will be given two researcher created melodies and given ten minutes to individually practice. The students will then record individual performances of two researcher created melodies in a separate practice room. A parent volunteer will be the only person present during the recordings and they will be there to assist each student in using the recording device. Students who are not in the recording room will be supervised by me in the band and strings room.

After the first recording session, students will be given instruction on the two melodies as a class using one of the three teaching methods, and one group will be assigned as a control group and will receive no instruction. The control group will be given this time for individual practice on the two melodies. After instruction or individual practice time, students will be recorded a second time using the same approach as the first recording session. Students may be asked to do their second performance during their lunch period that

day if there is not enough time during the class period. Every effort will be made to try to conduct the study within the class period.

I will do my best to keep your child's personal information confidential. To help protect their confidentiality, students will be assigned a performance number to identify their performances. The student performance recordings will be listened to by three selected judges and rated only on the expressive qualities. The judges will include two instrumental music teachers from Anne Arundel County and the instrumental music resource teacher from the Anne Arundel County board of education. When rating the performances, the judges will hear the performances in random order and will not be given any personal information about any of the performers.

The performance order lists and recordings will be kept by the researcher only as records from the study. If we write a report or article about this research project, your child's identity will be protected to the maximum extent possible. Their information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.

There may be some risks from participating in this research study. Students may experience performance anxiety because they are performing individually for the pretest and posttest and they know that these performances will be judged. To help alleviate this risk, students will not identify themselves by name in their recordings, and their personal information will be kept confidential from the three judges. Throughout the school year, students have recorded individual practice sessions as part of their homework assignments for the class. Students who completed these assignments may not feel anxious or as anxious, since they have experience with this form of recording.

The benefits to your child from this research include hopefully having more success playing expressively due to the teacher having more knowledge in this area of research. This can aid students in future music performance experiences. It is also the hope that, in the

future, other people might benefit from this study through improved understanding of which teaching methods are more effective in teaching expressive performance skills to middle school instrumentalists.

Your child's participation in this research is completely voluntary. You may choose not to allow your child to take part at all. If you decide that you do not wish your child to participate in this research, they will be sent to the media center during this class period and given alternate written assignments to complete for the class. Students not participating in the study will not be penalized or lose any benefits to which they would otherwise qualify.

Statement of Consent	Your signature indicates that: the research has been explained to you; your questions have been fully answered; and you freely and voluntarily choose for your child to participate in this research project.
Subject Name, Parent/Guardian Name and Signature, and Date	**NAME OF SUBJECT** (PLEASE PRINT) **NAME OF PARENT/GUARDIAN** (PLEASE PRINT) **SIGNATURE OF PARENT/GUARDIAN** **DATE**

If you have any questions about the research study itself, please contact me at ***410-969-7000*** *or* ***echester@aacps.org****.*
If you have questions about your child's rights as a research subject or wish to report a research-related injury, please contact: **Institutional Review Board Office, University of Maryland, College Park, Maryland, 20742;**
(e-mail) irb@deans.umd.edu; (telephone) 301-405-0678
This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.

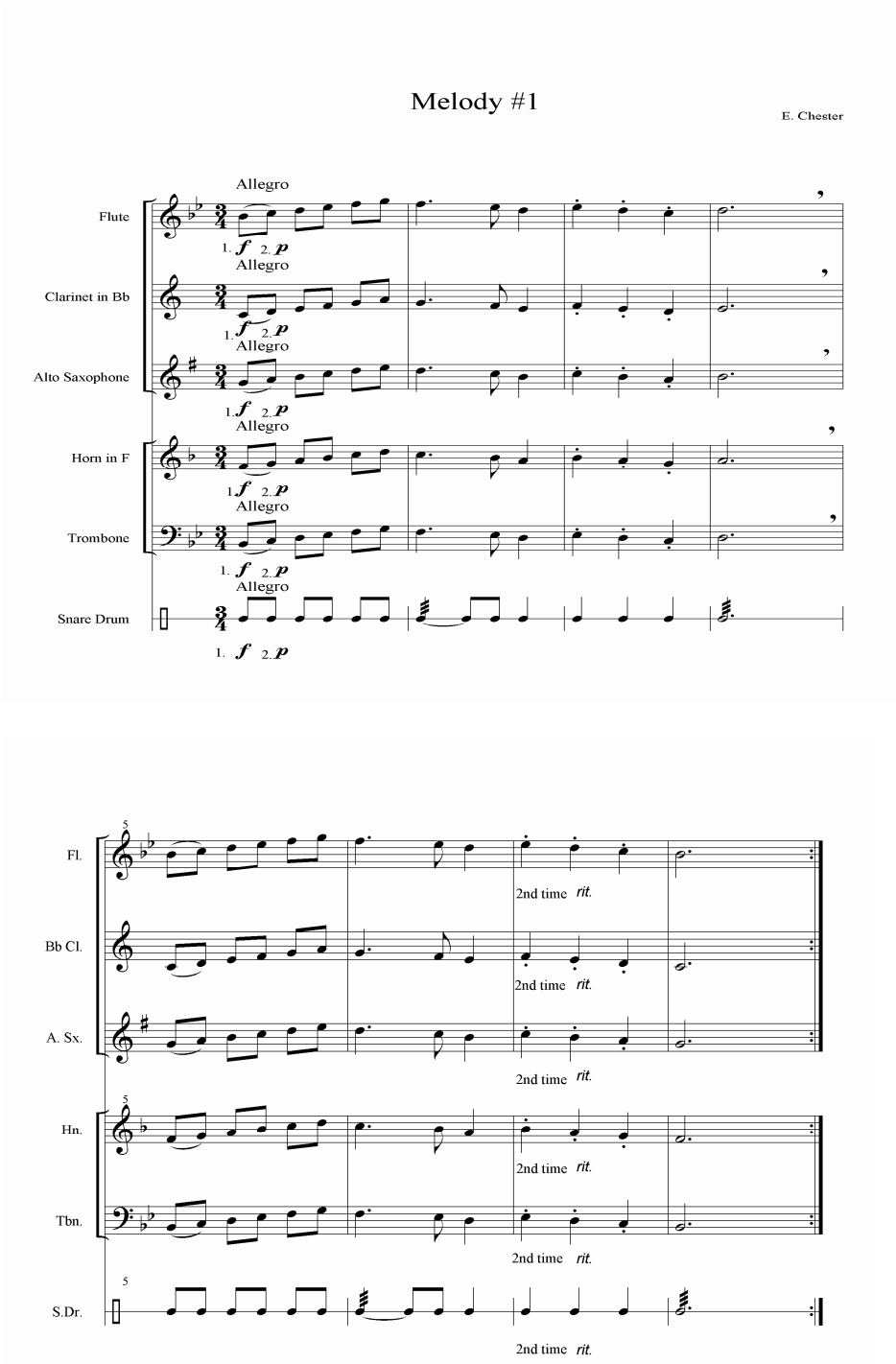
Assent Form

The purpose of this study is to look at different ways for teaching expressive skills and see if one way is better than another. You do not need to participate in this research. If you decide not to participate in this research, your grade for the class will not be affected.

In this study, you will be given two short melodies. You will get ten minutes to practice the melodies and then you will record an individual performance in a separate practice room. We will then come back together as a class and you will receive instruction on the melodies. The instruction will be one of three different types that will be randomly selected for your class or you will receive no instruction. After instruction, you will record a second individual performance in the practice room.

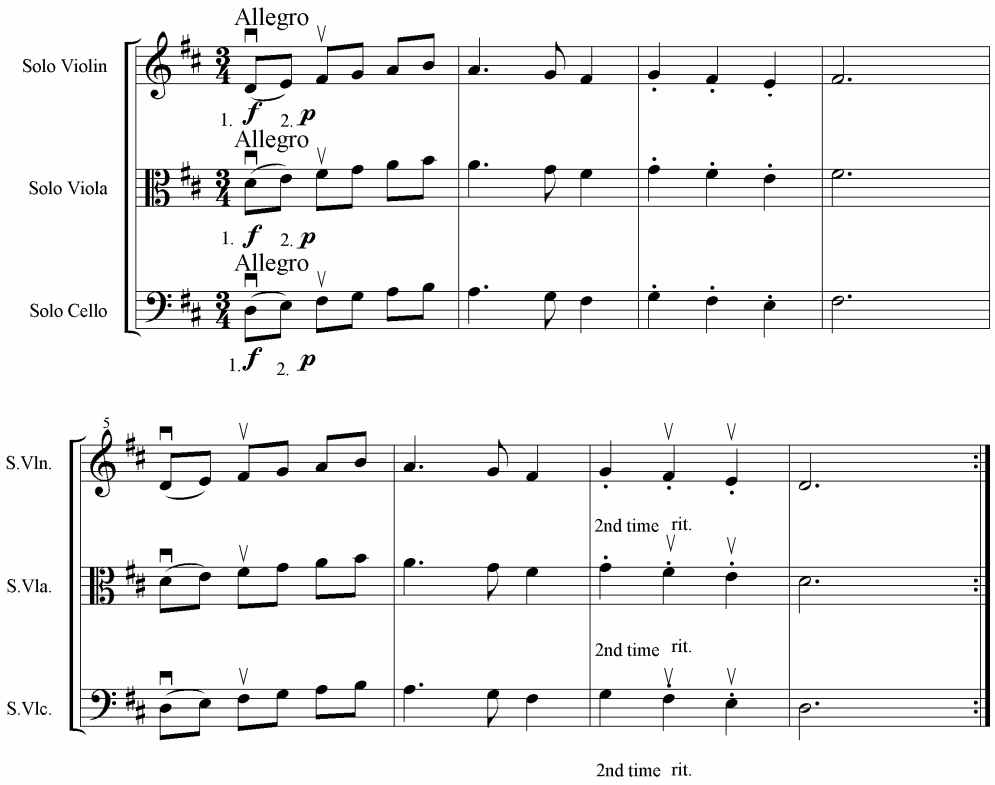
Statement of Consent	Your signature indicates that: the research has been explained to you; your questions have been fully answered; and you freely and voluntarily choose to participate in this research project.
Subject Name, Parent/Guardian Name and Signature, and Date	**NAME OF SUBJECT** (PLEASE PRINT) **SIGNATURE OF SUBJECT** **DATE**

APPENDIX B


Melody #1
E. Chester
Allegro
Flute
Clarinet in Bb
Alto Saxophone
Horn in F
Trombone
Snare Drum
1. f 2. p
5
Fl.
Bb Cl.
A. Sx.
Hn.
Tbn.
S.Dr.
2nd time rit.

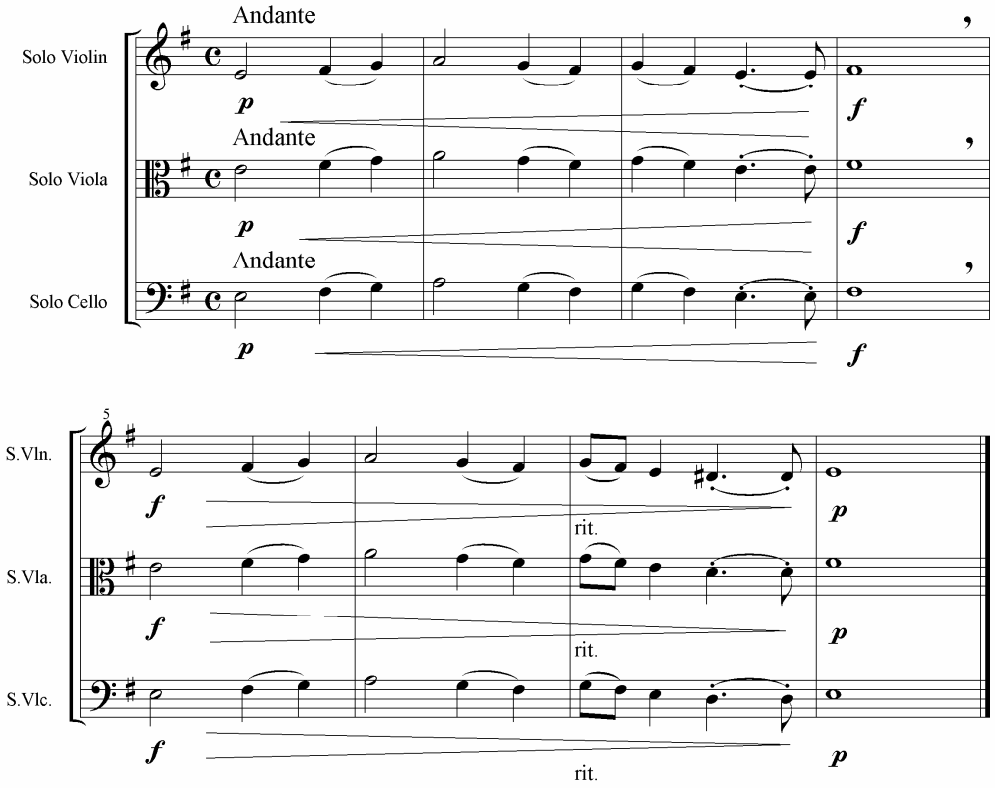
Melody #1

E. Chester



Melody #2

E. Chester



APPENDIX C

Expressive Performance Rubric

Score	1	2	3	4
Dynamics	Student does not play with regard to dynamic indications.	Student makes a minimal effort to play with the dynamics indicated in the music.	Student correctly performs the dynamics indicated in the music, but with one or two mistakes.	Student correctly performs the dynamics indicated in the music.
Articulation	Student does not play with regard to articulation indications.	Student makes a minimal effort to play with the articulation indicated in the music.	Student correctly performs the articulation indicated in the music, but with one or two mistakes.	Student correctly performs the articulation indicated in the music.
Tempo Changes	Student does not play the ritardando in the melody.	Student correctly plays the ritardando in the melody.		

Performance #: _____

Expressive Performance Gradesheet

Melody #1		Melody #2	
Articulation	_____ 4pts	Articulation	_____ 4pts
Dynamics	_____ 4pts	Dynamics	_____ 4pts
Ritardando	_____ 2pts	Ritardando	_____ 2pts
Total	_____ 10pts	Total	_____ 10pts

Performance Total

Comments:

_____

_____

APPENDIX D

Lesson Plan A: Modeling

Melody #1 (15 min.)

1. Ask students to identify time signature and tempo

2. Count/clap one time through the melody

If needed… 3. Verbally address any rhythmic problems and practice counting/clapping sections again

4. Ask students to identify key signature and accidentals

5. Play through the melody one time on their instrument

If needed… 6. Verbally address any rhythmic/melodic concerns and practice playing sections again

7. Model the melody on the violin or snare drum with the intended expression

8. Have students imitate the expressive version of the melody

If needed… 9. Model the example again and have students imitate the example a second time

Melody #2 (15 min.)

Repeat the same process for Melody #2

Lesson Plan B: Verbal Communication Using Technical Explanation

Melody #1 (10 min.)

1. Ask students to identify time signature and tempo

2. Students count/clap one time through the melody

If needed… 3. Verbally address any rhythmic problems and practice counting/clapping sections again

4. Ask students to identify key signature and accidentals

5. Students play through the melody one time on their instrument

If needed… 6. Verbally address any rhythmic/melodic concerns and practice playing sections again

7. Provide students with a verbal description of the intended expression in the melody using technical direction on how to perform the expression

8. Students play through the melody with the intended expression

If needed… 9. Review the description again and have students perform a second performance with the intended expression

Melody #2 (10 min.)

Repeat the same process for Melody #2

Technical Explanation for Melody #1:

Strings

Melody #1 - Place the bow at the lower half. Lift the bow at the end of each stroke to create space. Put more weight into the bow on the accents. On the repeat, place the bow at the upper half. Play with the same bow stroke and accents. Slow down the tempo at the last two measures.

Melody #2 – Place the bow in the upper half. Gradually increase your bow speed and weight to create the crescendo. Connect the slurred notes in the same bow stroke. For the decrescendo, place the bow in the lower half. Gradually decrease the bow speed and weight to create the decrescendo. Slow down the tempo at the last two measures.

Band

Melody #1 – Take a full breath. Play with full volume or weight in stroke. Use more air and stronger tonguing or more weight and wrist action at the front of the notes with accents. For the piano, take a full breath and control the amount of air you expend or weight in the stroke. Slow down the tempo in the last two measures. Percussion only: Play with flam accents where indicated and rolls to sustain notes.

Melody #2 – Take a full breath. Control the air you expend and gradually use more air or weight in each stroke to create the crescendo. Take a full breath at the breath mark. Expend full volume and gradually add control to your air or stroke weight to create the decrescendo. Slow down in the last two measures. Percussion only: Play with flam accents where indicated and rolls to sustain notes.

Lesson Plan C: Verbal Communication Using Imagery and Metaphor

Melody #1 (10 min.)

1. Ask students to identify time signature and tempo

2. Students count/clap one time through the melody

If needed… 3. Verbally address any rhythmic problems and practice counting/clapping sections again

4. Ask students to identify key signature and accidentals

5. Students play through the melody one time on their instrument

If needed… 6. Verbally address any rhythmic/melodic concerns and practice playing sections again

7. Provide students with a verbal description of the intended expression using imagery and metaphor

8. Students play through the melody with the intended expression

If needed… 9. Review the description again and have students perform a second performance with the intended expression

Melody #2 (10 min.)

Repeat the same process for Melody #2

Vocabulary Terms for Melody #1:

Detache - sweeping bowing

Accent – "umph" bowing

Forte – play strongly

Piano – play passively

Ritardando – like a wind up toy that is running out of juice

Imagery for Melody #1:

Game of telephone

Vocabulary Terms for Melody #2:

Legato – smooth bowing (smooth line)

Hooked – interrupted bowing (dashed line)

Crescendo – building

Decrescendo - diminishing

Overall Dynamics – swell (bump on the head)

Imagery for Melody #2:

Story about looking forward to something and being disappointed

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