

Description:

Only the sight reading exercises apply to this focus. Useful information was obtained from the earlier tasks, however, and are used in another focus of this project.

In Keyboard, a pitch pattern is present when one of the following is met:

- The pitch of the melody is played accurately
- Some notes are wrong while a recognisable contour is present. Examples of this are-
 - (1) mismatched note(s) put out subsequent pitch accuracy
 - (2) individual notes are mismatched
 - (3) the tune is improvised, or part-improvised but nevertheless has a musical melodic contour.

Rhythm pattern is present when one of the following is met:

- The rhythm is played accurately
- It is generally correct, but with some inaccuracy
- It is wrong, but there is a consistent pattern, as, for example in exercise 1 where a (wrong) rhythm pattern in bars 1 and 2 is repeated in bars 3 and 4.
- A rhythm is improvised.

Sightreading patterns, Keyboard 3/48/O, Year 4

Table 11 - Keyboard 3/48/O Year 4 Sightreading patterns n = 102

	No attempt	Pitch Pattern	Rhythm Pattern
Sightreading 1	52	31	17
Sightreading 2	67	20	14
Sightreading 3	82	9	8
Sightreading 4	91	6	6
Own tune	50	40	43

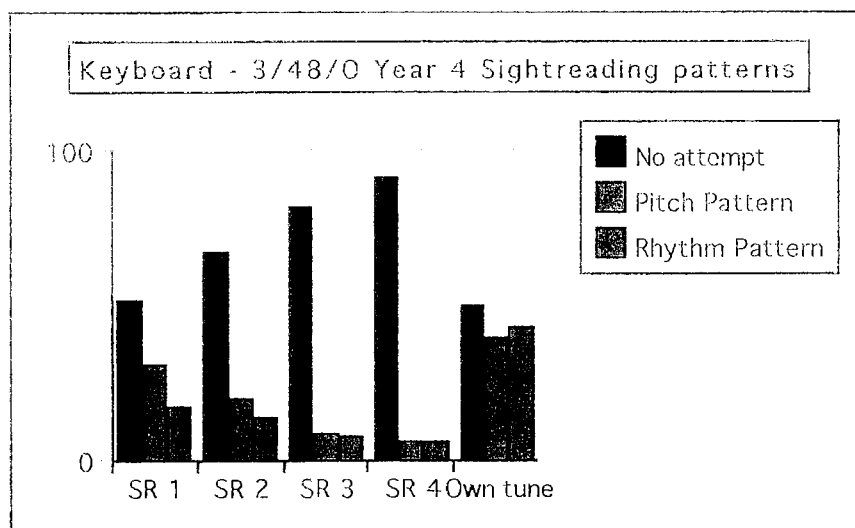
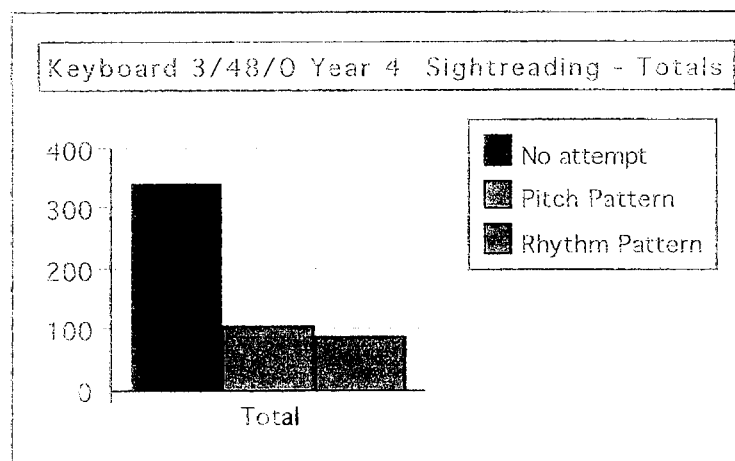


Table 12 - Keyboard 3/48/O Year 4 Sightreading patterns Totals

	No attempt	Pitch Pattern	Rhythm Pattern
Total	342	106	88



Comments:

It was clear that most children had had no previous experience in playing the keyboard. Consequently, there were many problems with this set of tasks, some of them quite unrelated to what the tasks aimed to find out. The number who didn't attempt the tasks is a clear indication of these problems. The issue of the validity of data obtained for the NEMP results is outside the scope of this study, however, and some useful information was forthcoming from the videos.

The sharp increase in "No attempt" as the tasks progressed could be interpreted as a progressive reduction in confidence on the part of the children doing the tasks. Indeed, the videos revealed that many of the children were distinctly unhappy as they struggled with tasks that were beyond them, a discomfort that was shared by the teachers as they encouraged them to try. That the children were told that they didn't have to do these tasks obviously contributed to the number of No attempts.

Sightreading Patterns, Keyboard 3/48/O Year 8

Description:

The data was extracted from the year 8 samples on the same basis as for year 4.

Table 13 - Keyboard 3/48/O Sightreading patterns Year 8 n = 43

	No attempt	Pitch pattern	Rhythm Pattern
Sightreading 1	24	17	9
Sightreading 2	29	14	10
Sightreading 3	39	4	2
Sightreading 4	39	4	4
Own Choice	28	14	13

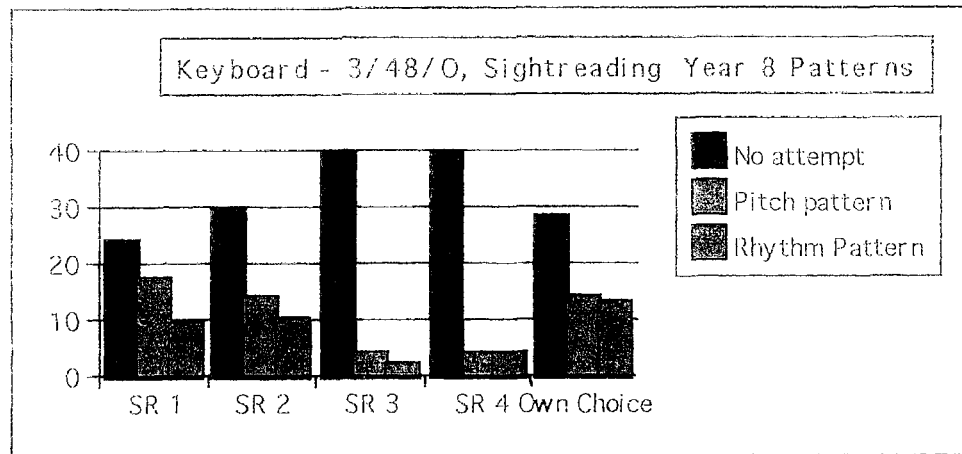
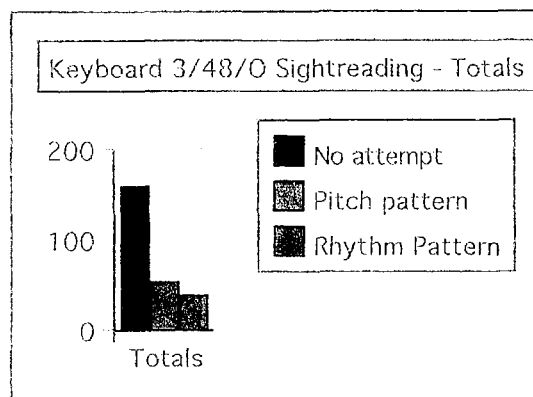


Table 14 - Keyboard 3/48/O Year 8 Sightreading patterns Totals

	No attempt	Pitch pattern	Rhythm Pattern
Totals	159	53	38



Comments:

That these tasks were beyond most children is, as in the year 4 results, evident from the numbers of "No attempt." For children unfamiliar with the keyboard, it was possible to make visual links between pitch upness and downness in a musical score and lateral direction on the keyboard. The nature of durational music notation has little or no meaning to those who are unfamiliar with it, however. Consequently, results in rhythm pattern were inferior to those in pitch pattern - with the one exception. This was the last task in which the child was invited to play anything on the keyboard. Whether through "Für Elise" or "Chopsticks", more children were able to demonstrate that they had some feel for musical pattern than through an unfamiliar piece in an unfamiliar notation.

Pattern imitation, Keyboard Rhythms 27/4/O Year 4**Description:**

Keyboard Rhythms was for Year 4 children only, and tested two aspects of rhythm patterning;

1. To imitate a repeated rhythmic pattern that was played to the child.
2. To improvise a rhythmic pattern against a played ostinato.

Because different pitch notes were used, it was possible to identify pitch patterns as well as rhythm patterns in the childrens' performances. The NEMP Report marked the four imitation tasks as "success throughout" or "some success". The concern of this study was with whether or not there was a pattern, and not with the accuracy or not of the imitation of the given pattern. The results are different from those of the NEMP results, and cannot be fairly compared.

In the imitation tasks of Keyboard Rhythms, a pitch pattern is present when one of the following is met:

- The pitch is imitated accurately at least twice accurately
- A pitch pattern, but not necessarily the correct one, is played at least twice.

Rhythm pattern is present when one of the following is met:

- The rhythm is imitated accurately
- A rhythm pattern, but not necessarily the correct one, is played at least twice.

No account is taken as to whether or not the imitated rhythm is in phase with the video, though this is the subject of another part of the study.

Table 15 - Keyboard Rhythms 27/4/O Year 4 Imitation

	Pitch pattern correct	Pitch pattern partly correct	No pitch pattern	Rhythm pattern correct	Rhythm pattern partly correct	No rhythm pattern
Task 1	37	9	0	37	9	0
Task 2	34	2	1	34	3	1
Task 3	34	7	1	34	9	1
Task 4	36	4	1	36	4	1

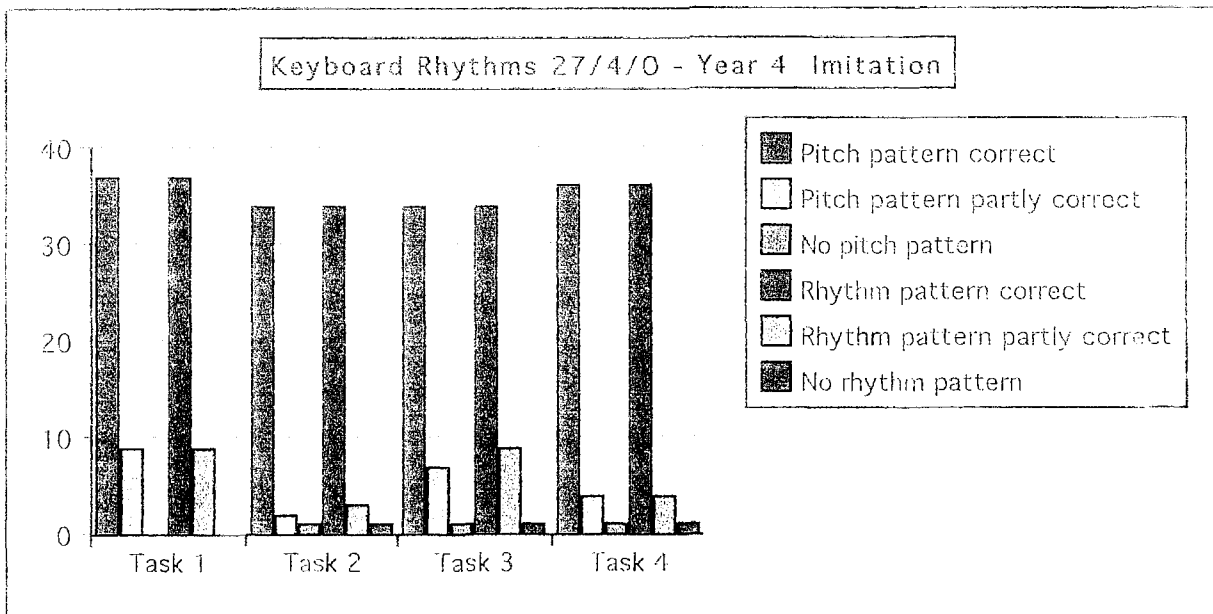
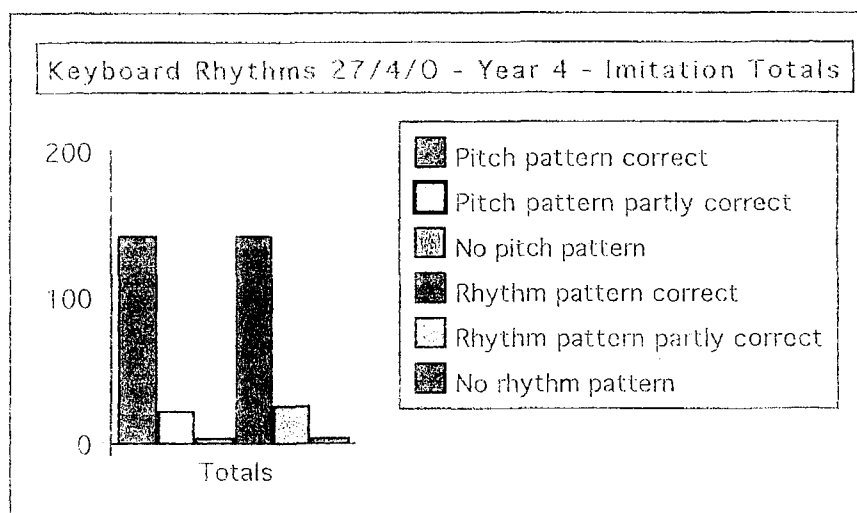


Table 16 - Keyboard Rhythms 27/4/0 Year 4 Imitation Totals

	Pitch pattern correct	Pitch pattern partly correct	No pitch pattern	Rhythm pattern correct	Rhythm pattern partly correct	No rhythm pattern
Totals	141	22	3	141	25	3



Comments:

It was notable that pitch and rhythm patterns coincided in nearly all cases. Admittedly, the pitch patterns involved only one or two notes, but they were present and consistent.

Some pitch and rhythm pattern is present in all the task 1 performances, and nearly all of the others. The children were instructed to "Make a simple pattern - it doesn't have to be a tune." They were required to use only a few marked notes. It was clear that they understood the meaning of "pattern" and readily played it.

This task scored generally low in the NEMP project, so the high scores in the present study, with its more liberal criteria, are all the more interesting.

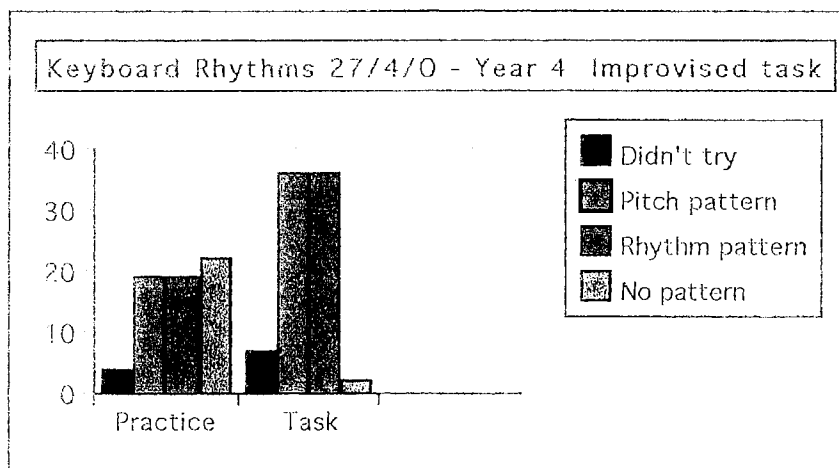
Improvised task, Keyboard Rhythms 27/4/O, Year 4

Description:

In the improvised task of Keyboard Rhythms, a pitch pattern is present when the same pitch pattern is recognisable in at least two consecutive playings. A rhythm pattern is present when the same rhythm pattern is recognisable in at least two consecutive playings. The Practice, although not part of the task, is included as an indication that learning took place as the children gained even a minimal experience with a keyboard.

Table 17 - Keyboard Rhythms 27/4/O Year 4 Improvised task

	Didn't try	Pitch pattern	Rhythm pattern	No pattern
Practice	4	19	19	22
Task	7	36	36	2



Comments:

The improvised task, with the practice that preceded it revealed a ready pitch and rhythm patterning, though the practice often failed to bring the two repetitions pattern that was the criterion set in this study. In most cases, however, the benefit of the practice led to a positive result in the task itself.

Pitch and Rhythm patterns, Keyboard Patterns 8/48/O Year 8

Description:

Keyboard Patterns was for Year 8 children only. As its name suggests, Keyboard Patterns was concerned with the imitation of a repeated pattern that was played to the child, and with the improvising of a rhythm pattern against a simple rhythmic ostinato. Its intentions were similar to those of Keyboard Rhythms at year 4, but at a more advanced level.

Imitation

As with the Year 4 Rhythm Patterns, the NEMP Report marked the two tasks as “success throughout” or “some success”. This study was concerned only with the presence of a pitch and/or rhythm pattern.

In the imitation tasks of Keyboard Patterns, a pitch pattern is present when one of the following is met:

- The pitch is imitated accurately at least twice
- A pitch pattern, but not necessarily the correct one, is played at least twice.

Rhythm pattern is present when one of the following is met:

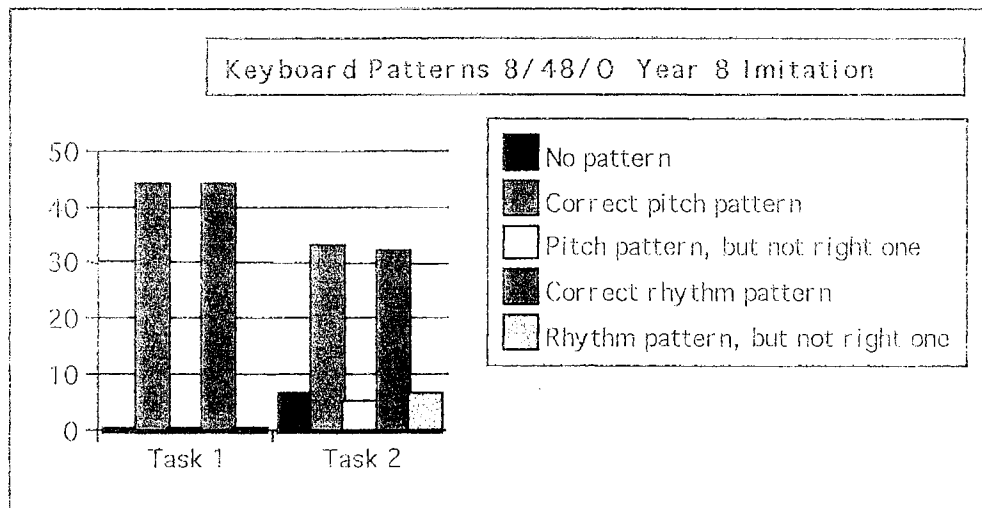
- The rhythm is imitated accurately
- A rhythm pattern, but not necessarily the correct one, is played at least twice.

No account is taken as to whether or not the imitated rhythm is in phase with the video, though this is the subject of another part of the study.

Table 18 - Keyboard Patterns 8/48/O - Imitation

n = 44

	No pattern	Correct pitch pattern	Pitch pattern, but not the right one	Correct rhythm pattern	Rhythm pattern, but not the right one
Task 1	0	44	0	44	0
Task 2	6	33	5	32	6



Comments:

As with Keyboard Rhythms at Year 4, the results would appear to indicate very high success with this task, probably because the nature of the task focused the child's attention on repeated musical patterns rather than on the details of individual notes.

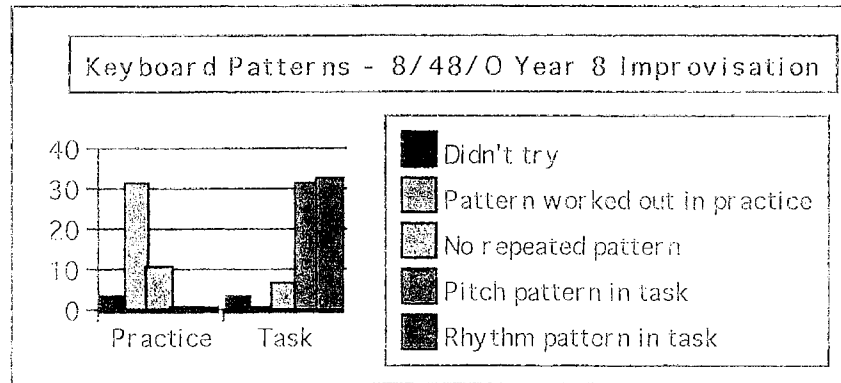
Improvisation, Keyboard Patterns 8/48/O Year 8

Description:

As with Keyboard Rhythms at Year 4, this part of the task involved the child's first working out a musical pattern (on the four marked notes) and then playing their own pattern while the ostinato tune is played on the video. The criterion for a pattern was that a pitch or rhythm pattern respectively should be recognisable at least twice consecutively. The results revealed that in no case was a rhythm pattern present without a recognisable pitch pattern, so the tables below are presented differently from those in the Year 4 Keyboard Rhythms.

Table 19 - Keyboard Patterns 8/48/O - Improvisation

	Didn't try	Pattern worked out in practice	No repeated pattern	Pitch pattern in task	Rhythm pattern in task
Practice	3	31	10	-	-
Task	3	-	6	31	32



Comments:

The data from the videos differentiated between pitch and rhythm in the “No repeated pattern” category. But it was found that with only one exception, those who produced a pitch pattern also produced a rhythm pattern, indicating that the gestalt perception of musical patterning was well established.

Sometimes it would take a little time for a pattern to become established in the task performance, and as in the task the “tune” was played just four times, one got the sense that had it gone through a few more repetitions, the child’s pattern would have become more consolidated.