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SCHOOL OF MUSIC

Teach Your Choir to Read Music

Submitted to Dr. Keith Currie in full fulfillment
of the requirements for the completion of the course

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Curriculum Project:

by Bryan Rante

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Teach Your Choir to Read Music

by Bryan Rante

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ABSTRACT

Teaching chorus presents many challenges to directors and one of the main challenges that directors face is teaching their students how to read music. Many students rely on rote teaching or aural repetition to learn music and this can prevent students from becoming proficient musicians. Bryan Rante researched different ways to assess the choral group and simultaneously teach them how to read music proficiently. The curriculum used for this research was Andy Beck's *Sing at First Sight: Foundations in Choral Singing Level 1 & 2* to help students learn how to sight-sing and become confident in reading music. The curriculum was chosen because it kept the students engaged and interested in learning more sight-singing skills. The students were encouraged to develop their own confidence in their voice and their abilities to new music with others. The goal of this research was to find an engaging and effective curriculum that helped students develop interest in the class and develop each student's musicianship as well. The findings show that if the curriculum is used correctly it can help any director find a starting point for assessing the choir and making the task fun and engaging.

CONTENTS

Chapter 1: Introduction	6
Parts of the Study	6
Brief Methodology	8
Time Frame for Study	11
Problem Being Researched	12
Limitations	14
Chapter 2: Literature Review	17
Habits of a Successful Choral Musician	17
Sing at First Sight	18
S-Cubed and Teaching General Music	19
Chapter 3: Methodology	22
Research Process	22
Data Collection	23
Mixed Methods Approach	23
Chapter 4: Research Findings	25
Student Experience	25
Curriculum Effectiveness	27

Student Engagement	29
Student Achievement	30
Chapter 5: Discussion	32
Sing at First Sight Advantages	32
Changing Traditional Instruction	33
Conclusion	34
Student Assessment	35
Limitations	36
Future Considerations	37
Appendices	40
Proposed Curriculum	40
Games and Activities	43
Additional Resources	47
Bibliography	51

CHAPTER 1: INTRODUCTION

Throughout this course, the author of this research made the decision to conduct a curriculum comparison based on *Sing at First Sight Level 1 and 2* by Andy Beck, Karen Surmani, and Brian Lewis and other curriculums in music classrooms. This topic was chosen because the author of this study went to a session during the Georgia Music Educators Association Conference and decided to use this curriculum for his classroom. The author was inspired to choose this curriculum because he saw the positive outcomes from this set of curricula during the convention. The author used this curriculum in his classroom and the students have excelled more than they did during his previous instruction. It is difficult to find a music classroom that perfectly balances music theory and repertoire study, so students must have a balance of assessment and performance in the classroom. Michele L. Henry writes that “sight-singing instruction is a significant strategy in developing music literacy for students.”¹ One goal of this project is to develop clear and easy-to-use assessments in the chorus classroom that will help motivate students to do their best to learn. The curriculum chosen will sequentially enable students to gradually learn to sight-sing and successfully apply their sight-singing skills to their performance music. This first portion will give readers insight on the overview of the project, the significance of the project, the purpose of the project, intended outcomes of the project, systems of assessment of the project, and finally the limitations of the project.

¹ Henry, Michele L. “The Use of Targeted Pitch Skills for Sight-Singing Instruction in the Choral Rehearsal”. *Journal of Research in Music Education*. Vol. 52. No. 3.

PARTS OF THE STUDY

The thesis project will consist of teaching, observing, and assessing students from *Sing at First Sight Level 1 and 2*. The students that will be taught will be at a middle school level and will have a familiar background in solfege and basic rhythms. This curriculum is something that the researcher taught for the first time this year, therefore, he will be able to compare the success rate of students, levels of engagement, and overall enjoyment of the students. Through the course of the 15 weeks students will participate in rhythm studies, ear training, music theory lessons and sight-reading examples four times each week. What was found impressive from this curriculum is that at the end of each section, there is a song that applies each concept learned previously and allows students to apply their newly attained skills. After the end of the study, students will be given an anonymous survey that will ask how engaging the lessons were, how easy it was to follow and how much fun they had during the lessons. The following will show the significance and purpose of this project.

Sing at First Sight is an easy-to-follow curriculum that takes students through sequential lessons. This project will hopefully inspire other chorus teachers to use the book and make it a daily routine because Kyle Brown wrote that “unless reading and notating music are introduced at an early stage, emphasized weekly, and maintained through drill and practice, mastery of other music content standards will be limited and possibly ineffective.”² The researcher feels so strongly about this topic because he found that teaching music theory to students can be a daunting task and something that the students dread. If this project is successful, it will help young musicians

² Brown, Kyle D. “An Alternative Approach to Developing Music Literacy Skills in a Transient Society”. *Music Educators Journal*. Vol. 90. No. 2.

understand musical elements and apply them to the music they are singing in a fun and engaging way. This curriculum will be compared to another music theory curriculum in the neighboring band classroom. And, even with the different subjects, data collected from each class will help create a more streamlined assessment process for music students. Each student will be assessed with sight singing exercises and songs that show their knowledge of music at the end of each unit. Next, we will discuss the intended outcomes of this study.

So far, the students have been enjoying the curriculum and have had more success than previous years in understanding music theory and sight-singing, perhaps because the teacher has been consistent in teaching sight-singing lessons. Mary Lynn Phillips suggests that “almost any rhythm and pitch matching system seems to work unless you are not absolutely consistent with it.”³ The researcher hopes to find that students are truly enjoying the lessons every week. While the students in this study may tell the researcher personally that they are enjoying the subject, a survey will be anonymous and allow them to share their opinions on the curriculum and lessons. When the results from this study are revealed, the hope is that this will become one of the standards for teaching sight-reading to middle school students. The following will discuss the research method of this project.

BRIEF METHODOLOGY

This study fits under a mixed methods approach of research so the students will be interviewed, surveyed, and the data from their assessments will provide concrete results from the curriculum. The data will be compiled and collected to show a trend in both levels of engagement

³ Phillips, Mary Jane. “Middle School Junior High Music: Making Sight-Reading Fun: Ten Ideas for Success at the Middle School Level”. *The Choral Journal*. Vol. 53. No. 7.

and achievement in different music theory concepts. Project limitations may include potential factors such as student testing, student emotions, and outside circumstances affecting how much students enjoyed lessons. Teaching sight-singing lessons only four times a week may also cause an inability to finish the lessons as well, and lessons may have to be postponed because of a lack of understanding of certain concepts. Overall, this project will provide data and responses about whether this curriculum is successful or not in teaching middle school students music theory and sight-singing. The next section will discuss the potential impact that the research will make and how it will affect the music community.

This research project will be tested in hopes to answer the question of whether this is a successful method of instruction that teaches choral students how to improve sight-reading while keeping the level of engagement and interest high. These results will hopefully help develop a better way to assess students in the chorus classroom. The developed assessments will provide more consistency in determining and assessing the progress of choral students and their ability to read and interpret music. These assessments will be shared with other chorus teachers and provide a consistent and well-defined way to assess students. To maintain the privacy of the students, the data shared about the assessments will be anonymous.

The question that will be answered is what data is needed to complete the research. In order to successfully complete this research, the researcher must know the background of the students because the students who have an instrumental background may excel in reading music. To start with, the research must assess the beginning level of sight-singing each student has, to adequately assess their progress after the instruction. This is important because it allows the researcher to understand the level of engagement throughout instruction. If a student has full

knowledge of the subject being taught and their level of engagement is low, a researcher can conclude that he or she is bored with the instruction or just uninterested in learning the skill of sight-singing. The data includes assessments and answers to surveys given throughout the curriculum. The data will be used to assess the effectiveness of the curriculum used during this experiment. Next, the author will discuss the research tools that will be used during this study and the hopes of discovery throughout the research.

The research will be mainly carried out through observation and assessments. The students that will participate in the study will be observed while instruction takes place. The different factors that will be observed include the assignments being completed during instruction, level of understanding, level of interest in the subject, and level of retention. From what is observed, the assessments will provide clarification as to whether the topics being taught are understood and retained. During the survey portion of the research, the participants will help by providing honest feedback regarding the questions being asked. These answers will provide insight on the level of interest that the students have in the curriculum being taught. The following will discuss the methodology used for this research topic.

The methodology that this research will fall under is the mixed methods approach. Because this research includes both observation and the collecting of data, the research includes both quantitative and qualitative research methodologies. This method of research was chosen because it allows the researcher to have more methods of collecting data rather than being limited to one set of standards. If a quantitative approach was taken, the researcher may have a difficult time finding data on the level of interest while a qualitative approach may limit a researcher from finding the level of retention. The mixed methods approach gives the researcher

both sides of the topic. The following will show the timeline of the project and the research will benefit the music after conclusions have been made.

TIME FRAME FOR STUDY

This project will be carried out during the second semester of the choral classroom. After students have returned from their winter break, they will be informed on the research that will be carried out for the next 15 weeks. After collecting LU IRB permission forms and creating a set expectation throughout the study, the students will be taught from the *Sight at First Sight* curriculum. Throughout the 15 weeks, students will be given five surveys charting the progress during the study. During the 15 weeks, students will be given different assessments to gauge the level of understanding during the instruction. This research will be conducted in hopes of creating a standard curriculum that can be used to keep students engaged and interested in the choral classroom. The research and findings will be shared with colleagues of the researcher and will hopefully spur more interest in a deeper understanding of music theory in the choral classroom.

Sight-reading in the music classroom helps the students develop their musicianship. Sight-reading music occurs when a musician plays or sings a new or unseen piece of music for the first time and plays or sings the notes and rhythms accurately. The purpose of this research is to understand which method of instruction is most beneficial in helping a student improve his or her sight-reading abilities. The two main techniques that will be tested in this study will be a visual and kinesthetic teaching through sight-singing and Kodaly hand signs. Along with the method of instruction this study will also observe how student motivation affects his or her retention in the subject area and what factors can be introduced to help increase that motivation.

Overall, the purpose of this study is to provide an in-depth analysis on different teaching methods, in hopes that it will improve both the teacher's and student's experience with sight-reading.

PROBLEM BEING RESEARCHED

This next section is intended to state the problem being researched, the scope of inquiry, and finally, some questions that have been developed for this study. The broad scope of this study is a curriculum study that compares different approaches to sight-singing. After some thought and collaboration with colleagues, the researcher found that the potential flaw in his study will be the group that he is studying. The groups that are being studied are the researcher's students at a public middle school, so some of my validity may be lost because there may be some bias when collecting data. This section will hopefully fix this problem and provide a more concise thesis statement.

As a choral director, one of the biggest challenges is teaching music theory and sight-singing to young students in ways that keep them engaged and interested. Sight-singing in the choral classroom helps create independent musicians by giving them skills that develop their understanding and interpretation of music. The purpose of this study is to find and create a curriculum that teaches students sight-singing and music theory in a sequential way while keeping them engaged and interested. The hope in this study is to give educators a clear and defined curriculum that will help their students learn how to read music and improve their sight-reading abilities.

The researcher has experienced the advantage of being able to read music and understand simple music theory. Students who have a knowledge in sight-reading develop a sense of

confidence when they are singing. The students also have a sense of ownership when they are singing songs because they learned the music themselves. A classroom that is focused on teaching students how to read music will build that foundation in the beginning and afterwards be able to focus on the musicianship of the students. When a class is primarily learning how to sing music by rote, much of the rehearsal time is spent learning the notes rather than learning how to make music beautiful. This next section will explain the importance in this study.

The main reason for this topic is that many young choral singers have been learning music by rote for much of schooling years. Also, many educators learn in college that it is important to include music theory, music history and music study in each class. If this is not done, then students are not getting the best education. While this may sound like an ideal way to teach students, the reality of classroom music is different from what is learned in college textbooks. K-12 teachers tend to lean towards either music theory and reading music or teaching by rote. The danger in only learning how to sing by rote is that it becomes a crutch that a student must have to sing and learn music. If the student is tasked with learning a song by themselves and they have primarily been taught by rote, then students must rely on either a teacher or a recording to learn a song. It is common knowledge that instrumentalists are usually able to sight read music with rhythmic accuracy that is far more accurate than choral singers. The reason behind this is the emphasis on music theory and the tactile application of fingerings on their instrument. The proposed curriculum will compare the lessons taught in the band classroom with that of the choral classroom and seek to find specific ways to allow students to apply their music theory knowledge to when they learn their music. This will give the author of this research and choral educators more direction in teaching sight-singing. This next section will provide the research questions behind this study and the limitations in this study.

The study is based on the students' engagement, their level of interest, and their retention of music theory skills. The students will be asked these questions in an anonymous survey to maintain privacy and protect the students. Questions that will appear in the survey will be the following:

- Are you having fun sight-singing?
- What has been the most prominent skill that you have learned from our curriculum?
- Do you play another instrument?
- How has this improved your ability to understand music

From the answers to these types of questions, I hope to find positive and constructive data that helps me find the best way to approach sight-singing. The researcher's expectation is that there will be some students that are opposed to the idea of sight-reading and some that are very excited about it. The goal then is to find out how sight-reading can be both beneficial and fun for all students. I will ask students to voluntarily provide assessments to provide raw data that shows the improvement of students and the potential pitfalls in the curriculum. The following will be a discussion of the limitations and assumptions of the study.

LIMITATIONS

There are some limitations to this research project, the first is that the researcher may be unable to finish the curriculum by the end of the study. This would be a disadvantage because it may be difficult to provide a full review or analysis of the curriculum. It is important and desirable to provide a comprehensive review of the curriculum. Also, there are a few

assumptions that must be met in order to complete this study. It is important that the choral students participating in the study can match pitch and are involved in a chorus class. Also, it is assumed that the participating band class is participating in sight-reading practices or music theory lessons. With these assumptions, the researcher knows that each of the students participating in this study have a basic understanding of how pitch works. Students in this study will be able to match pitch or sing by rote. The study will not address how to help a student that may be tone deaf or has a difficult time matching pitch. This study will hopefully help the music community realize the benefits and different ways to approach teaching music theory and sight-singing to choral students.

Another limitation that should be considered in this study is that students may be enrolled in the chorus class late in the semester. The music classroom should be a welcoming environment for all students, so if a student were to join late in the semester, their results may affect the data. If this were to happen, the researcher will need to spend more time with that student to ensure that they have the basic understanding of pitch, rhythm, and solfege.

There are certain ways to attempt to amend any limitations in this study. The first thing is to make sure that the students are fully aware of the study and what will be done. Next, spend time teaching the students the basics needed for the study. The skills desired of students for this study include an ability to match pitch, ability to read quarter notes and eighth notes, and familiarity with solfege scales and hand signs, while enrolled in a music class (either band or chorus). Once students have the basic requirements learned, students will be better equipped to participate fully in chorus. The data will be collected as assessments and sight-reading examples are completed. The advantage to making the study during class time and no different from the

normal curriculum is that students who choose not to participate in the study will be unaffected. The only part of the study that will change the normal class time of the students will be when they take the survey. The survey itself should only take 5 minutes to complete and the students will be made aware of the survey date.

CHAPTER 2: LITERATURE REVIEW

Throughout this study, the biggest hurdle has been assessment. Many teachers lean on the side of formative grades throughout the year based on participation during the rehearsal process. Summative assessments tend to be during concerts. The problem in this grading process is that students are able to be in a class and not learn anything about music. Students may either learn about music by rote or by just listening to others.

HABITS OF A SUCCESSFUL CHORAL MUSICIAN

During a session given by Eric Wilkinson at the 2020 Georgia Music Educators Association conference, he gave advice and direction to successful choral assessment strategies. Eric Wilkinson's and Scott Rush's *Habits of a Successful Choral Musician* inspired this thesis in part. The book goes through simple sight-reading exercises that are meant to get more challenging after every example. Accompanied with the book were different strategies for voicing students, allowing students to gain confidence singing by themselves, and having students learn how to become independent musicians. Some of these strategies include having students start singing exercises in groups or having students sing a simple song to help voice them in the choir. These strategies were used in choir this fall and were very successful in voicing the group. The older students, who are used to how I teach, have become more comfortable singing by themselves. Something that is also beneficial from this set of curriculum is the teacher edition. This edition gives expanded text, exercises, and lessons for students to improve their singing and music reading abilities.

When used correctly, *Habits of a Successful Choral Musician* guides teachers through various warmups, different approaches to improving vocal quality and different things to listen for when students are singing through the exercises. Wilkinson's book has a great inventory of

exercises for sight-singing but, while this curriculum is fantastic and beneficial to students, most of the content is at the high school level. For this reason, I was in search of a method book that could be used to assess my middle school students. The book needed to model a popular method book used in band and orchestra classes. The method book that seems to be used as a standard was the *Essential Elements* by Tim Lautzengeiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, Don Bierschenk from Hal Leonard Publishing.

SING AT FIRST SIGHT

This set of method books were used because they each have well planned exercises that help students learn how to play their instrument, learn how to read notes and learn different skills that help their musicianship. The challenge in learning to read music as a singer is that students have been singing by rote their entire lives. It is a temptation to take this skill of singing by rote and carry it into the music classroom. In order to prevent this temptation, the teacher must be aware of how he or she is teaching music to the students. Picking a set curriculum will allow the teacher to utilize different exercises to help the students learn how to read music. The books that were chosen for this study were *Sing at First Sight: Foundations in Choral Sight-Singing Level 1 & 2* by Andy Beck, Karen Farnum Surmani and Brian Lewis.

This book takes students to the very basics of reading music. The course starts with quarter notes moving from Do to Re or 1 to 2 and introduces the quarter rest into the student's repertoire of notes and rests. What is considered so good about this book is that the exercises are consistent in difficulty level, the notes that they include and the different intervals that are present while sight-reading. At the end of each unit, there is also a shortened song that the student's sight-sing with the skills that they learned in the unit. Unfortunately, there is not a teacher edition like the *Essential Elements* books or the *Habits of a Successful Choral Musician*

book. This book also develops a student's ear through ear training exercises and song recognition. Some of the exercises in the books encourage the students to find errors in the music or recall a familiar tune. These skills are important for a singer because when they can recognize when errors are made, they will be more successful in singing more accurately. Also, if a student is able to recognize a tune, they will be able to recall when specific passages come back in a piece of music.

S-CUBED AND TEACHING GENERAL MUSIC

The *Sing at First Sight: Foundations for Choral Sight Singing Level 1 and 2* really help the teacher by giving some direction and focus in the teacher's edition. It would be helpful to have an edition specifically for the teachers that will assist instruction. Another negative about this book is that there is nothing really in there that inspires the students, and it can become very monotonous for the students. For this reason, I referenced a curriculum titled "*S-Cubed*" and played games with the students. Some of the games used with the students were 'follow the hand' and 'forbidden solfège'. I used these games for my 6th graders to give the students a fun way to practice their hand signs and their scales as well. The last thing that could be improved in these method books is to have more songs that the students can sight-read. Students this age are very happy when they can achieve a goal. For this reason, there should be more goal-oriented activities listed in the books. This next concept is inspired by the book *Teaching General Music Grades 4-8* by Thomas A. Regelski.

This text inspired me to model my study after the concept of breaking 100. Regelski outlines an approach to music called action learning. Action learning takes the approach of "inspiring students to want to and to be able to live life more fully through musicking of some

kind.”⁴ The concept of breaking 100 in something is related to golf and bowling. In these two sports it is a milestone to either get over 100 in bowling or score under 100 in golf. It is said in this chapter that once an athlete has reached this level, they are truly playing the game and have a chance at competing with others. The purpose of sight-reading in the chorus classroom is to give students a sense of what breaking 100 is like. I used this concept to give students a tangible goal. I began rewarding the students with marbles if they are able to sight-read an example perfectly. By the end of the year, if the classes were successful in getting a certain amount of marbles, then the students earned themselves an end-of-the-year party. In a sense, if the students are able to reach their goal by the end of the year, they have broken 100 in chorus because they were able to sight-read a certain amount of exercises perfectly.

Overall, the method books and articles inspired me to think differently about how I was assessing my choral students. I began my first couple years teaching by assessing my students based on their participation and their attendance at the concert. While I believe this is an important aspect in creating camaraderie with other students, I also believe that students need to be challenged to learn new skills in the music classroom. By using sight-reading as an assessment tool, students are able to set tangible goals for themselves. As the students reach these goals they are able to see their improvement as musicians as they get better at sight-reading. Sight-reading was also picked because there is no previous practice on a piece in order to qualify as sight-reading a piece. What this does is discourage students from learning primarily by rote; students have to rely on their music reading abilities to reach their goal.

Sing at First Sight: Foundations in Choral Reading Level 1 & 2 gives students a foundation in reading music. The curriculum takes students from simple quarter notes all the way

⁴ Regelski, Thomas A. *Teaching General Music Grade 4-8*. Oxford University Press. New York. (2004) pg. 20.

to complicated rhythms and difficult intervals. Each unit provides students with songs that they can use to determine if they fully understand the concepts learned in the units and they are able to see firsthand how the skills they are learning in the unit can be applied to reading music. This curriculum was picked because it closely follows the successful method book *Essential Elements* in providing students with short examples that emphasize certain musical abilities. Also, by combining the games and assessment strategies from both S-Cubed and Wilkinson's seminar, the students tend to enjoy the curriculum more and become better at reading music. The monotony of just singing sight-singing examples is broken up by easy to follow games that help students practice their scales and interval singing. These books are a great tool for choral teachers looking to improve their students' sight-reading skills and also have a set of assessment tools that can be used in the classroom. The books help give teachers a starting point for teaching the kids sight-reading skills. It is the hope of the researcher to use this curriculum as a starting point for developing an engaging sight-reading curriculum for students.

CHAPTER 3: METHODOLOGY

The research will be mainly carried out through observation and assessments. The students that participate in the study will be observed while instruction takes place. The study will be conducted during the student's class time. There will be no change to how the students will participate in class. The researcher will be listening for accuracy in melodic passages, solfege hand signs, and rhythms. Before the observations can take place, the researcher must ensure that the students are familiar with how to match pitch and use their solfege hand signs. Different factors will be observed during classroom instruction.

RESEARCH PROCESS

The different factors that will be observed include the assignments being completed during instruction, level of understanding, level of interest in the subject, and level of retention. From what is observed, the assessments will provide clarification as to whether the topics being taught are understood and retained. The assignments that will be given to the students will progress from year to year. For example, the students in the 6th grade chorus will be mainly focused on quarter notes, eighth notes, half notes, whole notes, and simple rests. They will be working on becoming confident with melodic skips of a 3rd and a 4th. The 7th grade students will take their familiarity with skips and become familiar with skips of a 5th, 6th, 7th and octave. The 7th grade students will also add more complicated rhythms such as triplets, sixteenth notes, and 6/8 examples. Finally, the 8th graders sight-read exercises that are primarily in 3-part. Their exercises also switch between major and minor modes to give students more exposure to other keys. Each grade is challenged to read music by themselves and to perform with other students as well. During their practice time, the researcher will walk around the room to hear the

individual progress of the students. After about 1 minute of practice time, the researcher will establish a unified pitch with the group. Afterwards, the students will perform the exercise together. The data that will be collected from sight-reading will be from observation, aural accuracy, and overall pitch centeredness. This will continue for 3 units for each grade and the students will be given a survey at the end of the 3rd unit.

DATA COLLECTION

During the survey portion of the research, the participants will help by providing honest feedback regarding the questions being asked. These answers will provide insight on the level of interest that the students have in the curriculum being taught. The answers that are given from the students will reveal if the curriculum is helping them become better musicians. Also, the answers will reveal if the students are having fun. By providing an anonymous survey to the students, they will have the freedom to answer truthfully throughout the survey. Any positive responses will be used to affirm the curriculum and any negative responses will be used to help shape future exercises. The hope from the survey is that the curriculum is engaging and challenging to the students. The level of growth will be measured from the survey responses and the aural accuracy observed by the researcher. The following will discuss the methodology used for this research topic.

MIXED METHODS APPROACH

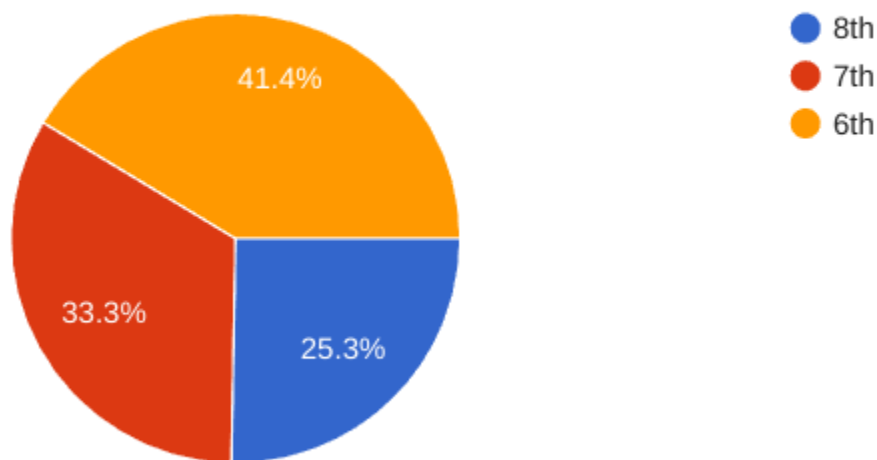
The methodology that this research falls under is the mixed methods approach. Because this research includes both observation and the collecting of data, the research includes both quantitative and qualitative research methodologies. This method of research was chosen because it allows the researcher to have more methods of collecting data rather than limiting him

or her to one set of standards. If a quantitative approach was taken, the researcher may have a difficult time finding data on the level of interest while a qualitative approach may limit a researcher from finding the level of retention. The mixed methods approach gives the researcher both sides of the topic. Finally, the following timeline of the project and the research will benefit the music after conclusions have been made.

This project will be carried out during the second semester of the choral classroom. After students have returned from their winter break, they will be informed on the research that will be carried out during their classes. After collecting permission forms and creating a set expectation throughout the study, the students will be taught from the Sing at First Sight curriculum and assessed during their classes to gauge level of understanding during the instruction. This research will be conducted in hopes of creating a standard curriculum that can be used to keep students engaged and interested in the choral classroom. The research and findings will be shared with all who will read this study and hopefully spur more interest in a deeper understanding of music theory in the choral classroom.

CHAPTER 4: RESEARCH FINDINGS

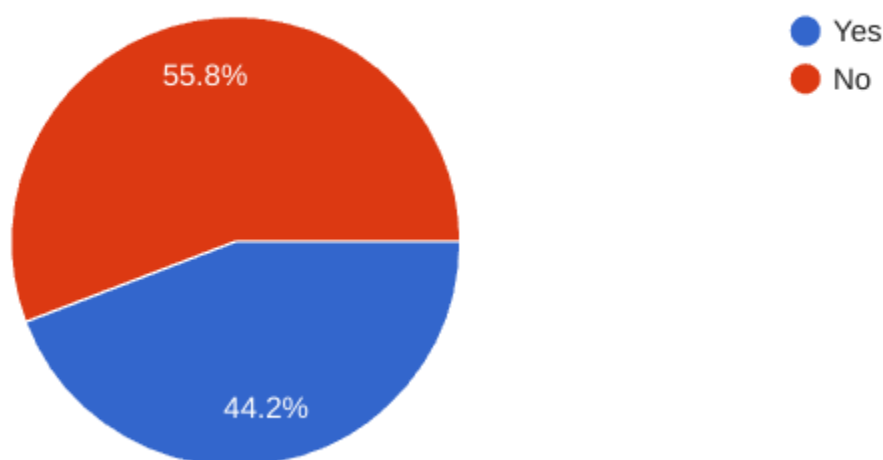
The following results were based on observation from the researcher and results from an anonymous survey. The results will be given in two main sections, the success of the student (grades, retention, progress) and the engagement of the student (observations and survey results). The data collected were from a middle school group and were almost evenly split with more 6th graders than any other grade. This provides a good basis for beginners learning to sight-sing for the first time. The pie chart below shows the grade level of the 87 students that participated in the research.



STUDENT EXPERIENCE

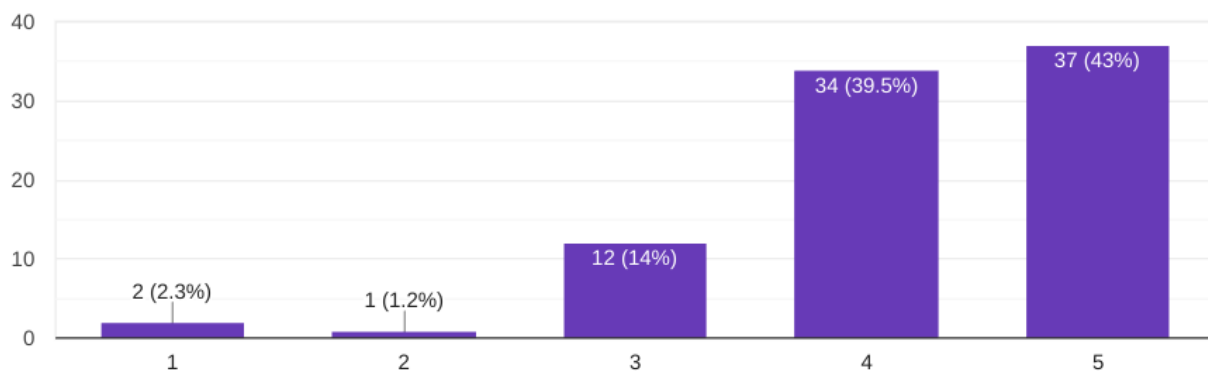
Overall the curriculum provided many benefits to the students. Students were able to read sight-singing examples and were able to perform them at a 90% accuracy rate. This data was

achieved by taking the overall scores of the students and averaging the grades. Most of the students exceeded expectations and were able to perform specific examples at 95% accuracy or higher every day. This was evident with the grades, marbles the students received, and observations while students were practicing. Students noted that they were able to see a great improvement since the beginning of the year to the date of the survey (given second semester in April). More than half of the students that began the curriculum said that they did not have previous experience with sight-singing.



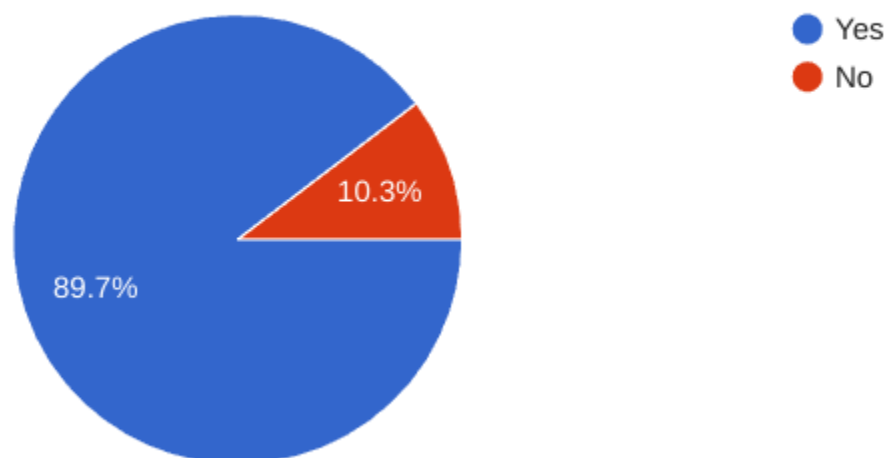
Students that had experience with sight-singing gained that experience through other music classes like band, orchestra, or private instrument lessons. From this data, the researcher learned that most of the results that were gained from the research were from students with no foundation in choral sight-singing, the curriculum that was studied was most of their first exposure to solfege and sight-singing in general. Many of the students were able to see a great improvement from their first exposure to sight-singing to the date of the survey. Improvements in sight-singing ranged from being able to successfully read an excerpt the first-time practicing, successfully

using hand signs while singing, being able to read rhythms in tandem with pitch changes and understanding how to read music. The following was rated on a scale from 1-5 with 1 seeing no growth at all and 5 seeing a lot of improvement since the start of the year.

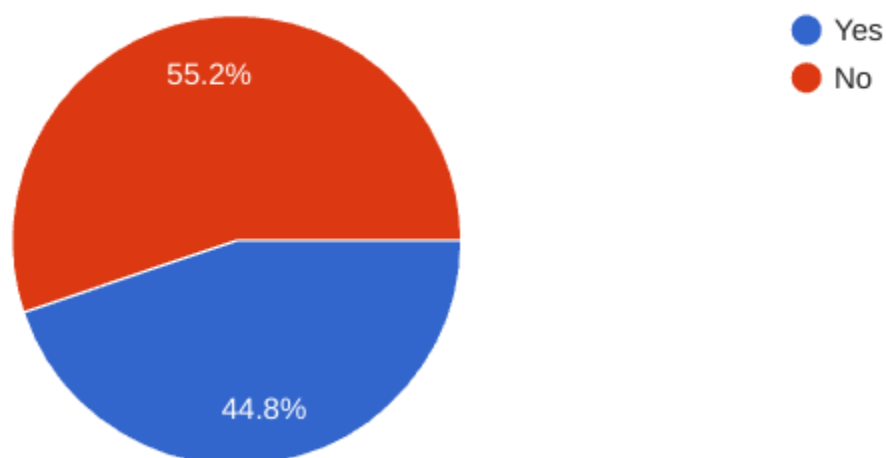


CURRICULUM EFFECTIVENESS

The researcher was able to observe that students were more involved with reading music after understanding how to sight-sing. The curriculum leads students to understand rhythms and pitches very quickly and they are able to apply their understanding of those pitches and rhythms to their music. Previously, students were relying primarily on rote teaching to read music and being able to read music helped the students become more engaged while singing. The following results show that almost all of the students answered that the sight-singing curriculum helped them understand how to read music better.



The data so far reveals that the sight-singing curriculum is effective in teaching students how to read music, however the other end of the study was directed towards finding one that was engaging and fun for the students. What is interesting about this collection of data is the direct correlation between previous experience with sight-singing and level of fun and engagement. It seems that when students had previous experience with sight-singing, they were able to see the enjoyment in the process and the curriculum as a whole. Those that did not have experience with sight-singing preferred the games and activities that helped the students sight-sing. This suggests that younger students prefer more engaging activities rather than just reading examples. The sight-singing curriculum may be more helpful to older students once they have a good grasp of the sight-singing foundations. These foundations can be taught with the sight-singing curriculum, however they need to be accompanied with some daily activity or game to keep the students interested. The following shows their opinion of the sight-singing curriculum and if the *Sing at First Sight* books were fun.



The reader will notice the similarities between those students that have had previous experience with sight-singing and those who thought the curriculum was fun. From the survey a question was asked if there was anything that could be added or improved in the curriculum to make it more fun for the students and many responded constructively.

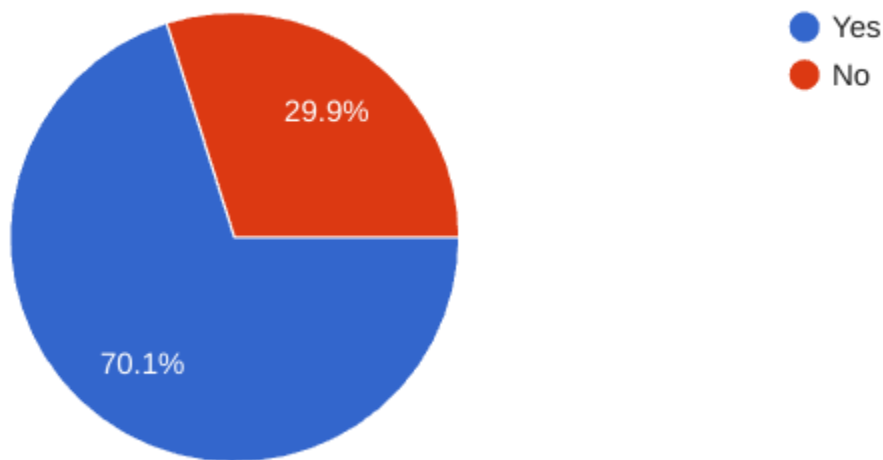
STUDENT ENGAGEMENT

Some of the students who responded to the survey said that they could not think of anything particular that could be added to the curriculum, they just didn't find an interest in the subject. While this could not be avoided completely, the researcher believes that more games and activities could help those students be more interested in the subject. Although, some of the results may have been affected by the absence of singing in the first part of the curriculum. The nationwide pandemic may have influenced their opinion of some class activities as they were not able to participate in many group activities. As singing became more appropriate in the classroom setting, more students were gradually becoming involved in the activities and were

able to understand some concepts that were not easy to understand. Another popular response to this question was to spend more time on the repertoire as they thought that was the best part of the class. The researcher did observe that a lot of class time was spent on this curriculum. Part of this was due to the researcher trying to help individual students understand the subject. A solution to this may be to introduce a topic in class and apply that concept to the repertoire, this may help students be engaged in the repertoire and also reinforce different sight-singing concepts. Overall, the sight-singing results were positive, however adding more activities will help students become more engaged in the subject and may be more successful in acquiring those skills.

STUDENT ACHIEVEMENT

Finally, the researcher sought out to see if the curriculum was preparing students to become more independent musicians that are able to learn music by themselves. To this end, the students felt confident in their ability to learn music by themselves. Students were able to play pitches on the piano, identify the key signature and starting pitches, and also apply their understanding of scales and solfege to what they were singing. The activities that involved students learning a piece of music for the first time with a group were successful in teaching students how to sight-sing and keep them engaged throughout the whole process. For this reason, the researcher suggests giving the students more group work and freedom to learn their songs individually. What this does is allow students to take ownership in the music learning process. Students leave the class feeling successful and accomplished when they are able to take a section of music and learn it with a group of other singers. The following results show which students felt confident with their ability to learn music by themselves.



In conclusion, the researcher found that the curriculum was successful in teaching students how to read music and how to build a firm foundation in sight-singing. The only pitfall in the curriculum is the lack of group activities or games in the books. Any teacher trying to use this curriculum to teach students how to read music should use it as a supplementary tool for playing games and activities with the students. *The Sing at First Sight* series is a great resource for getting examples of sight-singing exercises that can be used in class, however, it should not be used solely as the tool for teaching students how to sight-sing.

CHAPTER 5: DISCUSSION

The literature that was reviewed for this study was focused on developing a concise and effective curriculum. The curriculum that was used was the *Sing at First Sight: Foundations in Choral Sight-Singing*. The inspiration for choosing this text came from a GMEA conference that the researcher attended. Another curriculum that was looked at was the *Essential Elements* books and Eric Wilkinson's *Habits of a Successful Choral Musician*. Wilkinson's approach of exercises and individual growth influenced how the study was carried out. Wilkinson encouraged directors to help increase a student's confidence in sight-singing by giving students an opportunity to perform either with a small group of people or individually. Taking this approach with the Sing at First Sight curriculum helped the students become more confident in their ability to sing a piece of music by themselves. Having singers that are confident in their own abilities increased the effectiveness of the sight-reading curriculum and the group's abilities as a whole.

SING AT FIRST SIGHT ADVANTAGES

The Essential Elements revealed an important aspect that was applied to the choral curriculum. The exercises that were found in the Essential Elements books were excerpts of pieces and were later performed as a class. What the researcher believes is the problem with Choral sight-singing is that there is rarely a connection between what the students are sight-singing and what they are performing. The results show that the students were more engaged and effective at sight-singing when they were able to find a connection between what they were reading and what they were performing. The researcher believes that any curriculum that is used in the choral classroom should have some sort of song that the students are able to connect with their sight-reading. The Sing at First Sight curriculum teaches students different skill sets and

applies them to a song at the end of the unit. The advantage in this was that students were more interested in learning different skills because they were able to see where they were going to be applied.

CHANGING TRADITIONAL INSTRUCTION

Many choral directors will teach sight-reading to help students prepare for an audition. When this happens, the students are used to seeing sight-reading as something that is for extracurricular purposes instead of a necessary foundation for singing. The results show that students were able to see an improvement in their abilities from the day that they started the school year. This was done by having students look back at their previous exercises and sing them without any practice. All of the students were able to perform those exercises successfully without any mistakes. They were able to recall when they had difficulties in singing those exercises and felt great when they completed them. In Thomas Regelski's *Teaching General Music to Grades 4-6*, he mentions that "students feel successful when they have a sense of breaking 100 in the classroom."⁵ This concept was shown in the results because students were able to achieve a certain goal that helped encourage them to continue learning about sight-singing. The concept of breaking 100 is described as either breaking 100 in golf or scoring over 100 in bowling. By achieving these two scores, a player will start feeling successful in that sport. In the same way, based on the results of the study, students felt that they were able to improve their abilities since day one of the school year. Their perception of success is based on the classes ability to perform an exercise successfully without any errors. In addition to that achievement, each student's volume and confidence in their sound increased throughout the study as well.

⁵ Regelski, Thomas A. *Teaching General Music Grade 4-8*. Oxford University Press. New York. (2004) pg. 20.

Regelski was correct that students need a sense of accomplishment to encourage them to learn. The researcher helped students feel this accomplishment by helping them strive for a specific goal. Their goal was to reach a certain amount of marbles to let them have a party at the end of the year. This challenge will continue onto the end of the year, however it seemed that each time the students got a marble they were very vocal about being excited.

CONCLUSION

In conclusion, because students need to feel a sense of accomplishment and application to their everyday activities, it is important that the curriculum models those expectations. The results showed that the more students were able to connect what they were singing to what they were practicing they felt more engaged in the exercises. Also, the more they were able to identify a song the more educated and impressed they were with their abilities. The students were able to sing confidently as a group and were able to apply their skills to a piece of music that they later performed in a concert. They were able to take ownership of their sight-singing abilities by applying them to their repertoire. With the addition of the tangible goals and the games that they played relating to sight-singing, they were able to get a sense of breaking 100 in the choral classroom. This was a great addition to the curriculum and will continue to be applied to future students. Sight-singing was a skill that was practiced throughout the entire study and will be something that students will continue to use as long as they remain in the choral classroom. *Sing at First Sight: Foundations in Choral Singing Level 1 & 2* is a great resource to use in the choral classroom that builds students confidence and skills slowly. The exercises are engaging, informative, help students find connections between the exercises and real life applications to

their music. Students remain engaged through the curriculum and feel a sense of accomplishment when they finish sight-singing.

The nature of the study was to find an engaging and structured way to assess students in the choral classroom. The method that was chosen was through sight-singing. The curriculum that was chosen for the study was *Sing at First Sight*. The reason time was a limitation was because there was not enough time from the beginning of the study to complete the entire curriculum.

The students were able to complete about two-thirds of the curriculum. The results were consistent throughout the completed curriculum however, the study would have been more effective if the entire curriculum was completed. This limitation leads into the considerations of future study because with the success in the data, the study should continue into future years.

While this was a limitation, because each grade level was at different portions of the curriculum, an argument can be made that the entire curriculum was finished collectively. Also, this study was completed during the researcher's time enrolled in the master's program at Liberty University. The researcher intends on continuing this research after his completion of the degree.

STUDENT ASSESSMENT

The researcher had to first find a way to assess the students in a choral classroom without singing. This was done by allowing the students to hum or sing their notes on the syllable 'bum'. The challenge in this was that the researcher was not able to hear the students singing as clearly as if they were singing out loud. Having the students sing on a closed vowel was fine if listening to the whole group, however, when the researcher had to hear individual students while the group was singing, the researcher had to be really close to the students to hear them. Part of the curriculum is designed around making each singer confident in their singing ability. The

researcher found it difficult at first to give individual notes to students when they were singing on a closed syllable. To amend this issue, the researcher pulled individual students from the class into a quieter area. While this is a great way to assess individual students, it can cause a singer to feel singled out or shy about their own voice. This causes some of the students to sing without enough breath support or under their breath. As students became more comfortable singing in the classroom with a mask, it became easier to hear individual voices and give advice while they were practicing.

LIMITATIONS

There were many limitations to this study. These limitations include the duration of study, the absence of singing in the first portion of the study, and the timing of the pandemic during this study. These limitations did not prevent a successful study, instead, they made the execution of the study more challenging. Another limitation to consider was the sight-reading progress between the previous school year. The students that were involved in this study were primarily digital for their last semester in the previous year. The reason this presented a problem is because each grade did not continue practicing their sight-reading skills for about two months. Sight-reading is like a language and must be practiced consistently to maintain their abilities. The students that returned to the researcher had to relearn almost everything that was taught in the previous year. This was less evident in the 8th grade class because they had a little more time to hone their skills in the previous years. This was most obvious with the 7th grade class because they missed out on core foundations that were taught in the 6th grade. This limitation was overcome with additional assistance and more of an emphasis in their curriculum. The final limitation was having students be absent or quarantined during the study. Because of the

pandemic, many students were absent during the study. This affected the study by having students that were behind other students. This will happen naturally in a classroom however, when a student is gone for two weeks because of a quarantine, it takes some time to get that student caught up. That time could be used to help build the skills of the class as a whole.

This study was very successful in revealing how the students learn sight-reading. Students that mentioned they enjoyed the curriculum also mentioned that using hand signs and playing sight-reading based games made their learning more engaging. It was also observed indirectly that the students that excelled in sight-reading also excelled in other subjects as well. Another observation was the commonality in the music that the choral students listened to. Many were involved in other music classes, musical theatre outside of the school, or private lessons. Also, the level of engagement seemed to increase once they realized how they could apply their skills to a song. From these observations, the researcher thought of multiple studies that could be conducted in the future.

FUTURE CONSIDERATIONS

Students that were engaged throughout their sight-reading practice and were successful during the curriculum were also excelling in their other subject areas. A future consideration for study could be if their success in other subject areas like Math or Science are connected to their success in the choral classroom. This study could involve creating more surveys that are directed towards other subject areas. Also, a researcher could see if there is a correlation between standardized test scores and their success during sight-reading exercises. Many researchers have sought after or realized the connection between music and other subjects, however this study

would hope to find a connection and discover an approach to sight-reading that directly incorporates these skills learned in other classes into the sight-reading curriculum.

Many of the students that were studied were also athletes at their school. One part of the study was focused on using hand signs as physical representation of their sight-reading abilities. One study could be focused on creating a curriculum that is very engaging with physical motions and hand signs. While this was a part of the curriculum, a researcher could try to see if there is a connection between active students outside of the classroom and their desire to use hand signs during sight-reading. Students that are involved in sports may be more interested in a curriculum that involves a lot of movement. During the study the researcher observed that his youngest students were more interested in using hand signs and are more capable to sign their sight-reading than the other grades. It will be interesting to see if their kinesthetic knowledge of sight-reading will surpass those that did not use hand signs when first learning how to sight-read. With the data collected from this study a director could be encouraged to use more movements in their classroom to keep students engaged and interested in learning about sight-reading practices. The students' level of engagement may also have a direct impact on their success during sight-reading activities.

Students that were successful in sight-reading were also more involved in other musical activities such as Band, Orchestra or Theatre. There may be a connection between what the students listen to on a daily basis and their familiarity with sight-reading practices. If students are more aware of intervals and rhythms in their daily music, the students may be more capable in the classroom. A researcher may be able to see if the current music that students are interested in affects their interest in sight-reading practices. Students that are more interested in classical

music, musical theatre songs, or rhythmically engaging songs may find more success in sight-reading. From these results a researcher could develop a curriculum that is more focused on the current music that the students are listening to. This curriculum could involve more pop songs or other rhythms that the students are more familiar with. A researcher could also see if there is a connection between music appreciation and their level of engagement in the choral classroom. The researcher may find that students that can appreciate different styles of music may be more engaged in the choral classroom. Overall, any study that involves student engagement and sight-singing acquisition should be considered as they offer many benefits to building a choral program and helping students become independent musicians.

APPENDIX

The following is an outline for the entire sight-singing curriculum. Some of the exercises may be advanced for the students so it is encouraged to spend more time on activities that you see fit. The most important aspect of sight-singing is that you remain consistent with it every day. Also, make the activities fun and rewarding to the students. Students love prizes that they can earn and love feeling that sense of accomplishment with completing an exercise. Establish a routine and incorporate games and competitions everyday as well. Be patient when working on this subject as the journey has its ups and downs. Sight-singing is like a language and will be rewarding when the students can read music fluently.

PROPOSED CURRICULUM

Learning Outcomes	Content	Learning/Training Activity	Assessment
1. Recognize different note values and rhythms.	Week 1: <ul style="list-style-type: none"> ● Develop a system for reading and performing unison rhythm exercises ● Demonstrate their understanding of specific rhythms ● Demonstrate their understanding of rhythm games 	<ul style="list-style-type: none"> ● Outline different rhythms on the board and have students follow along. ● Demonstrates rhythmic understanding by having students clap along to rhythms ● Echo and Flashback games 	At the end of the unit students will be asked to demonstrate their understanding of rhythmic values by completing a sight rhythm excerpt pulled from <i>Sing at First Sight: Foundations in Choral Sight-Singing</i>
2. Identify different notes	Week 2: <ul style="list-style-type: none"> ● Analyze the 	<ul style="list-style-type: none"> ● Provide worksheets to 	Sight-singing examples given to

<p>on the treble and bass clef..</p>	<p>differences between the treble and bass clef.</p> <ul style="list-style-type: none"> ● Demonstrate understanding of lines and spaces on both clefs. ● Participate in note identification games. 	<p>help students identify notes on the bass or treble clef.</p> <ul style="list-style-type: none"> ● Students participate in team games that are focused on identifying notes on the bass and treble clef. 	<p>students and assessed on providing accurate pitch names.</p>
<p>3. Demonstrate ability to sing a Major scale using the solfege system</p>	<p>Week 3-4:</p> <ul style="list-style-type: none"> ● Recall the major scale and utilization when singing in class. ● Identify differences between major and minor scales. ● Implement knowledge of scales when singing. ● Identify mistakes made when aural examples of scales are played. 	<ul style="list-style-type: none"> ● Students sing their major scale with the whole ensemble singing in unison. Students can be challenged to sing their major scale while using hand signs as well. ● Students participate in the game Follow the Hand or Forbidden Solfege 	<p>Students assessed on demonstrating their ability to accurately sing a major and identify scales from examples.</p>
<p>4. Utilize hand signs when singing scales</p>	<p>Week 5:</p> <ul style="list-style-type: none"> ● Demonstrate confidence when using hand signs. ● Utilize hand signs when singing examples 	<ul style="list-style-type: none"> ● Students apply their knowledge of hand signs and scales to sight-singing activities 	<p>Students demonstrate their knowledge of kodaly hand signs by performing certain solfege notes individually.</p>

	from the <i>Sing at First Sight</i> curriculum		
5. Implement their knowledge of hand signs, rhythms, and scales to sight-singing examples	<p>Week 6-8:</p> <ul style="list-style-type: none"> ● Recalling previous solfege symbols used in scales and executing their music reading abilities on different excerpts. ● Detecting mistakes during individual practice. 	<ul style="list-style-type: none"> ● Students continue to utilize hand signs during sight-singing activities and begin seeing skips of a 3rd in their examples ● Students engage in aural exercises (see in activities) 	Students are given examples from the Sing at First Sight curriculum and perform each example using hand signs while singing.
6. Apply sight-singing abilities to repertoire.	<p>Week 9-11:</p> <ul style="list-style-type: none"> ● Implements knowledge of intervals, notes, rhythms, and scales to assist in reading music. 	<ul style="list-style-type: none"> ● Students apply their sight-singing skills to their repertoire. Students receive short excerpts from their music instead of their previous examples. 	Students are given sections of their repertoire to perform with a small ensemble.
7. Recognizing different key signatures.	<p>Week 12-13:</p> <ul style="list-style-type: none"> ● Explain how to identify different key signatures confidently demonstrate their knowledge of sharp and flat 	<ul style="list-style-type: none"> ● Students are asked to provide their starting pitches to sight-singing examples. 	Assessment given based on their knowledge of key signatures.

	key signatures.		
8. Implementing key signatures to help students lead sectionals.	<p>Week 14-16:</p> <ul style="list-style-type: none"> • Demonstrate leadership by engaging in sectional rehearsals • Assess ability to play specific notes on the piano • Recall starting pitches when given to students 	<ul style="list-style-type: none"> • Students are led by their peers in small groups during rehearsals. • Students have access to the piano and can play starting pitches for the class. • Play chaos game to enforce pitch recollection. 	Students can play starting notes for various key signatures on the piano.
9. Create sight-singing examples using notation software.	<p>Week 17-18:</p> <ul style="list-style-type: none"> • Utilize technology to help students compose musical examples • Express creativity when making musical examples • Planning and producing sight-singing examples for other students to sing 	<ul style="list-style-type: none"> • Students apply their understanding of pitches, rhythms, and sight-singing abilities and transfer them to a digital platform • Students play sight-singing relay with their own compositions. 	Students can create sight-singing examples on online music notation platforms such as noteflight or musescore.

GAMES AND ACTIVITIES

The following activities have been inspired both by Mr. D's S-Cubed Curriculum and Mary Jane Phillips' teacher resource book titled Making Sight-Reading Fun! This section should be broken

up into daily activities that could be completed in 5 minutes or less and more involved games that could be used as an end-of-the-week activity. These are just a few activities that were used during the curriculum. More activities can be found in Phillips' resource.

Daily Activities

- Follow the Hand:

This activity is meant to help students audiate and practice their curwen hand signs. The teacher leads students through different hand sign patterns while the students sing what they see.

- Forbidden Solfege

This activity will help students memorize different intervals and practice using their hand signs while singing. The teacher establishes a solfege pattern that is forbidden. Once the solfege pattern has been established, that pattern cannot be repeated by the students. For example, if the pattern is Do-Mi-Sol, then when the teacher sings Do-Mi-Sol, the students must remain silent. If the students sing the forbidden solfege, they award the teacher 1 point. Any other solfege pattern that is sung is to be repeated by the students. First group (teacher or students) to reach 5 points wins that day. This activity is a great tool for practicing certain skips that the students will be working on that day.

- Upside Down Day:

This activity is used to reinforce the students' understanding of rhythms. For this activity, the teacher needs to pick a rhythmic exercise that is appropriate for the classes level. Allow the students to practice the example and then once they have successfully read through the example, have the students read the rhythm exercise in reverse order. This can be difficult for some students however it encourages them to keep their eyes on the page while reading music. This

can be mixed up by having a single section read in reverse order while the other section reads the rhythm from the beginning.

- Pick a Measure:

This activity can be used for rhythmic examples or melodic examples. This activity helps build independence and also encourages students to listen to other sections. Students practice the exercise completely. Once the teacher feels confident in their ability to read the exercise, the teacher divides class into groups, the number of groups should match the number of measures in the exercise. Each group picks one of the measures to sing and the whole class performs their measure. Other groups must remain quiet until their measure comes up.

- Pick a Note:

This activity can be used with rhythmic examples or melodic examples. The teacher chooses exercises that are appropriate for the classes level. The class practices the example and once the teacher feels confident in their ability they split the class into groups. The groups should match how many different note names there are in the example. For example, if the notes in the exercise are C-D-E-F-G, then the teacher should divide the class into 5 groups. The class performs the entire example however, they must remain silent until their established pitch comes up. This encourages students to follow the music and also listen to other sections perform.

Longer Activities

- Trasketball:

The purpose of this activity is to build rhythm and pitch reading skills, build audiation skills, build note recognition, build critical thinking skills and build teamwork. The teacher starts by picking either a rhythmic or melodic example to use for the class. The teacher must pick one that is significantly easier than the other. Start by placing a trash can on top of the piano. The goal for

the students is to shoot a paper ball into the trashcan to win their team points. Students must sing a specific example in order to shoot the trash ball. The easier exercise is established as a two-point shot and the harder exercise is established as the three point shot. The teacher should mark on the floor a spot for a two-point shot and a three-point shot. If the student sings the exercise correctly, he or she may take a shot with the trash ball, if they make the shot, they score points for the team. The highest score once everyone has sung the exercise wins the game.

- Sight-Reading Football:

The purpose of this activity is to build rhythm and pitch reading skills, build audiation skills, build note recognition, build critical thinking skills and build teamwork. The teacher starts by picking an easy exercise and a difficult exercise. After choosing the exercises, the teacher must draw a football field on the board. It will help to have something to put on the board that represents the ball. There are two plays in this game. The two plays are a rush play (the easier exercise) worth 10 yards and the pass play (the harder exercise) worth 20 yards. The teacher must flip a coin to decide which team goes first. Whoever goes first immediately gets the ball on their 20-yard line. When it is the team's turn, they choose someone to sing an exercise individually. If they sing the exercise individually, they gain that many yards for the team, depending on the exercise that they chose. If at any point a mistake is made, the team fumbles the ball and it is the other team's turn. Students may receive a penalty for misbehavior during the game and the team loses 15 yards. This is a great game to use with students but the teacher must make sure to have a time limit as the students will want to play the whole class time.

ADDITIONAL RESOURCES

Mary Jane Phillips' Making Sight-Reading Fun!

Noteflight.com

Muscore.com

Mr. D's S-Cubed Curriculum found on TeachersPayTeachers.com

Eric Wilkinson's Habits of a Successful Choral Musician

Date: 3-23-2021

IRB #: IRB-FY20-21-428

Title: Sight Singing Assessment in the Choral Classroom

Creation Date: 12-1-2020

End Date:

Status: **Approved**

Principal Investigator: Bryan Rante

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Expedited	Decision	Approved
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Key Study Contacts

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Member	Bryan Rante	Role	Principal Investigator	Contact	brante@liberty.edu
Member	Bryan Rante	Role	Primary Contact	Contact	brante@liberty.edu

PROGRESS MEASUREMENT RUBRIC

Candidate Name	Bryan Rante
Number of Previous Semesters of MUSC 689 (if applicable)	1

Directions: Please reflect on your progress this semester and, in each row, highlight the category you feel reflects your performance in this class throughout the semester.

Criteria	Levels of Achievement			
	Advanced (3 pts)	Proficient (2 pts)	Developing (1 pt)	Not present (0 pt)
Communication	3 points Candidate regularly communicated with his/her mentor at least four times throughout the semester (Weeks 1, 5, 10 & 15).	2 points Candidate communicated with his/her mentor at least three times throughout the semester.	1 point Candidate communicated with his/her mentor only one or two times throughout the semester.	0 points Candidate did not communicate with his/her mentor during the semester.
Progress on Manuscript	3 points Candidate set clearly defined and realistic semester goals and demonstrated all of his/her goals for the semester were met, as evidenced through submissions of the manuscript (Weeks 1, 5, 10 & 15).	2 points Candidate set clearly defined and realistic semester goals and met most of his/her goals for the semester, as evidenced through submissions of the manuscript (Weeks 1, 5, 10 & 15).	1 point Candidate did not set clearly defined or realistic semester goals and met few of his/her goals for the semester. The candidate submitted the manuscript fewer than 4 times or submitted but no progress demonstrated.	0 points Candidate did not set clearly defined or realistic semester goals and did not give specific details on how goals were met. The candidate demonstrated no progress.

<p>Compliance with Thesis/Project Protocol</p>	<p>3 points The candidate followed all the directions given by the mentor. The candidate followed all protocol and guidelines as outlined in the SOM Master's Thesis/Project Handbook.</p>	<p>2 points The candidate followed the majority of directions given by the mentor. The candidate followed protocol and guidelines as outlined in the SOM Master's Thesis/Project Handbook.</p>	<p>1 point The candidate followed only a minimal amount of directions given by the mentor. The candidate followed minimal protocol and guidelines as outlined in the SOM Master's Thesis/Project Handbook..</p>	<p>0 points The candidate did not follow directions given by the mentor. The candidate did not follow protocol or guidelines as outlined in the SOM Master's Thesis/Project Handbook.</p>
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