

**A COMPREHENSIVE  
PERSONALIZED SYSTEM  
OF INSTRUCTION (PSI) FOR  
ELEMENTARY INSTRUMENTALISTS**

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## TABLE OF CONTENTS

Abstract .....	ii
Review of PSI Literature .....	1
Review of Token Economy Literature .....	4
Review of Peer Tutoring Literature .....	5
Review of Comprehensive Music .....	6
The Plaza School Program .....	6
Self-pacing .....	8
Mastery .....	8
Contingent Reinforcement .....	9
The Written Word in Student/Teacher Communications .....	10
Student Proctors and Tutors .....	10
Results and Discussion .....	11
Notes .....	17
References .....	18
How to Earn Tokens .....	21
How to Spend Tokens .....	28
Sample Comprehensive Music Projects .....	36
Student/Parent Communication and Data Forms .....	47
Practice Sheet .....	51

**ABSTRACT**

This paper is an update on 14 years of research in developing a comprehensive data-based instrumental music program for junior high and elementary school that utilizes characteristics of a personalized system of instruction (PSI). After a review of pertinent literature, the program is described and relevant data are presented showing that PSI students achieve high levels of participation, achievement, and comprehension.

The paper includes sample forms used by students to complete various comprehensive music projects. Most of the projects are taken home by students or are completed on a school computer and require little, if any, instructor supervision. The forms provide a record of student completions while the computer generates readouts of achievement and flags areas that need additional attention. Students move at their own paces, and mastery of each unit is required. Student tutors and assistants are utilized in addition to the required instructor-taught group lessons, and many music and non-music reinforcers are available for the students. The system presented here is based on a token economy which may or may not be crucial to its success. Further research might determine if the system would function as well without their use.

## **A Comprehensive Personalized System of Instruction For Elementary Instrumentalists**

Personalized Systematic Instruction (PSI) had its beginnings in 1963, at a gathering of four psychologists in the home of Fred S. Keller and, in the spring of 1965, it was incorporated in a series of applications at Arizona State University (Keller & Sherman, 1982). Since then, its principles have been utilized with success in many settings.

Keller (1968) described the features of a personalized system of instruction as being self-paced, requiring mastery of each unit, using optional inspirational lectures, stressing the written word in student-teacher communication and employing student proctors for repeated testing, scoring, tutoring and enhancement. Keller has since rejected use of the lecture-as-reinforcer and now recommends the implementation of other contingent reinforcers (Darcy-Frederick, Little, Swanson-Williams, Deitz, & Keller, 1982; Swanson-Williams, Note 1).

Taveggia (1976) reviewed 14 studies and reported PSI to be “superior to the conventional teaching methods with which it has been compared.” This held true regardless of the type of course or the type of conventional method used. PSI has been used effectively at the university level (Hursh, 1976), for freshman chemistry (Kuska, 1976), psychiatry (Randals, Kilpatrick, McCurdy & Saunders, 1976), news writing (Guillermo, 1977), behavioral self-control (Barrera & Glasgow, 1976), community college general physics (Gash, 1976), community college music appreciation (Holz, 1980), high school chorus (Hughes, 1980), junior high school band (Zurcher, 1980), middle school

(Wolpow, Note 2) and elementary mathematics (Little, Note 3). In addition, Keller and Sherman (1982) have published a PSI handbook and Sherman, Raskin, and Semb (1982) have released 48 seminal papers on PSI.

There have been, however, some concerns. Moore, Park, and Lin (1976) found that while PSI performances were higher, there were many incompletes due to procrastination. Renoll (1976) cites three problem areas—"the student's inability to understand material or procedure, procrastination, and evaluation and grades." Meek (1977) has raised serious questions regarding PSI's creativity, establishment of course objectives, professorial role, grading practices, self-paced learning, and student evaluations. In reply, Marholin, Luiselli, and Townsend (1977) answer all of Meek's objections and stress that "objective goals are a critical component of PSI courses." They do agree that further attention needs to be given to structuring PSI courses that will produce creative problem solvers and not just good test takers.

Keller writes as follows in the foreword of a book on music education by Greer (1980).

Personalized instruction, fifteen years ago, was simply a scheme for teaching an introductory course in the principles of behavior, and was itself an application of the principles that it taught, not unlike programmed instruction in its major aspects. It called for a statement of the course's goals, an analysis of the course's content, self-pacing by each student through a unit sequence, with mastery required for every step, and for evaluations made by student aides, when their competency permitted. It took little account, however, of the fine-grained nature of the learning-teaching process, and had little direct dependence on the applied analysis of behavior.

A personalized system of instruction for teaching music has been "fine-tuned" by Greer (1980) and is based on years of research in applied behavior analysis. Greer's book, acknowledging Keller as the "father" of PSI, was written to give music teachers

practical assistance in applying learning principles and teaching techniques. Practical examples of PSI school music programs are included, as are explanations of the research and theoretical foundations of PSI. Greer defines seven basic characteristics of the PSI model.

1. The model focuses on the actions and reactions (behaviors) of the learner in terms of the instructional objectives.
2. The learning tasks are analyzed behaviorally and categorically by hierarchies.
3. Learning rates and levels are systematically monitored and preserved in numerical terms.
4. Strategies of teaching are based on scientifically derived principles of learning.
5. Actual teacher techniques are derived from principles and systematically practiced by the teacher in the classroom and rehearsal hall.
6. Strategies, principles, and techniques, as well as student learning, are preserved systematically, and there is an explicit system of accountability.
7. The teacher is responsible, within her or his own power, for student learning.

Greer (1981) cites ten years of research in operant approaches to music learning that include PSI. In an article in the Educational Researcher, Greer (1983) states that there is a science and technology of teaching and urges a PSI approach as an example of “radical behaviorism.” He identifies and describes five major approaches to correcting our educational system (Greer, in-press-a) and concludes that the evidence is strong regarding PSI's effectiveness. Greer (in press-b) also urges teachers to become “strategic scientists” and he makes a vigorous case for applying PSI at all levels of schooling. Sulzer-Azaroff and Mayer (1986) devote many pages to PSI and offer a clear “how-to-do-it” for the general classroom.

Zurcher (Notes 4, 5, 6; 1987) and Zurcher & Greer (Note 7) found that PSI resulted in significantly higher achievement levels for junior high band students. In 1983, a comprehensive PSI model was instituted by the author for instrumental music students at Plaza Elementary School in Baldwin, New York. The results support previous research

indicating that PSI students achieve high levels of participation, performance and comprehension. In addition, students continue to elect to complete comprehensive music projects that are designed to give a broader musical background than is afforded by the standard instrumental music curriculum.

### Token Economy Literature

A good deal of research documents the efficacy of token economies. However, they deal, almost exclusively, with short term projects with few subjects. (At this writing the token system in use at Plaza School has been functioning for nearly six years with approximately 150 students in grades four to six.) Relevant literature indicates that token systems that are carefully designed with contingent back-up reinforcers can effectively change behavior.

Research projects using token economies have been summarized by other researchers (Ayllon & Azrin, 1968; Kazdin & Bootzin, 1972; Kazdin, 1977) and are not the focus of this paper. Kazdin (1982) reviews the successful applications, discusses advances and reviews progress. He concludes that “the primary question is whether the token economy can be implemented effectively outside the context of demonstration or research projects which include special features to sustain the integrity of treatment and to overcome institutional obstacles.”

Again, not all research is supportive of token economies. Fisher (1979) and others have raised the issue of “overjustification.” This occurs when an extrinsic reward is removed, resulting in a subject becoming less likely to engage in a desired behavior than before the reward system was instituted. However, this effect was refuted (Zurcher & Greer, Note 7) in regard to the PSI system developed for instrumental music. Controversy has also arisen as to whether rewards have negative or positive side effects (Balsa &

Bondy, 1983; Epstein, 1985; Balsa & Bondy, 1985). Howie and Woods (1982) argue that “in a highly structured treatment program where many other reinforcers are operating, token reinforcement may be largely redundant.” Others are concerned about inter-staff relationships, but in a study investigating teacher popularity in a situation where a token economy existed side by side with traditional instruction, targeted work rates were achieved through the use of tokens with little effect on teacher popularity (Kistner, Hammer, Wolfe, Rothblum, & Drabman, 1982).

### Peer Tutoring (Student Proctoring)

Peer tutoring has been receiving growing attention in two basic areas. Some see it as a way to help solve the need for additional teaching personnel and time during a period of rising costs (O'Leary, 1972). In a study which compared class-wide peer tutoring to teachers' procedures, tutoring resulted in increased academic responses and higher weekly test scores (Greenwood, Dinwiddie, Terry, Wade, Stanley, Thibadeau, & Delquadri, 1984). Effective peer monitoring has been demonstrated in studies concerned with speech therapy (Bailey, Timbers, Phillips, & Wolf, 1971), the emotionally disturbed (Drabnan, 1973), the retarded (Drabman & Spitalnik, 1973), and the administration of classroom behavioral programs (Surratt, Ulrich, & Hawkins, 1969; Willis, Crowder, & Morris, 1972; Zurcher & Greer, Note 7). Students who have been tutored by their peers have achieved significant gains in their levels of reading (Trovato & Bucher, 1980), arithmetic (Pigott, Fantuzzo, & Clement, 1986) and appropriate behavior (Robertson, DeReus, & Drabman, 1976). Another aspect of peer tutoring that is receiving increased attention is that of collateral gains shown by tutors (Greer & Polirstok, 1982; Alexander & Dorow, 1983). In a study of cross-age tutoring, extremely disruptive special education students tutored kindergarteners and were viewed by unsuspecting college level

therapists and teachers as being somewhat gifted and above grade level (Madsen, Smith, & Feeman, Note 9).

Another promising way of establishing the PSI component for student proctors is through the use of the computer. Chamberlin (Note 10) found no difference between computer and human proctoring in an introductory biology course. There seems to be little doubt that as software becomes more sophisticated, the computer will allow teachers to delegate many learning tasks to this “proctor.”

### Comprehensive Music

The Plaza PSI program has been designed to encourage the completion of comprehensive music projects by students. It will come as no surprise to music educators to learn that elementary children increasingly seem to prefer rock music to non-rock music. Using an episodic reinforcement device in one of the early studies of the music listening preferences of elementary school children, Greer, Dorow, & Randall (1974) found “a growing preference for rock music with advancing grade level, with a critical change observable between third and fourth grade levels.” Greer, Dorow, Wachhaus, & White (1973) had previously found that sixth-graders become increasingly less approving of non-rock music. However, Zurcher & Greer (Note 7) found that junior high band students operating in a PSI environment chose classical music, jazz and musical comedies above all other music and non-music reinforcers (including a music-avoidance option).

### The Plaza Elementary School Program

The instrumental music program at Plaza School in Baldwin, New York, has 150 students enrolled in grades four, five and six. (In January of each year, a small number of third-graders are selected to begin a modified Suzuki violin program.) At the beginning

of the 1986-87 school year, 73% percent of all fourth-, fifth-, and sixth-graders were enrolled. All four major instrumental groups (strings, woodwinds, brass, and percussion) are taught by one instructor in 43 homogenous small group lessons during a standard five-day week. Each lesson is one-half hour long and is given on a rotating basis.

An orchestra of approximately 70 students rehearses twice a week during lunch periods and performs two concerts per year. A marching band of approximately 85 performs for the Memorial Day parade. In addition, one or two small ensembles perform several times each year and a number of students participate in a yearly music solo and ensemble contest sponsored by the New York State School Music Association.

All students are eligible to participate and, after a recruitment assembly in June, interested students are then registered on the instrument of their choice—assuming there are no physical problems (such as small fingers for clarinet) that would hinder success. If such problems exist, students are given a second or third choice.

Instrumental balance is maintained through the standard techniques of promotion. The school provides the larger and more expensive instruments and most violins for students. Flutes, clarinets, trumpets and alto saxophones are rented by students at local music stores.

The Plaza program is based on Greer's model but uses a token system rather than a credit system to supply and support the contingent reinforcers. This was done, admittedly, to make it easier for the instructor. Because the students are scheduled for lessons just once a week, it seemed more likely that a form used by students to keep track of lesson and practice credits would be forgotten, misplaced, or lost. A replacement credit sheet would require more time to reconstruct because additional records would need to be searched. Also, when the student spends tokens, they are merely handed to

the instructor and it is not necessary for the student or instructor to subtract credits from a credit sheet. Should the instructor wish to keep track of how individual students spend tokens, they can easily be entered on student data sheets, but there is no need to subtract them from a student tally-sheet or credit form. Although the literature regarding this has not been searched, it was assumed that for an elementary student an immediate reward of a token would be more reinforcing than credits (numbers) written on a piece of paper. It is obvious from overhearing students counting and comparing numbers of tokens earned, that they are serving their purpose of reinforcement. Lost tokens have not been a problem. Most students wrap them in rubber bands and keep them in their cases. In all other respects, the Plaza program adheres to the techniques, principles, and strategies of teaching defined by Greer (1980) and follows the format suggested by Keller (1968).

### Self-Pacing

Students are grouped initially by achievement levels, but because student progress is self-paced it is not unusual for students in any one group to eventually be on different pages of the method book. More advanced students often tutor slower students and provide performance models while reinforcing their own previous performance level. Tape-recorded and live lesson-models are also provided by the instructor to move students through the material. Regularly scheduled extra help sessions are available for all students and recommended to those who may be having problems. Finally, lesson groupings are adjusted when necessary to keep achievement levels moving ahead.

### Mastery

Mastery (Bloom, 1976) of each page or unit is required before moving to the next task. Successive-approximation, stimulus-fading and contingent approval are used

to help the student attain the required objective. Mastery is considered to be achieved when the student is able to perform the most difficult exercise or song assigned at an 85% level—total beats minus incorrect beats divided by total beats (Zurcher & Greer, Note 7).

Where needed, supplementary materials and/or exercises are provided to keep the student from becoming bored or discouraged if a particular musical challenge is not being met. Weekly communication with parents is maintained by grades, smiley faces and comments on the practice sheets. When necessary, telephone calls are made or academic alerts (which state the problem and offer solutions) are sent home (Zurcher, Note 8). Parents are asked to sign and return these alerts and are invited to enter their own comments.

### Contingent Reinforcement

A token economy has been in use at Plaza school for nearly six years and is the basis not only for reinforcement, but for expanded music comprehension through the completion of a wide variety of music and theory projects. Students earn lesson tokens for being on time, having their instruments, music, practice sheets and parent signatures. Additional tokens may be earned (see How to Earn Tokens) through various music and non-music activities. They may then be spent (see How to Spend Tokens) at the end of any lesson or after school for other music and non-music reinforcers. For example, a student may check out a music project to take home in order to earn enough tokens to play a favorite computer game, or may work in the office after school to earn tokens to spend for a lesson on a second instrument (given by a peer tutor who earns the spent tokens). As noted above, the mere possession of tokens serves as reinforcement,

and many students complete every music project available and save the tokens rather than spend them.

### The Written Word in Student/Teacher Communications

Written records are carefully kept of all student-teacher transactions and then transferred, where applicable, to student data forms. These forms provide spaces to enter all lesson dates, attendance at lessons, practice totals, practice grades, lesson grades, lesson tokens, page or unit assignments, extra help given, parent alerts, comprehensive music project completions and computer music theory trials, completions and scores. Other forms (resembling library cards) keep track of items checked out such as lesson tapes, video tapes, music projects, computer programs and/or games and music. Requests for use of the music office computer or electronic keyboard are entered by students on forms posted in the music office, and written reminder-forms are sent by student office workers. Detailed report cards are sent home four times a year and all parent-teacher correspondence is preserved. When students graduate, a permanent record of student achievement is sent on to junior high music teachers.

### Student Proctors and Tutors

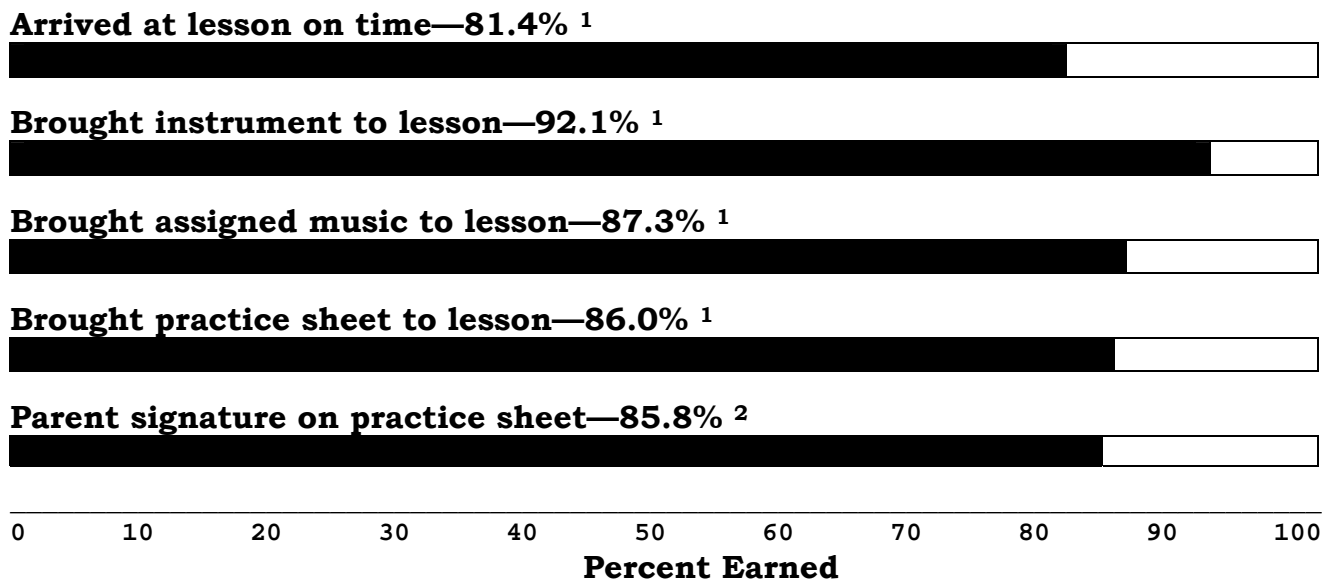
As noted above, students not only are actively involved in music office work and communication but are occasionally asked to tutor each other briefly in lesson group situations. This is done to reinforce performance skills for both the tutor and tutee. There are times during the year when new students come into the program and, if an appropriate lesson grouping is not available, these students are necessarily assigned to a slightly more advanced group, and students in the group may take turns tutoring and otherwise assisting the new student. Other qualified students are assigned to act as

student teachers to tutor students on second instruments. This is a token-spending option for students who wish to try another instrument and is recommended to students who may be seriously considering changing instruments. This is done before or after school (or during lunch periods) and the student tutor earns the tokens spent by the tutee. The music office computer does most of the tutoring in the area of music theory and spelling. This device has been shown to be very effective and has become one of the key components not only in “peer” proctoring and tutoring, but in organizing and systematizing the Plaza PSI program.

### Results and Discussion

It seems clear from the data presented (next page) that Plaza students are performing at high rates, but some comments are in order. In order to be credited with being on-time, students must be in the music office at the times stated on the lesson schedules. That is certainly not even possible at times. Because being on time is not part of their grade, no leeway is permitted, which means that if students are detained by classroom teachers, no tokens are given for being on time. The graphs clearly show that teachers are remarkably cooperative, since first year students are on time more than 8 out of 10 times. Upper grade teachers may apparently be a bit more reluctant to excuse students for lessons, but second and third year students are still on time more than 3 out of 4 times. Of course some students may also forget or lose track of the time. There is evidence of progress for older students in that token percentages are higher for bringing instruments (+5%), lesson books (+6.1%), practice sheets (+1.6%) and parent signatures (+3%).

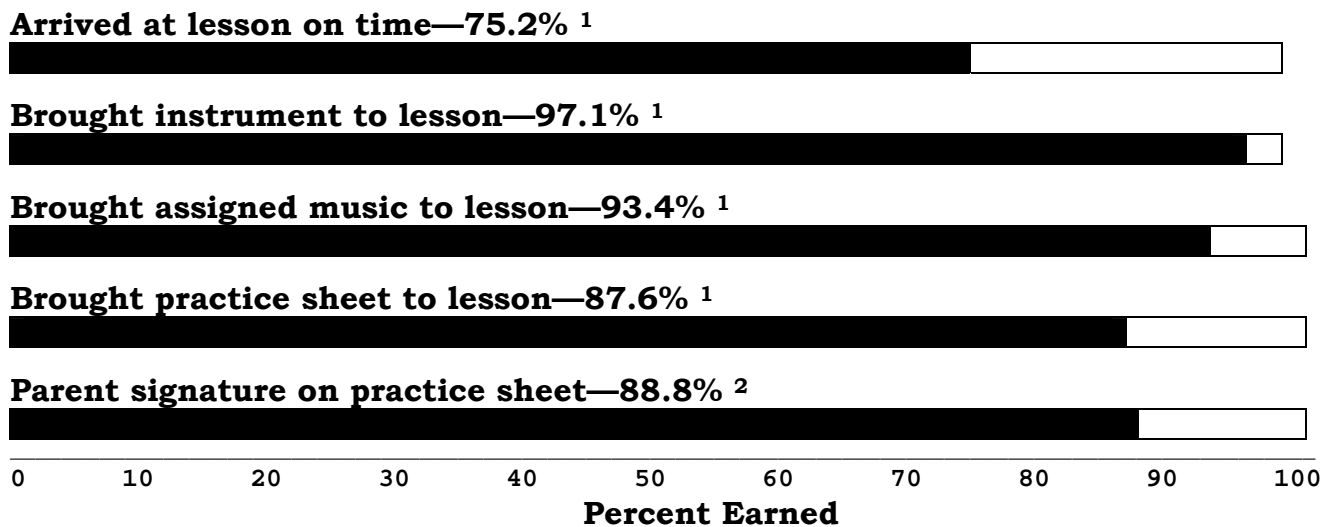
**FIGURE 1**  
**PERCENT OF LESSON TOKENS EARNED**  
**BY FIRST YEAR STUDENTS**



<sup>1</sup> 984 Observations

<sup>2</sup> 1288 Observations

**FIGURE 2**  
**PERCENT OF LESSON TOKENS EARNED**  
**BY SECOND AND THIRD YEAR STUDENTS**



<sup>1</sup> 484 Observations

<sup>2</sup> 720 Observations

Part of the lower lesson book token-rates for first year students can be attributed to a shortage of books by the music stores at the beginning of the year. Also, more students forgot music or instruments on Mondays, or the day after a holiday, than on other days.

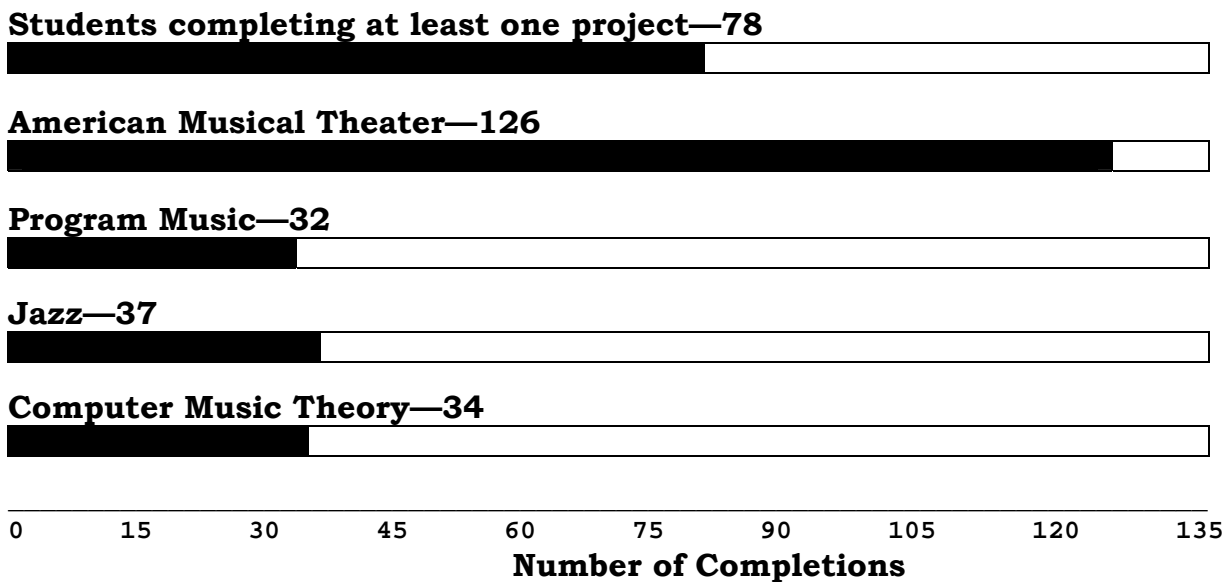
Students who are without instruments, music, practice sheets or signatures are still expected to attend lessons. At least one spare instrument and all lesson books are available for student use. One of the problems with forgetting practice sheets seems to be that these sheets are often left somewhere for "Mom" to sign and they make it to school only about 85% of the time.

Confusion exists on the part on some parents who think they are not supposed to sign the practice sheet if the student has not fulfilled the practice requirement. In these cases, a magic marker is utilized by the instructor to highlight the blank signature line, but again, some parents sign only the current line and not the blank line.

One of the main objectives in establishing PSI programs for instrumentalists is to find a way in which students can learn more about music than "just" how to play their instruments. There is little enough time in the teacher's day now without adding additional items to the curriculum. The answer seems to be to find ways in which students can learn this material on their own without needing close teacher supervision. The use of a credit system or token economy seems to provide the incentive for most students to elect to complete additional comprehensive music projects. For those students who do not initially become involved in the elective process, various techniques of enhancement (Zurcher & Greer, Note 7) can and should be used. These include, but are not limited to, verbal descriptions and/or demonstrations of the projects by the instructor or by students who have completed the projects. Some projects, such as computer music theory, can be required. Most computer programs are short enough that they can be completed while waiting for the previous class to finish up, while the teacher is entering data from practice sheets, or before and after school. Programs that score student performance are recommended so that the computer can monitor the number of trials and progress toward the established criterion.

In the Plaza PSI program, all students are expected to complete and master all comprehensive music projects. Some, of course, because the program is self-paced, finish them quickly. In fact, the single largest problem for the instructor has been finding the time and resources to create or purchase additional projects to satisfy their appetites. It is clear that a need exists for cassette tapes of classical and program music, jazz, music comedies and music from other countries that contain verbal information or numbers which the student can put in written form for scoring. Video tapes, perhaps, offer a solution for music educators. Research needs to be done to see how the various media can be used by students outside of the regular school day. Much progress has been made recently with computer theory, but more programs are needed that permit repeated trials and offer scoring components.

**FIGURE 3**  
**EXTRA TOKEN PROJECTS COMPLETED**  
**BY THE 16<sup>TH</sup> WEEK**



**Total number of students = 150**  
**Total projects completed = 229**

The reason for more American Musical Theater projects being done may be partly due to instructor-selection for the “first-time” student. After students are comfortable with the procedure, jazz and program music tapes are suggested. When asked afterwards if they enjoyed the tapes, the comments have always been positive and students are not at all reluctant to take additional jazz or program music tapes. The completion rate for computer projects is lower than what might be expected because the instructor-owned system was often out of the building due to other commitments. Although the school system has made a heavy investment in computers for all school levels, they have not (at the time of this writing) been authorized for elementary music departments.

One of the components of Greer's PSI model (1980) is the preservation of grades in numerical terms with 90% established as the mastery level grade. The Baldwin School system requires that student grades be reported as letters (E = Excellent, S = Satisfactory, N = Needs Improvement, and I = Improvement Noted). The answer has been to assign numerical equivalents for lesson grades. (E = 95-100%, S+ = 90-94%, S = 85-89%, S- = 80-84%, N = 0-79%). Lesson (performance) grades are derived from the following formula: total beats minus incorrect beats divided by total beats (Zurcher, 1975). An “S” (85-89%) has been set as the mastery level for the Plaza PSI program because younger instrumental students seem to be less consistent in their performance than their older counterparts. This is not necessarily because they do not know the material. It is not uncommon for an elementary student to perform at a 90% level and follow that with an 80% performance on the same exercise. An “S-“requires a repetition of at least part of the assigned lesson in order to master the most difficult exercise assigned. An “N” results in an intensive effort to help the student by offering extra help sessions, lesson tapes, peer tutoring and parental contact.

The practice-time graphs are remarkable in their similarity, especially so since the practice level for a satisfactory lesson grade has been set by the instructor at 85% of the assigned daily practice requirement (20 minutes for 1st year and 30 minutes for 2nd and 3rd year). In weekly terms, 120 out of 140 minutes is a satisfactory mark for 1st year students and 180 out of the required 210 minutes is a satisfactory mark for 2nd and 3rd year students. Here, the 85% level is an arbitrary one since research studies show no correlation between time spent in practice and achievement (Zurcher, 1975; Zurcher & Greer, Note 7; Wagner, 1975).

**FIGURE 4**  
**REQUIRED PRACTICE TIME**  
**(PERCENT OF CRITERIA)**

**1<sup>ST</sup> YEAR STUDENTS—84.8% <sup>1</sup>**



**2<sup>ND</sup> AND 3<sup>RD</sup> YEAR STUDENTS—84.4% <sup>2</sup>**



0      10      20      30      40      50      60      70      80      90      100  
**Practice Time Percentage**  
**Total number of students = 150**

<sup>1</sup> SD = 22.7 based on 20 minutes per day required of 1st year students

<sup>2</sup> SD = 23.3 based on 30 minutes per day required of 2nd and 3rd year students

There remains a wealth of data to be analyzed and much remains to be done in developing comprehensive music projects that will give students a broader understanding of, and appreciation for, many differing kinds of music. There is no reason why elementary students should not be able to compose, take melodic and rhythmic dictation (Zurcher, 1972) and recognize sonata-allegro form when they hear it. And there is no reason why music educators can not structure learning environments where this learning can take place.

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## **HOW TO EARN TOKENS (EARN MENU)**

(1) Lesson Tokens

(2) Music Tapes

(3) Computer Music Programs

(4) Video Cassette Cartridges

(5) Office Work

\* Music Pin—Spend 4 tokens. Earn 1 token each time you wear it to a lesson.

\* “Sell” 1987 or 1988 baseball cards to Dr. Zurcher—1 token each. (2 tokens each for Mets or Yankees cards).

\* “Sell” used lesson books to Dr. Zurcher—40 tokens each.

## **LESSON TOKENS**

\* ON TIME—1 token

\* WITH INSTRUMENT—1 token

\* WITH MUSIC—1 token

\* WITH PRACTICE SHEET—1 token

\* WITH PARENT SIGNATURE—1 token

EXCEPTION—No practice sheet? No tokens!

**MUSIC CASSETTE TAPES**

Spend 1 token to take a music tape home. Earn 5 tokens.

- \* Annie
- \* Eye Bye Birdie
- \* My Fair Lady
- \* Oliver
- \* 1776
- \* The Sound of Music
- \* West Side Story
- \* The Wiz
- \* You're A Good Man, Charlie Brown
- \* A Musical History of Jazz
- \* The Story of Jazz
- \* The Moldau and Danse Macabre
- \* Pictures at an Exhibition

As you listen to the music and story, you will hear numbers spoken. Write these numbers on the paper supplied by Dr. Zurcher. (Earn 5 tokens if you turn it in the next day.)

## COMPUTER MUSIC PROGRAMS

Earn up to 20 tokens depending on the program.

Sign up on the sheet under the bulletin board in the music office.

- (1) Fidgits Music—Use this program to learn the names of notes and to prepare you for “Name that Note.”
- (2) Name That Note—This program is required for all students.
- (3) Spell Instrument Names
- (4) Spell Music Terms
- (5) Music Theory
- (6) The Kawasaki Synthesizer

**EXTRA TOKEN PROJECTS**

Study the following lists of words and then take a spelling test on the computer. Earn one token for each two words spelled correctly (ten tokens for 20 words). You may take either of the tests below or both. You will need five to ten minutes for each test. Sign up on the computer sheet under the bulletin board in the music office.

SPELLING TEST # 1 (Instruments)

baritone horn	saxophone
bass drum	snare drum
bassoon	sousaphone
cello	string bass
clarinet	triangle
cymbal	trombone
flute	trumpet
French horn	tuba
oboe	viola
percussion	violin

SPELLING TEST # 2 (Music terms)  
(Spell underlined words)

dynamics (louds and softs)  
piano (soft)  
forte (loud)  
mezzo (medium)  
Poco a poco (little by little)  
molto (much)  
Piu mosso (more motion, faster)  
tempo (speed)  
allegro (fast)  
andante (walking speed)  
moderato (moderate speed)  
ritard (slow down)  
Da Capo (go to the head or top of the music)  
Dal Segno (go back to the sign)  
Fine (the end, finish)  
articulation (slurring and tonguing, or bow patterns)  
staccato (short)  
tenuto (hold out full value)  
legato (smooth)  
simile (continue in a similar manner)

**VIDEO CASSETTE CARTRIDGES**

Spend 1 token per night or weekend. Earn 5 or 10 tokens depending on the length of the film.

(1) I Like Music

(2) Canadian Brass Live

(3) The Joy of Bach

(4) West Side Story

**MUSIC OFFICE WORK**

See Dr. Zurcher to sign up for day and time. Earn 2 tokens for each 5 minutes spent working.

- \* Clean blackboard and erasers
- \* File Music
- \* Make out notices to students
- \* Put practice sheets in order
- \* Put baseball cards in order
- \* Redo bulletin boards
- \* Clean instruments
- \* Other work as needed

## **HOW TO SPEND TOKENS (SPEND MENU)**

- (1) In-School Computer Games
- (2) Take-Home Computer Games
- (3) Take-Home Computer Magazines and Books
- (4) Lesson on a 2nd Instrument
- (5) Comedy or Drama Tapes
- (6) Video Cassette Cartridges
- (7) Items on Dr. Zurcher's Desk

Lesson Tapes—2 tokens per week

Orchestra Tapes—2 tokens per week

Borrow Tape Recorder—2 tokens per week

Excuse from Orchestra Rehearsal—35 tokens (Prior notice required)

## **IN-SCHOOL COMPUTER GAMES**

Spend 10 tokens for 10 minutes in school (before school, lunch period, or after school).

Sign up on the computer sheet under the bulletin board in the music office.

See game descriptions in the red loose-leaf notebook.

(1) Diamond Mine

(2) Flight Simulator

(3) Frogger II

(4) Movie Musical Madness

(5) Turtle Graphics II

(6) ZAXXON

(7) Rootin' Tootin'

**TAKE-HOME COMPUTER GAMES**

Spend 10 tokens per night or weekend.  
Request the game from Dr. Zurcher and sign for it.  
See game descriptions in the red loose-leaf notebook.

+ = Commodore 64 or 128

C=Cartridge    D=Disk    T=Tape

- (1) +Diamond Mine (C)
- (2) +Flight Simulator D)
- (3) +Frogger II (C)
- (4) +Movie Musical Madness (C)
- (5) +Turtle Graphics II (C)
- (6) +ZAXXOM (C)
- (7) +Rootin' Tootin' (C)
- (8) Apple Computer Games (See Dr. Zurcher)

## **TAKE-HOME COMPUTER MAGAZINES & BOOKS**

Spend 1 token per night or weekend.

Request the magazine or book from Dr. Zurcher and sign for it.

Computer Magazines (Type in programs for Apple, Atari, Commodore, and IBM computers.) See below.

- \* Commodore 64 Data Files
- \* Commodore 64 Graphics & Sound Programming
- \* Commodore 64 User's Guide
- \* Compute's Commodore Collection
- \* Cookbook of Creative Programs for the Commodore 64
- \* Einstein's Beginner's Guide to the Commodore 64
- \* Applesoft Tutorial
- \* Apple II Basic Handbook for the Apple IIe & Apple II+
- \* Apple IIe Owner's Manual
- \* Games for the Apple Computer (Includes two disks)

## **TAKE-HOME COMPUTER MAGAZINES**

Spend 1 token per night or weekend.

Request the magazine from Dr. Zurcher and sign for it.

All magazines have programs to type in on your computer and save.

- \* Ahoy for Commodore computers
- \* Commodore Microcomputers for Commodore computers
- \* Commodore Power Play for Commodore computers
- \* Compute for Apple, Atari, Commodore, IBM, and some other computers
- \* Compute Gazette for Commodore computers
- \* Run for Commodore computers

**LESSON ON A 2<sup>ND</sup> (DIFFERENT) INSTRUMENT**

Spend 10 tokens for a 20-minute lesson given by a student selected by Dr. Zurcher.

The student-teacher earns 10 tokens.

Instruments and music are supplied by Dr. Zurcher.

Instruments and music may be taken home for 5 tokens per week after your first lesson (if an instrument is available).

**STUDENT TEACHERS**

[Last names have been deleted for this paper.]

FLUTE—Suzann C.

OBOE—Dr. Zurcher

BASSOON—Dr. Zurcher

CLARINET—Emily H. or Marlana L.

SAXOPHONE—Lindsay I. or Michael B.

TRUMPET—Michael P.

FRENCH HORN—Billy W. or Richard M.

TROMBONE—Mark M.

BARITONE—Joe Y.

TUBA/SOUSAPHONE—Joe Y.

DRUMS—Michael F. or Luke H.

VIOLIN—Mandy K. or Adam M.

VIOLA—Jennifer S., Caren R. or Danny K.

CELLO—Renee D. or Lisa B.

STRING BASS/ELECTRIC BASS—Sara F. or Robert S.

GUITAR—To be announced

PIANO—Mandy K.

**TO:** \_\_\_\_\_ **Class** \_\_\_\_\_

**FROM: Dr. Zurcher**

This is reminder that you have a lesson on your 2<sup>nd</sup> instrument  
( \_\_\_\_\_ ) scheduled with \_\_\_\_\_ on \_\_\_\_\_ at  
\_\_\_\_\_.

Bring your tokens! Let me know as soon as possible if you can not make it to the lesson.

P.S. Remember that I will furnish the instrument and music.

**TO:** \_\_\_\_\_ **Class** \_\_\_\_\_

**FROM: Dr. Zurcher**

This is reminder that you have a ( \_\_\_\_\_ ) lesson to teach to  
\_\_\_\_\_ on \_\_\_\_\_ at \_\_\_\_\_.

Let me know as soon as possible if you can not do it.

P.S. Please bring your instrument, if possible.

## **COMEDY AND DRAMA TAPES**

Spend 5 tokens per night or weekend.

- \* Abbott and Costello (Includes “Who's on First?”)
- \* Bill Cosby (Includes “The Playground”)
- \* Smothers Brothers (Includes “Mom Always Liked You Beat”)
- \* War of the Worlds (Two tapes)

## **VIDEO CASSETTES**

### **AN AMAZIN' ERA**

#### **THE NEW YORK METS: 1962 - 1985**

From Casey Stengel to Dwight Gooden, “An Amazin' Era” captures all the magic and mystique surrounding 25 years of New York Mets Baseball. Relive the team's first quarter century in a collection of interviews and rare footage that follows the Mets from their humble beginnings through their championship years of 1969 and 1973, right up to the present day powerhouse team. “An Amazin' Era” is a complete history of the team that has captured the spirit and imagination of New York since 1962. Running time: 71 minutes.

Spend 20 tokens per night or weekend.

**ITEMS AVAILABLE ON DESK**

- \* Baseball Cards—2 tokens each for 1988 cards  
5 tokens for Mets/Yankees  
1 token for 1987 cards.  
All pre-1987 cards—1 token for 2 cards.
- \* Stickers—1, 10, or 15 tokens
- \* Cheese Goldfish Crackers—Two for 1 token
- \* Animal Crackers—Two for 1 token
- \* Plain M & Ms—1 token each
- \* Peanut M & Ms—2 tokens each
- \* Box of M & Ms—40 tokens
- \* Music Pin—4 tokens (Earn 1 token each time you wear it to a lesson.)

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATRE: "ANNIE"**

On the tape you will hear a little about the story of Annie. As you listen you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday. If all numbers have been entered you will earn 5 tokens, but one token will be charged for each overdue day.

- |   |   |
|---|---|
| <input type="checkbox"/> Overture                                 | <input type="checkbox"/> You're Never Fully Dressed Without a Smile         |
| <input type="checkbox"/> Maybe                                    | <input type="checkbox"/> Tomorrow (Reprise)                                 |
| <input type="checkbox"/> The Hard-Knock Life                      | <input type="checkbox"/> Something Was Missing                              |
| <input type="checkbox"/> Tomorrow                                 | <input type="checkbox"/> I Don't Need Anything but You                      |
| <input type="checkbox"/> We'd Like to Thank You<br>Herbert Hoover | <input type="checkbox"/> Annie  |
| <input type="checkbox"/> Little Girls                             | <input type="checkbox"/> A New Deal for Christmas                           |
| <input type="checkbox"/> I Think I'm Gonna<br>Like It Here        | <input type="checkbox"/> (Final Instructions)                               |
| <input type="checkbox"/> N.Y.C.                                   |   |
| <input type="checkbox"/> Easy Street                              | <input type="checkbox"/> Instructor enters number<br>of tokens earned here. |
| <input type="checkbox"/> You Won't Be an Orphan<br>For Long       |   |

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: BYE BYE BIRDIE**

On the tape you will hear a little about the story of "Bye Bye Birdie". As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

Overture

One Last Kiss

An English Teacher

What Did I Ever See In Him?

The Telephone Hour

A Lot of Livin' To Do

How Lovely to Be a Woman

Kids

Put On a Happy Face

Baby, Talk to Me

Normal American Boy

Spanish Rose

One Boy

Kids (Reprise)

Honestly Sincere

Rosie

Hymn For a Sunday Evening

Final Instructions

Instructor enters number  
of tokens earned here.

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: MY FAIR LADY**

On the tape you will hear a little about the story of "My Fair Lady." As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

- |  |   |
|--|---|
| <input type="checkbox"/> Overture and Why Can't the English? | <input type="checkbox"/> You Did It   |
| <input type="checkbox"/> Wouldn't It Be Lovely?              | <input type="checkbox"/> Show Me  |
| <input type="checkbox"/> With a Little Bit of Luck           | <input type="checkbox"/> Get Me to the Church on Time                       |
| <input type="checkbox"/> I'm an Ordinary Man                 | <input type="checkbox"/> A Hymn to Him                                      |
| <input type="checkbox"/> Just You Wait                       | <input type="checkbox"/> Without You  |
| <input type="checkbox"/> The Rain in Spain                   | <input type="checkbox"/> I've Grown Accustomed to Her Face                  |
| <input type="checkbox"/> I Could Have Danced All Night       | <input type="checkbox"/> Finale   |
| <input type="checkbox"/> Ascot Gavotte                       | <input type="checkbox"/> Final Instructions                                 |
| <input type="checkbox"/> On the Street Where You Live        | <input type="checkbox"/> Instructor enters number of<br>tokens earned here. |

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**PROGRAM MUSIC****The Moldau by Smetana**

On the tape you will hear a little about the composer and the story the music represents. As you listen to the music, you will hear numbers being spoken as changes in the music occur. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

Rivulets

Daylight (Main Theme)

Main Theme

Rapids

Hunt

Stream widens

Country Wedding

Prague

Moonlight

River fades in the distance

(At the end of the music, do not rewind the tape and do not fast-forward the tape. Turn it over "as is" for Danse Macabre).

**PROGRAM MUSIC****Danse Macabre by Saint-Saens**

Death enters

Bats swoop down

Death tunes fiddle

Dance starts again

Dance begins

Ghostly laughter

Xylophone (bones?)

Cock crows and the spirits  
return to their resting places

Action slows for a moment

Death remains briefly to play a  
last lament—then flees

Wind comes up

Instructor enters token earned

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: OLIVER**

On the tape you will hear a little about the story of "Oliver." As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

<input type="checkbox"/> Food, Glorious Food	<input type="checkbox"/> Oom-Pah-Pah
<input type="checkbox"/> Oliver	<input type="checkbox"/> My Name
<input type="checkbox"/> I Shall Scream	<input type="checkbox"/> As Long As He Needs Me
<input type="checkbox"/> Boy for Sale	<input type="checkbox"/> Who Will Buy?
<input type="checkbox"/> Where Is Love?	<input type="checkbox"/> Reviewing the Situation
<input type="checkbox"/> Consider Yourself	<input type="checkbox"/> I'd Do Anything
<input type="checkbox"/> You've Got to Pick a Pocket or Two	<input type="checkbox"/> As Long As He Needs Me (Reprise)
<input type="checkbox"/> It's a Fine Life	<input type="checkbox"/> Reviewing the Situation (Reprise)
<input type="checkbox"/> Be Back Soon	<input type="checkbox"/> Final Medley
	<input type="checkbox"/> Final Instructions
	<input type="checkbox"/> Instructor enter number of tokens earned here.

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**PROGRAM MUSIC**  
**PICTURES AT AN EXHIBITION**

(Composed by Modeste Moussorgsky who was born in Karevo, Russia in 1839, and died in St. Petersburg, Russia in 1881.)

On the tape you will hear a little about the pictures that the music describes. As you listen, you will hear numbers being spoken before each musical description. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn five tokens. However, one token will be charged for each day overdue.

Promenade

Promenade into Ballet of the Chicks in  
Their Shells

Gnomus

Samuel Goldenburg and Schmuyle

Promenade

The Market Place at Limoges

The Old Castle

Catacombs

Promenade

The Hut on Fowl's Legs

Tuileries

The Great Gate of Kiev

Bydlo

Final Instructions

Instructor enters number of  
tokens earned here

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**THE STORY OF JAZZ**

On the tape you will hear a little about the story of jazz as told by the well-known black poet Langston Hughes. As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn five tokens. However, one token will be charged for each day overdue.

<input type="checkbox"/>	Fireworks Louis Armstrong	<input type="checkbox"/>	Perdido Street Blues (New Orleans Wanderers)
<input type="checkbox"/>	Baby Dodds (Baby Dodds)	<input type="checkbox"/>	Wolverine Blues (Jelly Roll Morton)
<input type="checkbox"/>	Mr. Jelly Roll Morton (Jelly Roll Morton/Johnny Dodds)	<input type="checkbox"/>	Don't You Miss Your Baby? (Count Basie)
<input type="checkbox"/>	Drums of the Yoruba	<input type="checkbox"/>	Froggy Bottom (Andy Kirk)
<input type="checkbox"/>	Ol' Hannah	<input type="checkbox"/>	Honky Tonk Train (Meade Lux Lewis)
<input type="checkbox"/>	Old Man (Leadbelly)	<input type="checkbox"/>	Somebody Stole My Gal (Bix Beiderbecke)
<input type="checkbox"/>	Pourquoi Ces Larmes	<input type="checkbox"/>	I'm Coming Virginia (Bunny Berigan)
<input type="checkbox"/>	Deux Amours	<input type="checkbox"/>	The Mooche (Duke Ellington)
<input type="checkbox"/>	Tiger Rag (Jelly Roll Morton)	<input type="checkbox"/>	Just Too Soon (Earl Hines)
<input type="checkbox"/>	Down By the River (Bunk Johnson)	<input type="checkbox"/>	Oopapada (Dizzy Gillespie)
<input type="checkbox"/>	Original Rag (Scott Joplin)	<input type="checkbox"/>	Blues (Lennie Tristano)
<input type="checkbox"/>	I'm Not Rough Louis Armstrong	<input type="checkbox"/>	Teenagers Drumming
<input type="checkbox"/>	St. Louis Blues W. C. Handy	<input type="checkbox"/>	Jgon Mili Jam Session (Mary Lou Williams)
<input type="checkbox"/>	Travelling Blues (Ma Rainey)	<input type="checkbox"/>	Final Inastructions

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: WEST SIDE STORY**

On the tape you will hear a little about the story of "West Side Story". As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

<b>JETS</b>	<b>SHARKS</b>
Riff	Bernardo/Anita
Tony	Maria/Chino
Ice	

Prologue

I Feel Pretty

Jet Song

One Hand, One Heart

Something's Coming

Quintet

Dance at the Gym  
(Blues/Promenade/Jump)

The Rumble

Maria

Cool

America

A Boy Like That and  
I Have a Love

Tonight

Somewhere

Gee, Officer Krupke

Final Instructions

Instructor enters number  
of Tokens earned here.

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: THE WIZ**

On the tape you will hear a little about the story of "The Wiz". As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen) in the boxes below.

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn 5 tokens. However, one token will be charged for each overdue day.

**ACT ONE**

**ACT TWO**

Prologue

Don't Nobody Bring Me  
No Bad News

The Feeling We Once Had

Everybody Rejoice

Tornado

Y'all Got It!

He's the Wizard

If You Believe

Soon As I Get Home

Home (Finale)

I Was Born On the Day  
Before Yesterday

Final Instructions

Ease On Down the Road

Slide Some Oil to Me

I'm A Mean Ole Lion

Be A Lion

Instructor enters number  
of tokens earned here

So You Wanted To See the Wizard

What Would I Do If I Could Feel?

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**AMERICAN MUSICAL THEATER: 1776**

On the tape you will hear a little about the story of "1776." As you listen, you will hear numbers being spoken before each musical selection. Write these numbers (as you listen in the boxes below).

Remember to return this sheet and the tape tomorrow morning (Monday morning if taken on Friday). If all numbers have been entered, you will earn five tokens. However, one token will be charged for each day overdue.

- Overture
- Sit Down, John (John Adams and the Congress)
- Fiddle, Twiddle and Resolve (John Adams)  
Till Then (John and Abigail Adams)
- The Lees of Old Virginia (Lee, Franklin and Adams)
- But, Mr. Adams (Adams, Franklin, Jefferson, Sherman and Livingston)
- Yours, Yours, Yours (John and Abigail Adams)
- He Plays the Violin (Martha Jefferson, Franklin and Adams)
- Cool, Cool, Considerate Men (Dickinson and the Conservatives)
- Momma Look Sharp (Courier, Congressional Custodian and Leather Apron)
- The Egg (Franklin, Adams and Jefferson)
- Molasses to Rum (Rutledge)
- Is Anybody There? (Adams)
- Finale (The Company)
- Final Instructions       Instructor enter number of tokens earned here.

**PLAZA EXTRA TOKEN PROJECT**

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

**CANADIAN BRASS LIVE!**

To earn 10 tokens, you are expected to watch and listen to the entire tape. When you reach the end of the tape, please rewind it so it will be ready for the next student. You must have one of your parents sign this sheet to verify that you have watched and listened to the tape. Remember to return the tape tomorrow (Monday, if taken over the weekend). You will be charged 2 tokens for each day the tape is past due.

PARENT: Please sign below to verify that the entire tape was listened to and watched. (50 minutes running time).

\_\_\_\_\_  
Parent Signature

\_\_\_\_\_  
Date

Instructor enters number of tokens earned here.

## PLAZA ELEMENTARY SCHOOL INSTRUMENTAL MUSIC PROGRESS REPORT

STUDENT \_\_\_\_\_ CLASS \_\_\_\_\_

INSTRUMENT \_\_\_\_\_ GROUP \_\_\_\_\_ YEAR \_\_\_\_\_

INSTRUMENTAL TEACHER: DR. WILLIAM ZURCHER, PHONE \*\*\*-\*\*\*\*, EXT. \*\*\*

MARKING PERIOD \_\_\_\_\_ Parent/Guardian: Sign here and return to the  
instrumental teacher within one week>> \_\_\_\_\_

E = Excellent    S = Satisfactory

N = Needs Improvement    I = Improvement Noted

ACHIEVEMENT<sup>1</sup>    ATTITUDE<sup>2</sup>    PRACTICE<sup>3</sup>    ORCHESTRA<sup>4</sup>

\_\_\_\_\_

<sup>1</sup> The Achievement grade includes music theory, rhythm, position, phrasing, breathing, embouchure, tonguing, fingerings, bowing, etc.

<sup>2</sup> The Attitude grade includes behavior, bringing instrument (including reeds, neck strap, rosin, etc.), lesson book/orchestra music, parent-signed practice sheets and prompt responses to notices sent.

<sup>3</sup> The Practice grade is based on the percent of required practice time achieved.

<sup>4</sup> The Orchestra grade is given only to those selected for Orchestra and includes performance, attendance, and attitude.

### COMMENTS

- 1. Good start.
- 2. Steady progress.
- 3. Some progress.
- 4. Good work!
- 5. Very good!
- 6. Excellent!
- 7. Outstanding achievement!
- 8. Dependable.
- 9. Cooperative.
- 10. Works well with others.
- 11. Helps other students.
- 12. Disruptive in class.
- 13. Has ability to do better.
- 14. See attached.
- 15. \_\_\_\_\_.

### AREAS IN NEED OF ATTENTION

- 16. Bring Practice Sheet to every lesson.
- 17. Turn in Practice Sheet(s) # \_\_\_\_\_.
- 18. Parent signature needed on practice sheets.
- 19. Enter daily and weekly practice sheet totals.
- 20. Bring lesson book to every lesson.
- 21. Bring Orchestra music to lessons/rehearsals.
- 22. Bring instrument to lessons/rehearsals.
- 23. Return Academic Alert(s) sent to parents.
- 24. Return parent-signed Progress Report(s).
- 25. Attend extra help sessions.
- 26. Make up missed lessons within three school days.
- 27. \_\_\_\_\_ unexcused absence(s) from Orchestra.
- 28. Needs to practice with lesson cassette tape
- 29. Parent conference requested.
- 30. Attended only \_\_\_\_\_ of last \_\_\_\_\_ lessons.

**PLAZA SCHOOL  
Instrumental Music  
Dr. William Zurcher  
ACADEMIC ALERT**

Dear Parent:

Date \_\_\_\_\_

This is to inform you that \_\_\_\_\_

- Has missed \_\_\_\_\_ instrumental music lessons.
- Has repeatedly forgotten instrument and/or lesson book.
- Has not prepared lesson assignments.
- Has not filled in practice sheet or obtained parent's signature on practice sheet.
- Has not turned in practice sheet # \_\_\_\_\_.

Additional: \_\_\_\_\_

\_\_\_\_\_

**To correct this situation:**

- Look at the lesson schedule with your child to remind him/her of the time.
- Help your child place instrument, lesson book, and practice sheet near the door on the night before the lesson.
- Encourage slow and careful practice of the lesson assignment each day.
- Daily minutes practiced should be written in each box and a parent must sign the sheet at the end of each week (even if the child has not met the practice requirement).
- Please be sure that practice sheets are shown to the instructor at each lesson and are turned in on the last date listed on each sheet.
- Check to be sure missed lessons are made up within three school days.

Additional: \_\_\_\_\_

\_\_\_\_\_

Parent Comment: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
Parent's Signature

\_\_\_\_\_  
Date

**--PLEASE RETURN THIS FORM TO DR. ZURCHER--**



**PLAZA SCHOOL  
Instrumental Music  
Student Data**

Name \_\_\_\_\_ Class \_\_\_\_ Day \_\_\_\_ Instr \_\_\_\_ Group \_\_\_\_

Lesson Number	Date	Page	PT	LN	GD	GD	T	I	M	P	S	ORCH	Remarks	COMP	PROJECTS	MUSIC PROJECTS
25																
26																
27																
28																
29																
30																
31																
32																
33																
34																
35																
36																
37																
38																
39																
40																

OTHER: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

<p>CODE: PT=Practice Time                  PT/GR=Practice Time Grade                  LN/GR=Lesson Grade                  T=On Time                  I=With Instrument                  M=With Music                  P=With Practice Sheet                  S=With Parent Signature                  ORCH=Orchestra Absence Date (Unexcused)                  Remarks=Extra Help Dates, Academic Alerts, etc.                  COMP=Computer                  SOR=(Instrument)School/Owned/Rented (Circle one)                  M=Maintenance Form In                  SP1=Computer Program (Spell Instrument Names)                  SP2=Computer Program (Spell Music Terms)                  NTN=Computer Program (Name that Note)</p>	<p>Insp=Inspected                  Clnd=Cleaned                  Repr=Send Out for Repair                  REPORT CARD: ACH = Achievement                                    ATT = Attitude                                    PRAC = Practice                                    ORCH = Orchestra                  COMMENTS = Comment Numbers from Card</p>
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PLAZA SCHOOL PRACTICE SHEET # \_\_\_\_\_ DAY \_\_\_\_\_

NAME \_\_\_\_\_ CLASS \_\_\_\_\_ GROUP \_\_\_\_\_

GRADES: O = OUTSTANDING E = EXCELLENT G = GOOD S = SATISFACTORY N = NEEDS IMPROVEMENT  
 OTHER: ABS = ABSENT (was not made up) EX = EXCUSED -- = CANCELLED

SMILEY FACES/TOKENS: TIME=On time INST=With Instrument BOOK=With Lesson Book PRAC=With Practice Sheet SIGN=With Signature

NOTE: You are expected to attend lessons even if you do not have your instrument or music. Missed lessons must be made up.

30 minutes minimum daily practice required.  
 210 minutes minimum weekly practice required.  
 A parent must sign each week to verify practice. (Please sign even if the student has not met practice requirements.)

Place an X in the box for any day you don't practice—except for an illness or a religious observance. (Practice missed for illness or religion does not need to be made up. Enter a 30 in the box, circle it, and add it to your weekly total.)

Student Notice: This form must be shown to the instructor at each lesson and turned in on the last date shown on this sheet.

LESSON # _____ DATE _____	LESSON # _____ DATE _____
Minutes Practiced _____ GRADES>> _____	Minutes Practiced _____ GRADES>> _____
Practice Lesson _____	Practice Lesson _____
TIME INST BOOK PRAC SIGN	TIME INST BOOK PRAC SIGN
Assignment/Comments: _____	Assignment/Comments: _____
TOTAL _____	TOTAL _____
Parent Signature _____	Parent Signature _____

LESSON # _____ DATE _____	LESSON # _____ DATE _____	LESSON # _____ DATE _____
Minutes Practiced _____ GRADES>> _____	Minutes Practiced _____ GRADES>> _____	Minutes Practiced _____ GRADES>> _____
Practice Lesson _____	Practice Lesson _____	Practice Lesson _____
TIME INST BOOK PRAC SIGN	TIME INST BOOK PRAC SIGN	TIME INST BOOK PRAC SIGN
Assignment/Comments: _____	Assignment/Comments: _____	Assignment/Comments: _____
TOTAL _____	TOTAL _____	TOTAL _____
Parent Signature _____	Parent Signature _____	Parent Signature _____

LESSON # _____ DATE _____	LESSON # _____ DATE _____	LESSON # _____ DATE _____
Minutes Practiced _____ GRADES>> _____	Minutes Practiced _____ GRADES>> _____	Minutes Practiced _____ GRADES>> _____
Practice Lesson _____	Practice Lesson _____	Practice Lesson _____
TIME INST BOOK PRAC SIGN	TIME INST BOOK PRAC SIGN	TIME INST BOOK PRAC SIGN
Assignment/Comments: _____	Assignment/Comments: _____	Assignment/Comments: _____
TOTAL _____	TOTAL _____	TOTAL _____
Parent Signature _____	Parent Signature _____	Parent Signature _____

TURN IN PRACTICE SHEET

**PRACTICE SHEET---PAGE 2**  
**LESSON INSTRUCTIONS**

1. WHAT TO DO IF YOU LOSE YOUR PRACTICE SHEET: Keep track of your practice time on a separate sheet of paper. Have one of your parents sign it before you bring it to your lesson. You will be issued a new practice sheet at your lesson. Remember that Practice Sheets must be turned in on the last lesson date on the sheet.

2. WHAT TO DO IF YOU LOSE YOUR LESSON BOOK: Notify Dr. Z as soon as possible and he will loan you a book until you find yours or buy another.

3. WHAT TO DO IF YOUR INSTRUMENT IS NOT WORKING PROPERLY: As soon as possible, bring your instrument to Dr. Zurcher before school (use the 5th grade entrance door). If Dr. Z can repair it, it will be left outside the music office door as soon as it has been repaired. Otherwise, you will have to take it to a music store for repair. It may be possible to borrow a school instrument until yours is repaired.

4. WHAT TO DO IF YOU FORGET YOUR INSTRUMENT OR MUSIC: You are expected to attend your lesson even if you do not have your instrument or music. A school instrument may be available to use.

5. WHAT TO DO IF YOU MISS YOUR LESSON: Missed lessons must be made up within three school days. Generally, lessons can be made up with Dr. Zurcher (without an appointment) during Extra-Help time on Tuesdays and Thursdays beginning at 3:00. If this is not possible, see Dr. Zurcher to arrange an appointment for another day and time. If you know ahead of time that you will be absent, you can make up your lesson by attending an Extra-Help session before your absence.

6. WHAT TO DO IF YOU MISS YOUR LESSON AND THEN ARE ABSENT FROM SCHOOL FOR SEVERAL DAYS: See Dr. Zurcher (or another student in your lesson group) as soon as you are back in school to get the lesson assignment.

7. WHAT TO DO IF AN ASSEMBLY PROGRAM CONFLICTS WITH YOUR LESSON: If the Assembly starts during your lesson, come to the lesson first and you will be dismissed in time for the assembly. If you are at the assembly program when it is time for your lesson, wait until the end of the program and then come directly to your lesson. (Remember to leave your instrument and music outside the music office on your way to the assembly.)

8. WHAT TO DO IF YOUR LESSON CONFLICTS WITH GYM, ART, ML, MUSIC, ILC, ETC: You are still expected to attend your lesson. Remember to take your instrument and music when you leave your classroom since your teacher may lock the door when the class leaves. \*Exception: If your lesson is scheduled when the entire class is rehearsing for a concert, you will be excused from the lesson.