

STAD Enhances SATB Writing Among The Music Students

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ABSTRACT

Even though the Student Teams-Achievement Divisions (STAD) cooperative learning method has been studied in many subjects and grades, relatively little is known about how it affects student achievement in music theory, particularly in the learning of SATB (Soprano, Alto, Tenor and Bass). The purpose of this study was to investigate the effectiveness of the STAD cooperative learning method in enhancing students' achievement in music theory, particularly in the learning of SATB (soprano, alto, tenor, and bass) concepts. The experimental group had 12 students (4 boys and 8 girls), while the control group included 8 students (2 boys and 6 girls), using a quasi-experimental pretest-posttest control group research design. These pupils were chosen at random from two Kuala Lumpur-area private music schools. A pretest was given to see whether the two groups were comparable before to the intervention, despite the fact that the students already have the required Grade 5 pass in theory of music from the Associated Board of the Royal Schools of Music (ABRSM). After the 4-week intervention, there was a posttest. The STAD cooperative technique cycles through classroom instruction by the teacher, group study by the students, individual quizzes, and team recognition. In traditional instruction, the teacher gives a lecture before assigning students to complete seatwork on their own. The experimental group scored significantly higher than the control group, according to the Mann-Whitney U test results ($U = 0.00$, $p.001$). According to the findings of this study, using the STAD cooperative learning method did improve students' ability to learn music.

Keywords: STAD, cooperative learning, music education, SATB

INTRODUCTION

The Associated Board of Royal Schools of Music's (ABRSM) grade 6 music theory curriculum includes material on soprano alto tenor bass (SATB) writing. Four-part harmony will inevitably be covered by students studying music theory and composition. The musical vocabularies of the classical masters, such as Bach, Handel, Mozart, Beethoven, and others, all have this as a crucial element. This SATB harmonization concept was developed over many years, yet it is still in use today. Four-part harmony is the term used to describe the conventional chord structure for four voices: soprano, alto, tenor, and bass. It is known as SATB when viewed as a whole. A "voice" or "part" refers to any musical line, whether it be a melody sung by singers, a lengthy note performed on an instrument, or anything in between (Matt, 2020).

Music theory is a fundamental aspect of music education, providing students with a comprehensive understanding of the principles and structures that underlie musical compositions. One of the critical components of music theory is the study of SATB (Soprano, Alto, Tenor, and Bass) concepts, which involve the analysis and application of different voice ranges and their interrelationships within a musical score. Mastering SATB concepts is essential for students to develop proficiency in reading, interpreting, and creating harmonies, as well as enhancing their overall musicianship.

Traditional methods of teaching music theory often rely on lectures and individual seatwork, where students passively receive information and practice concepts independently. However, these approaches may not effectively engage students or facilitate the deep understanding required for complex concepts like SATB. Cooperative learning methods, which emphasize active learning, peer collaboration, and social interactions, have been proposed as alternative instructional strategies to enhance student achievement in various disciplines.

One such cooperative learning method is the Student Teams-Achievement Divisions (STAD), which involves cycles of classroom instruction, group study, individual quizzes, and team recognition. STAD has been extensively studied and applied in various subjects and grade levels, demonstrating positive impacts on student learning outcomes, motivation, and social skills. However, relatively little is known about how the STAD method affects student achievement in music theory, particularly in the learning of SATB concepts.

This study aims to address this gap by investigating the effectiveness of the STAD cooperative learning method in enhancing students' achievement in music theory, with a specific focus on the learning of SATB concepts. By comparing the performance of students who received instruction through STAD with those who received traditional instruction, this research seeks to provide valuable insights into the potential benefits of cooperative learning approaches in the context of music education.

Understanding the impact of the STAD method on student achievement in music theory is crucial for music educators and curriculum developers. If proven effective, cooperative learning strategies like STAD could be integrated into music theory curricula, offering a more engaging and interactive approach to teaching complex concepts like SATB. Additionally, this study contributes to the broader literature on cooperative learning and its applications in various educational domains.

According to Ong (2020), all music students must take the grade 5 ABRSM music theory test because it is a prerequisite for the grades 6 to 8 ABRSM practical courses and theory of music courses.

Despite the widespread use of the Student Teams-Achievement Divisions (STAD) cooperative learning method in various subjects and grade levels, its impact on student achievement in music theory, particularly in the learning of SATB (soprano, alto, tenor, and bass) concepts, remains largely unexplored. Besides, traditional methods of teaching music theory, such as lectures and individual seatwork, may not be as effective in promoting student understanding and retention of complex concepts like SATB as more active and collaborative learning approaches.

There is a need to investigate alternative instructional strategies that can enhance student achievement in music theory, specifically in areas that require a deep understanding of the interrelationships between different musical elements, such as SATB. While cooperative learning methods have shown promise in other disciplines, their effectiveness in the context of music education, which often involves both theoretical and practical components, has not been extensively studied.

Limited research has been conducted on the impact of cooperative learning methods, such as STAD, on students' ability to learn and apply music theory concepts, particularly those related to the concepts of SATB, which are essential for understanding and analyzing musical scores.

Existing teaching methods in music theory may not adequately address the diverse learning needs and preferences of students, necessitating the exploration of more inclusive and engaging approaches like cooperative learning.

These problem statements highlight the gap in knowledge regarding the effectiveness of the STAD cooperative learning method in enhancing student achievement in music theory, specifically in the learning of SATB concepts. They emphasize the need for research in this area to explore alternative instructional strategies and address potential limitations of traditional teaching methods.

The primary objective of this study was to investigate the effectiveness of the STAD cooperative learning method in enhancing student achievement in music theory, particularly in the learning of SATB (soprano, alto, tenor, and bass) concepts.

LITERATURE REVIEW

SATB Writing

Kulma and Naxer (2014) characterized part-writing as a specific fusion of voice leading and harmonic syntax in the eighteenth and nineteenth centuries, which are closely related to Johann Sebastian Bach's chorales. element writing is vital to a variety of music, both ancient and new, as many music theorists are aware, but if students aren't making these connections on their own, music teachers must do so as a crucial element of their training.

Part-writing strategies are applicable to other genres as well. Despite the fact that many pop and rock songs do not pay close attention to part writing, many of them also contain chordal sevenths and leading tones that successfully resolve. It is vital to include these repertoires in theory studies and discuss the considerable differences in part-writing between genres in order to help music students make

connections. When part-writing is taught as a conventional form of composition, students should get support in understanding the purpose of the rules.

The Strength of SATB writing

David (2017) advises music students to take a course in SATB or classical part-writing. He continued by saying that part-writing fosters the idea of fusing music's horizontal and vertical elements. It is important for musicians to recognize the challenges that composers from all musical genres and eras face. These musicians strive to master music that contains strong melodies and chord progressions.

This ability is established through part-writing and may then be simply used to genres rather than only conventional harmony. Part-writing is a component of a broad toolkit of composing methods, and it permeates how music students understand many musical genres. Even though we derive these ideas from a rather old musical era, part-writing for range, motion, and melodic intervals is still frequently done according to these principles in many different genres. Every musician, including composers, conductors, performers, and everyone else, will be well-trained if they can quickly identify chords. This skill is required for part writing, which places it in a specifically musical context. Even though many music students find writing parts difficult, there are several benefits to mastering this skill. Musicians-in-training should take in the broad, rich musicality that part-writing produces, even though some of the stylistic elements may not be suitable in every situation.

Soprano Alto Tenor Bass (SATB)

The focus of this study is to improve SATB writing skills among the music students. Aspects of SATB writing skills are as follows:

Firstly, soprano melody is given. Music students are asked to write the melody for alto, tenor and bass based on the given melody.



Secondly, bass melody is given. Music students are asked to write the melody for soprano, alto and tenor.



According to Piston (1987), below is a sample for the writing of SATB.



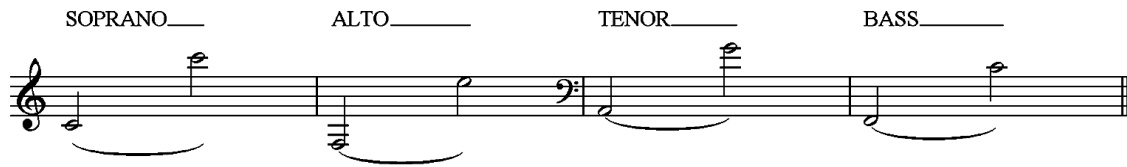
According to Victoria^V, (2017),^{V7} rules for^V SATB writing are as follow:

Step	Rules
1	a Consecutive 5ths are not allowed to occur in the score.
	b Consecutive octaves are not allowed to occur in the score.
	c Hidden (or "exposed") consecutives are not allowed to occur in the score.
2	a Dissonant leaps (seventh, augmented or diminished intervals) are not allowed to occur in the score. Students should choose small intervals. Leading note resolves to the tonic.
	b The soprano line should have an interesting melody and it usually move in second or in third.
	c The alto and tenor lines should not move about much at all.
3	a 3a. Double the root or fifth in root position chords. Double tonic or fifth note in first inversion chords. Double the fifth in second inversion chords. Double the third in diminished chords. Double the third with care in other chords usually in minor chords.
	b Never leave out a figured note. Never leave out the root or third.
4	a Overlap parts are not allowed to occur in the score.
	b Stay in the accepted voice ranges and do not allow more than an octave to occur between the upper voices.

Source: Victoria (2017)

Shenker (1954) defined SATB as four layers of sound, where S denotes a high female voice. Low female voice A. B has a low male voice, while T has a high male voice. Soprano is referred to as S. A represents ALTO. T and B stand for tenor and bass, respectively. Choir, instrumental group performances, recorder ensembles, and other genres of music with multiple sound layers can all benefit from the use of SATB. The music created by SATB is melodic, engaging, enjoyable to listen to, and can provide the listener a calming harmony. The ability to choose the precise chords and notes to use is necessary for SATB composition. Without these abilities, the music created will sound uneven, ugly, and not melodic.

Along with these abilities, SATB writing must adhere to a few predetermined guidelines. Aldwell and Schachter (1989) also suggested that it's important to consider the range that has been established for four voices. Only the correct notes within their specific SATB range are available to SATB authors.



If a student is not good at SATB writing, they will not be able to score well on the theory of music tests in grades 6, 7, and 8. Additionally, they have trouble arranging musical scores in a way that works well for choirs and instrumental ensembles. Researchers use cooperative learning methodologies, particularly Student Teams-Achievement Divisions (STAD), to help these students grasp SATB writing strategies. In the first place, STAD can help musicians improve their capacity to select the ideal chords when composing SATB. Second, to improve the ability to accurately position notes in SATB writing,

Cooperative Learning

In cooperative learning, students collaborate to complete common tasks without competing with one another. It is a classroom activity where students share information in a socially regulated way while also taking responsibility for both their personal learning and the lesson's content. In order to learn, discuss, and share information, a small group of students engage in this cooperative activity (Dendup & Onthanee, 2020).

Cooperative learning, as defined by Johnson and Johnson (2021), takes place when students work together in small groups to maximize both their own and one another's learning. An strategy that is focused on groups and students is used to educate and learn in the classroom. The researchers refer to cooperative learning as a series of tactics where students work together in small groups and support one another in achieving learning goals, even if they do not all utilize the same official definition of the term. Students actively construct their knowledge as they learn.

Students Team-Achievement Divisions (STAD)

One of the most well-known and thoroughly studied cooperative learning systems is the STAD (Student Team Achievement Division) approach. STAD schooling was developed in 1986 by Robert Slavin and his collaborators from Johns Hopkins University. According to Slavin (1986), the STAD technique is one of the most straightforward and adaptable cooperative learning strategies. It is employed from the second grade through the twelfth grade in a range of subject areas including mathematics, language arts, social studies, and science. Students are split up into groups of four to five for cooperative learning, with each group representing the others in terms of aptitude, background, and gender.

Music Education

According to Baughman and Kennedy (2021), as the 20th century progressed, more specialized music programs developed at the primary and secondary school levels. Students could take classes learning music theory, instrumental instruction, vocal training, composition, music technology, and music history/appreciation.

Extracurricular programs like concert bands, orchestras, choirs, and musicals provided opportunities for students to directly experience music performance.

At the university level, comprehensive music degrees and conservatory training became available for students wishing to pursue music as a professional career, as performers, composers, conductors, music teachers, musicologists, or in the music industry. However, many colleges and universities also continued to offer basic music education classes and performance opportunities for non-music majors as part of a well-rounded liberal arts curriculum.

In recent decades, debates have emerged around issues of accessibility, inclusion, funding priorities, standardized curricula, and the role of music education in an increasingly digital world. However, most educators still believe music can provide unique developmental benefits related to creativity, self-discipline, teamwork, emotional expression, and cultural understanding for students of all ages and backgrounds. As a result, music education from beginners through advanced study remains an essential component of many educational systems around the world (Hoffman & Palmer, 2022).

METHODOLOGY

For its examination, this study used a quasi-experimental design. The following steps form the foundation of the research: Get the pretest scores for both groups of pupils first. The experimental group will then participate in a four-week study of SATB writing using STAD. There is one class every week and each instruction lasts for two hours. Conventional approaches are used to train the control group. Both groups take a posttest to assess their SATB writing grade after four weeks. The questions on the pretest and posttest are identical to maximize reliability and validity. This study employed a quasi-experimental pretest-posttest control group design to investigate the effect of the Student Teams-Achievement Divisions (STAD) cooperative learning method on student achievement in music theory, specifically in learning SATB (soprano, alto, tenor, and bass) concepts.

Before the intervention, a pretest was administered to both groups to ensure they were comparable in their prior knowledge of music theory. The experimental group then received instruction using the STAD cooperative learning method over a period of 4 weeks, while the control group received traditional instruction through lectures and individual seatwork.

The STAD cooperative learning method involved the following steps:

1. Classroom instruction by the teacher
2. Group study by the students
3. Individual quizzes
4. Team recognition

In the traditional instruction method used for the control group, the teacher delivered lectures, followed by individual seatwork assignments for the students.

After the 4-week intervention period, a posttest was administered to both groups to measure their achievement in music theory, specifically in learning SATB concepts.

Data Analysis

The pretest and posttest scores were analyzed using the Mann-Whitney U test to determine if there were significant differences in achievement between the experimental and control groups.

Sampling

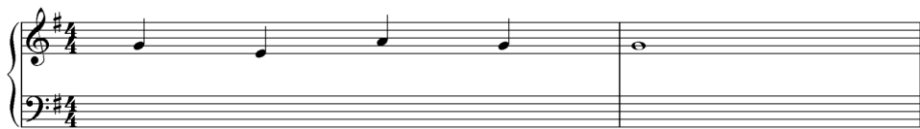
The participants were 20 students from two private music schools in the Kuala Lumpur area. The experimental group consisted of 12 students (4 boys and 8 girls), while the control group included 8 students (2 boys and 6 girls). The students were randomly selected from those who had already passed the Grade 5 theory of music examination from the Associated Board of the Royal Schools of Music (ABRSM).

Instrumentation

The instruments were adapted from the past year (2020-2022) ABRSM grade 6 theory of music examination questions. Assessment of students' performance on these instruments is based on holistic marking.

Music students are asked to write the melody for alto, tenor and bass based on the given melody.

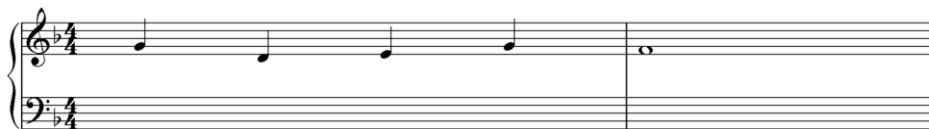
Week 1



Tasks:

Students are asked to write the suitable chords for each note given. They should be able to create a correct cadence for the melody. Next, they choose the right note for each voice based on the chord they have decided. Make sure they do not break the rules of harmony.

Week 2



Tasks:

A different set of melody is given. Students are asked to write the suitable chords for each note given. They should be able to create a correct cadence for the melody. Next, they choose the right note for each voice based on the chord they have decided. Make sure they do not break the rules of harmony.

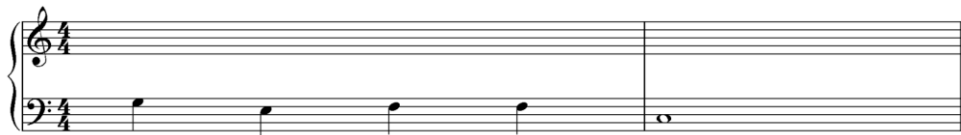
Week 3



Tasks:

Students are asked to write the suitable chords for each note given. They should be able to create a correct cadence for the base melody. Next, they choose the right note for each voice based on the chord they have decided. Make sure they do not break the rules of harmony.

Week 4



Tasks:

Another set of base melody is given. Students are asked to write the suitable chords for each note given. They should be able to create a correct cadence for the base melody. Next, they choose the right note for each voice based on the chord they have decided. Make sure they do not break the rules of harmony.

Data Analysis

A pretest was held before the implementation of STAD for the experimental group. Table 1 shows the pretest marks of both groups. During the four weeks, experimental group is taught SATB writing by using STAD strategy. After four weeks a posttest is conducted and the marks are obtained and recorded. Table 2 shows the pretest and posttest marks of both groups. Findings show that the mean of posttest of both groups is higher than the mean of pretest of both groups. However, this difference in mean may occur "by chance" only. Therefore, an independent samples t-test needs to be implemented and the results are shown in Table 4.

RESULTS

Table 1 shows the pretest achievement of students in SATB writing.

Table 1: pretest results in SATB writing

Experimental group		Control group	
No.	Pretest Marks	No.	Pretest Marks
1	67	1	63
2	64	2	61
3	63	3	58
4	66	4	62

5	70	5	53
6	52	6	55
7	50	7	64
8	53	8	56
9	57		
10	55		
11	51		
12	61		

Table 2: Pretest and posttest results in SATB writing

Experimental group				Control group			
No.	Gender	Pretest Marks	Posttest Marks	No.	Gender	Pretest Marks	Posttest Marks
1	Male	67	80	1	Female	63	67
2	Female	64	83	2	Female	61	65
3	Male	63	85	3	Male	58	61
4	Female	66	80	4	Female	62	66
5	Female	70	86	5	Female	53	58
6	Female	52	76	6	Female	55	57
7	Female	50	73	7	Male	64	67
8	Male	53	71	8	Female	56	60
9	Female	57	74				
10	Female	55	70				
11	Male	51	72				
12	Female	61	73				

Table 3 shows the mean, median and standard deviation of pretest and posttest achievement of students in SATB writing.

Table 3: Mean, median and standard deviation of pretest and posttest achievement of students in SATB writing.

Case Summaries				
	PretestEgroup	PretestCgroup	Posttest Egroup	PosttestCgroup
1	67.00	63.00	80.00	67.00
2	64.00	61.00	83.00	65.00
3	63.00	58.00	85.00	61.00
4	66.00	62.00	80.00	66.00
5	70.00	53.00	86.00	58.00
6	52.00	55.00	76.00	57.00
7	50.00	64.00	73.00	67.00
8	53.00	56.00	71.00	60.00
9	57.00	.	74.00	.
10	55.00	.	70.00	.

11		51.00	.	72.00	.
12		61.00	.	73.00	.
Tot	N	12	8	12	8
al	Me	59.0833	59.0000	76.9167	62.6250
	an				
	Me	59.0000	59.5000	75.0000	63.0000
	dia				
	n				
	Std.	6.93421	4.07080	5.64814	4.10357
	Dev				
	iation				
	n				

Table 4: Results Obtained from the Mann-Whitney U Test for Pretest

Group	N	Mean Rank	Sum of Ranks	U	p
Pretest Experimental	12	10.46	125.50	47.50	.969
Control	8	10.56	84.50		
Total	20				

The data presented in the table summarizes the results of a Mann-Whitney U test, which is a non-parametric test used to compare the distribution of two independent samples. In this case, the test was performed on the pretest scores of an experimental group and a control group.

1. Sample sizes: The experimental group had 12 participants, while the control group had 8 participants.
 2. Mean Ranks: The mean rank for the experimental group was 10.46, and for the control group, it was 10.56. These values represent the average ranks of the scores within each group.
 3. Sum of Ranks: The sum of ranks for the experimental group was 125.50, and for the control group, it was 84.50. These values are the sums of the individual ranks within each group.
 4. U statistic: The U statistic, also known as the Mann-Whitney U value, was 47.50. This value is used to determine the significance of the difference between the two groups.
 5. p-value: The p-value is 0.969. This value represents the probability of obtaining the observed or more extreme results if the null hypothesis (that the distributions of the two groups are identical) is true.
- Since the p-value (0.969) is greater than the commonly used significance level of 0.05, we cannot reject the null hypothesis. This means that there is no statistically significant difference between the pretest scores of the experimental and control groups.

In other words, based on the pretest data, the distributions of scores for the experimental and control groups are not significantly different from each other. This could indicate that the two groups were similar in their initial performance or knowledge before any intervention or treatment was applied.

Table 5: Results Obtained from the Mann-Whitney U Test for Posttest

	Group	N	Mean Rank	Sum of Ranks	U	p
Posttest	Experimental	12	14.50	174.00	0.00	.000
	Control	8	4.50	36.00		
	Total	20				

The data presented in Table 5 shows the results of a Mann-Whitney U test conducted on the posttest scores of an experimental group and a control group.

1. Sample sizes: The experimental group had 12 participants, while the control group had 8 participants.

2. Mean Ranks: The mean rank for the experimental group was 14.50, and for the control group, it was 4.50. These values indicate that the ranks of the scores in the experimental group were generally higher than those in the control group.

3. Sum of Ranks: The sum of ranks for the experimental group was 174.00, and for the control group, it was 36.00. These values reflect the overall differences in the ranks between the two groups.

4. U statistic: The U statistic, or the Mann-Whitney U value, was 0.00. This value is used to determine the significance of the difference between the two groups.

5. p-value: The p-value is 0.000. This value represents the probability of obtaining the observed or more extreme results if the null hypothesis (that the distributions of the two groups are identical) is true.

Since the p-value (0.000) is less than the commonly used significance level of 0.05, we can reject the null hypothesis. This means that there is a statistically significant difference between the posttest scores of the experimental and control groups.

The higher mean rank (14.50) and the lower U value (0.00) for the experimental group suggest that the posttest scores in this group were significantly higher than those in the control group.

In other words, based on the posttest data, the distribution of scores for the experimental group is significantly different from the distribution of scores for the control group. This could indicate that the intervention or treatment applied to the experimental group had a significant positive effect on their performance or knowledge, as compared to the control group.

When music students with varying levels of music theory collaborate to complete a task, STAD is effective. They learn how to work together as a team, how to divide up the chores fairly, how to choose the best student to show their work or respond to inquiries, and how to rely on one another to produce a good end result. And perhaps most importantly, students develop the confidence to communicate effectively both face-to-face and in front of an audience. Learning will be successful and efficient if the STAD is effectively applied, with music students who collaborate rather than compete with one another.

DISCUSSION

The Importance of STAD

STAD emphasises teamwork while learning. SATB writing gives learners access to a team the chance to communicate and express themselves. They are able to impart their knowledge to one another. Dividing the class into numerous teams or groups is one technique to encourage students to express themselves and interact with one another.

There may be increased interaction among the group members as a result of this circumstance. The STAD teaching methodology involves students in group discussions, where they share SATB writing challenges and gain information. Presentation is the first step in the STAD method of teaching SATB writing. When teaching SATB writing through presentations, it is easy for students to understand what should be written and is made plain to them.

The Importance of the Findings

The findings show that the experimental group taught using the STAD cooperative learning method outperformed the control group statistically significantly. Those music students learning SATB writing using STAD scored better grades than those music students learning SATB writing using traditional method.

When music students with varying levels of music theory collaborate to complete a task, STAD is effective. They learn how to work together as a team, how to divide up the chores fairly, how to choose the best student to show their work or respond to inquiries, and how to rely on one another to produce a good end result. And perhaps most importantly, students develop the confidence to communicate effectively both face-to-face and in front of an audience. Learning will be successful and efficient if the STAD is effectively applied, with music students who collaborate rather than compete with one another.

How the Findings Help the Future Research

As in this study, the advantages of utilising STAD to improve SATB writing among music students are evident right away. Cooperating music students are also more likely to enjoy and understand one another. Additionally, they demonstrate a notable gain in critical thinking abilities and have more opportunity to do so. They also develop their oral communication abilities. Finally, when their work is appreciated by their peers, they feel more respect and self-worth for themselves.

Researchers feel that based on the results of this study, further studies have bright potential to be carried out in the future. Some further research recommendations can be carried out, taking this study into account as a basis for guidance. This study only used fewer respondents, the next study can be conducted by taking more samples from more music schools. In addition, the next study can be carried out by choosing other cooperative learning approaches as an intervention to overcome the problem of SATB writing among the music students. Among the other cooperative learning approaches that can be chosen are the expert jigsaw group work rotation method, the three-step interview method, the round robin method, the numbered heads

together method, the think-pair-share method, the fishbowl discussion strategy, the group investigation, the jigsaw, and the team scavenger hunt. Researchers can also create new cooperative learning approaches specifically to address the problem in question. The findings of that study can then be compared with the findings of this study, which in turn can determine the best teaching approach to deal with the problem of SATB writing.

The Novelty of This Study

Novelty in research refers to the development of a fresh hypothesis or a distinctive viewpoint that advances the field's body of knowledge. It entails examining the already-existing subject of STAD cooperative learning in a fresh and creative manner. In this study, STAD is utilised to improve music students' SATB writing. SATB writing is usually learned individually among the music students. Each student works on his own to produce an excellent piece of SATB music score for the choir to sing or the instrumental performance. The students have no discussion with their friends on how to improve in the SATB writing. The only person they can go to is their music teacher. There are no past studies on learning SATB writing using STAD. The results of this study indicate advantages of using the STAD approach to improve the writing of SATB.

CONCLUSION

The findings of this study provide valuable insights into the effectiveness of the Student Teams-Achievement Divisions (STAD) cooperative learning method in enhancing student achievement in music theory, particularly in the learning of SATB (soprano, alto, tenor, and bass) concepts. The results demonstrated that the experimental group, which received instruction through the STAD cooperative learning method, performed significantly better than the control group, which received traditional instruction through lectures and individual seatwork.

The STAD cooperative learning method, which involves cycles of classroom instruction by the teacher, group study by the students, individual quizzes, and team recognition, appears to be an effective pedagogical approach for teaching music theory concepts. This method encourages active learning, collaborative problem-solving, and peer support, which may have contributed to the improved understanding and retention of SATB concepts among the students in the experimental group.

Furthermore, the use of the STAD cooperative learning method aligns with the principles of constructivism, where students actively construct their own knowledge through social interactions and collaborative activities. By working together in teams and engaging in group discussions, students may have been able to clarify misconceptions, reinforce their understanding, and develop a deeper comprehension of the SATB concepts.

It is important to note that the participants in this study were already proficient in music theory, having passed the Grade 5 examination from the Associated Board of the Royal Schools of Music (ABRSM). This suggests that the STAD cooperative learning method can be effective not only for introducing new concepts but also for reinforcing and enhancing existing knowledge in music theory.

While the findings of this study are promising, further research is needed to explore the long-term effects of the STAD cooperative learning method on student achievement in music theory and its applicability in different educational settings and age groups. Additionally, future studies could investigate the potential impact of this method on other aspects of music education, such as performance, composition, or music appreciation.

In conclusion, the STAD cooperative learning method has proven to be an effective instructional strategy for enhancing student achievement in music theory, particularly in the learning of SATB concepts. By fostering active learning, collaboration, and peer support, this method can potentially contribute to the development of musical knowledge and skills among students.

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