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Sight-singing for Intonation in Band

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Sight-singing for Intonation in Band

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ABSTRACT

This curriculum study aimed to examine the effects of sight-singing activities on elementary band students' intonation. The curriculum is aimed at university teacher candidates who plan to teach elementary music. Activities and lessons offered in the curriculum are centered around sight-singing, ear training, and intonation. Additionally, singing activities are incorporated into every rehearsal to strengthen aural skills and inform students how to apply those skills to intonation fixes.

Through this study, the researcher aimed to show the importance of singing and sight-singing activities on band students, particularly those in marginalized groups that have experienced trauma and are of low socioeconomic status. Additionally, points made in the study demonstrate a positive impact on students' intonation after implementing sight-singing activities. Concerns were addressed, such as the concern that spending time on singing activities wastes valuable instruction time spent playing concert material. At the end of the study, sample lesson plans are provided that fit into various schedules.

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Chapter I:

Introduction

Thesis

Background

General music classes often represent elementary music. While these classes may use classroom instruments, they are typically thought of as separate from instrumental ensembles. For those elementary music programs that include band, students are given the opportunity to play a band instrument with a group of their peers. While one would assume students at this stage in their musical education have a basic understanding of rhythmic and melodic notation, it may not be assumed that students have been introduced to the concept of intonation. As an advanced concept, younger students can introduce intonation as a feeling rather than an exact definition. Regardless of exposure to this concept before beginning band, students will inevitably become aware of their role in the overall intonation of the group. This realization may feel intimidating for band directors. To alleviate the time constraints of stopping to fix intonation, band directors could ultimately use rehearsal time more effectively by implementing singing and sight-singing activities into every rehearsal.

Statement of the Problem

Intonation issues affect most concert bands.¹ Some directors believe intonation is the foundation on which the rest of their musicians' skills should be built,² while others believe it is

¹ LaPointe Manuel Davis, "The Effects of Structured Singing Activities and Self-Evaluation Practice on Elementary Band Students' Instrumental Performance, Melodic Tonal Imagery, Self-Evaluation, and Attitude" (PhD diss., 1981), 4.

² Ibid., 5.

an advanced skill that musicians work on later in their musical careers. Teaching students to correct their intonation requires numerous skills which build on each other.³ The most foundational skill students must possess is recognizing intervals and understanding the relationship of the two notes.⁴ This skill is often taught at the elementary level,⁵ but it can be lost if students do not continue to practice it throughout their musical careers. Many instrumental musicians may not feel comfortable or confident singing, especially when they are in an instrumental ensemble. This hesitation can be resolved by making singing activities part of the process, thus taking away the potential surprise and allowing students to prepare for these activities. Sight-singing and sight-reading are essential skills for success in a band setting, specifically in intonation, and should be practiced in every rehearsal.

Statement of the Purpose

This study came about because of the need for band directors to incorporate singing and sight-singing activities into their rehearsals.⁶ Many directors do not incorporate these activities due to hesitations, including the amount of time taken away from playing, lack of singing ability by the director themselves, fear of negative student response, and vocal changes in their students, particularly males.⁷ This study has provided solutions for each concern. For example, a director

³ Bruce Gale, *The Band Director's Handbook: a Guide for College and Secondary School Music Directors in Southeast Asia* (London, UK: Asean Academic Press, 2001), 187.

⁴ H. Christian Bernhard, "Singing in Instrumental Music Education: Research and Implications," *Update: Applications of Research in Music Education* 22, no. 1 (2002): 28.

⁵ Gunild Keetman, *Elementaria* (London, UK: Schott and Co, 1970), 12.

⁶ Mitchell Robinson, "To Sing or Not to Sing in Instrumental Class," *Music Educators Journal* 83, no. 1 (1996): 47.

⁷ *Ibid.*, 17.

may spend much time tuning each section at the beginning of rehearsal yet still needs to correct intonation throughout the class. By teaching students to correct their intonation issues as they happen, the director will cut down on the number of interruptions during the rehearsal, thus allowing more time to focus on concert materials.⁸

Significance

Intonation issues among instrumentalists occur at every level, but the seriousness of the issue rises as the levels increase in difficulty (i.e., intonation is a far more severe concern at the university level compared to the elementary level). The importance of this study was to find a balance between playing instruments and singing in the elementary band setting while also encouraging directors at every level to incorporate singing activities.⁹ Many elementary band directors do not feel they have enough time to include intonation exercises due to their students' severely limited number of instructional minutes. The results of this project could fulfill a need in many elementary band programs for activities to help improve intonation without taking away valuable instruction and practice time.

While band is a "hands-on" class, intonation is a concept many students struggle to understand when simply talking or hearing about it. Students should not simply be taught about intonation; they should practice it to understand every aspect of it. According to Elliott, "all students can learn to be creative music makers, but doing so requires that teachers allow and encourage students to make creative decisions while they are learning to perform."¹⁰ Sight-

⁸ Robinson, "To Sing or Not to Sing," 17.

⁹ Julia Kay Scott, "Orff Schulwerk Teacher Educators' Beliefs about Singing" (PhD diss., Eastman School of Music, 2010), 11, ProQuest LLC.

¹⁰ David J. Elliott, *Praxial Music Education: Reflections and Dialogues* (Oxford, UK: Oxford University Press, 2005), 7.

singing and singing activities allow students to be active music makers. Not only will they improve their skills on their instruments, they will also become more independent musicians.

The focus of this study was on students who live in poverty and have experienced trauma. These students often struggle in school, particularly in classes where the practice is necessary for success, like band. It is typical for band directors to construct lessons to understand that rehearsals are the only times many students can play their instruments. Like Bailey and Davidson's, many studies have shown the importance of singing for those students and their families.¹¹ This study is significant because it will show the positive impact of singing on students.

Research Questions

1. How do students perceive their own intonation?
2. How does the addition of sight-singing activities into every band rehearsal impact students' ability to correct their own intonation?

¹¹ Betty A. Bailey and Jane W. Davidson, "Effects of Group Singing and Performance for Marginalized and Middle-Class Singers," *Psychology of Music* 33, no. 3 (2005): 282.

Definition of Terms

beat. How musicians stay together; the musical heartbeat.

curriculum. "The course of study in a school."¹²

ensemble. A performing group.

exercises. In this context, a short musical section for students to practice a particular skill or concept.

intervals. "The difference in pitch between two notes."¹³

intonation. Accuracy of pitch in relation to the musical key.

rhythm. "The pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats."¹⁴

sight-reading. Reading a piece of music for the first time.

sight-singing. The ability to sing a section of music with certain syllables.

¹² Harro W. Van Brummelen, *Steppingstones to Curriculum: a Biblical Path* (Colorado Springs, CO: Purposeful Design Publications, 2002), 13.

¹³ Dictionary.com, s.v. "Intervals," accessed August 1, 2020. <https://www.dictionary.com>.

¹⁴ Dictionary.com, s.v. "Rhythm," accessed August 1, 2020. <https://www.dictionary.com>.

Limitations of the Study

Since elementary schedules can vary from district to district and between schools within the same district, providing lesson plans that accommodate various configurations can be difficult. Additionally, some activities may not be feasible for directors depending on the size of their groups. Elementary band programs may not be approached in the same way secondary band programs are, so there could be a group of ten players or a group of thirty players if there is no cap on student numbers. To combat this, the lesson plans provided offer suggestions for how directors can adjust times or activities to fit the individual needs of their programs. The potential for adjustments based on numbers is also addressed.

Assumptions

It is assumed in this study that students have a basic understanding of rhythm and beat and proper singing techniques. These foundations are essential for the study of sight-singing.¹⁵ It is also assumed that when elementary band groups are discussed, the instrumentation combines at least flutes, clarinets, trumpets, and trombones. The inclusion of saxophone, percussion, or any other band instruments will be dependent on the individual studies.

¹⁵ Keetman, *Elementaria*, 12.

Project

Overview

This project outlines the benefits of implementing singing warm-ups, activities, and exercises in an elementary band rehearsal.¹⁶ Although many music curricula focus on reading notation throughout their scope and sequence, band music will include many notes and symbols students have not likely seen before. Therefore it is essential to connect students' skills for reading language and the skills they need to read music.¹⁷ The curriculum project teaches future educators how to sight-sing, "'think' the sound they wish to produce before they play it,"¹⁸ identify intonation issues and fix their playing based on their self-evaluations.

While many opposing views on this topic are acknowledged and discussed, there are also many solutions for the issues that cause band directors to be hesitant about including singing activities.¹⁹ At the end of this project, sample lesson plans are offered that fit a variety of schedules. Focusing on concepts outlined in Ruth V. Brittin's study involving preservice and experienced teachers,²⁰ these lesson plans demonstrate the feasibility of incorporating singing lessons and activities into the band rehearsal. Many of these concepts align with concepts already being taught in many band curricula.

¹⁶ Kathy A. Liperote, "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," *Music Educators Journal* 93, no. 1 (2006): 48.

¹⁷ *Ibid.*, 49.

¹⁸ Mark Wolbers, "Singing in the Band Rehearsal," *Music Educators Journal* 89, no. 2 (2002): 38.

¹⁹ Robinson, *To Sing or Not to Sing*, 17.

²⁰ Ruth V. Brittin, "Preservice and Experienced Teachers' Lesson Plans for Beginning Instrumentalists," *Journal of Research in Music Education* 53, no. 1 (2005): 26.

Purpose

The purpose of this project was to encourage band directors at all levels, particularly the elementary level, to include singing and sight-singing activities in every rehearsal.²¹ The purpose is not to tell directors they should disregard their current curricula but rather to suggest ideas for supplementing what they are already doing in the classroom to help alleviate the stress of teaching and practicing proper intonation. In addition to suggested activities, sample lesson plans are included to demonstrate how a director can fit singing activities into a variety of different schedules (ex. once a week for an hour, twice a week for 30 minutes each).

Studies have shown a difference in how instrumental and vocal teachers approach lessons.²² Approaching music instruction with a different focus than one has experienced can be intimidating. The data gathered throughout this study has shown the effects of those different focuses on students' understanding. Additionally, students may feel more confident about singing if they are taught using a vocal instructor's approach.

Intended Outcomes

The intended outcomes of this project are for band directors to see the positive effects singing can have on elementary band students' "instrumental music performance, melodic tonal imagery, self-evaluation of instrumental performance, and attitude toward music and instrumental study."²³ Many band directors believe that intonation is an advanced concept that

²¹ Roseanne K. Rosenthal et al., "Effects of Different Practice Conditions on Advanced Instrumentalists' Performance Accuracy," *Journal of Research in Music Education* 36, no. 4 (1988): 252.

²² Kim Burwell, "On Musicians and Singers. An Investigation of Different Approaches Taken by Vocal and Instrumental Teachers in Higher Education," *Music Education Research* 8, no. 3 (2006): 346.

²³ Davis, "The Effects of Structured Singing Activities," 79.

students should not learn until middle or high school. Because of this mindset, students may develop poor habits that negatively affect their overall intonation and sound quality. By encouraging elementary band directors to implement singing and tuning exercises in beginning band classes, this study will ideally help their students succeed throughout their musical careers.

One outcome the current researcher believes will aid in students' success is understanding how to practice effectively. Teachers need to give students tools to improve their playing through practice.²⁴ This project provides multiple sample lesson plans that encourage students to use the tools learned in class in their practice. For example, students may not have access to a piano or a tuner at home. Using the skills learned in class to predict and expect a subsequent note, they are more likely to pitch that note correctly.²⁵

Limitations

The most significant limitation for the curriculum project was the lack of opportunity to test all the activities on a sample group of educators. Many of the activities listed in the curriculum were implemented throughout the study, and potential issues were simple to anticipate. There were not, however, opportunities to teach these activities to fellow educators. These opportunities would have given different perspectives on how to adapt or improve the activities if needed.

²⁴ Stephanie Pitts and Jane Davidson, "Developing Effective Practise Strategies: Case Studies of Three Young Instrumentalists," *Music Education Research* 2, no. 1 (2000): 54.

²⁵ Philip Fine, Anna Berry, and Burton Rosner, "The Effect of Pattern Recognition and Tonal Predictability on Sight-Singing Ability," *Psychology of Music* 34, no. 4 (2006): 432.

Another limitation is the lack of a national music curriculum.²⁶ For an elementary band, districts can provide a method book for the teachers to follow, which acts as their curriculum; however, this may not be the case in every district. To give a well-rounded approach to teaching elementary band, various band method books are discussed in the curriculum, including *Standard of Excellence*²⁷ and *Essential Elements for Band*.²⁸ Although this is a limitation to the project, it is not necessarily a negative one. Exposure to multiple method books gives educators various pedagogical tools that can benefit a diverse range of students.

²⁶ Lois Choksy, "Kodály In and Out of Context," *Music Educators Journal* 55, no. 8 (1969), <https://doi.org/10.2307/3392529>, 58.

²⁷ Chuck Elledge, Jane Yarbrough, and Bruce Pearson, *Standard of Excellence* (San Diego, CA: Neil A. Kjos Music, 1993).

²⁸ Tim Lautzenheiser, *Essential Elements for Band: Comprehensive Band Method Book* (Vancouver: Vancouver School Board Printshop, 2014).

Chapter II: Literature Review

In researching the importance of sight-singing for band students, finding results in an elementary-specific context can be difficult. Some studies focus on the benefits of singing in secondary band classes or elementary general music classes, but few discuss the inclusion of sight-singing in an elementary band class. This may partially be attributed to the variety of possible configurations. For example, if one district's elementary schools include grades kindergarten through fifth, another district includes grades kindergarten through sixth. Band (along with other instrumental ensembles) may not be included within those various configurations because it may be introduced at the middle school or junior high school level. This study provides possibilities to band directors, specifically at the elementary level, of how they can incorporate singing and sight-singing activities into their band rehearsals without neglecting performance repertoire.

One of the methods most commonly referenced in regards to audiation is Edwin Gordon's music learning theory.²⁹ Gordon approached music education as its own language. When one learns a new language, one must be able to think in that language before one can truly learn it. Gordon related this concept to audiation, saying that "audiation is to music what thought is to language."³⁰ Audiation, as Gordon pointed out, is not synonymous with imitation. Audiation allows musicians to think for themselves since it "takes place when one comprehends music for which the sound is not physically present."³¹

²⁹ Christopher D. Azzara, "Audiation, Improvisation, and Music Learning Theory," *Visions of Research in Music Education* 2, no. 1 (1991), 106.

³⁰ Ibid.

³¹ Ibid.

The musical components that musicians must audiate are tonal and rhythmic patterns. Expanding on the comparison between language and music, Gordon identified syntax in both disciplines. Just as language is comprehended through the organization of words, “we comprehend music when we audiate tonal and rhythm patterns and are able to combine and sequence them in a larger context.”³² To understand this relationship allows music educators to approach music in a variety of ways that appeal to a variety of students.

Gordon’s music learning theory provided perspective to music educators around how people learn music. His approach encouraged teachers to introduce sight before sound so that students could recognize the tonal and rhythmic relationships of music on their own without the need for teacher demonstration. However, the thought process behind this approach was to introduce these concepts to students at the beginning of their musical education. Instrumental instructors, particularly at the elementary level, may consider their use of this approach inappropriate as they often have limited time with their students.

Davis had three purposes for his study titled “The Effects of Structured Singing Activities and Self-Evaluation Practice on Elementary Band Students’ Instrumental Performance, Melodic Tonal Imagery, Self-Evaluation, and Attitude.” Firstly, he wanted to “determine whether structured singing activities have a significant effect on elementary band students’ instrumental music performance, melodic tonal imagery, self-evaluation of instrumental performance, and attitude toward music and instrumental music study.”³³ Secondly, he aimed to determine the impact of self-evaluation on the components mentioned above. Finally, he determined whether the combination of singing activities and self-evaluation affected those components.

³² Azzara, “Audiation,” 106.

³³ Davis, “The Effects of Structured Singing Activities,” 8.

Ninety-three students were involved in this study – fifty-nine in fifth grade and thirty-four in sixth grade – and were selected from three elementary schools in Bexley, Ohio. There were three experimental groups and three control groups. The experimental groups each experienced a different combination of singing activities and self-evaluations, while the control groups experienced neither. Davis found that “the combination of both structured singing activities and self-evaluation practice provide a significantly effective approach to the development of instrumental performance skills during the second year of instruction.”³⁴ These results provided an example of how beginning band students can musically improve through the practice of singing even with a reduction in playing time.

Betty A. Bailey and Jane W. Davidson's study, "Effects of Group Singing and Performance for Marginalized and Middle-Class Singers,"³⁵ focused on two choirs: one from the French province of Quebec, Canada, and the other from the predominantly English Canadian province, Nova Scotia. Semi-structured interviews were used to "obtain a profile of the life of each participant, and to determine the impact of choir membership."³⁶ Researchers recorded these interviews and identified themes found in participants' responses. Three emergent themes were found: (1) clinical-type benefits, (2) benefits of group process, and (3) benefits related to choir/audience reciprocity. These results indicated an increased feeling of value and importance in homeless people who participate in group singing.

³⁴ Davis, "The Effects of Structured Singing Activities," 84-85.

³⁵ Bailey and Davidson, "Effects of Group Singing and Performance," 269-303.

³⁶ *Ibid.*, 275.

To help create the lesson plans offered at the end of this study, Ruth V. Brittin's study, "Preservice and Experienced Teachers' Lesson Plans for Beginning Instrumentalists,"³⁷ was used to address any potential shortcomings. This study aimed to determine the effectiveness of lesson plans from experienced teachers compared to undergraduate teacher candidates. From each of the five subject pools (three in California, one in Texas, and one in Illinois), six surveys were randomly selected for a total of thirty undergraduate surveys. In New York and Ohio, universities offered surveys "from graduate students with 1-14 years of contractual, full-time teaching experience."³⁸ All completed surveys from experienced teachers were analyzed.

Participants were given one page of a band method book, *The Yamaha Advantage*, and were instructed to create a lesson plan for a beginning band class that included "objectives, learning activities, assessment, and enrichment sections."³⁹ After twenty minutes of writing, participants compared their lesson plans to a published lesson plan associated with the method book and were asked to underline common points. Experienced teachers tended to write fewer words than new teachers. The mean number of strategies, however, were identical at 7.5. While experienced teachers tend to write more succinctly, "the level of detail in their plans seems more idiosyncratic to individual style than to experience level."⁴⁰ Researchers suggested continued study in this field.

A study by Kim Burwell was used to examine "the approach taken by singing teachers to technique and interpretation as areas of study, focusing on features that distinguish them from

³⁷ Brittin, "Preservice and Experienced Teachers' Lesson Plans," 26.

³⁸ Ibid., 28.

³⁹ Ibid., 27.

⁴⁰ Ibid., 36.

instrumental teachers."⁴¹ Participants were sixteen teachers from the music department at Canterbury Christ Church located in Canterbury, UK. A total of sixty-seven lessons were videotaped, including twelve vocal lessons and fifty-five instrumental lessons. Questionnaires were given to the first thirty-six participants who also completed semi-structured interviews. Focusing on dialogue that referenced technique and interpretation, researchers found that both vocal and instrumental teachers emphasized technique, with vocal teachers discussing technique at a higher percentage. Vocal teachers also tended to discuss interpretation in only 11.9% of their dialogue, while instrumental teachers discussed it in 29.9% of their dialogue. The stronger emphasis placed on technique by singers is likely due to the fact that the voice and body are a singer's instrument. To become more connected to the instruments and music, perhaps instrumental teachers should help shift their students' focus to more of a technique-driven approach that appeals to "the imagination of students as they learn to become expert performers."⁴²

Philip Fine, Anna Berry, and Burton Rosner conducted a study that observed "the role of concurrent musical parts in pitching ability in sight-singing, concentrating on the effects of melodic and harmonic coherence."⁴³ Participants were members of an accomplished chamber choir consisting of students in their twenties. Twenty-two singers were selected: twelve females and ten males. The location of the study is not identified, although all researchers were based in the United Kingdom. Participants were given an interval-singing test which "consisted of pairs of notes instantiating ten different intervals, ranging in size from major third to major seventh, in

⁴¹ Burwell, "On Musicians and Singers."

⁴² Ibid., 346.

⁴³ Fine, Berry, and Rosner, "The Effect of Pattern Recognition," 431.

both ascending and descending form."⁴⁴ They were also given a sight-singing test that featured four different Bach chorales, each believed to be obscure yet generally simple.

Results for the interval-singing test were based on accuracy and speed with a maximum possible score of twenty. The mean performance was 10.38. Results for the sight-singing test were scored based on correct pitch, not rhythmic errors. Of the varied results, none exceeded 48.9%. Through this study, researchers found "no significant correlations between sight-singing experience (measured in years) and any sight-singing performance measures."⁴⁵ Based on correlations found in the results, recognizing and predicting tonal patterns is essential to sight-singing.

Since band students are often expected to practice outside of class time, teaching them how to practice effectively is essential. Stephanie Pitts and Jane Davidson's study, "Developing Effective Practise Strategies: Case Studies of Three Young Instrumentalists," investigated "the cognitive strategies used by young instrumentalists when they practice, relating this and other factors, such as environment, motivation, and general ability, to the progress that is made in the first years of learning."⁴⁶ Participants were one hundred fifty-eight instrumental students from eight different primary schools in Sydney, Australia. This case study focused on three of these children whose practice sessions demonstrated essential implications. Practice sessions were recorded by students or their parents every four to six weeks to allow researchers to observe practice behaviors and motivation. The three students in the case study provided three different sets of results: one was independent; one was affected, somewhat negatively, by the camera's

⁴⁴ Fine, Berry, and Rosner, "The Effect of Pattern Recognition," 434.

⁴⁵ Ibid., 444.

⁴⁶ Pitts and Davidson, "Developing Effective Practise Strategies," 45.

presence; and one was affected by the environment of her practice sessions. The varied results indicated that teachers, parents, and students all have crucial roles in the effectiveness of students' practice habits. If each can work cohesively with the others, "each child will respond differently to learning a musical instrument, and given the right environment, personality and opportunities, they will be able to enjoy the music, and not just be swamped by the learning."⁴⁷

Roseanne K. Rosenthal, Mary Wilson, Madeline Evans, and Larry Greenwalt observed practice habits in their study, "Effects of Different Practice Conditions on Advanced Instrumentalists' Performance Accuracy."⁴⁸ The purpose of this study was "to examine the relative effects of five practice conditions on instrumentalists' performance of a musical composition."⁴⁹ Participants were selected from VanderCook College of Music in Chicago, IL. Sixty graduate and upper-level undergraduate woodwind or brass majors were randomly assigned to one of five practice conditions. The five practice conditions were: group one – modeling; group two – singing; group three – silent analysis; group four – free practice; and group five – control. Each group was given "Etude No. 96" from P. Bona and worked towards mastery using the assigned condition.

In terms of phrasing, dynamics, tempo, and rhythmic accuracy, significant differences were observed. However, correct notes and articulation did not appear to be significantly affected by the different practice conditions. The practice condition that appeared to have an overall positive effect on mastery of a selected piece was modeling, although there were observable benefits for

⁴⁷ Pitts and Davidson, "Developing Effective Practise Strategies," 55.

⁴⁸ Rosenthal et al., "Effects of Different Practice Conditions," 250-257.

⁴⁹ Ibid., 250.

each condition. Researchers suggest further study of these conditions to determine more concrete results.

Existing studies on the effects of sight-singing on instrumentalists typically do not observe improved intonation as a possible benefit. The studies mentioned here are primarily concerned with the positive effects of singing, the necessary skills for accurate sight-singing, and effective practice strategies. Each of these topics is essential for the success of elementary band students, but none discuss the importance of teaching intonation techniques. This study provides suggestions for effective intonation practice connected to the implementation of sight-singing and singing activities.

Chapter III:

Methodology

Existing studies around sight-singing in elementary instrumental ensembles often lack a connection between sight-singing and intonation.⁵⁰ There are also few options for lesson plans for an elementary school band teacher. The current researcher used information from various studies for the suggested lesson plans. These lesson plans are intended to demonstrate that sight-singing and sight-reading are essential skills for success in a band setting, specifically in intonation, and should be practiced in every rehearsal.

Design

The curriculum project that accompanies this thesis was written for college-level teacher candidates who intend to teach elementary music. To provide an active experience for students, cognitive load theory was applied to the curriculum. This learning theory “suggests that effective instructional material facilitates learning by directing cognitive resources toward activities that are relevant to learning rather than toward preliminaries to learning.”⁵¹ This course was designed to provide students with activities, games, resources, and information related to knowledge and skills essential for elementary music teachers. Cognitive load theory shifts the focus from a lecture-style course to one where students are actively involved in their own learning.

Although this study did not involve participants or experiments, many of the studies used for research featured mixed methods designs. This approach allows researchers to focus on an "inquiry involving collecting both quantitative and qualitative data, integrating the two forms of

⁵⁰ Fine, Berry, and Rosner, “The Effect of Pattern Recognition.”

⁵¹ Paul Chandler and John Sweller, “Cognitive Load Theory and the Format of Instruction,” *Cognition and Instruction* 8, no. 4 (1991): https://doi.org/10.1207/s1532690xci0804_2, 293.

data, and using distinct designs that may involve philosophical assumptions and theoretical frameworks."⁵² The quantitative results of these studies supported the claim that the implementation of sight-singing activities improves intonation in a band setting.⁵³ Additionally, qualitative results demonstrated student awareness of intonation and how to adjust on their instruments.

Procedure

Research for this thesis was completed by acknowledging intonation as a solvable issue present in most elementary band ensembles. To provide effective lesson plans for elementary band teachers, the study by Brittin⁵⁴ was used to create lesson plans that will ideally apply to a majority of said teachers. Both qualitative and quantitative data were compiled from multiple existing studies that showed positive correlations between sight-singing strategies and participants' performance effectiveness. Combined data from existing studies and new lesson plan ideas suggest how elementary band teachers can implement sight-singing activities into every rehearsal.

Summary

Many instrumental directors may feel they have less time with their students than ever before, so they would understandably be concerned about using class time to do anything other than rehearsing music for the next performance. Intonation can be difficult for performing groups, and sight-singing and singing activities will not eliminate this issue. Instead, by

⁵² John W. Creswell and J. David. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks, CA: SAGE Publications, Inc., 2018), 4.

⁵³ Davis, "The Effects of Structured Singing Activities," 84-85.

⁵⁴ Brittin, "Preservice and Experienced Teachers' Lesson Plans."

practicing skills learned through sight-singing, students will ideally gain independence in adjusting their playing to be in tune with the rest of the group. However, with the inclusion of sight-singing activities, students' aural skills will be strengthened, and less class time will be spent fixing intonation issues.⁵⁵

⁵⁵ Robinson, "To Sing or Not to Sing in Instrumental Class," 47.

Chapter IV: Research Findings

How Do Students Perceive Their Own Intonation?

The question of whether band students understand the concept of intonation is challenging to answer. It can be assumed that beginning players without perfect pitch may go through the process of first identifying if their produced notes sound correct in relation to other players' notes. Once they feel confident with that, they may be able to identify what is explicitly wrong (i.e. slightly flat). As their awareness improves, they will likely learn how to make adjustments on their respective instruments to be in tune with fellow players. After going through this process many times, players will ideally begin to learn and apply playing techniques that allow them to play in tune consistently.

Davis's study⁵⁶ gathered student self-reflections that addressed multiple musical elements. One of those elements was the students' evaluation of their instrumental performances. The experimental group was regularly given structured singing activities, and this group showed the most significant improvement in their self-evaluations. Davis believes this result implies that "students who are regularly engaged in this procedure may become more discriminating in their evaluation of their instrumental performance."⁵⁷ The more students are exposed to singing activities in their instrumental rehearsals, the more they become aware of their own performance. Awareness and the ability to fix intonation may not be immediate, but as they continue to improve as musicians, the process of fixing intonation issues will become more natural.

⁵⁶ Davis, "The Effects of Structured Singing Activities."

⁵⁷ Ibid., 92.

How Does the Addition of Sight-singing Activities into Every Band Rehearsal Impact Students' Ability to Correct Their Own Intonation?

According to Liperote's article on the use of audiation in band classrooms, her students ultimately "learned to rely on their audiation for musical information rather than on the teacher or notation."⁵⁸ This inclusion took place at the middle school level, where her students met with her every day. In the elementary model, it is typical for districts to emphasize general music classes in grades 4-6 instead of instrumental groups, such as band.⁵⁹ As a result of this lack of standard configuration, elementary band teachers may find themselves simply following the pages of their assigned method books. As evident by Liperote's article, however, the benefits of singing activities in the band setting would apply to any instrumental student.

Additionally, Bernhard compiled the results of multiple studies focused on the implementation of singing activities in instrumental settings. The combined results of four particular researchers showed "that tonal pattern training may enhance the aural skills and performance achievement of beginning wind instrumentalists."⁶⁰ While these studies focused chiefly on which vocalization methods were most effective, they did not provide in-depth discussions on how researchers defined student success. Of the vocalization methods tested, movable do syllables seemed to allow students to understand pitch relationships better.

⁵⁸ Liperote, "Audiation for Beginning Instrumentalists," 48.

⁵⁹ Thomas A. Regelski, *Teaching General Music in Grades 4-8: a Musicianship Approach* (New York, NY: Oxford University Press, 2004), 43-44.

⁶⁰ Bernhard, "Singing in Instrumental Music Education," 30.

Chapter V:

Discussion

Introducing the concept of intonation can seem intimidating for many music teachers. Particularly in instrumental ensembles, intonation can seem too advanced for beginning students. Delaying the implementation of intonation instruction, however, can set students behind in their musical education.⁶¹ Various studies demonstrate the benefits of implementing sight-singing and singing activities to help improve student intonation. Although many of these studies focus on either elementary instrumental groups or the positive correlation of intonation adjustment in groups that perform singing and sight-singing activities, discussions from researchers give confidence to elementary band directors who wish to implement these activities.

Summary of Findings

The results identified in chapter four indicate a positive impact on beginning instrumental players' intonation because of the implementation of singing and sight-singing activities. Introducing singing activities and self-evaluations to students in a beginning band setting can improve their perception of both individual and group intonation in a performance setting.⁶² These findings also show that movable do syllables are the most effective way for students to transfer sight-singing and audiation skills to adjust their intonation.⁶³ While many directors may know the value of singing activities, they may be hesitant to implement them for various reasons.

⁶¹ Gale, *The Band Director's Handbook*, 187.

⁶² Davis, "The Effects of Structured Singing Activities," 92.

⁶³ Bernhard, "Singing in Instrumental Music Education," 30.

These concerns are often rebutted by researchers who point out that more time is wasted fixing intonation that would be used to implement singing activities, which is a common concern.⁶⁴

Significance

Results of this study have provided significant support to elementary band directors who feel they do not have time in rehearsals to implement singing activities. In the beginning band setting, band directors and students can feel overwhelmed by the various skills introduced within the limited time frame.⁶⁵ Since intonation can be thought of as an advanced concept, elementary teachers may decide to forego any instruction, assuming that it will be taught at the secondary level. While most secondary band teachers are often well-equipped to teach this concept, intonation correction involves skills that build on each other.⁶⁶

There are also significant findings on the positive impact of group singing on marginalized groups.⁶⁷ For typically underserved students, music may be one of the few sources of positivity in their school day. To ensure a welcoming classroom, all teachers must convey to students that they "care very much not only about their learning the material but also about their developing as human beings."⁶⁸ In the music classroom, introducing an advanced concept in a way where students feel successful, teachers can allow students to grow as musicians and as people.

⁶⁴ Robinson, "To Sing or Not to Sing," 17.

⁶⁵ Ibid., 47.

⁶⁶ Gale, *The Band Director's Handbook*, 187.

⁶⁷ Bailey and Davidson, "Effects of Group Singing," 276.

⁶⁸ Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors* (San Francisco, CA: Jossey-Bass, a Wiley imprint, 2016), 81.

Limitations

Due to time constraints and the COVID-19 pandemic, this thesis could not be an IRB research study. In order to obtain more accurate results, students could have been interviewed with questions that pertained specifically to the research questions presented. Instead, in-depth research was done through existing studies that focus on similar points. While this gave valuable insight into completed results, a field study could have provided more accurate and specific results associated with the research questions included in this thesis.

Recommendations

Future researchers may succeed in completing a field study regarding how sight-singing activities positively impact intonation in beginning band students. Offering student self-reflection forms, completing interviews, and using recording equipment could give researchers valuable insight into how modern elementary band students can perceive and adjust their own intonation. Student interviews could include questions that ask students to articulate how many hours they can practice outside of class time if any. Additional studies are suggested for marginalized populations, specifically students who live in poverty.

Conclusion

Band directors at all levels are appropriately concerned with the lack of time offered for rehearsals.⁶⁹ Planning for multiple concerts throughout the year, even at the elementary level, can feel daunting. To ask band directors to implement an advanced concept such as intonation may overwhelm them to the point of cutting out any instruction regarding intonation altogether.

⁶⁹ Robinson, "To Sing or Not to Sing," 17.

By realizing how much time can be saved overall with the implementation of sight-singing and singing activities, band directors can feel a sense of relief from the guilt of taking time away from the concert repertoire. Group singing is not only beneficial for those in marginalized groups, and it is beneficial for instrumental musicians in general. If students are able to audiate, they can begin to predict the sound of a note before they play it, thus allowing them to adjust their intonation earlier in their sound. Taking the time to teach students how to adjust their intonation using the skills learned through sight-singing is not only a valuable use of time, it is necessary for student success in an elementary band.

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Appendix A: Sample Lesson Plans

Thirty-minute Class Period

5 minutes: Students enter the classroom, take out instruments, music, and other necessary materials.

2 minutes: Announcements and/or reminders.

8 minutes: Open books to the first exercise. Allow students to look through the music to see if there are any new symbols or notes. If there are, provide tools for students to learn new information. If there are not, conduct through the exercise as students clap the rhythms. Repeat if necessary to fix any mistakes. Once the group can clap rhythms successfully, give students a starting pitch and conduct the exercise as they sing it. Repeat if necessary to fix any mistakes. Once the group can sing through the exercise successfully, have students play through on their instruments. Repeat if necessary to fix any mistakes.

10 minutes: Work on concert/festival repertoire. Implement the same procedure used above for any sections where rhythm, intonation, fingerings, or overall blend are inadequate.

5 minutes: Students pack up materials.

Forty-five-minute Class Period

5 minutes: Students enter the classroom, take out instruments, music, and other necessary materials.

2 minutes: Announcements and/or reminders.

13 minutes: Open books to first exercise. Allow students to look through the music to see if there are any new symbols or notes. If there are, provide tools for students to learn new information. If there are not, conduct through the exercise as students clap the rhythms. Repeat if necessary to fix any mistakes. Once the group can clap rhythms successfully, give students a starting pitch and conduct the exercise as they sing it. Repeat if necessary to fix any mistakes. Once the group can sing through the exercise successfully, have students play through on their instruments. Repeat if necessary to fix any mistakes. Continue with any other exercises necessary for group improvement.

20 minutes: Work on concert/festival repertoire. Implement the same procedure used above for any sections where rhythm, intonation, fingerings, or overall blend are inadequate.

5 minutes: Students pack up materials.

Sixty-minute Class Period

5 minutes: Students enter the classroom, take out instruments, music, and other necessary materials.

2 minutes: Announcements and/or reminders.

15 minutes: Open books to first exercise. Allow students to look through the music to see if there are any new symbols or notes. If there are, provide tools for students to learn new information. If there are not, conduct through the exercise as students clap the rhythms. Repeat if necessary to fix any mistakes. Once the group can clap rhythms successfully, give students a starting pitch and conduct the exercise as they sing it. Repeat if necessary to fix any mistakes. Once the group can sing through the exercise successfully, have students play through on their instruments. Repeat if necessary to fix any mistakes. Continue with any other exercises necessary for group improvement.

3 minutes: Stretch as a group.

30 minutes: Work on concert/festival repertoire. Implement the same procedure used above for any sections where rhythm, intonation, fingerings, or overall blend are inadequate.

5 minutes: Students pack up materials.

APPENDIX B

CURRICULUM PROJECT – ANALYSIS CHART

PART I: CURRICULUM INFORMATION

| | |
|---|--|
| Student: Courtney Vetter | Course for which you are creating curriculum: Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques RES |
| Required Textbook for Class (at least two textbooks should be entered with complete information in Turabian style): | |
| Dayme, Meribeth Bunch, and Cynthia Vaughn. <i>The Singing Book</i> . Seconded. New York, NY: W.W. Norton, 2008. | |
| Gale, Bruce. <i>The Band Director's Handbook: A Guide for College and Secondary School Music Directors in Southeast Asia</i> . London, UK: Asean Academic Press, 2001. | |
| McElheran, Brock. <i>Conducting Technique: For Beginners and Professionals</i> . New York, USA, NY: Oxford University Press, 2004. | |
| Identify the problem: <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i> | |
| The student must learn to sing their part, in a band setting, in order to improve intonation. Mastery of this skill will require students to identify and sing various intervals. The student must take this knowledge and apply/teach it to their own high school or middle school band students. | |
| Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i> | |
| College junior music education majors (age 20-22 years old) in an upper level class meant to prepare them to become band directors in a middle or high school setting. This is a residential class. Students must have completed all technique classes for band instrument, sight-singing classes, and theory classes. | |
| What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i> | |
| The student will be able to anticipate what their band part will sound like by using sight singing techniques to hear the part in their head. The student will be able to play with correct intonation on a band instrument that is not their main instrument. | |
| What are the delivery options? <i>(Explain the materials you will develop for the course.)</i> | |
| This course is residential and meets Monday and Wednesday for 90 minutes per class. I will develop multiple types of assessments, including written, playing, aural, and oral. I will also create references ("cheat sheets") for students to use during and after the course: pitch tendencies of each instrument, effective vocal warm-ups that focus on intervals, tuning warm ups for band instruments, tuning exercises for students to practice at home, etc. | |

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|--|
| What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i> |
| This course will use the solfeggio system (moveable do), including hand signs. I will use an experiential orientation for this curriculum. Focus will be on how to identify and sing various intervals (using Curwen hand signs), anticipate how they will sound, then, using a band instrument different from their main instrument, play each note in their part in tune. |
| What learning theory applies to your curriculum? Why? |
| Cognitive Load Theory will be applied to my curriculum. I have chosen this learning theory because my students will need to retain this information and be able to teach it to their students. This course will not contain information and facts alone, but rather a balance of information and opportunities to apply the knowledge they gain. If they are overwhelmed by too much information too quickly, they will not retain the skills needed for their success, as well as their future students'. |

Part II: Learning Outcomes

| |
|--|
| Learning Outcomes At the end of the course, the student will be able to: |
| 1. Name interval relationships between neighboring notes throughout a section of music. |
| 2. Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs. |
| 3. Demonstrate skills by playing a section of music on a band instrument. |
| 4. Examine playing to determine intonation. |
| 5. Revise playing to improve intonation. |

Part III: Original Syllabus

Syllabus Creation/ Revision

Use the template below to create/ revise a syllabus that mirrors the plans reflected in your charts.

COURSE SYLLABUS

NAME OF COURSE: IMPROVING INTONATION IN BAND: SOLFEGE HAND SIGNS, SIGHT-SINGING, AND INSTRUMENT TECHNIQUES

COURSE DESCRIPTION

THIS COURSE WILL TEACH STUDENTS HOW TO SIGHT SING BASIC AND ADVANCED INTERVALS FOR THE PURPOSE OF IMPROVING THEIR INTONATION ON A BAND INSTRUMENT IN A BAND SETTING. THEY WILL LEARN SIGHT-SINGING, TECHNIQUES ON BAND INSTRUMENTS TO IMPROVE INTONATION, AND AN INTERNAL ANTICIPATION THAT WILL MARRY THE TWO SKILLS.

RATIONALE

INTONATION STRUGGLES ARE COMMON IN MIDDLE AND HIGH SCHOOL BANDS. THERE ARE MANY WAYS TO FIX INTONATION AS IT HAPPENS, BUT STUDENTS WILL NEVER BE INDEPENDENT IN THAT JOURNEY WITHOUT A SOLID SKILL SET IN IDENTIFYING CORRECT AND INCORRECT PITCHES. IF ONE CAN SING A SONG CORRECTLY, ONE CAN PLAY IT CORRECTLY. BAND STUDENTS MUST INTERNALIZE INTONATION BY IDENTIFYING HOW EACH INTERVAL SHOULD SOUND.

I. PREREQUISITES

STUDENTS MUST COMPLETE ALL INSTRUMENTAL TECHNIQUE CLASSES.
STUDENTS MUST COMPLETE ALL SIGHT-SINGING AND THEORY CLASSES.

II. REQUIRED RESOURCE PURCHASE(S)

Dayme, Meribeth Bunch, and Cynthia Vaughn. *The Singing Book*. Seconded. New York, NY: W.W. Norton, 2008.

Gale, Bruce. *The Band Director's Handbook: a Guide for College and Secondary School Music Directors in Southeast Asia*. London, UK: Asean Academic Press, 2001.

McElheran, Brock. *Conducting Technique: For Beginners and Professionals*. New York, USA, NY: Oxford University Press, 2004.

III. ADDITIONAL MATERIALS FOR LEARNING

- A. BAND INSTRUMENT FOR PLAYING IN CLASS AND PRACTICING AT HOME. THIS SHOULD BE DIFFERENT FROM YOUR MAIN INSTRUMENT; CHECKED OUT FROM THE DEPARTMENT IF NECESSARY.
- B. WIRE MUSIC STAND
- C. 1" BINDER FOR ORGANIZING AND ARCHIVING ALL RESOURCES PROVIDED IN THIS COURSE
- D. FOLDER FOR FINAL PROJECT
- E. ACCESS TO A COMPUTER AND PRINTER
- F. ACCESS TO INTERNET

II. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A.** Name interval relationships between neighboring notes throughout a section of music.
- B.** Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs.
- C.** Demonstrate skills by playing a section of music on a band instrument.
- D.** Examine playing to determine intonation.
- E.** Revise playing to improve intonation.

III. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings

B. Participation

Students are expected to participate in class discussion, singing, and playing. This is a very hands-on, performance-driven course designed for students to gain skills they will eventually teach to their own students. Participation will also be measured using exit tickets.

C. Quizzes (10)

One each week except weeks 1 and 12. Each quiz will assess student understanding of that week's lessons and readings. Each quiz will include 10 written, multiple-choice questions, occasionally with listening examples.

D. Singing Test

In week 5, each student will take a one-on-one singing test in which they will sight-sing 10 exercises, each 8 measures long. Students will be graded on pitch and rhythmic accuracy, as well as Curwen hand signs.

E. Group Playing Tests (2)

Students will be put into groups based on instrumentation. Any in-class playing will be performed in these groups. Each group will perform two playing tests for the class. Each test will include a group score (10% of total) and individual score (90% of total). The group score will be based on overall intonation, while the individual score will be based on individual intonation and adjustment.

F. Final – Warm-up Folder

Students will assemble a warm-up folder for their future band students. The folder must include: the pitch tendency chart given in this course; a sight-singing packet with 20 eight-measure sight-singing exercises of increasing difficulty; an intonation practice sheet with 10 eight-measure playing exercises, of increasing difficulty, with the focus of individual and group intonation; and three Grade 1 band pieces that will be used for sight-reading/intonation practice (it is recommended to find three pieces with three different tempi).

IV. COURSE GRADING AND POLICIES

A. Points

| | |
|-----|--|
| | Participation |
| 50 | Quizzes (10 at 10 pts each) |
| 100 | Singing Test |
| 50 | Group Playing Tests (2 at 50 pts each) |
| 100 | Final – Warm-up Folder |
| | Pitch tendency chart |
| 5 | Sight-singing packet |
| 100 | Playing exercises |
| 100 | Band pieces |
| 90 | Organization |
| 5 | |

Total 600

B. Scale

A = 550-600 A- = 525-549 B+ = 500-524 B = 475-499 B- = 450-474
 C+ = 425-449 C = 400-424 C- = 375-399 D+ = 350-374 D = 325-349
 D- = 300-324 F = 0-299

C. Late Assignment Policy

If students are absent for an approved reason on the day of a quiz or performance test, they will have one (1) week to make it up for full credit. If the student misses a group playing test for an approved reason, they will receive the group score assigned to their group. If the student misses a quiz or performance test for an unapproved reason, they will have one (1) week to make it up with a 10% deduction. If they make up the quiz or test more than one (1) week past the original test date, they will receive a 20% deduction. If the student turns in their final project within one (1) week past the last day of the course, they will receive a 25% deduction. Any submission after one (1) week past the last day of the course will not be accepted.

Any extreme circumstances (family, medical, etc.) will be reviewed by the instructor on a case-by-case basis.

CURRICULUM PROJECT – DESIGN CHART

| Student: Courtney Vetter | Course for which you are creating curriculum: Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques RES | | |
|--|---|---|--|
| Concept Statement: <i>(Briefly describe the overall purpose and point of the instructional unit.)</i> This course will teach students how to sight-sing basic and advanced intervals for the purpose of improving their intonation on a band instrument in a band setting. They will learn sight-singing, techniques on band instruments to improve intonation, and an internal anticipation that will marry the two skills. | | | |
| Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i> | Content <i>(What must be learned to reach this objective?)</i> | Learning/Training Activity <i>(How will you teach the content?)</i> | Assessment <i>(How will you know that the student has met the objective?)</i> |
| 1. Name interval relationships between neighboring notes throughout a section of music. | Week 1: <ul style="list-style-type: none"> • Identify and label notes on the treble clef • Identify and label notes on the bass clef • Identify and label intervals: PU, m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8. | Week 1: <ul style="list-style-type: none"> • WORKSHEET: "Name That Note" • PRESENTATION: Show common mnemonics for note names (Every Good Boy Does Fine, etc.) in both treble and bass clefs. • WORKSHEET: "Create Your Own Mnemonics" • GAME: Staff bean bag toss. • VIDEO: "How Intervals Work – Music Theory Crash Course" • WORKSHEET: "Label the Intervals" • GAME: Staff Wars computer game. | Week 1: <ul style="list-style-type: none"> • Formative assessment: Observation of knowledge during bean bag game. • Formative assessment: Exit ticket - students will: 1) write one mnemonic each for the notes on the lines and the notes in the spaces in both treble and bass clefs, and 2) label five intervals. |
| 2. Express an understanding of intervals by singing a | Week 2: <ul style="list-style-type: none"> • Learn and demonstrate proper | Week 2: <ul style="list-style-type: none"> • READ: Part One (chapters 1-6) in <i>The Singing Book</i>. | Week 2: <ul style="list-style-type: none"> • Quiz #1: Ten multiple- |

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| <p>section of music with correct pitch, solfege syllables, and Curwen hand signs.</p> | <p>singing technique.</p> <ul style="list-style-type: none"> • Sing with a group <p>Week 3:</p> <ul style="list-style-type: none"> • Learn Curwen hand signs. • Understand the difference between movable and fixed do. <p>Week 4:</p> <ul style="list-style-type: none"> • Perform Curwen hand signs. • Identify common intervals. • Sing various intervals with a group. <p>Week 5:</p> <ul style="list-style-type: none"> • Sing with a group in canon. • Sight-sing various vocal exercises. • Know how to create appropriate vocal exercises. | <ul style="list-style-type: none"> • PRESENTATION/REVIEW: Proper singing technique and posture. • PERFORM: As a class, sing various singing warm-ups and exercises. • GAME: Mouse Mousie. Students sing "Mouse Mousie" and play a circle game. <p>Week 3:</p> <ul style="list-style-type: none"> • PRESENTATION: Teach Curwen hand signs. • PRACTICE: In class, practice hand signs with instructor. • PRESENTATION: Difference between movable and fixed do. • VIDEO: "Why Solfege? Why Curwen Handsigns?" <p>Week 4:</p> <ul style="list-style-type: none"> • LISTEN: Instructor plays piano to demonstrate intervals and what well-known songs they appear in (ex. P4=wedding march). • PRACTICE: Students follow along on paper pianos while instructor plays intervals. • PRACTICE: Students practice singing each interval with a partner. • GAME: Interval War (card game with partners). <p>Week 5:</p> <ul style="list-style-type: none"> • READ: Chapters III ("Conducting Technique – General"), VI ("Beat Patterns – Theory"), VII | <p>choice and true/false questions covering information presented in chapters 1-6 of <i>The Singing Book</i>.</p> <ul style="list-style-type: none"> • Formative assessment: Observation of singing technique and posture. <p>Week 3:</p> <ul style="list-style-type: none"> • Quiz #2: Ten questions in which students are asked to label pictures of Curwen hand signs with Solfege syllables. <p>Week 4:</p> <ul style="list-style-type: none"> • Quiz #3: Ten listening questions where student are asked to identify common intervals. • Formative assessment: |
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| | | <p>("Beat Patterns – Specific"), and XIX ("Nerves") in <i>Conducting Technique</i>.</p> <ul style="list-style-type: none"> • DISCUSSION: As a class, discuss different conducting patterns and techniques. • GAME: Interval War (card game with partners). • PERFORM: As a class, sing in a round, using solfege syllables and Curwen hand signs. | <p>Observe student understanding and skill during card game.</p> <p>Week 5:</p> <ul style="list-style-type: none"> • Singing Test: Students will meet with instructor one-on-one to demonstrate knowledge. They will be asked to sight-sing 10 exercises, each 8 measures long. Students will be graded on pitch and rhythmic accuracy, as well as correct Curwen hand signs. • Quiz #5: Ten questions where students are asked to identify various intervals. Three of |
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| | | | these questions will multiple-choice about conducting techniques and beat patterns. |
| 3. Demonstrate skills by playing a section of music on a band instrument. | <p>Week 6:</p> <ul style="list-style-type: none"> • Select a band instrument. • Know fundamentals of brass and woodwind instruments . • Practice basic skills on chosen instrument, such as air control (long tones) and tonguing technique (articulation). <p>Week 7:</p> <ul style="list-style-type: none"> • Build upon previously learned basic skills to develop more advanced skills on chosen instrument, | <p>Week 6:</p> <ul style="list-style-type: none"> • Students will choose a band instrument to play (borrowed from the department if necessary; no percussion) that is not their main instrument. • Students will be placed in groups based on instrumentation. • READ: Chapters 3 and 5 from <i>The Band Director's Handbook</i>. • PERFORM: Students will play, in groups, long tone and articulation exercises. <p>Week 7:</p> <ul style="list-style-type: none"> • READ: Chapters 4 and 6 from <i>The Band Director's Handbook</i>. • PERFORM: Students will play, in groups, various warm-up exercises on their chosen instruments. • PRESENTATION: Hand out packet with age-appropriate ranges on each brass and woodwind instrument. Teach about common difficulties to consider for each instrument (ex. going "over the break" on clarinet). | <p>Week 6:</p> <ul style="list-style-type: none"> • Quiz #5: Ten multiple choice and fill-in-the-blank questions about brass and woodwind fundamentals. • Formative assessment: Observation and listening while students play long tone and articulation exercises. <p>Week 7:</p> <ul style="list-style-type: none"> • Quiz #6: Ten multiple choice, fill-in-the-blank, and labeling questions about specific |

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| | <p>such as fingerings (expanding range) and blend (playing different notes throughout the group).</p> <ul style="list-style-type: none"> • Know how to create appropriate playing exercises for brass and woodwind instruments <p>Week 8:</p> <ul style="list-style-type: none"> • Demonstrate acquired skills on chosen instrument. | <p>Week 8:</p> <ul style="list-style-type: none"> • PERFORM: Warm up as a group. • PERFORM: Play through a Grade ½ band piece as a class. • PERFORM: Playing Test #1. | <p>brass and woodwind instruments</p> <ul style="list-style-type: none"> • Formative assessment: Instructor provides suggestions for student improvement while students play in their groups for the class. • Formative assessment: Observation and listening while students play warm-up exercises. <p>Week 8:</p> <ul style="list-style-type: none"> • Playing Test #1: Students will perform, with their groups, a Grade ½ band piece. They will be graded on overall group intonation (10%) and individual intonation and |
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| | | | <p>adjustment (90%).</p> <ul style="list-style-type: none"> • Quiz #7: Five multiple choice questions about brass and woodwind instruments and five self-evaluation questions regarding playing test #1. |
| 4. Examine playing to determine intonation. | <p>Week 9:</p> <ul style="list-style-type: none"> • Learn pitch tendencies for brass and woodwind instruments . • Learn various intonation techniques and adjustments . • Demonstrate correct intonation techniques on chosen instrument. <p>Week 10:</p> <ul style="list-style-type: none"> • Identify any intonation issues within an | <p>Week 9:</p> <ul style="list-style-type: none"> • READ: Chapter 8 in <i>The Band Director's Handbook</i>. • PRESENTATION: Hand out and talk through the pitch tendency chart. • PRESENTATION: Teach various intonation techniques and adjustments for brass and woodwind instruments. • PRACTICE: Students play, in groups, practicing intonation techniques. • PERFORM: In groups, play in a round. As a class, play in a round. <p>Week 10:</p> <ul style="list-style-type: none"> • READ: Chapters III-VI in <i>Conducting Technique</i> and chapter 10 in <i>The Band Director's Handbook</i>. • PERFORM: As a class, play a section of music, stopping and holding the | <p>Week 9:</p> <ul style="list-style-type: none"> • Quiz #8: Ten multiple choice and true/false questions about intonation techniques and adjustments . <p>Week 10:</p> <ul style="list-style-type: none"> • Quiz #9: Ten multiple choice questions about how to troubleshoot intonation issues in a beginning band. |

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| | <p>exercise or piece.</p> <ul style="list-style-type: none"> • Play every note/chord in tune with the rest of the class. | <p>current note/chord when the director indicates (any note that is not the end of a phrase).</p> <ul style="list-style-type: none"> • PRACTICE: In groups, students take turns directing the group. After getting comfortable with technique, practice stopping the group on random notes/chords to check intonation. | <ul style="list-style-type: none"> • Formative assessment: Students complete a self-evaluation of their intonation while playing with their groups. |
| 5. Revise playing to improve intonation. | <p>Week 11:</p> <ul style="list-style-type: none"> • Identify and fix any intonation issues while playing with the group/class . • Play an exercise with a tuner and play in tune, or quickly adjust, throughout entire exercise. <p>Week 12:</p> <ul style="list-style-type: none"> • Create sight-singing and instrument tuning resources for future students. | <p>Week 11:</p> <ul style="list-style-type: none"> • PERFORM: Warm up as a group on chosen instruments. • PERFORM: Playing Test #2. <p>Week 12:</p> <ul style="list-style-type: none"> • REVIEW: Sight-singing concepts and techniques, including how to create appropriate sight-singing exercises. • WORKSHEET: Fill in the blank to list common intonation issues and how to trouble shoot on each instrument. | <p>Week 11:</p> <ul style="list-style-type: none"> • Playing Test #2: Students will perform, with their groups, the same Grade ½ band piece from Playing Test #1. They will be conducted by the instructor, who will have students stop and hold the current note/chord at various points throughout the piece. • Quiz #10: Ten cumulative questions about skills |

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| | | | <p>and information acquired throughout course.</p> <p>Week 12:</p> <ul style="list-style-type: none"> • Final Project: Create a warm-up folder for future band students. |
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- I. Enter each learning outcome according to Bloom's Taxonomy, and describe what you believe the sequence is most effective.

| Learning Outcomes <i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i> | Rational for Sequence <i>(Describe why you believe this sequence is the most effective.)</i> |
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| 1. Name interval relationships between neighboring notes throughout a section of music. | Students must understand the intervallic relationship of two notes before they are able to sing it. |
| 2. Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs. | After students have gained an understanding of how different intervals sound, they will be expected to sing them. They will begin by singing one interval at a time, gradually moving towards singing an entire section of music. |
| 3. Demonstrate skills by playing a section of music on a band instrument. | Once students are able to sing a section of music, they will play the same section on their instrument. While these students will already know how to play their instruments (taking all instrument technique classes is a prerequisite for this course), the intent with this learning outcome is for them to play their instruments with improved |

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| | intonation as a result of the work they have done in regards to the first two learning outcomes. |
| 4. Examine playing to determine intonation. | As with the previous learning outcome, students will already have some amount of practice with this skill, but once again the intent is for students to have fewer intonation issues than they had before taking this course. They will be asked to implement all their prior knowledge for how to adjust tuning, while also using the techniques learned in this course. They should also be able to describe their intonation in more specific musical terms (ex. "When I moved from F to A, my tuning went flat. I need to use more to adjust my tuning as I approach the A," as opposed to "That was out of tune.") |
| 5. Revise playing to improve intonation. | In the previous learning outcome, students will have learned to use more specific language in regards to their intonation. In this learning outcome, the intent is for students to execute those adjustments, thereby improving their intonation in some way each time they play. |

CURRICULUM PROJECT – DEVELOPMENT CHART

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| Student: Courtney Vetter | Course for which you are creating curriculum: Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques RES |
| <i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i> | |
| Expository (You are verbally describing the new content you are about to cover; enter below what you will say to the class as though it is in a script format) | |
| <p><i>[Sing a pitch][Students match pitch]</i> Good evening! Now that we have warmed up our voices a bit, can I have someone read this week's objective? <i>[Student reads "Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs"]</i> Thank you. As you know, this has been our objective for the last two weeks, so we will be adding another layer of skills tonight. Who can summarize what we covered last week? <i>[Student volunteers to summarize]</i> Yes, we learned and practiced the Curwen hand signs, as well as the difference between movable and fixed do. This week we are going to continue to practice Curwen hand signs. We are also going to focus our singing practice on intervals because familiarity with how intervals sound is essential to being able to sight-sing well. I'm going to play common intervals on the piano (m2, M2, m3, M3, P4, P5, m6, M6, m7, M7, P8). First, I will play the interval three times slowly, then I will play a well-known song in which that interval occurs. Next I will play the interval again and have you, as a class, echo using solfege syllables and Curwen hand signs. Finally, I will give the starting pitch and have you match pitch, then sing the interval on my cue while you follow and "play" along on your paper pianos. Let's warm up with hand signs. Please stand up so we can stretch and warm up our voices. <i>[Stretch arms, back, neck, and shoulders. Sing long tones on different vowels, arpeggios, and sirens]</i> Good, now let's review our Curwen signs in the key of D. Since we are using movable do, D is our "do." Let's sing up the scale, then back down, repeating the top note, with hand signs. <i>[Play starting pitch on piano]</i> Ready, begin. <i>[Address any issues. Repeat twice so students can make necessary adjustments]</i> Thank you, good work. Please take your seats. <i>[Go through all four steps listed above for each interval]</i> To continue practice with intervals, find a partner and take turns singing each interval with hand signs. Be sure to give each other constructive feedback on both interval accuracy and hand sign technique. <i>[Students work in partners for 10 minutes]</i> <i>[Bring the group back together with a sung pitch]</i> I already see improvements in your hand technique! Well done. As a fun way to practice intervals, we are going to play a card game. Each of you will have your own deck of cards with only ace-7 of each suit: ace=tonic, 2=2nd scale degree, 3=3rd scale degree, etc. In partners, you will play War. Partners must decide on a key to sing in. Whoever wins the round gets to sing the interval (ex. if the two cards are ace and 4, you will sing a P4). For intervals that can be sung major or minor (2, 3, 6, 7), the colors will decide. If both are the same color (red or black) the interval will be major. If there is one of each color, the interval will be minor. You will play until one person has all the cards. Find a different partner from before, and I will pass out the decks of cards. <i>[Students play game. I walk around and observe their understanding of and ability to sing intervals (formative assessment)]</i> Alright, please bring all cards up to the front and put them in this box, then return to your seats. We are going to wrap up class with a</p> | |

listening quiz. *[Pass out quizzes]* There are 10 questions. I will play 10 intervals (two times each). In the space next to each question, write both components of the interval (quality and distance). *[Students take quiz]* Please put your completed quiz in the tray on the front table.

Next class we will play Interval War again to review intervals, sing a round (as a class) to improve our singing skills, and begin discussion around conducting techniques. Have a great night!

Narrative *(You are presenting the new information in a story format; enter below what you will do or say.)*

I begin class by singing a pitch on "ooh." Students will match my pitch until I cut them off. I will greet them and ask someone to read this week's objective: "Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs." I will point out that this has been our objective for the last two weeks, so we will be adding another layer of skills in this lesson. I will ask another volunteer to summarize what we covered in last week's lessons (Curwen hand signs and the difference between movable and fixed do). This week's lessons will build on those skills by allowing more practice time for


Curwen hand signs, as well as increasing familiarity with intervals. For the interval listening/practicing activity, I will first play the interval three times slowly. Second, I will play a well-known song in which that interval occurs. Third, I will play the interval again and have the class echo using solfege syllables and Curwen hand signs. Finally, I will give the starting pitch, then ask the students to match pitch and sing the interval while following and "playing" along on their paper pianos. Before beginning the activity, I will lead students through body stretches and vocal warm-ups. Once our voices are ready, I will go through the four steps mentioned above for each interval. To continue practice with intervals, students will find a partner and take turns singing each interval with hand signs. They will give constructive feedback on both interval accuracy and hand sign technique. After they have practiced with partners for 10 minutes, I will use the same attention signal I used in the beginning of class (sing a pitch on "ooh," have students match). I will introduce the next activity as a fun way to practice intervals called Interval War. Each student will have their own deck of cards with only ace-7 of each suit (ace=tonic, 2=2nd scale degree, 3=3rd scale degree, etc.). In partners, they will play War. Partners must decide on a key to sing in. Whoever wins the round gets to sing the interval. (If the two cards are ace and 4, student will sing a P4). For intervals that can be sung either major or minor (2, 3, 6, and 7), the collors will decide. (If both cards are the same color (red or black), the interval will be major. If there is one of each color, the interval will be minor). Students will play until one person has all the cards. While students play, I will

walk around the room and listen to each student as a formal assessment of their singing technique and understanding of intervals. When most of the groups have reached the end of their first game, I will ask students to bring all cards to the front of the room and put them in a box, then return to their seats. We will conclude class with a 10-question listening quiz. I will play 10 intervals (two times each). In the space next to each question, students will write both components of the interval (quality and distance). When the quiz is done, students will bring completed quizzes to the tray on the front table. I tell students that next week's lessons will include Interval War (to review intervals), a round sung as a class (to improve singing skills), and a discussion about conducting techniques (to begin the transition to instrumental groups). I wish them a good night and end class.

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*

Describe the visual below and then copy and paste your original graphic.

The ultimate goal of this course is for students to be able to adjust and improve their intonation on a band instrument using skills learned from sight-singing. The graphical organizer shows the first level to be "Reading Music." Students must know how to identify note names, rhythms, and intervals in order to progress on their band instrument. The second level (which requires the student to have first level skills), is "Sight-singing." Students will learn proper singing technique, proper posture, and how to sing intervals correctly using solfege hand signs. The third level, "Intonation," requires students to apply all previously acquired skills from levels one and two in order to anticipate upcoming pitches, evaluate intonation, and adjust playing technique to improve intonation.



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| Intonation | <ul style="list-style-type: none">•Anticipate Upcoming Pitches•Evaluate Intonation•Adjust Playing Technique |
| Sight-singing | <ul style="list-style-type: none">•Proper Singing Technique•Proper Posture•Sing Intervals Correctly while Using Solfege Hand Signs |
| Reading Music | <ul style="list-style-type: none">•Identify Note Names•Identify Rhythms•Identify Intervals |

Gagne's Nine Events of Instruction

| Instruction Event | Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective. |
|---------------------------------------|--|
| 1. Gain attention | I will begin each class by singing a pitch using the syllable "ooh." Students will be asked to match my pitch. This will: bring attention to me, warm up their voices, and reinforce skills we have previously learned. ⁷⁰ |
| 2. Inform learners of objectives | I will write all objectives on the board in the front of the classroom. I will also ask a volunteer to read that lesson's objectives aloud for the class. ⁷¹ |
| 3. Stimulate recall of prior learning | I will ask for a volunteer to summarize what was covered in the previous lesson. I will describe how our new objectives are connected to the previous lesson. ⁷² |
| 4. Present the content | After reviewing the previous lesson (Curwen hand signs), I will demonstrate intervals on the piano while also showing the appropriate Curwen hand signs. For each interval, I will: 1) play the interval three times slowly, 2) provide an example of a well-known song that includes that interval (ex. P5=Star Wars), 3) play the interval again and have the class echo using solfege syllables and Curwen hand signs, and 4) give the starting pitch and have the class match pitch, then sing the interval. ⁷³ |
| 5. Guide learning | Once the process is explained, students will warm up their voices (as a class), then join the teacher in going through the process. Teacher will address and fix any problems as they occur. Teacher will also point out common mistakes (ex. mixing up m7 and M7) and provide extra practice for those intervals. This will all be performed using Curwen hand signs. ⁷⁴ |
| 6. Elicit performance (practice) | After students practice intervals as a class, they will work with partners to sing intervals (making sure to match pitch with each other) and mirror hand signs (comparing and correcting technique). ⁷⁵ |

⁷⁰ Thomas A. Regelski, *Teaching General Music in Grades 4-8: a Musicianship Approach* (New York, NY: Oxford University Press, 2004), 196.

⁷¹ Linda Burzotta Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors* (San Francisco, CA: Jossey-Bass, a Wiley imprint, 2016), 29.

⁷² Ibid., 31.

⁷³ Ibid., 131.

⁷⁴ Ibid., 133.

⁷⁵ Regelski, *Teaching General Music*, 198.

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| 7. Provide feedback | Students will give their partners feedback based on hand sign technique and intonation of intervals. Teacher will also stop partner-work and address/reteach a concept to the class if it becomes a common issue. ⁷⁶ |
| 8. Assess performance | At the end of class, students will take a quiz. They will listen to 10 different intervals (played on the piano) and be asked to identify each interval. ⁷⁷ |
| 9. Enhance retention and transfer | Students will play a card game: Interval War. Each student has their own deck of cards with only A-7 of each suit (A=do, 2=re, 3=mi, etc.). In partners, they will play War. Partners must decide on a key to sing in. Whoever wins each round gets to sing the interval. (If the two cards are ace and 4, student will sing a P4). For intervals that can be sung either major or minor (2, 3, 6, and 7), the collors will decide. (If both cards are the same color (red or black), the interval will be major. If there is one of each color, the interval will be minor). Students play until one person has all the cards. While students play, the teacher will walk around the room and listen to each student as a formal assessment of their singing technique and understanding of intervals. ⁷⁸ |

⁷⁶ Nilson, *Teaching at Its Best*, 147.

⁷⁷ *Ibid.*, 290.

⁷⁸ *Ibid.*, 170.

CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

| | |
|--------------------------------------|---|
| Student: Courtney Vetter | Course for which you are creating curriculum: Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques RES |
| Physical Item | Rationale for Use Cite a reference from your text for each item indicating its effectiveness |
| Playing Cards | By participating in a game, students will have a more active role in their learning of new information. Games can help bring the material to life in a practical sense. The playing cards will be used to review intervals. ⁷⁹ |
| Powerpoint | The powerpoint presentation will be a tool for both the review of previous lessons and the introduction of new information. In order to use presentation slides most effectively, I will mostly use them to display: a list of activities for that lesson, videos that explain or demonstrate concepts, and directions for the game that I will leave up while they play. ⁸⁰ |
| Active Listening Notes | It's easy for students to miss information during a lecture or presentation. In order to help my students take effective notes, I will give them an outline of the lesson with all the main points listed, each one followed by enough blank space for them to fill in the learned information. ⁸¹ |
| Worksheets | In-class writing exercises will guide students' note-taking and allow for more retention. Students will use worksheets to practice many of the skills covered throughout the course, such as labeling intervals. They will also give students the opportunity to begin work on their final projects. ⁸² |
| Document Camera and Projector | For any presentation, video, or instructions, a document camera and projector can display either physical pieces of |

⁷⁹ Nilson, *Teaching at Its Best*, 170.

⁸⁰ Ibid., 48.

⁸¹ Ibid., 154.

⁸² Ibid., 132.

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| | paper or show a laptop screen. In bigger classrooms, this ensures that all students are able to view the material. ⁸³ |
| Pitch Tendency Chart | Students will be given a chart that shows the intonation tendencies of the most common notes on the most common concert band instruments. It is a one page "chart" that has been made publically accessible for students to use and distribute as needed. ⁸⁴ |

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

| Task | Rationale for Task Cite a reference from your text for each task indicating its effectiveness |
|--------------------------|--|
| Piano | This course requires students to sing and play quite often. The piano will provide a starting pitch for singing activities as well as a tuning pitch for playing activities. ⁸⁵ |
| Quizzes | In order for students to master the skills learned each week, they will take a short quiz in 10 of the 12 weeks. These will allow the students to demonstrate their knowledge and give the instructor an opportunity to reteach any concepts if necessary. ⁸⁶ |
| Arrange Classroom | This course will require multiple different setups throughout the 12 weeks (lecture seating, room to stand for singing activities, multiple instrumental groups, etc.). In order to maximize instructional time, I will set up the room in the desired arrangement prior to each lesson. ⁸⁷ |
| Print Handouts | Each presentation will be accompanied with lecture notes so the instructor can stay on track. They will be easy to follow and include main points only. Full sentences will be avoided to eliminate the temptation to read from a "script." ⁸⁸ |

⁸³ Nilson, *Teaching at Its Best*, 46.

⁸⁴ Ibid., 73.

⁸⁵ Regelski, *Teaching General Music*, 203.

⁸⁶ Nilson, *Teaching at Its Best*, 246.

⁸⁷ Regelski, *Teaching General Music*, 236.

⁸⁸ Nilson, *Teaching at Its Best*, 145.

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| Personal "Pianos" | Each student will receive a laminated paper piano (two octaves) that fits on their desk. This will enable them to visualize and practice each interval as we go over them in class. ⁸⁹ |
| Previous Quizzes | Students take a quiz in 10 of the 12 weeks, so I will begin each lesson with handing back previous quizzes and going over them as a class. The purpose of this course is to ensure students gain the necessary knowledge to be successful band directors. If they do not receive prompt feedback so they can correct any mistakes they may make, they will not improve at a rate that is necessary for their success. ⁹⁰ (Nilson pg. 271) |

⁸⁹ Nilson, *Teaching at Its Best*, 145.

⁹⁰ Ibid., 271.

Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

| Formative Assessment Type | Assessment Details |
|----------------------------------|--|
| Exit Tickets | <p>At the end of week 1, students will complete an exit ticket since there is no quiz for that week. Week 1's lessons are focused on teaching students how to identify notes in the treble and bass clefs and identify and label intervals. One of the presentations that week will be showing some common mnemonics for note names (Every Good Boy Does Fine, etc.), followed by a group activity where they can create their own mnemonics on a worksheet. Students will also complete a worksheet, in class, where they will practice labeling intervals. The exit ticket will ask students to 1) write one mnemonic each for the notes on the lines and notes in the spaces in both treble and bass clefs, and 2) label five intervals. This exit ticket will not be graded, but will be used as a tool for the instructor to gauge student understanding of that week's concepts.</p> |

CURRICULUM PROJECT – EVALUATION CHART

Part I

Your Evaluation Plan

| Student: Courtney Vetter | Course for which you are creating curriculum: Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques RES | |
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| Learning Outcomes | Your Formative Assessment Plan | Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i> |
| 1. Name interval relationships between neighboring notes throughout a section of music. | Students will complete an exit ticket at the end of class. They will 1) write one mnemonic each for the notes on the lines and the notes in the spaces in both treble and bass clefs, and 2) label five intervals. | Using an exit ticket will allow me to see how well my students understood the material we covered in that week. ⁹¹ |
| 2. Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs. | Students will play a card game where they get to sing intervals. They will play War and whoever wins the round sings the interval (A=tonic, 2=2 nd scale degree, etc.). | Because most students know the card game War, students will be able to focus more on the musical aspect of this version. ⁹² I will observe their understanding and skill while they play. |
| 3. Demonstrate skills by playing a section of music on a band instrument. | Students will play in their groups for the class multiple times as practice. During each of these practice performances, I will write out suggestions for each student on what they can do to improve. | Giving students a number without any explanation does not necessarily help them learn. Feedback must be direct and focused on what improvements the student can make. ⁹³ |
| 4. Examine playing to determine intonation. | Students will complete a self-evaluation. They will assess their own intonation as well | This self-evaluation will help prepare students for their first playing test. Assessing their |

⁹¹ Linda B. Nilson, *Teaching at Its Best: a Research-Based Resource for College Instructors* (San Francisco, CA: Jossey-Bass, 2016), 132.

⁹² *Ibid.*, 170.

⁹³ *Ibid.*, 276.

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| | as their instrument group's intonation. | own skills will allow students to progress and grow more than if they only heard instructor feedback. ⁹⁴ |
| 5. Revise playing to improve intonation. | As a class, we will come up with three ways to improve intonation for each of the common band instruments. These lists will become anchor charts that they can refer back to for the remainder of the course and beyond. | In this case, focused listing will be used to review information we have covered in the previous weeks. ⁹⁵ This assessment will help me see if students have retained proper troubleshooting solutions for intonation improvement. |

⁹⁴ Nilson, *Teaching at Its Best*, 273.

⁹⁵ *Ibid.*, 277.

**Part II:
Evaluation and Reflection**

Consider all of the charts and stages of development in order to create your syllabus. List 10 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

| Issue/Strategy | Rationale for Changing |
|---|---|
| 1. Course title changed from "Sight-singing for Intonation in Band," to "Improving Intonation in Band: Solfege Hand Signs, Sight-singing, and Instrument Techniques." | The original course title did not effectively convey why students would need to take this course. Instead of appearing to be about <i>why</i> sight-singing was important for band students (which we also cover), the new title gives students an idea of <i>what</i> activities will be used to improve intonation in a band setting. |
| 2. In the syllabus, under Additional Materials, I will add that the band instrument needed for the course should not be their main instrument. | Since these students will be about half way through their degree by this point, they will have received upper level lessons that focus on intonation on their main instrument. The goal of this course is to give students tools that they will eventually use in their own classrooms. In order for them to truly experience intonation issues, they must use an instrument they are unfamiliar with so they can apply these intonation techniques with fidelity and authenticity. |
| 3. Singing Test moved from Week 3 to Week 5. | Week 3 occurs right in the middle of the timeframe dedicated to learning outcome 2 (express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs), while Week 5 is at the end of that timeframe. Moving the singing test to Week 5 will give students more time to gain the skills necessary to be successful on their singing test, while also giving me a more accurate assessment of those skills. |
| 4. In the syllabus, under Prerequisites, I will add that students must have completed all sight-singing and theory classes. | Because this course is more focused on an advanced concept (intonation), students must know basic theory and sight-singing. While these concepts will be taught in the beginning weeks of this course, they will act more as review and practice for how these students will teach these concepts to their future students. |
| 5. Participation grade will also include exit tickets. | Exit tickets are very valuable formative assessments that will be used throughout this course. I will use them to see if students understand the material covered that week. By adding these scores to the participation score, it will show students that it is necessary and valuable to come to class every day and do the required reading and practice in order to gain new skills. |

| | |
|---|---|
| 6. Add more games. | This is a very hands-on course, so students will need various types of learning activities to remain motivated. While there are many playing and singing activities, they have done those through most of their program since they are music majors. Games are a way for students to apply the learned concepts and have fun while doing so. |
| 7. Allow students to practice in partners after we practice as a class. | When students only practice in a large group setting, it can be easy (for both the students and instructor) to miss simple mistakes and therefore form bad habits. By practicing in partners, each partner can give constructive feedback. It also allows me to walk around the room and see each student's progress and areas for improvement. |
| 8. Provide personal paper pianos for students to use. | While students are learning about intervals, it will be helpful for them to have a piano in front of them so they can play each interval. Since it is not feasible to have a piano for each student, they will receive a paper piano (two octaves) that can fit on their desks so they can be more hands-on. While some students will have advanced skills on the piano, all should have basic skills that will be strengthened and expanded during this class. |
| 9. Add discussion around conducting techniques. | At this point in their programs, some students may have taken conducting classes, while some may not have. We will only focus on basic conducting techniques and beat patterns, so it is important to see where students are in terms of their conducting skills and understanding so they can better perform group activities that include conducting, such as playing exercises with their instrumental groups. |
| 10. Add student self-evaluations. | In addition to teacher and peer feedback, students will have the opportunity to self-assess in Week 10. At that point, they will have already performed and been graded on their first playing test, and be preparing for their second and final playing test. This self-evaluation will allow them to see what areas need to be addressed, and how they will do so, in order to feel confident for playing test #2. |

Part III:**Syllabus Creation/ Revision**

Use the template below to create/ revise a syllabus that mirrors the plans reflected in your charts.

COURSE SYLLABUS

NAME OF COURSE: IMPROVING INTONATION IN BAND: SOLFEGE HAND SIGNS, SIGHT-SINGING, AND INSTRUMENT TECHNIQUES RES
COURSE DESCRIPTION

THIS COURSE WILL TEACH STUDENTS HOW TO SIGHT-SING BASIC AND ADVANCED INTERVALS FOR THE PURPOSE OF IMPROVING THEIR INTONATION ON A BAND INSTRUMENT IN A BAND SETTING. THEY WILL LEARN SIGHT-SINGING, TECHNIQUES ON A BAND INSTRUMENT TO IMPROVE INTONATION, AND AN INTERVAL ANTICIPATION THAT WILL MARRY THE TWO SKILLS.

RATIONALE

INTONATION STRUGGLES ARE COMMON IN MIDDLE AND HIGH SCHOOL BANDS. THERE ARE MANY WAYS TO FIX INTONATION AS IT HAPPENS, BUT STUDENTS WILL NEVER BE INDEPENDENT IN THAT JOURNEY WITHOUT A SOLID SKILL SET IN IDENTIFYING CORRECT AND INCORRECT PITCHES. IF ONE CAN SING A SONG CORRECTLY, ONE CAN PLAY IT CORRECTLY. BAND STUDENTS MUST INTERNALIZE INTONATION BY IDENTIFYING HOW EACH INTERVAL SHOULD SOUND.

IV. PREREQUISITES

STUDENTS MUST COMPLETE ALL INSTRUMENTAL TECHNIQUE CLASSES.
STUDENTS MUST COMPLETE ALL SIGHT-SINGING AND THEORY CLASSES.

V. REQUIRED RESOURCE PURCHASE(S)

DAYME, MERIBETH BUNCH, AND CYNTHIA VAUGHN. *THE SINGING BOOK*. SECONDED. NEW YORK, NY: W.W. NORTON, 2008.

GALE, BRUCE. *THE BAND DIRECTOR'S HANDBOOK: A GUIDE FOR COLLEGE AND SECONDARY SCHOOL MUSIC DIRECTORS IN SOUTHEAST ASIA*. LONDON, UK: ASEAN ACADEMIC PRESS, 2001.

McELHERAN, BROCK. *CONDUCTING TECHNIQUE: FOR BEGINNERS AND PROFESSIONALS*. NEW YORK, NY: OXFORD UNIVERSITY PRESS, 2004.

VI. ADDITIONAL MATERIALS FOR LEARNING

- A. BAND INSTRUMENT FOR PLAYING IN CLASS AND PRACTICING AT HOME. THIS SHOULD BE DIFFERENT FROM YOUR MAIN INSTRUMENT; CHECKED OUT FROM DEPARTMENT IF NECESSARY.
- B. WIRE MUSIC STAND
- C. 1" BINDER FOR ORGANIZING AND ARCHIVING ALL RESOURCES PROVIDED IN THIS COURSE
- D. FOLDER FOR THE FINAL PROJECT
- E. ACCESS TO A COMPUTER AND PRINTER
- F. ACCESS TO INTERNET

VII. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Name interval relationships between neighboring notes throughout a section of music.
- B. Express an understanding of intervals by singing a section of music with correct pitch, solfege syllables, and Curwen hand signs.
- C. Demonstrate skills by playing a section of music on a band instrument.
- D. Examine playing to determine intonation.
- E. Revise playing to improve intonation.

VIII. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings

B. Participation

Students are expected to participate in class discussions, singing, and playing. This is a very hands-on, performance-driven course designed for students to gain skills they will eventually teach to their own students. Participation will also be measured using exit tickets.

C. Quizzes (10)

One each week except weeks 1 and 12. Each quiz will assess student understanding of that week's lessons and readings. Each quiz will include 10 written, multiple-choice questions, occasionally with listening questions.

D. Singing Test

In week 5, each student will take a one-on-one singing test in which they will sight-sing 10 exercises, each 8 measures long. Students will be graded on pitch and rhythmic accuracy, as well as Curwen hand signs.

E. Group Playing Tests (2)

Students will be put into groups based on instrumentation. Any in-class playing will be performed in these groups. Each group will perform two playing tests for the class. Each test will include a group score (10% of total) and an individual score (90% of total). The group score will be based on overall intonation, while the individual score will be based on individual intonation and adjustment.

F. Final – Warm-up Folder

Students will assemble a warm-up folder for their future band students. The folder must include: the pitch tendency chart given in this course; a sight-singing packet with 20 eight-measure sight-singing exercises of increasing difficulty; an intonation practice sheet with 10 eight-measure playing exercises, of increasing difficulty, with the focus of individual and group intonation; and three Grade 1 band pieces that will be used for sight-reading/intonation practice (it is recommended to find three pieces with three different tempi).

IX. COURSE GRADING AND POLICIES

D. Points

| | |
|--|-----|
| Participation | 50 |
| Quizzes (10 at 10 pts each) | 100 |
| Singing Test | 50 |
| Group Playing Tests (2 at 50 pts each) | 100 |
| Final – Warm-up Folder | |
| Pitch tendency chart | 5 |
| Sight-singing packet | 100 |
| Playing exercises | 100 |
| Band pieces | 90 |
| Organization | 5 |

Total 600

E. Scale

A = 550-600 A- = 525-549 B+ = 500-524 B = 475-499 B- = 450-474
C+ = 425-449 C = 400-424 C- = 375-399 D+ = 350-374 D = 325-349
D- = 300-324 F = 0-299

F. Late Assignment Policy

If students are absent for an approved reason on the day of a quiz or performance test, they will have one (1) week to make it up for full credit. If the student misses a group playing test for an approved reason, they will receive the group score assigned to their group. If the student misses a quiz or performance test for an unapproved reason, they will have one (1) week to make it up with a 10% deduction. If they make up the quiz or test more than one (1) week past the original test date, they will receive a 20% deduction. If the student turns in their final project within one (1) week past the last day of the course, they will receive a 25% deduction. Any submission after one (1) week past the last day of the course will not be accepted.

Formative Assessment

1pt. 1. Which material is NOT commonly used as plating on brass instruments?⁹⁶

- A. Nickel
- B. Aluminum*
- C. Silver
- D. Gold

1pt. 2. _____ cups have a brighter sound and are easier to play in the high register.⁹⁷

- A. U-shaped*
- B. V-shaped
- C. C-shaped
- D. O-shaped

1pt. 3. What is the most common embouchure fault found among young brass players?⁹⁸

- A. Lip protrusion
- B. Pressure ring
- C. Orthodontic braces
- D. Excessive pressure*

1pt. 4. Playing lip slurs on a brass instrument is very easy.⁹⁹

- A. True
- B. False*

1pt. 5. All of the following are types of brass mutes EXCEPT¹⁰⁰

- A. Plunger
- B. Harmon
- C. Bender*
- D. Hat

⁹⁶ Bruce Gale, *The Band Director's Handbook: a Guide for College and Secondary School Music Directors in Southeast Asia* (London, UK: Asean Academic Press, 2001), 47.

⁹⁷ Ibid., 55.

⁹⁸ Ibid., 64.

⁹⁹ Ibid., 70.

¹⁰⁰ Ibid., 71-73.

1pt. 6. The _____ is an example of a double reed instrument.¹⁰¹

- A. Clarinet
- B. Oboe*
- C. Flute
- D. Saxophone

1pt. 7. Which woodwind instrument is the exception to the generalization that woodwinds were originally made of wood?¹⁰²

- A. Saxophone*
- B. Flute
- C. Bassoon
- D. Oboe

1pt. 8. Woodwind fingerings have changed many times since the fourteenth century.¹⁰³

- A. True
- B. False*

1pt. 9. How does the flute produce sound?¹⁰⁴

- A. Pressing lips firmly around the mouthpiece and blowing hard.
- B. Buzzing lips into the mouthpiece.
- C. Moving lips back and forth over the tone hole.
- D. Splitting the airstream as it flows over an embouchure hole.*

1pt. 10. In order for a reed to make a sound, it must be:¹⁰⁵

- A. Cold
- B. Warm
- C. Wet*
- D. Dry

¹⁰¹ Gale, *The Band Director's Handbook*, 106.

¹⁰² Ibid., 100.

¹⁰³ Ibid., 102.

¹⁰⁴ Ibid., 119.

¹⁰⁵ Ibid.

Summative Assessment

2pts. 1. What mnemonic is commonly used to remember the names of the line notes in the treble clef?

- A. Girls Bring Down Every Fruit
- B. Every Fun Boy Gets Donuts
- C. All Boys Do Great Things
- D. Every Good Boy Does Fine*

2pts. 2. What mnemonic is commonly used to remember the names of the space notes in treble clef?

- A. CASE in the space
- B. FACE in the space*
- C. FILL in the space
- D. RACE to space

2pts. 3. Which of the following is NOT the name of a clef?

- A. Treble
- B. Cello*
- C. Bass
- D. Alto

2pts. 4. The saxophone belongs to the _____ family.

- A. Woodwind*
- B. Brass
- C. String
- D. Percussion

2pts. 5. The percussion family only has four instruments.

- A. True
- B. False*

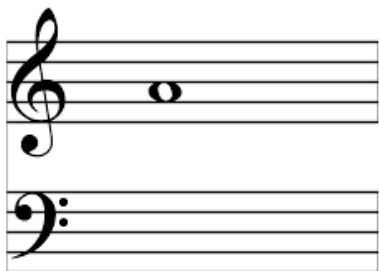
2pts. 6. What is the interval between C and E (ascending)?

- A. P4
- B. m3
- C. m2
- D. M3*

2pts. 7. What is the interval between G and F# (ascending)?

- A. m6
- B. M7*
- C. Tritone
- D. P5

2pts. 8. What note is this?



- A. A*
- B. B
- C. C
- D. D

2pts. 9. What note is this?



- A. Eb
- B. Db
- C. Gb
- D. Bb*

2pts. 10. The first principle of healthy singing is¹⁰⁶

- A. Good physical balance*
- B. A quiet voice
- C. Deep breathing through the shoulders
- D. Perfect pitch

2pts. 11. In what order should one master the components of a song to learn it most efficiently?¹⁰⁷

- A. Words, key signature, rhythm
- B. Melody, words, rhythm
- C. Words, rhythm, melody*
- D. Dynamics, rhythm, articulation

¹⁰⁶ Meribeth Bunch Dayme and Cynthia Vaughn, *The Singing Book*, Second (New York, NY: W.W. Norton, 2008), 7.

¹⁰⁷ Ibid., 18-19.

- 2pts. 12. Which interval occurs at the beginning of "The Wedding March"?
- A. M6
 - B. P4*
 - C. P5
 - D. m2
- 2pts. 13. The following are names of intervals EXCEPT
- A. M3
 - B. P8
 - C. m6
 - D. P2*
- 2pts. 14. The bassoon is double reed instrument.
- A. True*
 - B. False
- 2pts. 15. Clarinet and saxophone mouthpieces are usually made of _____.¹⁰⁸
- A. Plastic
 - B. Wood
 - C. Rubber*
 - D. Silver
- 2pts. 16. Which of the following is NOT a common embouchure problem for brass players?¹⁰⁹
- A. Bunched chin
 - B. Lip protrusion
 - C. Furrowed brows*
 - D. Smile embouchure
- 2pts. 17. The most basic mute is a straight* mute.¹¹⁰
- 2pts. 18. Which brass instrument typically has a slide instead of valves?
- A. Tuba
 - B. French horn
 - C. Trumpet
 - D. Trombone*

¹⁰⁸ Gale, *The Band Director's Handbook*, 109.

¹⁰⁹ Ibid., 63-69.

¹¹⁰ Ibid., 71.

2pts. 19. What is a characteristic of a good single reed? Select all that apply.¹¹¹

- A. Fresh smell
- B. Straight grain*
- C. Heavy fibers evenly spaced*
- D. Wide top with a thin base
- E. Green color
- F. Flat underside*
- G. Gold or darker color*

2pts. 20. The clarinet* is the exception to the generalization that woodwinds behave acoustically as conical bore instruments.¹¹²

2pts. 21. Which of the following is an interval of a M6 (ascending)?

- A. Eb-C*
- B. G-Bb
- C. F#-C#
- D. D-G

2pts. 22. A m2 descending from C would be B natural* (please specify natural, flat, or sharp).

2pts. 23. A P8 interval is more commonly known as a(n) octave*.

2pts. 24. The ascending interval of Db-Ab is a _____.

- A. P4*
- B. P5
- C. m6
- D. M3

2pts. 25. Which interval can be heard in the opening of the *Jaws* theme song?

- A. m3
- B. M2
- C. Tritone
- D. m2*

¹¹¹ Gale, *The Band Director's Handbook*, 106.

¹¹² *Ibid.*, 100.