Secondary School Chorus:
Practical Implication of Praxial Music Education
In Sight-Singing and Ear-Training

by
Euna P. Kim
Liberty University

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APPROVED BY:
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Abstract

High school chorus students are often required to sing and memorize a diverse range of choral repertoire for performances. In the process of performance preparation, students learn many techniques including basic breathing, vocalization, blending of the voice, singing in pitch, keeping the rhythm, and following dynamics. Sight-singing is an essential technique for singers because music requires coordination of sight and singing through recognition of notation and rhythm. When a group of singers have a higher skill level of sight-singing, the learning of the song is easier and more efficient. The competency of sight-singing level of a group of singers allows more focus on the musical and expressive aspect of the piece during rehearsals. Consequently, singers become more “fluent” in music as they develop their sight-singing technique. Thus, sight-singing can be important for the secondary school chorus. The praxial approach of sight-singing and ear-training make a significant influence on the secondary school’s choral music for the musical independency. More widespread usage of praxial approach in sight-singing and ear-training would likely contribute to students’ enjoyment in chorus program and expand opportunity of performance. A successful implementation of the research-based sight-singing and ear-training in secondary school chorus may help students become better musicians.

Keywords: Sight-singing, ear-training, secondary school chorus
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CHAPTER 1: Introduction

Background

The importance of sight-singing is often overlooked because other aspects in the choral classroom are performance-centric. Having received sight-singing and ear-training in secondary education in South Korea, the researcher observed that praxial sight-singing and ear-training technique may not be consistently implemented in some secondary music classrooms in the United States. This observation led the researcher to examine current musicianship practices within the United States. Choral class mainly focus on concert preparation. Since the classroom setting is group-based, individual sight-singing skill development of a student begins to draw attention and is assessed as soon as he or she decided to participate in any choral festivals. According to Henry, a majority of states include sight-reading as part of their all-state auditions, highlighting the importance of musical literacy in identifying the most capable singers/musicians.¹

Norris studied sight-singing requirements for secondary school ratings-based choral festivals throughout the United States.² His research revealed that less than half of all states required sight-singing at large-group festivals at both the junior high and high school levels. Norris’s study indicated that 17 out of 40 states offering adjudicated choral festivals for junior high chorus required a sight-singing assessment.³ Even though not all schools in all states participate in choral festival programs, those who choose to attend them tend to increase the


³ Ibid., 21.
instruction of sight-singing assessment concerning pitch and rhythm because of its significance in choral music.\(^4\)

Sight-singing and ear-training are essential techniques that cultivate musical independency in music learning. Especially in the chorus setting, high efficiency of sight-singing and ear-training improves the learning process. In 1994, the National Standards for Arts Education included, “reading and notating music” along with “singing, alone and with others, a varied repertoire of music” as content standard under the Music Section.\(^5\) Mahlmann has specified reading music as, “Students: demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used, and students who participate in a choral or instrumental ensemble or class sight read, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6.”\(^6\) Since then, research on sight-singing in the choral classroom has identified considerable variability in time and effort on music reading for many years. There is an increasing focus on accountability in the music classroom which has resulted in more time and resources devoted to performance-based assessment. Nevertheless, studies have examined sight-singing instructional practices to see what influence these changes might have had on teachers approaches to music instruction.\(^7\)

\(^4\) Ibid., 25-26.


\(^6\) Ibid., 61.

Statement of the Problem

According to Norris, the problem is that secondary school may not be teaching the sight-reading skills necessary for students to be fluent in music.\(^8\) Although high school students are required to learn large amounts of music, many may lack the skills to do so because many middle and high school curricula do not include regular sight-singing.\(^9\) Yarbrough, Orman, and Neill’s study describes the time choral directors used during sight-singing adjudication. They found each director had eight minutes total to instruct his or her choirs; six minutes for the first reading and two minutes for the second reading. The study’s participants were forty-seven middle school and thirty-seven high school choir directors from a large Southwestern state.\(^10\) Though music industry culture has changed a lot, many musicians use sheet music for accuracy and consistency of music. Written music is a guide for the musician. Choral music requires the skill of reading music as well. Learning sight-singing and ear-training techniques early on is helpful for reading music, and it will lead to more participation in musical activities throughout high school.\(^11\)

High school chorus students are often required to sing and memorize a diverse range of choral repertoire for performances.\(^12\) Often times the results of a performance are more measured than the process. In the learning process of a chorus class, students learn many singing


\(^12\) Ibid., 7.
techniques including basic breathing, vocalization, blending of the voice, singing in pitch, keeping the rhythm, and following dynamics. Sight-singing is an essential technique for singers because music requires the coordination of sight and singing through recognition of notation and rhythm. If a group of singers have a high skill level of sight-singing, learning the song becomes easier and more efficient, allowing for more focus on the musical and expressive aspect of the piece during rehearsals. Consequently, individual singers become more “fluent” in music. Thus, teaching sight-singing is one of important objectives for the high school chorus both for the group and individual singers. While many music educators include sight-singing and ear-training in their curricula, research shows that not all students receive this instruction on a regular and consistent basis.

**Significance of Study**

The practical usage of particular strategies and philosophies were examined while exploring scholarly literature regarding the secondary school chorus sight-singing and ear-training. Studies demonstrate many strategies, rehearsal techniques, and materials with its application which include successful results or ones that do not vary greatly from their hypotheses. Upon examination of the existing literature, it was clear that programs vary in terms of sight-singing instruction, thus offering more instruction for some students over others. This is a problem because teachers are not mindful of the importance of music-reading as a tool in music teaching. They feel that they do not have the time to teach music reading because they are often concerned about other instructions for students. It is caused by reduced student attendance within

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the choral classroom for various required school activities or chorus teachers may feel pressured to satisfy administrative expectations.\textsuperscript{14}

A better understanding is needed in regard to the merits of consistent application of such strategies of sight-singing and ear-training is vital in secondary school choruses. Such a study should be reflected in one’s philosophy of music education in sight-singing and ear-training. It will lead to the development of many unique ideas in praxial sight-singing and ear-training in music education. The application of new ideas in praxial sight-singing and ear-training within the secondary school chorus is the purpose of the current research study, and the hope is to find new and effective applications of praxial sight-singing and ear-training for use within the secondary-school choral music curriculum.

Philips’ work suggested ten practical ideas for sight-singing by focusing on consistency and systematic sequence such as teaching sequentially, separating rhythm and pitch, and using a consistent sight-reading and counting system. These concepts are important because children cannot read what they cannot audiate. The teacher must slow down, use Curwen hand signs, sight-read every day, vary routine to avoid monotony, and use appropriate resources for beginning students.\textsuperscript{15} While examining these practical ideas, the outcome reveals the reflection the praxial music education philosophy with its relevant application to each secondary school chorus class; thus, the significance of this study lies in not only the need for consistency for all music programs in these disciplines, but also for the tools for curriculum to benefit the music program and students as individuals.

\textsuperscript{14} Ibid., 7.
Research Questions

The study sought to answer the following research questions,

1. In what ways can praxial music education impact the application of instruction in sight singing and ear training in the secondary school chorus?

2. In what ways can the application of sight-singing and ear-training benefit the secondary school chorus students?

Hypotheses

The research questions are paired with the following hypotheses:

1. Praxial music education can include the application of instruction in sight-singing and ear-training in the secondary by implementing daily exercises in class, and mock audition for choral festival audition.

2. The application of sight-singing and ear-training instruction in secondary school chorus may benefit students in terms of confidence, fluency in music, and social development through singing.

Purpose of the Study

The purpose of this study was to demonstrate the need for challenging sight-reading and ear-training curricula, and to develop unique praxial teaching and learning practices in secondary music education. The study focused on the benefit of a systematic sight-singing curricula for the secondary choral music student.
Definition of Terms

Sight-singing: the ability to sing music at sight, a fundamental skill for developing musical independence in Western music.  

An ability to produce pitch accurately without outside stimulus which involves an understanding of discrete pitches and tonal relationships.

Ear-training: conscious engagement with music, by analysis or elemental ‘recognition’, in order to deepen one’s personal understanding of the structure features of music, it can be developed in isolation or in conjunction with other fundamental musical experiences, such as performing and composing.

Praxial music education: Praxial Music education was developed by David Elliott based on a multidimensional concept “Praxis.” To Elliott, praxial means, “that a full understanding of the nature and significance of music and music education involves far more than an understanding of ‘elements’ or dimensions.”

Accuracy in singing: pitch matching and melodic perception skills

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Choral Festivals requirements: Norris found evidence that sight-singing achievement has been identified as not only being assessed at large-group choral festivals, but also designed for varying levels of proficiency and specific content.\textsuperscript{21}

Musical Intelligence: Music’s connection to the other intelligences which is the hallmark of its distinctiveness and autonomy as intelligence.\textsuperscript{22}


CHAPTER II: Literature Review

Introduction

Through the scope of praxial music education, existing scholarly literature pertaining to sight-reading, middle and high school music curricula, and instructional strategies were examined. This chapter discusses the significance of a praxial application in sight-singing and ear-training as well as particular strategies and philosophies.

Praxial Music Education

Philosophy

Praxial Music education was developed by David Elliott based on a multidimensional concept “Praxis”. Elliott took this word from Aristotle; “Praxis means active reflection and reflective action for the positive transformation of people’s everyday lives and situations.” 23 To Elliott, praxial means, “that a full understanding of the nature and significance of music and music education involves far more than an understanding of ‘elements’ or dimensions.” 24 The clear understanding of praxial music education is essential. According to Elliott, “Praxial education means that we should endeavor, to the best of our abilities, to teach, and empower students to learn all forms of music making and listening.” 25 The praxial philosophy includes a focus on the why-what-how-where-when of effective, democratic, and civic education in, about, and through music performing, improvising, composing, arranging, and conducting/leading

24 Ibid., 44.
25 Ibid., 44.
music. It also includes empowering people to make and listen to music for their own and others experience for its meaningfulness, happiness, self-worth, and musical satisfaction. Therefore, sight-singing is one of the elements of music which can empower people to make music.

The praxial music education emphasizes musical action. According to Elliott,

The values and aims of music education are realized through musical actions-through musical thinking-in-action and knowing-in-action. Musical understanding exhibits itself in action. Hence music curricular should be organized in relation to the various ways musical practitioners think musically in action. Just as real music cultures depend on the musicing of practitioners for their experiences, continuation, and evolution, music making is the engine that powers each music’s curriculum-as practicum.

The application of the praxial approach of sight-singing and ear-training can be found as ‘learning-by-doing’. Westerlund found that Dewey’s epistemic view in general overlaps with the ‘learning-by-doing’ educational principle. Her study relates the importance of actual music-making in learning music as,

Although the praxial kind of “thinking-in-action” while making music, suggested by Elliott, is central in Dewey’s thinking… Dewey’s holistic notion of the aesthetic captured the multi-layered as well as the specific nature of musical events better than the kind of praxialism that we know through Elliott’s cognitive approach.

Praxial music entitled it ‘musicing’ and aesthetic music dubbed it ‘musical experience’. In the process of performing, whether they are composing, improvising, arranging, or interpreting music within performance, students learn from their mistakes and experience the enjoyment of music. Thus, musical performance is one of the results of ‘learning-by-doing.’

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27 Ibid., 428.

Learning-By-Doing

The logical-mathematical intelligence has its potential to analyze problems logically, carry out mathematical operations, and investigate issues scientifically.\(^{29}\) When a student learns a new song, the student is expected to analyze the musical score by exploring the note value relationships within the piece, a song’s rhythm, and its musical form. It requires structured sight-reading exercises and it is possible with “learning-by-doing” within the instruction. Students learn from the repetitive action of rhythm tapping, scale singing, and interval recognition during sight-singing instruction.

Nichols’ study demonstrated the importance of attitude and influence of a music educator. According to Nichols, Since then, research on sight-singing in the choral classroom has identified considerable variability in time and effort on music reading for many years. There is an increasing interest in accountability in the music classroom which has resulted in more time and resources devoted to performance-based assessment. Nevertheless, studies have examined sight-singing instructional practices for what influence these changes might have had on teachers approaches to music instruction.\(^{30}\)

According to Regelski, functional action ideals serve as the focus of musical growth in order to provide meaningful experiences that facilitate musical skills and foster a positive attitude toward music involvement. Regelski stated, Meaningful, ‘real-life’ musical experiences in the classroom teach students musical skills. Active participation in listening, performing, and composing will expose students to musical skills such as music reading, aural discrimination, and the exploration and use of creative thoughts. Thus, students will gain the social skills needed to work efficiently


with others and will practice the musical skills need to independently engage in musical activities.\textsuperscript{31}

Thus, music classroom offers students meaningful musical experiences that lead to a positive attitude toward music while applying learned skills to the “doing” of music. Regelski stated, “the \textit{doing} of music is a major part of \textit{being} human.”\textsuperscript{32}

According to Regelski, it is essential to understand the distinction between \textit{professional praxis} and the \textit{technicist teaching}.\textsuperscript{33} “Hands on learning” and “learning by doing” are part of “active learning.”\textsuperscript{34} Like sports, music can be enjoyed alone or in groups and music is an extremely important recreational pastime for large numbers of musically minded individuals. Like sports, music drives at least some of its pleasures from maintaining or increasing mastery. As in sports, various professional or expert models define the upper limits of music skill and nonetheless expert models serve as ideals for potential improvement and its reward.\textsuperscript{35} Then, music teachers need to think more how music should be taught to be good in ordinary people’s life.

Action learning focuses on a praxial theory of music that fully accounts for all the musicking the world has to offer. According to Regelski, music is “an ongoing always contemporary praxis that derives its ‘goods’ from the particulars of its use in the present… the


\textsuperscript{32} Ibid., 259.

\textsuperscript{33} Ibid., 15.

\textsuperscript{34} Ibid., 24.

\textsuperscript{35} Ibid., 20-21.
praxial view of Action Learning puts a particular emphasis on developing a life-long amateur interest and involvement in some personally valued form of musicking.\textsuperscript{36}

**Praxial Applications**

Pitch vs. Rhythm

Henry argued that vocalists focus on what to sing before they shift their attention to when to sing. The focus of vocal sight-readers is the ability to mentally conceive tonal function and convert it into vocalized pitch. She found the key does not appear to be a limiting factor in sight-reading proficiency, but pitch skills are given priority regardless of difficulty level from her investigation of the interaction between skill difficulty and rhythm difficulty.\textsuperscript{37}

In another study, Henry investigated the effect of pitch and rhythm difficulty among 252 singers from a high school choir camp designed to prepare them for all-state choir auditions. Each student sang one of the three randomly assigned melodies. The students able to perform rhythms accurately were more likely to perform pitch accurately. Although the findings for rhythm accuracy are substantially lower, it might indicate the prioritization of pitch tasks over rhythm tasks. This study found that rhythmic success was a significant predictor of pitch success which indicates a prioritization of pitch tasks over rhythm task accurately.\textsuperscript{38}


\textsuperscript{37} Michele L. Henry, “The Effect of Key on Vocal Sight-Reading Achievement.” *Texas Music Education Research*, 2013: 3-8.

Killian and Henry reported significant differences between high, medium, and low achieving sight-singers for keeping the beat in their bodies during sight-reading.\textsuperscript{39} They found a significant difference between high vs. low and medium achievers for giving priority to pitch. The med-low group started with a steady beat, but they abandoned the beat when the pitch task becomes more demanding. Pitch accuracy was not affected by the presence of rhythm tasks even though the rhythm tasks were of varying levels of difficulty. However, they found that the ability to perform rhythm accurately seemed to be affected by the presence of pitch task. They recommended strategies such as keeping a physical beat in the body while sight-reading and placing an intentional emphasis on maintaining rhythmic stability.\textsuperscript{40}

**Sight-Singing Strategies and Rehearsal Techniques**

Demorest found that it is invaluable to practice regular and sequential exercises in developing sight-singing skills.\textsuperscript{41} For these exercises, the commitment of a teacher to sight-singing is essential and it doesn’t end at the time the literature begins in the rehearsal. It should be continued throughout the rehearsal considering that students’ voices and musicality are often developed well beyond their musicianship skills. When a new piece of music is introduced to the students, sometimes it could be good to plow through a piece. It leads to experience an emotional breakdown. Experiencing a breakdown can help student become more astute with pre-reading preparation and begin to identify patterns.\textsuperscript{42} He suggests to plan the time so students get a chance


\textsuperscript{40} Ibid., 81.


\textsuperscript{42} Ibid., 55.
to do at least two readings when using this approach and use piano doubling to help with starting points or lines that are lost.  

Henry suggested few practical instructions in chorus class to provide security and confidence for beginners to a known procedure when they are learning the melodic content and unknown melodic content. These instructions are: include musical content such as syllables, intervals, and rhythmic figures, establish key vocally before reading to use hand signs, sing out loud during practice, keep the beat in the body, and make sure to get through the entire melody during the practice. Henry’s study of the effectiveness of teaching individual singers employ specific behaviors during their preparation. The behaviors linked with high achievement students were tonicizing, using hand signs, vocalizing practice, physically keeping the beat, completing the entire melody during the assigned practice time, isolating trouble spots, skipping easy parts and setting a steady tempo. Low achievement students were linked with behaviors such as abandoning the steady beat, stopping during singing, taking their eye off the music, shifting around, and making excuses.

Killian and Henry found that singers should be taught to establish the key vocally before reading, to use hand signs (if that is a part of their musical reference system), to sing out loud during practice, to keep the beat in the body, to make sure to get through the entire melody during the practice time, to isolate trouble spots and to skip easier spots during practice, and to

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set a steady tempo when ready to perform. Singers should also be taught not to abandon their established tempo, not to stop during performance, not to take their eyes off the music, not to shift their bodies around restlessly, and not to make excuses for their performances. It is also recommended that instruction and application of these strategies be viewed as a long-term undertaking requiring consistent practice and assessment. Well planned time and consistency is one of the essential strategies in sight-singing application.

Preparation time is a strategy put forth by Killian and Henry. Their study was done with students attending the Texas All-State Camp for high school singers. All participants were assigned to sing two melodies, a melody in the key of D with 30-second practice time and then a melody in F without practice, or the F melody with 30-second practice time, and the D melody without. Even though it did not appear to assist low achievers, overall singers scored significantly higher when they were given a 30-second preparation time than just asked to start sight-singing immediately. The 30-second preparation period prior to sight-reading assessment is standard practice in many formal assessment situations including all-state auditions.

When a chorus teacher uses these strategies of regular and sequential exercises in developing sight-singing skill, suitable techniques for the rehearsal should follow. These strategies provide security and confidence for beginners in that they are following a known

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47 Ibid., 51-65.

48 Ibid., 61.

procedure when they are learning new melodic contents. How to apply those strategies in the allotted time frame of the rehearsal along with other instructions is the key to success in sight-singing instructions.

There were many useful strategies of sight-singing which can be considered praxial approaches. Demorest presented four approaches which can help to develop students’ confidence in themselves as readers within the context of rehearsal and help draw attention to the structural qualities of literature.\(^{50}\) The first approach is using a folk song setting to provide an opportunity for everyone in the group to sight-read the simpler melody before they learn their supporting parts. The director will then add the text and work on phrasing, articulation, and diction while everyone stays on the melody. Rooted on the same approach, instructors should use a well-known piece to challenge students to sing in solfège or numbers. The second approach is using pieces of choral music that feature extensive points of imitation between parts. In this approach, students sing the main motive with text and then they are accompanied by counterpoint on solfège syllables or neutral syllables. It is an effective way to introduce balance. Third, the teacher may wish to establish the simple harmonic flow of the piece before introducing the more complex rhythm in harmonically based pieces. Lastly, the teacher may include complex rhythms as a warmup exercise to introduce rhythmically-based pieces.\(^{51}\)

Any implied rehearsal techniques originate from music education as learning-by-doing which is related to the bodily-kinesthetic intelligence. According to Helding,

The strong connection between music and bodily-kinesthetic intelligence is evident in the way an instrumentalist must bring forth music from his instrument, by holding a bow,


\(^{51}\) Ibid., 56.
plucking a string, or blowing on a mouthpiece. In the case of a singer, or dancer for example, her body is her instrument. 52

Hungarian composer, music educator, and ethnomusicologist Zoltan Kodály (1882-1967) is known around world. He believed that music and music literacy should be accessible to everyone, not just the upper classes, and the most highly trained teachers should be involved in teaching. Kodály believed that the voice is the child’s first instrument. He also believed that children should engage in listening, reading, writing, ear training, composition, and improvisation. The Kodály Method used tools which include the tonic, solfa (movable do), Curwen hand signs, stick notation, and rhythm syllables. 53 Collaboration of Bodily-Kinesthetic movement and singing could be a good rehearsal technique such as hand signs and tapping out the rhythm.

A routine rehearsal process is one of the rehearsal strategies. Nilson stated, “Knowledge is a structured set of patterns that we have identified by reflection and abstraction, a grid that we have carefully superimposed on a messy world so we can make predictions and application.” 54 Poliniak’s interview with a high school choir director demonstrated the advantage of strict rehearsals. 55 Because students are most comfortable with knowing what to expect, keeping a consistent routine makes the rehearsal process move more smoothly. Rehearsal routines were five to ten minutes of vocal warm-ups and physical stretching exercises followed by another five to ten minutes of a theory lesson, and then spend rest of the class time on repertoire. Even after


interruptions such as fire drills and unexpected visitors, students returned to task quickly because they were well trained.

Video and audio recording are standard. According to Helding, intrapersonal intelligence may be nurtured by video and audio recording. He stated that teachers who consistently use video recording in their classes found large gaps between students’ self-perceptions and their realities. It could be captured with an audio or visual recording that the mistakes that previously went unnoticed by students. When students notice their own mistakes and flaws, it can become a motivation to succeed. Zimmerman’s refers to self-directed processes enable learners to adapt thoughts, feelings and actions to the achievement of personal goals. Along with stimulating self-motivation for learners, finding suitable instructional materials is crucial in the sight-singing and ear-training portion of chorus class.

Materials

There are many materials available from books to worksheets and online resources as well. Floyd and Haning’s research holds that awareness of internal organization is a foundational component of sight-singing pedagogy, and ten texts were selected for examination in their study. They found that 80% of texts contained a description of at least one pedagogical tool for teaching pitch and rhythm reading, and 70% of texts contained a discussion of the philosophical importance of teaching music literacy. The study provided a rationale for its inclusion in the curriculum from ten choral music education methods textbooks they examined.


57 Ibid., 329.

80% of the texts reviewed contained a discussion of music materials to be used in teaching music literacy skills. 50% of the texts also included examples or suggestions for related activities such as dictation or error-detection exercises to supplement and reinforce sight-singing skills. 30% of the texts reviewed contained the discussions of harmonic foundations for sight-singing, dealing with varying tonalities, and how to approach chromaticism. 20% of the texts discussed both assessment and curriculum planning. Only two of the textbooks reviewed contained a discussion of aural imagery or internalization of sound as a part of the sight-singing process while the foundations of sight-singing and music literacy were also rarely mentioned.59 Floyd and Haning’s study shows that pedagogical tools for teaching pitch and rhythm reading and music literacy skills are essential in sight-singing material since the majority of texts include them. 60

According to Demorest, almost 75% answered they used self-created materials and less than 50% said they used octavos and around one third used hymnals and/or printed sight-singing methods to aid in sight-singing instruction.61 In addition to their chosen materials, Kuehne’s study found that teachers who are likely to support sight-singing taught sight-singing to their students while using a variety of different materials including method books, literature and literature excerpts, numbers for pitches, and moveable do.62


60 Ibid., 12.


Reflection of Praxial Philosophy in Sight-singing Instruction

In 2015, Henry found significant differences in sight-singing skills in overall grade levels. The mean scores by grade level for pitch and rhythm increased along with grade level and also increased with additional choral experience.63 Her study of two hundred eighty high schoolers with an average 5.15 years of choral experience performed at 69.9% accuracy when sight-reading a prescribed melody. Out of 243 participants who were private vocal students, 143 participants reported some level of piano study, and 81 reported study on another instrument. The results indicated that participants sight-read melody at 69.6% accuracy, with higher proficiency for pitch at 72.5% than rhythm at 65%.64 The literature advocated that it is necessary to examine the relationship between the previous experience and the ability of sight-singing technique.65

Demorest’s study stressed the significance of the repetition of the individual experience related to increased sight-reading proficiency.66 It is the responsibility of the teacher to integrate reading challenges in the teaching of a new piece as a skill central to good choral singing not just as an isolated academic exercise. These practical approaches help develop students’ confidence in themselves as readers within the context of a rehearsal and draw attention to the structural


64 Ibid., 8.

65 Ibid., 10.

qualities of the literature. Demorest stated that an understanding of this musical structure produces more intelligent musicianship and better musical performance.\textsuperscript{67}

McClung’s study explored the effect of movable solfège syllables and Curwen hand signs. He randomly chose 38 high school chorus singers with extensive training in solfège syllables and Curwen hand signs and asked them to sight-sing two melodies: one while using Curwen hand signs and one without. Even though there was no significant difference in favor of hand signs, he found the experience of music training is related to sight-singing task accomplishment. Study participants with instrumental experience performed significantly better than students without experience. It was acknowledged that a possible connection between the kinesthetic skills required to play an instrument and the kinesthetic skills required to use hand signs. Singers with 6.1 average years of instrumental experience successfully transfer their instrumental reading skills to sight-singing.\textsuperscript{68}

Blue suggested practical applications of Howard Garner’s multiple intelligence theory as a guide for instructional planning, organization, and delivery. In bodily-kinesthetic intelligence, the physical self can be activated through vocal and physical warm-ups such as movement involving clapping, tapping, and the stepping of rhythmic patterns or pulses.\textsuperscript{69} According to Westerlund and Juntunen, the importance of the body in musical experiences can be described as transparent in these approaches. The movement involved in music making increases so-called


‘bodily knowledge’ which refers to improved ‘knowing’ in and through the body. This bodily knowledge has a direct connection to the senses and bodily awareness, as well as to abilities, skills, and action.\footnote{70}{David J. Elliott, \textit{Praxial Music Education: Reflections and Dialogues}, New York: (Oxford University Press, 2005), 119.}

Henry studied the use of targeted pitch skills for sight-singing in the choral rehearsal with 67 students over 12 weeks period to determine the effectiveness of sight-singing instruction using specific pitch skills emphasizing scale and harmonic function.\footnote{71}{Michele L. Henry, “The Use of Targeted Pitch Skills for Sight-Singing Instruction in the Choral Rehearsal.” \textit{Journal of Research in Music Education}, 52 (3): 206-217.} She randomly assigned students into two groups, group A received instruction with new melodies written specifically to incorporate the targeted skill while group B received instruction using familiar melodies with the same skills. There was no significant difference in sight-singing achievement between singers taught targeted pitch skills with unfamiliar melodies and singer taught targeted pitch skills with familiar songs.\footnote{72}{Ibid., 210.} In their study, Killian and Henry revealed that higher-achieving participants did not improve while participants in both middle and low scoring categories did make significant improvement over the course of the treatment period.\footnote{73}{Ibid., 211.} It can be summarized that sight-singing instruction using specific pitch skills was effective to the participants with lower scoring sight-singing technique because they made significant improvement compared to the higher achievement in the sight-singing group.\footnote{74}{Ibid., 216.}
Movements involving clapping, tapping, and the stepping of rhythmic patterns or pulses through vocal and physical warm-ups can activate physical-self as Blue’s study suggested.\(^{75}\) Henry’s study demonstrated that using specific pitch skills are effective to the participants with lower scoring sight-singing techniques.\(^{76}\) Sight-singing and ear-training instruction works best with movements such as clapping, tapping, and the stepping of rhythmic patterns or pulses with specific pitch skills. As a student imitates the movement and pitch skills, he or she is learning-by doing and ‘experiencing’ music.

**Sight-singing and Musical Fluency**

Rogers’s study of high school senior found that top aural dictation achievers were also top achievers in sight-singing. But only a small portion of top sight-singing achievers were also top achievers in aural dictation.\(^{77}\) The analysis found that sight-singing is one of the skills most highly correlated followed by performance and composition, highlighting a strong relationship which could assist student development.\(^{78}\) Then, it is essential to examine the association between sight-singing skill and musical development and its relationship to musical fluency.

Russell explained fluency as “a term borrowed from the field of reading literacy and refers to consistency of performance in time.”\(^{79}\) According to Russell, musical fluency is the


\(^{78}\) Ibid., 50.

ability to play without stopping, hesitating, repeating material, or abruptly changing tempos. In his experimental study, 182 high school band members from public high schools were observed to isolate the roles of rhythm and pitch in music reading. The result found that the priming was not effective, however the rhythm accuracy scores were significantly lower after priming treatments than after the control condition and also playing through a musical selection a second time significantly increased pitch and fluency scores. This study defined music reading as a process of creating sound from the perception of a visual symbol.

According to Helding, the director’s visual concept necessitates a convincing of the audience. Helding states,

Spatial intelligence may also be at work when learning and processing musical notation since the musical notes on a staff are a visual representation of the contour of melodic shape and rhythm, Spatial intelligence is a necessity for singing actors, who must move in dramatically convincing way through assigned staging (“blocking”) in order to reveal the director’s visual concept.

Helding’s study reflected musical intelligence to Garner’s theory of multiple intelligences. She stated that the more musical training a person has, the more he or she tends to access left brain function when processing musical information especially music’s “symbol system” which is notation. General music ability such as melodic and pitch perception resides in the right hemisphere. Sight-singing could find its relation to spatial intelligence and bodily kinesthetic


81 Ibid., 259.

82 Ibid., 265.

83 Ibid., 327.

84 Ibid., 327.

85 Ibid., 327.
intelligence. Both spatial intelligence and bodily kinesthetic intelligence entail the connection between knowledge and its practical implication.

Praxial Music Education emphasized actions of musical implication such as doing, making, or creating. Elliott stated, Praxis always involves specific making actions and techniques to achieve specific kinds of ends… Praxis differs from poiesis and techne in that the aim of praxis is not only to achieve some kind of product or result, but also to “realize some morally worthwhile good” in doing, making, or creating that product to outcome.

Sight-singing technique can be one of the “realize some morally worthwhile good” for a student’s life as a singer. A student can be fluent in music with his or her achievement of sight-singing technique, he or she can be an independent and lifelong learners of music. Thus, music-reading skills are included in the National Standards for Music Education and many state standards documents.

Henry stressed the importance of instruction of sight-reading skills in the choral classroom and also argued that independence becomes increasingly possible with the development of music literacy skills. She examined the effectiveness of teaching individual singers to employ specific behaviors that have been linked with high achievement during individual sight-reading trials while avoiding behaviors linked to low achievement. This study shows that low achievers differed significantly between pretest and posttest while high achieving

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participants pretest and posttest scores revealed no significant difference. Meanwhile, the number of undesirable behaviors did not significantly differ for either group.\textsuperscript{89} Killian and Henry’s study of the different strategies employed by successful and unsuccessful high school sight singers during individual assessment found several overt behaviors linked to overall sight-reading success. Those who vocally established the key, used hand signs, sang out loud, kept the beat in their bodies, and complete entire melody during the preparation time scored significantly higher than those who did not.\textsuperscript{90} Killian and Henry also found that high and medium accuracy singers scored significantly higher when they were given 30 seconds to study the sight-singing than when they were not given that opportunity. Killian and Henry’s hypothesis was that the low-accuracy singers were unable to use the time effectively, therefore rendering the time essentially useless. During the pretest, the high accuracy singers already employed many positive strategies when practicing and performing sight-reading melodies. It did not positively affect their sight-singing, but the high-scoring singers increased the number of desirable behaviors after instruction. Henry stated that when the test-taking strategies are added into the formula, the experience is likely to become all the more valuable in creating independent music makers.\textsuperscript{91} Culp also addressed that activities in which students sing, play instruments, experience a variety


\textsuperscript{91} Ibid., 64.
music styles, move, and build musical knowledge and create should be developmentally appropriate and adequately challenge students while allowing for success.  

How often and how much time spent on sight-singing in choral rehearsal correspondingly related to the success of singers in the music festivals. According to Demorest’s survey, 90% of the respondents among 272 middle and high school directors from the United States and Canada indicated that they spend approximately 28% of their class time across entire school year. It could be different depending on the circumstances of a class, but surely more practice leads to improvement.

Furby found the association between the sight-singing backgrounds and behaviors of first-year undergraduate students. Furby’s analysis exhibited that students who had successful performances on the sight-singing test were more likely have spent more time singing in high school choral ensemble than unsuccessful students. The number of years of high school choral participation of the student was the strongest predictor of sight-singing success. Furby emphasized continuing their musical education throughout their secondary school. Her study indicated that the number of years of high school choral participation of the student was the strongest predictor of sight-singing success. She also found that instruction prior to entry in


higher education is strongly related to sight-singing success.\textsuperscript{96} Sight-singing instructions and experiences in the chorus classroom are a valuable factor for student’s musical ability and fluency.

\textsuperscript{96}Victoria J. Furby, “Process and Product: The Sight-Singing Backgrounds and Behaviors of First-Year Undergraduate Students.” ProQuest Dissertations Publishing, 200, 89.
CHAPTER III: Methodological Design

Research Design

The qualitative historical method was used to study the aspect of praxial music education for sight-singing and ear-training in secondary school chorus. In this study, while examining past events, I formulated an idea and gathered data such as observation data, document data and audio/visual data, and its patterns interpretation and drew conclusion and make suggestions for the future. 97

Procedures

This study gathered data from literature resources which were both quantitative and qualitative. For example, Demorest’s 98 and Nichols’s 99 data was from survey, Henry’s research was from observation and case study 100, and others were from interview. While examining many literatures, both quantitative and qualitative data were reviewed and analyzed to answer the research questions. This qualitative method started with open-ended questions and ended with some comments about the narrative that emerged from the data analysis. 101

CHAPTER IV: Findings

This chapter will answer the primary research questions:

1. In what ways can praxial music education include the application of instruction in sight singing and ear training in the secondary school chorus?

2. In what ways can the application of sight-singing and ear-training benefit the students in the secondary school chorus students?

Overview

Praxial music education can include the application of instruction in sight-singing and ear-training in the secondary school chorus by implementing daily exercises in class and mock auditions. There is evidence that many strategies and techniques used in chorus instruction reflects ‘musicing’ and ‘learning-by-doing’ from praxial music education. The high accuracy singers exhibited desirable characteristics such as vocally establishing the key, using hand signs, singing out loud, keeping the beat in their bodies, and completing the entire melody during the preparation time prior to their sight-singing assessment.102 The praxial philosophy of empowering people to make and listen to music for its meaningfulness, happiness, self-worth, and musical satisfaction had been in many strategies and rehearsal techniques. While students use movement in sight-singing instruction, they are learning and knowing in and through the body, and this knowledge has a direct connection to senses and bodily awareness.103 Then, collaboration between specific pitch skills and movements such as clapping, tapping, and the stepping of rhythmic patterns or pulses creates the maximum effect of sight-singing and ear-


training instruction as praxial music education stress on ‘learning-by doing’ and ‘experiencing’ music.

Multiple research indicates the impact on praxial music education in the sight-singing and ear-training instruction process in terms of success in choral festival auditions and participation for the secondary school chorus setting. Killian and Henry’s study of the festival participant displayed a significant difference between high vs. medium and low achievers of sight-singing. The study recommended strategies such as keeping a physical beat in the body while sight-reading, placing an intentional emphasis on maintaining thymic stability regardless of the pitch task, establishing the key vocally before reading, using hand signs, and singing out loud during practice to improve sight-singing skill.104 Whether it is self-created materials, octavos, or printed sight-singing materials they use in class, higher scored singers in festivals demonstrated high achievement using methods such as tonicizing, using hand signs, vocalizing practice, physically keeping the beat, completing the entire melody during the assigned practice time, isolating trouble spots, skipping easy parts and setting a steady tempo.105

The application of sight-singing and ear-training instruction in secondary school chorus may benefit students in terms of confidence and social development through singing. Furby’s study verified that years of participation in a chorus ensemble from their secondary school is a big measurement of sight singing success in the freshman year in college.106


Hypotheses

Hypothesis 1: Praxial music education can include the application of instruction in progress in sight-singing and ear-training in the secondary school chorus by implementing daily exercises in class and mock audition for choral festival auditions.

Hypothesis 2: The application of sight-singing and ear-training instruction in secondary school chorus may benefit students in terms of confidence and social development through singing.

High school students will not able to sing accurately unless they learn to sight read in middle school. High schoolers who didn’t have experience with sight-singing instruction will be less likely to succeed in participation of Choral Festivals and similar musical events. The application of praxial music education can be discovered from the secondary school chorus classroom. The student who had the praxial application of sight-singing and ear-training instructions from secondary school chorus will demonstrate fluency in singing music.

Summary of Findings

The sight-singing instruction using specific pitch skills was effective to the participants with lower scoring sight-singing technique. The findings of this study reflected practical strategies and rehearsal techniques which reflected praxial music education. Strategies were using familiar songs, imitating between the parts and repetitive motive, establishing simple harmonic flow, and including complex rhythms as a warmup exercise. First, by utilizing techniques such as vocally establishing the key, using hand signs, singing out loud, keeping the beat in their bodies, and completing entire melody during the preparation time, lower level

singer’s sight-singing can be improved. Second, it is recommended that the instruction uses specific pitch skills emphasizing scale and harmonic function. Third, as praxial music education stresses learning-by doing and ‘experiencing’ music, the maximum effect of sight-singing and ear-training instruction is expected from combining specific pitch skills and clapping, tapping, and the stepping of rhythmic patterns. Fourth, collaboration of Bodily-Kinesthetic movement and singing such as hand signs and tapping out the rhythm is considered a good rehearsal technique. When students move during sight-singing instruction, they are learning and knowing in and through the body, and this knowledge has a direct connection to senses and bodily awareness. Fifth, flaws that previously went unnoticed by students can be detected by an audio or visual recording. It also reveals the gap between students’ self-perceptions and their realities to students. Lastly, participation of the secondary school ensemble is recommended because it has exhibited the number of years of high school choral participation of the student was the strongest predictor of sight-singing success.


Few successful applications of praxial theory were exhibited. First, learning by doing with repetitive action is related to spatial intelligence and bodily-kinesthetic intelligence. Demorest demonstrated the significance of the repetition of the individual experience related to increased sight-reading proficiency. It is the instructor’s responsibility to integrate reading challenges in the teaching of a new piece as a skill central to good choral singing. The Kodály Method is a good example of this action-learning. They used tools which include the tonic, sol-fa (movable do), Curwen hand signs, stick notation, and rhythm syllables. As a student imitates the movement and pitch skill, he or she is learning-by doing and ‘experiencing’ music, as Elliott said, ‘musicing.’

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CHAPTER V: Discussion

Summary of Study

The review of various scholastic articles yielded findings regarding the application of praxial music education into sight-singing and ear-training instruction of secondary school chorus. The problem is, according to Norris, secondary school may not be teaching the sight-reading skills necessary for students to be fluent in music.\textsuperscript{118} Henry’s study showed that regardless of whether using familiar melodies or new melodies, sight-singing instruction using specific pitch skills was effective for lower scoring sight-singing technique participants because they showed significant improvement compared to the higher achieving sight-singing group. Henry stated that if test-taking strategies were added to the formula, the experience was likely to become more valuable in creating independent music makers. Studies found several overt behaviors linked to overall sight-reading success when different strategies were employed by successful and unsuccessful high school sight singers during individual assessment.\textsuperscript{119} The activities in which students singing, playing instruments, experiencing a variety of music styles, moving, building musical knowledge, and creating should be developmentally appropriate and adequately challenge students while allowing for success.\textsuperscript{120}


Based on a multidimensional concept “Praxis”, Elliott’s praxial education philosophy has been the root of this study. The application of the praxial approach of sight-singing and ear-training can be found as ‘learning-by-doing’ or ‘musicing.’ It requires structured sight-singing exercises and is possible with “learning-by-doing” in the instruction. Students learn from the repetitive action of kinesthetic movement such as rhythm tapping, scale singing, and interval recognition during sight-singing instruction.

Praxial applications were studied in the area of pitch vs. rhythm, sight-singing strategies, and rehearsal techniques. Henry found the key does not seem to be a limiting factor for proficiency in sight-reading but showed a negligibly higher proficiency in pitch than rhythm in melody accuracy. It was a similar result with a finding from a previous study that showed that rhythmic success was a significant predictor of pitch success which indicates a prioritization of pitch tasks over rhythm task. The successful 30-second practice, consistency of sight-singing strategies, and practice in sequential exercises are practical applications for developing sight-singing skills. To find rehearsal techniques and their applications, the literature of Helding and study of Pretty-Norbury and Pontatini were reviewed. Zoltan Kodály’s method was derived from the belief that music and music literacy should be accessible to everyone, not just the upper classes and the most highly trained teachers. Kodály believed that the voice is the

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125 Ibid., 61.
child’s first instrument. He also emphasized engagement of children in listening, reading, writing, ear training, composition, and improvisation in music.\textsuperscript{126} The usage of technology was one area this research explored; it found that this area needed more research in the future to be relevant with future generations.\textsuperscript{127}

Sight-singing instruction using specific pitch skills was effective for participants with lower scoring sight-singing results. It may be the goal of sight-singing instruction to yield independent and lifelong students of music. Studies demonstrate that students with higher achievement in sight-singing technique display improved self-esteem. Culp stated, “Students who believe they will perform well often do…Gains in these areas could demonstrate benefits in students’ phycological well-being, academic performance, and musical engagement.”\textsuperscript{128}

Sight-singing is an indicator of musical fluency in students. The application of sight-singing and ear-training in the secondary school chorus is a benefit to the students. This is proven by the proportionality between the amount of high school choral participation to successful performance in post high-school sight-singing.\textsuperscript{129}

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Discussion of Findings

The use of sight-singing technique can lead students to recognize their musical talent and understand a life-long enjoyment of music. Sight-singing relates to spatial intelligence and bodily kinesthetic intelligence – concepts from Garner’s theory of multiple intelligences.\textsuperscript{130} Using the practical application of Howard Garner’s multiple intelligence theory as a guide in instructional planning, organizing, and delivery, the physical self can be activated through vocal and physical warm-ups.\textsuperscript{131} Whether familiar melodies or new melodies were used in instruction, using specific pitch skills was effective to participants with lower scoring sight-singing techniques as evidenced by their significant improvement when compared to the higher achievement sight-singing group.\textsuperscript{132}

Killian and Henry’s study revealed that those who vocally established the key used hand signs, sang out loud, kept the beat in their bodies, and completed the entire melody during preparation scored significantly higher than those who did not.\textsuperscript{133} Thus, it is important to observe the effect of spatial and bodily kinesthetic intelligence in their sight-reading success.

The findings of sight-singing strategies consist of regular practices and sequential exercises along with using the 30-second practice time productively.\textsuperscript{134} In developing sight-


\textsuperscript{134} Ibid., 61.
singing skill, the exercises were encouraged such as establishing the key vocally before reading, using hand signs (if that is a part of their musical reference system), singing out loud, keeping the beat in the body, making sure to get through the entire melody during practice time, isolating trouble spots, skipping easier spots during practice, and setting a steady tempo prior to perform. These exercises focus on to avoid abandoning their established tempo, stopping during performance, taking their eyes off the music, shifting their bodies around restlessly, and making excuses for their performance.\footnote{135}

Rehearsal techniques were bodily-kinesthetic, based on Zoltan Kodály method,\footnote{136} and usage of video and audio recording was effective in helping students to recognize the flaws that previously went unnoticed.\footnote{137} The review of materials yielded that the pedagogical tool for teaching pitch and rhythm reading as well as music literacy skills are essential in sight-singing material since the majority of materials include them.\footnote{138} Teachers who likely support sight-singing taught it to their students using a variety of different materials were used in the instruction of sight-singing among teachers who support it including: method books, literature and literature excerpts, numbers for pitches, and moveable do.\footnote{139} A routine-based rehearsal


\footnote{139}{Ibid., 10.}
process benefits students with its anticipated structure and it helps students to ignore any distractions that may interrupt their rehearsal time and focus on class.\textsuperscript{140}

Many praxial sight-singing strategies and techniques would improve student fluency in music. Whether it is clapping, tapping, and the stepping of rhythmic patterns or pulses with specific pitch skills, sight-singing and ear-training instruction gives chorus students the opportunity to participate in learning-by doing and ‘experiencing’ music. Furby’s finding of the association between the sight-singing backgrounds and behaviors of first-year undergraduate students validated that years of participation in secondary school chorus positively affects musical fluency and confidence in students as well as social benefits in singing.\textsuperscript{141} The importance of action learning in the way of formal schooling changes the attitude of a student toward to music. This can be seen when students choose to be musically active in and out of school.\textsuperscript{142}

\textbf{Implications for Music Education}

This study’s findings can influence secondary music education in terms of sight-singing and ear training. By stimulating spatial intelligence and kinesthetic intelligence with a routine rehearsal process, the utilization of sight-singing strategies and techniques is expected to rise in more chorus classrooms to improve attitude and music appreciation.


Assumptions

It is assumed that music is a positive factor that brings enjoyment to many people, and thus enriches the human experience. It is also assumed that the music educator generally wants to prepare his or her students for a life of music enjoyment. Finally, the exposure to sight-singing and ear training on a consistent basis may not be practical for schools that employ a part-time music teacher who may not have as many contact hours as a full-time music teacher.

Limitation of the Study

Not all secondary schools prepare for or participate in a choral festival, therefore, the study’s emphasis for preparation for such events may not apply to all chorus classrooms. Further, the emphasis on sight-singing and ear training relies heavily on the ability of the music teacher to prioritize these disciplines in the classroom.

Recommendation for Further Study

Practical usage of praxial music education in sight-singing and ear-training doesn’t stop the moment a chorus start to working on their repertoire for upcoming concert. It should be reflected in every step of music instruction. Regelski stated,

The ‘music’ in music education, then, should not be premised on a narrow or limiting view of praxis that excludes or alienates students from meaningful and relevant musical learning; instead, it needs to be expanded, not just to include a broader range of musics, but to the idea of enabling students to appropriate musical meanings and values in ways or to a degree that ‘makes a difference’ as a direct result of their schooling.\textsuperscript{143}

The praxial approach of sight-reading and ear-training had a significant influence on secondary school’s choral music in musical independency. More widespread usage of praxial approach in

sight-singing and ear-training would likely contribute to students’ enjoyment in the chorus program and expand opportunities for performances. Successful implementation of the research-based sight-singing and ear-training in secondary school chorus may help students become better musicians. It also benefits students in terms of confidence, musical fluency and social value in singing.

Recommendations for future research could include implications for band students who would likely benefit from consistent sight-singing training in the classroom; in fact, a more general benefit to all music students could be explored. Continual research of practical application relevant to the next generation is critical. Further study of the implication of praxial music education on the platform of technology in sight-singing is valuable for the next generation music education.
Bibliography


## APPENDIX

### CURRICULUM PROJECT – ANALYSIS CHART

### PART I: CURRICULUM INFORMATION

<table>
<thead>
<tr>
<th>Student: Euna Kim</th>
<th>High School Chorus I</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style):</strong></td>
<td></td>
</tr>
<tr>
<td>The Baptist Hymnal. (Nashville: Lifeway Worship, 2018)</td>
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</tr>
</tbody>
</table>

### Identify the problem:

Student must learn to sing their parts in the correct pitch and rhythm with musical fluency.

### Who are the learners and what are their characteristics?

High school students who are interested in singing and wants to sing in group setting.

### What is the new desired behavior?

The student will be able to sing their parts using SATB Octavo.

### What are the delivery options?

This course is a residential chorus class and meets every other day (A/B Day schedule) for 60 minutes per class.

### What are the pedagogical considerations?

Singing with accuracy develops the musical ear also expands musical awareness also helps reading music better. Students ‘learn by doing’.

### What learning theory applies to your curriculum? Why?

Cognitive learning theory is considered for this course because sight-singing is based on the recognition and understanding of written music. The physical learning is considered because singing is related to physical coordination with spatial intelligence and kinesthetic intelligence.
### Part II: Learning Outcomes

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
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<tbody>
<tr>
<td><strong>At the end of the course, the student will be able to:</strong></td>
</tr>
<tr>
<td>1. Name basic notes, rests, time signature, key signature, and dynamic expression.</td>
</tr>
<tr>
<td>2. Illustrate singing techniques such as breathing, support, vocalization, phonation, and dynamic expressions in their singing.</td>
</tr>
<tr>
<td>3. Demonstrate correct intervals 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th} and 5\textsuperscript{th} using solfège in singing.</td>
</tr>
<tr>
<td>4. Differentiate skips, steps, ascending, and descending patterns of the note within the phrase.</td>
</tr>
<tr>
<td>5. Prepare a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.</td>
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</tbody>
</table>
Part III: Original Syllabus

Syllabus Creation/ Revision

COURSE SYLLABUS

NAME OF COURSE: CHORUS I

COURSE DESCRIPTION
This course is designed to develop the singing skills for the students who want to learn sight-singing in the chorus setting. Students will learn to sing their parts in the correct pitch and rhythm, while also developing listening skills when they are singing in a group.

RATIONALE
Singing in the chorus requires singing technique such as breathing, vocalizing, totalizing, singing in the correct pitch and rhythm, and ear-training by singing their parts. While students are in the class, they will be introduced to the sight-singing and practice it with consistency. This course is designed for the high student to benefit their sight-singing technique through Hymnal singing. The final outcome of this course is singing their parts with accuracy, demonstrating musical expression in singing, and creating their parts upon their understanding of choral music.

I. PREREQUISITES
NONE

II. REQUIRED RESOURCE PURCHASE(S)
The Baptist Hymnal. (Nashville: Lifeway Worship, 2018)

III. ADDITIONAL MATERIALS FOR LEARNING
Sheet music for chorale program accordingly- will be provided in the class.

IV. MEASURABLE LEARNING OUTCOMES
Upon successful completion of this course, the student will be able to:
A. Name the time signature, key signature, and dynamic expression.
B. Illustrate singing techniques such as breathing, support, vocalization, phonation, and dynamic expressions in their singing.
C. Demonstrate correct intervals 2nd, 3rd, 4th and 5th using solfège in singing.
D. Differentiate skips, steps, ascending, and descending patterns of the note.
E. Plan a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.

V. Course Requirements and Assignments

A. Participation, Attendance - 20%
B. Quiz - 20%
C. Sight Singing - 30%
D. Concert Review - 10%
E. Formative Assessment - 20%

VI. Course Grading and Policies

A. Points
   A. Participation, Attendance – 20%
   B. Quiz - 20%
   C. Sight Singing - 20%
   D. Concert Review - 10%
   E. Formative Assessment - 40%

B. Scale
   A = 90% and above   B = 80-89%   C = 70-79%   D = 60-69.9%   F = 0–59%

C. Late Assignment Policy
   All assignments should be completed and turned in on time. Assignments that are late will receive a 20% penalty deduction. Assignments turned in later than five days after the end of the course will not be accepted.
**CURRICULUM PROJECT – DESIGN CHART**

**Student:** Euna Kim  
**High School Chorus I – Develop sight-singing skill while You’re Singing**

**Concept Statement:** Each instructional unit focused on the learning outcomes while it reflect praxial approach of sight-singing and ear-training.

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Content</th>
<th>Learning/Training Activity</th>
<th>Assessment</th>
</tr>
</thead>
</table>
| 1. Name the notes, rests, time signature, key signature, and dynamic expression in English. | Week 1:  
- List notes and rest  
- Recall musical terms  
- Express dynamic Signs in singing | Week 1:  
- Name notes and rest  
- Name the time signature and key signature game  
- Dynamic sign demonstration | Week 1:  
- Formative assessment 1: Note, Rest, Time signature and Key signature |
| | Week 2:  
- Relate breathing and support in singing  
- Explain their singing technique | Week 2:  
- Breathing and support of singing demonstration and practice  
- Singing technique application | Week 2:  
- Quiz 1: musical terms |
| | Week 3:  
- Review breathing and support  
- Demonstrate vocalization | Week 3:  
- Singing examples  
- Sight-singing with demonstration of vocalization  
- Practice rhythm and pitch with chosen Hymn | Week 3:  
- Sight-singing/Ear-training 1: observation |
| | Week 4:  
- Distinguish breathing technique and voice resonate | Week 4:  
- Listen to examples of singing technique  
- Say lyrics with rhythm from the hymnal | Week 4:  
- Quiz 2: Singing techniques |
<table>
<thead>
<tr>
<th>Week 5:</th>
<th>Week 6:</th>
<th>Week 7:</th>
<th>Week 8:</th>
<th>Week 9:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Apply phonation and dynamic in singing</td>
<td>- Relate intervals $2^{nd}$, $3^{rd}$, $4^{th}$, and $5^{th}$</td>
<td>- Demonstrate $2^{nd}$, $3^{rd}$, $4^{th}$, and $5^{th}$ in singing</td>
<td>- Identify intervals using solfège</td>
<td>- Quiz 3: interval</td>
</tr>
<tr>
<td>- Identify intervals</td>
<td>- Review intervals</td>
<td>- Simple rhythmic aural dictation as a group</td>
<td>- Find the interval game</td>
<td>- Sight-singing/Ear Training 2: assignment video submission (Record a video of sight-singing of given pages in the textbook and send it to the instructor)</td>
</tr>
<tr>
<td><strong>Week 6:</strong></td>
<td></td>
<td></td>
<td>- Relate to body movement to demonstrate rhythm</td>
<td>- Quiz 4: interval, skips, steps, ascending, and descending within the phrase</td>
</tr>
<tr>
<td>- Review intervals</td>
<td>- Apply solfège in singing interval</td>
<td>- Simple pitch aural dictation</td>
<td>- Construct $2^{nd}$, $3^{rd}$, $4^{th}$, and $5^{th}$ from the given note</td>
<td>-</td>
</tr>
<tr>
<td>Week 9:</td>
<td>Week 10:</td>
<td>Week 10:</td>
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<td>-------------------------------------------------------</td>
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</tr>
<tr>
<td>- Sight-singing many songs from the hymnal in solfège</td>
<td>- Choose a song to sight-singing relay</td>
<td>- Sight-singing/Ear Training 4: observation on skips, steps, ascending, and descending pattern of the notes in 8 measures.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Recognize intervals and employ techniques of singing</td>
<td>- Review singing hymns</td>
<td></td>
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<tr>
<td>5. Prepare a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.</td>
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<tr>
<td>Week 11</td>
<td>Week 10:</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>- Tech/Dress rehearsal</td>
<td>- Review breathing and vocalizing</td>
<td></td>
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<tr>
<td>- Recognize incorrect pronunciation of English</td>
<td>- Sight-singing game</td>
<td></td>
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<tr>
<td>- Use correct rhythm and pitch</td>
<td>- Personal practice time</td>
<td></td>
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</tr>
<tr>
<td>- Analyze their singing</td>
<td>- Organize concert pieces</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Prepare concert</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 12</td>
<td>Week 11:</td>
<td></td>
<td></td>
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<tr>
<td>- Demonstrate musical understanding in their singing</td>
<td>- Recognize the words hard to pronounce from the concert pieces</td>
<td></td>
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<tr>
<td>- Inspect their phonation while singing</td>
<td>- Demonstrate singing technique</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>- Appraise of progress in singing especially sight-singing</td>
<td>- Performance presentation</td>
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<tr>
<td>- Prepare a concert with new songs</td>
<td>- Prepare a concert with new songs</td>
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</tr>
<tr>
<td>Learning Outcomes</td>
<td>Rational for Sequence</td>
<td></td>
<td></td>
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<tr>
<td>-------------------</td>
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</tr>
<tr>
<td><strong>Learning Outcomes</strong>&lt;br&gt;(List them in the order you plan to address during the 12 weeks of curriculum.)</td>
<td><strong>Rational for Sequence</strong>&lt;br&gt;(Describe why you believe this sequence is the most effective.)</td>
<td></td>
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</tr>
<tr>
<td>1. Name the notes, rests, time signature, key signature, and dynamic expression in English.</td>
<td>High school chorus students are often show need of improvement in sight-singing. While reviewing note value, rest value, musical expression, they get used to with musical term and learn to be used to with music.</td>
<td></td>
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</tr>
<tr>
<td>2. Illustrate singing techniques such as breathing, support, vocalization, phonation, and dynamic expressions in their singing.</td>
<td>Learning correct singing technique is essential for the singers.</td>
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<td></td>
</tr>
<tr>
<td>3. Demonstrate correct intervals 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th} and 5\textsuperscript{th} using solfège in singing.</td>
<td>Intervals are the foundation for chorus singing and solfège is a great tool.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4. Differentiate skips, steps, ascending, and descending patterns of the note within the phrase.</td>
<td>Recognizing note pattern is initial sight-singing technique and 30 seconds practice time is a great strategy.</td>
<td></td>
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</tr>
<tr>
<td>5. Prepare a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.</td>
<td>Learning new songs in chorus setting requires certain level of sight-singing skill, while preparing a concert, students could improve their sight-singing skill.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
**CURRICULUM PROJECT – DEVELOPMENT CHART**

<table>
<thead>
<tr>
<th>Student: Euna Kim</th>
<th>Course for which you are creating curriculum: High School Chorus I – Develop sight-singing skill while You’re Singing</th>
</tr>
</thead>
</table>

**Expository**

Good morning, Chorus I class. Last week, we talked about singing techniques and singing melodies. Today, we will learn about harmony and intervals. As you walk in to the classroom, you listened to beautiful chorale piece. In chorale music, when each part sing different notes that makes harmony. Harmony is based on the intervals. The interval in music means the distance between two separate notes. It is like the steps you walk up the stairs. You count steps from one note to another and indicate that as 2nd, 3rd, 4th, 5th, 6th, 7th, and so on. The spot you are starting your step is always first step. If you have C and E, C is your first step, D is second, and E is 3rd step from C, so we call C to E as 3rd. First, we will listen to chorale piece from the beginning of the class again. Next, we will sing intervals separately in melody, that would be melodic interval. And then we will sing together as the parts, and we will create harmony with these intervals, it is called harmonic intervals. Lastly, we will find those intervals in the hymn ‘It is well’, and sing that song with beautiful harmony.

**Narrative**

Good morning, Chorus I Class. We will learn about harmony and intervals today. All of us who can sing, already sang intervals without recognizing. Do you remember the song ‘Twinkle, twinkle little star’ Let’s look at that song in this chart. There were ‘Twinkle, Twinkle’ they wanted to visit the ‘little star’. They skipped many notes in between. The interval is the distance between two notes. There are 8 intervals in a scale. Those are unison, 2nd, 3rd, 4th, 5th, 6th, 7th, and 8th which is an Octave. Of course, there are 9th, 10th, 11th, 12th, etc.… but we will mainly focus on intervals in an octave. These intervals can make the sounds separate like the melody line (playing on the piano melody line of “Twinkle, Twinkle, little Star”). Or if intervals make the sounds at the same time, they are called ‘Harmony’ (playing on the piano harmony from ‘It is well’). When we sing, we can practice this harmony by singing parts. We will listen to the song, ‘Ave Verum Corpus’ which was played when you walked into the classroom. We want to focus on listening to the harmony of that song. And we will sing intervals separately and together using the melody of “Twinkle, Twinkle, Little Star”. Lastly, we will make harmony by singing ‘It is well’.
Singing involved with rhythm, pitch, and lyrics. Studying the rhythm and pitch in familiar song would be helpful for developing sight-singing skills.

**Sight-singing, Ear-training Stairs**
Rhythm
- Note Value
- Pattern

Pitch
- Melody
- Harmony

Lyrics
- Meaning
- Syllables
Gagne’s Nine Events of Instruction

<table>
<thead>
<tr>
<th>Instruction Event</th>
<th>Describe how each instructional event will be addressed in your instructional unit.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Gain attention</td>
<td>The instructor will use the recorded music to draw the attention of the students. 144</td>
</tr>
<tr>
<td>2. Inform learners of objectives</td>
<td>The instructor will describe them verbally and demonstrate in singing and on the piano. 145</td>
</tr>
<tr>
<td>3. Stimulate recall of prior learning</td>
<td>The instructor will remind them of the basic techniques of singing by asking questions. 146</td>
</tr>
<tr>
<td>4. Present the content</td>
<td>The instructor will provide examples of the melodic and harmonic intervals by listening ‘Ave Verum Corpus’. 147</td>
</tr>
<tr>
<td>5. Guide learning</td>
<td>The instructor will give guidance to produce intervals as a group. 148</td>
</tr>
<tr>
<td>6. Elicit performance (practice)</td>
<td>Students will practice creating the harmonic intervals of 2\textsuperscript{nd}, 3\textsuperscript{rd}, 4\textsuperscript{th}, and 5\textsuperscript{th} in a group of 5 like a project. 149</td>
</tr>
<tr>
<td>7. Provide feedback</td>
<td>Students will get feedback from the peers and instructor while they are presenting each interval in a group. 150</td>
</tr>
</tbody>
</table>


145 Ibid., 146.

146 Ibid., 133.

147 Ibid., 194.

148 Ibid., 184.

149 Ibid., 197.

150 Ibid., 272-73.
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>

| 9. Enhance retention and transfer | Students will reflect their learning of intervals while singing ‘It is well’.  

152 Ibid., 305-306. |
**CURRICULUM PROJECT – IMPLEMENTATION CHART**
Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

<table>
<thead>
<tr>
<th>Student: <strong>Euna Kim</strong></th>
<th><strong>High School Chorus I</strong> – Develop sight-singing skill while You’re Singing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical Item</td>
<td>Rationale for Use</td>
</tr>
<tr>
<td>Audio Equipment</td>
<td>The audio file allows the educator to give examples of techniques within choir and performance of the song. The listening is the most accessible of all forms of musical praxis. 153</td>
</tr>
<tr>
<td>Hand chime</td>
<td>Playing hand chime is a learning in action activity for learning intervals. The hand chime sound contains the listening and performing. 154</td>
</tr>
<tr>
<td>Activity Sheets</td>
<td>The activity sheets are useful for the activities that requires logical thinking. 155</td>
</tr>
<tr>
<td>Classroom set-up</td>
<td>Some students are sensitive to lines and shapes in space. 156 Spatial intelligence is</td>
</tr>
<tr>
<td>Handouts</td>
<td>The handout will contain information about the composer of the background of the song. 157</td>
</tr>
</tbody>
</table>

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154 Ibid., 261.


156 Ibid., 98.

<p>| <strong>PowerPoint</strong> | PowerPoint presentation gives students a clear idea on the concept of musical intervals. Visual graphic helps students remember the contents in the boxes, circles, or cells. |</p>
<table>
<thead>
<tr>
<th>Task</th>
<th>Rationale for Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting up the Audio Equipment</td>
<td>Preparing audio file is a tool for listening and checking the technical requirement would make the learning flow smoothly.(^{159})</td>
</tr>
<tr>
<td>Setting up the Hand chime</td>
<td>Putting numbers in the hand chime would be helpful for students to understand the concept of intervals. Playing chimes is the action-learning.(^{160})</td>
</tr>
<tr>
<td>Print Activity Sheets</td>
<td>Print out enough activity sheets for the class. The activity sheet will provide broad problem-solving methods.(^{161})</td>
</tr>
<tr>
<td>Arranging Chairs</td>
<td>Arranging chairs in a group for each part would be efficient for practicing the part singing as they learn through integration with others.(^{162})</td>
</tr>
<tr>
<td>Print Handouts</td>
<td>The understanding of the song would create the connection in learning.(^{163})</td>
</tr>
<tr>
<td>Design PowerPoint</td>
<td>The PowerPoint presentation is a visual tool that can serve our instructional purposes very effectively.(^{164})</td>
</tr>
</tbody>
</table>


\(^{164}\) Ibid., 257.
<table>
<thead>
<tr>
<th>Formative Assessment Type</th>
<th>Assessment Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recording a video on sight-singing</td>
<td>Students are asked to submit a video recording of their sight-singing assignment. This summative assessment motivates students self-regulated learning because this video recording could capture the mistakes and flaws that previously went unnoticed by students. It is stimulating. Such a self-regulated learning refers to self-directed processes enable learners to adapt thoughts, feelings and actions to the achievement of personal goals.</td>
</tr>
</tbody>
</table>

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165 Ibid., 329

# CURRICULUM PROJECT – EVALUATION CHART

## Part I: Evaluation Plan

<table>
<thead>
<tr>
<th>Student: Euna Kim</th>
<th>Course for which you are creating curriculum: High School Chorus I – Develop sight-singing skill while You’re Singing</th>
<th>Rationale for Formative Assessment Type</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Learning Outcomes</strong></td>
<td><strong>Your Formative Assessment Plan</strong></td>
<td><strong>Rationale for Formative Assessment Type</strong></td>
</tr>
</tbody>
</table>
| 1. Name the time signature, key signature, and dynamic expression. | Week 1:  
- Formative assessment 1: Time signature and Key signature  
Week 2:  
- Quiz 1: musical terms | Understanding of basic music theory is fundamental for sight-singing and chorale music. Fill-in the blank measures how well students have memorized facts, terms, and symbols.  
| 2. Illustrate singing techniques such as breathing, support, vocalization, phonation, and dynamic expressions in their singing. | Week 3:  
- Sight-singing/Ear-training 1: observation  
Week 4:  
- Quiz 2: Singing technique | With observation, teacher can give feedback to students for their performance. Multiple choice quiz would enhance the knowledge of singing technique for students.  
168 Ibid., 193-97. |
| 3. Demonstrate correct intervals 2nd, 3rd, 4th and 5th using solfège in singing. | Week 5:  
- Formative assessment 2: in-class interval Bingo game  
- Sight-singing/Ear-Training 2: video assignment submission  
Week 6:  
- Quiz 3: music theory and singing technique  
Week 7: | Interval is a concept that is required for chorus singers. During playing interval Bingo, student can do a self-assessment as well.  
169 Ibid., 170. |
<table>
<thead>
<tr>
<th>Week 8:</th>
<th>- Sight-singing/Ear Training 3: Observation on praxis performance of construct 2(^{nd}), 3(^{rd}), 4(^{th}), and 5th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 9:</td>
<td>- Quiz 4: interval, skips, steps, ascending, and descending within the syllables</td>
</tr>
<tr>
<td></td>
<td>- Sight-singing/Ear Training 4: observation on skips, steps, ascending, and descending pattern of the notes in 8 measures.</td>
</tr>
</tbody>
</table>

A quiz is a written assessment to measure musical understanding of intervals, skips, steps, ascending, and descending within the syllables. Multiple-choice is the most popular type of test.\(^{170}\) Through sight-singing observation, demonstration of the differentiation of musical notation the can be measured.

<table>
<thead>
<tr>
<th>Week 10:</th>
<th>- Formative assessment 3: during Praxis performance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Observation during personal practice</td>
</tr>
</tbody>
</table>

While prepare to sing in English, student demonstrate their knowledge of language and musical understanding at the same time.\(^{171}\)

<table>
<thead>
<tr>
<th>Week 11:</th>
<th>- Concert Review due</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>- Summative assessment 4: 25 questions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 12:</th>
<th>- Formative Assessment 4: sing their parts of one chosen number in hymnal</th>
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<tbody>
<tr>
<td></td>
<td>- Performance</td>
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</tbody>
</table>

- Differentiate skips, steps, ascending, and descending patterns of the note within the phrase.

- Prepare a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.

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\(^{171}\) Ibid., 305-6.
**Part II: Evaluation and Reflection**

List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

<table>
<thead>
<tr>
<th>Issue/Strategy</th>
<th>Rationale for Changing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Too general course title and description does not latch the attention of students to register.</td>
<td>Reflection of unique factor of the class draws the attention of the students.</td>
</tr>
<tr>
<td>2. The video recording assignment needed more detailed instruction.</td>
<td>Detailed instruction in syllabus gives clear idea to student for the materials.</td>
</tr>
<tr>
<td>3. The instructional time was too short to accomplish the learning outcomes.</td>
<td>By adding 30 min per class, instruction can be approached in many aspects to provide learning with sequence.</td>
</tr>
<tr>
<td>4. Missing concept statement is not very clear communication.</td>
<td>Briefly described overall purpose and point of the instructional unit communicate about the instruction.</td>
</tr>
<tr>
<td>5. Graphical organizing was not tie directly to the heart of curriculum.</td>
<td>Since graphics tie directly to the heart of curriculum, it is the visual instruction, this curriculum needed a graphic focused on the fact for high school singers.</td>
</tr>
<tr>
<td>6. Learning outcome No. 4 needed more element for chorus I students.</td>
<td>By adding ‘within the phrase’, students understand the learning outcome as achievable goal.</td>
</tr>
<tr>
<td>7. Learning outcome No. 5 needed different verb from Bloom’s Taxanomy.</td>
<td>Verb ‘prepare’ is more suitable application from the Synthesis stage of Bloom’s Taxanomy for musical technique and language in singing.</td>
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<tr>
<td>8. Grading system was broad and needed detail.</td>
<td>A detailed grading system on the syllabus gives students clear idea about their assignments and assessments.</td>
</tr>
<tr>
<td>9. Concert review due was missing.</td>
<td>Specify assignment due date is a clear communication between teacher and students in the class.</td>
</tr>
<tr>
<td>10. Late assignment policy was missing.</td>
<td>Late assignment should have some deduction for its responsible manner.</td>
</tr>
</tbody>
</table>
Part III:

Syllabus Creation/ Revision

**COURSE SYLLABUS**

**NAME OF COURSE: CHORUS I**

**COURSE DESCRIPTION**
This course is designed to develop the singing skills for the students who want to learn sight-singing in the chorus setting. Students will learn to sing their parts in the correct pitch and rhythm, while also developing listening skills when they are singing in a group.

**RATIONALE**
Singing in the chorus requires singing technique such as breathing, vocalizing, totalizing, singing in the correct pitch and rhythm, and ear-training by singing their parts. While students are in the class, they will be introduced to the sight-singing and practice it with consistency. This course is designed for the high student to benefit their sight-singing technique through Hymnal singing. The final outcome of this course is singing their parts with accuracy, demonstrating musical expression in singing, and creating their parts upon their understanding of choral music.

VII. **PREREQUISITES**

NONE

VIII. **REQUIRED RESOURCE PURCHASE(S)**
The Baptist Hymnal. (Nashville: Lifeway Worship, 2018)

IX. **ADDITIONAL MATERIALS FOR LEARNING**
Sheet music for chorale program accordingly will be provided in the class.

X. **MEASURABLE LEARNING OUTCOMES**
Upon successful completion of this course, the student will be able to:

A. Name the time signature, key signature, and dynamic expression.

B. Illustrate singing techniques such as breathing, support, vocalization, phonation, and dynamic expressions in their singing.

C. Demonstrate correct intervals 2nd, 3rd, 4th, and 5th using solfège in singing.

D. Differentiate skips, steps, ascending, and descending patterns of the note within the phrase.

E. Prepare a concert with new songs and evaluate their performance within correct rhythm and pitch while comparing rhythmic/melodic patterns.

XI. **COURSE REQUIREMENTS AND ASSIGNMENTS**

A. Participation, Attendance -20%
B. Quiz (4) - 20%
   Week 2, 4, 6, and 8
   Quizzes will be upon the music theory materials covered in the class. multiple
choice and fill-in-the blank.
C. Sight Singing (4) - 30%
   Week 3, 5, 7, and 9
D. Concert Review - 10%
E. Formative Assessment (4) - 20%

XII. COURSE GRADING AND POLICIES

D. Points
   F. Participation, Attendance – 20%
   G. Quiz (4) - 20%
   H. Sight Singing (4) - 20%
   I. Concert Review (1) - 10%
   J. Formative Assessment (4) - 40%

E. Scale
   A = 90% and above  B = 80-89%  C = 70-79%  D = 60-69.9%  F = 0–59%

F. Late Assignment Policy
   All assignments should be completed and turned in on time. Assignments that are seven school
days late will receive a 10% penalty deduction. Assignments that are more than seven days late
will receive a 20% deduction. Assignments turned in later than five days after the end of the
course will not be accepted.
Formative and Summative Assessment
Beside each test item, designate the point value. It is provided that the correct answer for each item designated by an (*).

Formative assessment- Week 6 Quiz ( 10 questions x 2 points each question = total 20 )

Name these notes.

1. ( C* )

2. ( G* )

3. ( F* )

True or False? Circle one.

4. ‘#’ means whole step higher. (True, False*)

5. ‘4/4’ means there are 4 quarter notes in each measure. (True*, False)

6. ‘6/8’ means there are 6 quarter notes in each measure. (True, False*)

7. ‘Interval’ is the distance between notes. (True*, False)

Choose one answer,

8. Which one of these means ‘Moderately soft’?
   1) mf
   2) p
   3) f
   4) mp*

9. Which one of these means ‘gradually slower’?
   1) Cresc.
2) rit.*
3) D.C. al Fine.
4) dim.

10. Which one of these is not correct about sight-singing?
   1) Given 30 second practice time
   2) Consistency and sequence are the key for developing sight-singing skill.
   3) When pitch comes in, it is ok to abandon the rhythm.*
   4) The movement such as clapping and tapping are helpful in sight-singing improvement.
Summative Assessment - Week 11 (25 Questions x 2 point for each question = total 50)

Name the intervals

1. 
\[
\begin{array}{c}
\text{3rd*}
\end{array}
\]

2. 
\[
\begin{array}{c}
\text{5th*}
\end{array}
\]

3. 
\[
\begin{array}{c}
\text{4th*}
\end{array}
\]

4. 
\[
\begin{array}{c}
\text{2nd*}
\end{array}
\]

True or False?

5. ‘rit.’ means ‘gradually slower’ (True*, False)

6. ‘2/4’ means, ‘there are four half notes in each measure’ (True, False*)

7. ‘mf’ means ‘moderately soft’ (True, False*)

8. Dynamic sign ‘p’ is ‘piano’ (True*, False)

9. ‘Largo’ means ‘fast’ (True, False*)

10. When sing a song, you can breathe wherever you want to, even in the middle of syllable (True, False*)
Name this clef
11. 

( Treble Clef* )

12. 

( Bass Clef* )

Name this note
13. 

( Eighth Note* )

14. 

( Quarter Note* )

15. 

( Dotted Quarter Note* )

How many beats these rests receives?
16. 

( 1* beat(s) )

17. 

( 2* beat(s))
Multiple Choice,

18. Which one of these is key of D major?

1) 

2) 

3) 

4)*

19. Which dynamic sign indicates ‘moderately soft’?

1) f 

2) mp* 

3) p 

4) pp

20. Which of these time signature means there are two quarter notes in each measure?

1) 3/4 

2) 2/4 

3) 6/8 

4) 2/2

21. Which one of these indicates there are three eighth notes in each measure?

1) 

2) 

3) 

4)*
22. How many 8th notes get the same rhythmical value of a whole note?
   1) 2
   2) 4
   3) 8*
   4) 12

23. How many quarter notes get the same rhythmical value of half note?
   1) 2*
   2) 4
   3) 8
   4) 12

Choose all possible answers,

24. Choose all of correct singing technique,
   1) Your shoulders shouldn’t move up and down to have deep breathing*
   2) You always should sing with your eyes closed
   3) You always need to sing as loud as you can
   4) You use your diaphragm for singing*
   5) You don’t need to worry about someone beside you when you sing in the choir

25. Choose all correct sight-singing skill.
   1) Recognize time signature and key signature first.
   2) Don’t need any practice time, just sing!
   3) Use 30 second practice time for tapping rhythms, find pattern
   4) Vocalize the key prior to sight-singing