



**The Impact of Assessment Modality on the Ability of Primary Students  
to Demonstrate Independent Accurate Singing**

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**Master of Music in Music Education**

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## **ABSTRACT**

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(June 2019)

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## **STATEMENT OF PURPOSE**

The purpose of this study is to examine how assessment mode impacts the ability of third grade students to demonstrate independent, accurate singing in the general music classroom. Assessment modalities will include both private (e.g. singing into an iPad) and public options (e.g. singing in class). iPad apps including Seesaw, FlipGrid, Singing Fingers and GarageBand will be employed to keep a record of assessments, to offer students immediate feedback as well as give them the choice to keep the assessment private or share it publicly with their classmates, their parents or the public at large. Assessments will be scored according to the rubric for singing songs and phrases of the Ephrata Area School District. The accuracy of singing during different assessments modes for each student will be compared. Students will be surveyed about their comfort level while being assessed in different ways. After the conclusion of this study, modes of assessment will be designed to allow students to best demonstrate their ability as independent, accurate singers.

## **RATIONALE**

One of the goals of the Ephrata Area School District General Music Curriculum is that by the completion of fourth grade, students will demonstrate proficiency in accurate, independent singing of developmentally appropriate songs. Historically, music teachers in the district have strived to meet that goal with varying degrees of success. Various teaching strategies and methods, different modes and types of assessments, games and even coercion have been employed, but there always seems to remain a certain percentage of the students who are not singing on pitch by the end of fourth grade. Singing is a very personal experience and therefore great care must be taken to assess singing in a way that does not negatively affect the person. Ultimately, the ideal assessment process would help all students make singing an integral part of their lives, a way to personally enjoy the gift of music, to partake in music making in their community and to pass the gift of music on to the next generation through the simple act of singing a song.

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## **Chapter 1: Introduction PURPOSE**

The purpose of this study is to examine how assessment mode impacts the ability of third grade students to demonstrate independent, accurate singing in the general music classroom. Assessment modalities will include both private (e.g. singing into an iPad) and public options (e.g. singing in class). iPad apps including Seesaw, FlipGrid, Singing Fingers, and GarageBand will be employed to keep a record of assessments, to offer students immediate feedback as well as give them the choice to keep the assessment private or share it publicly with their classmates, their parents, or the public at large. Assessments will be scored according to the rubric for singing songs and phrases of the Ephrata Area School District. The accuracy of singing during different assessments modes for each student will be compared. Students will be surveyed about their comfort level while being assessed in different ways. After the conclusion of this study, modes of assessment will be designed to allow students to best demonstrate their ability as independent, accurate singers.

## **RATIONALE**

One of the goals of the Ephrata Area School District General Music Curriculum is that by the completion of fourth grade, students will demonstrate proficiency in accurate, independent singing of developmentally appropriate songs. Historically, music teachers in the district have strived to meet that goal with varying degrees of success. Numerous best practice teaching strategies and methods, different modes and types of assessments, games and even coercion have been employed, but there always seems to remain a certain percentage of the students who are not singing on pitch by the end of fourth grade. Barring a medical condition or physical disability, it is expected that all students are capable of singing and so, the investigation continues to discover why certain students are not singing on pitch by the end of fourth grade.

Several pertinent observations have been made as teachers have attempted to increase the percentage of students singing accurately and independently by the end of fourth grade. It has been noted that students often sing better as a group rather than individually. However, it is possible that when singing in a group, less proficient singers follow the stronger singers in the group by listening and singing just a split second behind the leading singers. The opposite is also true whereby the dynamics of the group negatively affects the accuracy of the individual (Goetze). Therefore, assessing in a group setting does not give a completely accurate assessment of independent singing. Hence, the preferred method is to assess students individually. A second observation is that individual students often sing more accurately when they are performing privately versus in front of an audience. But in the general music classroom it is difficult to create a truly private environment. Despite changes to both the parameters of public vs. private and group vs. individual in assessment, there persists a small percentage of students who do not sing accurately.

Along with these observations, the nature of the act of singing must be considered when assessing singing ability. Because singing is a deeply personal expression, the singer is very vulnerable to taking personally any criticism of their singing. Unlike an instrumentalist, a singer cannot separate themselves from the instrument. A violin player can blame the bow, a clarinet player can find fault with the reed, and a piano player can put the onus on a deficit in the action of the instrument. With a singing performance, it is possible that a critique of the performance will be taken so personally that a person begins to think of himself or herself as a non-singer. (Welch in McPherson 441-442) If this labeling as a non-singer is not prevented, then it stands to reason that it must be undone before a person begins to sing again.



The first goal of this project is to gather information that will improve the process of assessing independent singing ability. One improvement would be to reduce the possibility that a student would label themselves or be labeled as a non-singer during the assessment process. A second improvement would be to discover a way to use technology to assess students individually without the intimidation of singing in front of the rest of the class and or even in front of the teacher. A second goal of the project is to explore the use of technology as a tool to provide feedback and track progress during the development of singing skills. Consideration will be given to other factors that could impact the ability of a student to sing accurately and independently. (Phillips, Randall 7) Ultimately, the ideal assessment process would help all students make singing an integral part of their lives, a way to personally enjoy the gift of music, to partake in music making in their community, and to pass the gift of music on to the next generation through the simple act of singing a song.

### **EXPECTED FINDINGS**

Given the choice of preferred assessment modality, students will be better able to demonstrate their true vocal ability during an assessment. Positive feedback from the assessment will motivate students to further develop their vocal ability to the point that they are more willing to share their vocal ability in a public setting. There are likely other factors that impact the ability of primary students to demonstrate accurate independent singing.

## **Chapter 2: Topical Information and Awareness Building**

### **VOCAL DEVELOPMENT**

An understanding of the child voice and its development is paramount to being able to determine what might be affecting a child's ability to match pitch. Before puberty, both boys and girls have a range in the treble register which is from somewhere near middle C and to just a few notes higher than C' and octave. In order to maintain a healthy voice, the singing should be light and not forced, pushed or yelled in any way. By the time children are 8 or 9 years old in third grade, the typical singing range has expanded to include pitches from the B-flat below middle C (B2-flat) and the E or E-flat above the next higher C (E4 or E4-flat). (Sarazzin ch 9)

When children do not sing in the full extent of the typical singing range it may be that they have not discovered how to use the different registers of their voice. There is a speaking range from about from A2 to C3, a limited range from D3 for F3, an initial range from D3 to A3 and an extended range which goes beyond the register lift at B3-flat. (Rutkowski 206) Graham Welch alludes to this difficulty with singing register in his description of stage 3. "Melodic shape and composite pitches are mostly accurate, but some changes in tonality may occur, perhaps linked to inappropriate singing register usage." (156)

### **ASSESSMENT AND MEASURING TOOLS**

The four categories of the EASD Singing Rubric are like the four stages of singing that Graham Welch defined based on his research in singing development. (156) (See *Appendix A*) However, it does not take into consideration the ability of the child to use the proper singing register. (Rutkowski 208) So, a second rating scale, the Singing Voice Development Measure (SVDM) was chosen to assess the use of the singing voice. (See *Appendix B*) After extensive

research into the nature of the child's voice and ways to describe children's singing ability, Joanne Rutkowski developed and refined the SVDM, a rating scale for determining the extent to which a singer is using the different singing register of the voice. In her research, she confirmed that the accuracy of a singer cannot be accurately measured unless the singer has also exhibits full use of the voice in all the registers. (Rutkowski 202) A child who has not discovered how to sing in his/her head voice will not be able to accurately sing a song or phrase with pitches above the register lift. Singing assessments were therefore evaluated with both the EASD Singing Rubric and the SVDM rating scale for a more complete assessment of independent accurate singing.

Rutkowski carefully chose descriptors for each stage that do not carry any negative connotations and thus protects the fragile psyche of the developing singer. Rather than use words like "non-singers", "problem singers," or "monotones," she labeled all stages as some type of singer. (Rutkowski 202) This choice of words reflects the idea that vocal development is on a continuum and given enough time and instruction, all children can learn to sing.

## **ASSESSMENT MATERIALS**

In her research, Rutkowski also noted that the lyrics can sometimes get in the way of singing accurately because the singer is more focused on remembering the lyrics rather than accurate pitch production. (Rutkowski 204) Considering this research finding, more time was given for students to rehearse longer songs and more complicated lyrics. Music notation of the longer songs with lyrics were made available for study prior to the production of videos of students singing a song of their choice.

## **VOCAL MODEL**

Research has also discovered that children learn to sing more readily from a female adult singing model, suggesting that mothers play a significant role in the singing development of children. And further suggests that the skill of singing begins long before a child can even speak. (McPherson 442-443) Considering this research, the vocal model in the study was that of a familiar female adult, namely their general music teacher.

## **PERFORMANCE ANXIETY**

Performance anxiety as a factor that affects the ability to sing accurately was also of concern in this study. (Parncutt (49) A variety of assessment situation were employed to test the role that performance anxiety plays in children's ability to demonstrate singing skills. It was the hope of the researcher that performance anxiety would be less by having students sing in small groups rather than individually. Students were given the chance to make a recording on their own in their own space in the classroom, at home or in a classroom next door to further reduce performance anxiety. In a situation that was likely to produce more anxiety, students were also asked to make a recording singing by themselves in front of their peers. Students were also asked to sing by themselves in front of peers without making a recording.

An element of play is important to include in singing exercises with children. (Parncutt 9) The focus is shifted off the vocal production enough to keep performance anxiety from inhibiting accurate singing as the child is allowed to "play" and make sounds with his/her voice.

## **MOTIVATION, CHOICE AND TECHNOLOGY**

Motivation is also a factor in any type of learning. (McPherson 336, Parncutt 33) Students in the school district are familiar with iPads and enjoy using them in learning

experiences. So, it was the hope of the researcher that students would be motivated to sing when given an opportunity to use technology to record their singing. Secondly, the researcher hoped to motivate students to sing by using the practice in popular culture to post videos or audio files for others to see and hear. Choice was used as a third motivating factor in several different ways. Students were given a choice as to which song they wanted to sing for one of the assessments. They were also given the choice of pointing the camera towards themselves or away from themselves. And finally, students were given the choice of whether their videos or audio files were published for others to see and hear.

The SeeSaw app was chosen as a safe way to share videos and audio files to a limited audience. Posts to the student journal can only be seen by other students in the class and the classroom teacher can control whether other students can like or comment on a post by another student. Parents must subscribe to the class to see posts made by their child. Parents can only see posts made by their child or posts in which everyone has been named. None of the posts are available to the public. Students can access all their posts by clicking on their name on the class list. (See *Appendix C*)

The GarageBand app was chosen because of the filters and features that can be applied once a recording is made. Students were hopefully motivated to make a recording to be able to apply a sound effect to it. And once recordings made in GarageBand they can be exported and posted to SeeSaw.

The FlipGrid app has the potential to make recording accessible to a much wider audience. The administrator of the FlipGrid class and the assignment has control over whether a video is active or inactive. Videos can only be viewed when they are active. The class administrator can make the status of a video active for a viewing during certain period and then

make it inactive again to keep it private. FlipGrid access is also restricted by a code. However once a code is entered all content in that grid is accessible. Students do not have an account or profile where they can access all their videos in one location. Privacy management is much more complicated and more the responsibility of the administrator. To share a student video with only the family of the student, a separate private link to the video must be created and sent. (See *Appendix D*)

The Singing Fingers app was chosen because of its unique ability to give immediate visual feedback to the singer. The user swipes a finger or fingers across the screen to create a drawing while making a sound. (See *Appendix E*) The app records the sound by assigning colors to the drawing based on pitch and volume. When using the app in the music classroom in years prior to this study, this researcher has discovered that students more freely explored their vocal capabilities when the focus was on the drawing and not the sounds being produced. Students were eager to share their sound painting with peers.

## **FEEDBACK**

Great care needs to be taken by music educators when giving feedback about singing. Even more precautions must be taken when allowing peers to give feedback. All it takes is a single negative comment for a person to stop believing that they can improve as a singer. (Horst; McPherson 455) A method called TAG was modeled to help students give and receive feedback on select videos in FlipGrid. TAG is a strategy that has also been used by librarians and other classroom teachers to help students give positive and constructive comments to their peers. The “T” stands for telling something that was liked or done well. The “A” stands for asking a question. And “G” is for giving a positive, helpful suggestion. (See *Appendix F*)

## **Chapter 3: Detail of Study and Research Findings**

### **DEMOGRAPHICS**

All third-grade students at Fulton Elementary School during the 2018-19 school year participated in the research project to determine if the mode of assessment affects a student's ability to demonstrate their singing skills. Students at the third-grade level were chosen because they have the necessary skills to reflect on their experience and express their reflections in written form. Most students at the third-grade level are also able to read the song lyrics and use them in written form to expedite learning a song. There were four classes of approximately 20 students per class for a total of 78 students, 38 boys and 40 girls, predominantly white with a few Hispanic, Afro-American, Russian and Asian students. Fulton Elementary School is one of four elementary schools in the Ephrata Area School District. Detailed demographics for the district can be found at [Ephrata at a Glance](#). A significant statistic to note is that nearly forty-four percent of the students in the district are economically disadvantaged and Fulton Elementary School has one of the highest rates of economically disadvantaged students.

Included in the total of seventy-eight students were seventeen students with the following academic or social alerts. That is twenty-two percent of the third-grade cohort and is in keeping with the EASD statistic of approximately twenty percent of students in the EASD who have either a disability or are English Language Learners. Of note is the number of students who have testing accommodations included in the Individualized Education Plan (IEP). These students received extra support while completing surveys and assessments from learning support aids that were assigned to attend music class with them on a regular basis.

Demographics and Academic Alerts				
	Female	Male	Total	Percent of Total
Total Students	40	38	78	100%
ELL	2	1	3	4%
IEP Math	2	7	9	12%
IEP Reading	2	7	9	12%
IEP Writing	2	8	10	13%
IEP Speech	4	7	11	14%
Testing Accommodations	3	11	14	18%
Social Skills	1	3	4	5%
Autistic Support	0	2	2	3%
OT	1	3	4	5%
PT	1	0	1	1%
504 Plan	0	0	0	0%

## PROCEDURE

All classes learned a set of songs during general music class lessons while learning various other musical concepts. (See *Appendix F*) Songs or song phrases were then chosen from the third-grade curriculum to be used for the singing assessments. (See *Appendix G*)

Assessments were varied to include individual or group singing, public or private performance, recorded or not recorded, choice of song or assigned song. The choice of materials for the assessments was based on information gathered from the article “The Nature of Children's Singing Voices: Characteristics and Assessment” which describes Joanne Rutkowski’s research and development of the Singing Voice Development Measure. Rutkowski discovered that students could demonstrate their singing ability best by repeating short phrases or



motives because songs with too many words made it difficult for students to focus on singing. The task of just remembering the words detracted from the student's ability to sing accurately. In conclusion, only if enough time is given for learning the words, would it be best practice to use a complete song for an assessment.

During the first two music classes, students were introduced to the music rules and how to sing them to familiar tunes. (See *Appendix H*) During class time, students used iPads in a one to one ratio to record themselves singing what they thought was the most important rule in response to an assignment on the FlipGrid app. Video responses were scored using both the EASD rubric and the SVDM.

The privacy of posts via the SeeSaw app on the iPad was tested with only Mrs. N's third grade class. Students practiced singing echo responses as the music teacher sang a song that was used to greet the class for the previous two music class periods. Students were each given an iPad. The class was divided in half by choosing every other student by seating location to sing and record their echoed response. Half of the class at a time responded and recorded themselves on SeeSaw, echoing the teacher as she sang the greeting song. These videos were not scored because no other videos were posted until a matter of maintaining privacy was solved.

It was the intention of the researcher for the singing assessments to remain private until the performer approved of sharing the recording. Due to a lack of communication Mrs. N, their general classroom teacher approved their posts for viewing by the class and by parents of students who had subscribed to the class on SeeSaw. This was discussed with students and they preferred not to have videos posted where other students or parents could view them for fear of being ridiculed or because they were self-conscious about how they sounded. Especially reluctant were students who were less proficient singers.

Future SeeSaw recordings were made in the third-grade music classes instead of in the general third grade class so that they could be kept private. However, the videos for 3N stayed posted on SeeSaw because parents had already seen the post by their respective student and other students in the class had already seen the posts. The researcher decided that since comments needed to be approved before being seen by the student, the content of comments could be closely monitored to ensure that only positive comments were shared regarding the student singing performance. The classroom teacher Mrs. N said that parents would enjoy seeing the singing assessment videos. During the fall semester, all parents who viewed a video of their child left positive comments if any comments were left. Only one student made any comments at all and all comments left by this student were positive.

During the months of September, October and November, all classes learned a set of songs during general music class lessons while learning various musical concepts. Songs or song fragments were then chosen from the third-grade curriculum for the singing assessments. (See *Appendix G*) A period of assessments and surveys took place in the months of December and January.

For the first assessment, students sang the last phrase of the song “Old Blue” from the third grade Music and You textbook (Staton 6) during music class for a grade using the EASD rubric. Students stood at their assigned seats and sang the last phrase of the song in front of their peers. Before each child sang, the teacher would stand next to the child and with guitar accompaniment sing the next to the last phrase of the song to give a frame of reference for the beginning pitch. Students were evaluated using the 4-point rubric of the EASD Elementary Music Curriculum. (See *Appendix A*) No recording of the performance was made. Students were encouraged to try again if they did not successfully match the given pitch. One student tried

multiple times and finally managed to match pitch in a singing register. Some students volunteered to try again to match pitch after hearing other students successfully match pitch after multiple attempts.

During the second week of December, an initial survey was completed after the first assessment to get a baseline for how students viewed themselves as singers both at the beginning of the school year and now after three months of instruction, when and where they prefer to sing, how comfortable they were with each form of assessment and if anyone in their family sang. The survey was administered through Survey Monkey. The format of one question was particularly confusing to the first class of students to take the survey. The question asked students to rank the modes of assessment using drop down menus to number each of 5 choices. Some students only chose to number only one or two choices. Others numbered the choices in the order that they appeared on the survey without regard to their preference. Subsequent classes were given more guidance when answering this question and produced more complete responses.

There was also difficulty getting access to the survey for the first class. The school district internet filter blocked access to the Survey Monkey link on student iPads. Not all students were able to complete the first survey during the first class period. The method to unlock the filter was researched and implemented for subsequent classes and for when the first class met again.

Furthermore, there was a limited number of collection instruments allowed on the free version of SurveyMonkey and each iPad of the 30 on the cart was allowed to answer the survey through each collection instrument only once. Administration of the survey was impeded by the need to find an iPad on a cart of 30 that had not answered the survey by the time the fourth class

was ready to take the survey. Eventually all 78 students were given the opportunity to complete the initial survey.

Students were assessed a second time using the last phrase of the song “Old Blue”. This time they used the Singing Fingers app on the iPad. Each student had an iPad. Students were instructed to first record the music teacher singing the last phrase a capella on Singing Fingers as a pitch reference. The Singing Fingers app creates a drawing and a recording as the student touches the iPad screen. Pitch is represented by color. Students were instructed to compare the colors in their drawing and the colors in the drawing they made while the music teacher was singing. Not all students made a drawing while the teacher was singing, yet some of them were still successful at matching the pitch of the teacher’s example. Most students tried multiple times to sing so that the colors would match the colors in the music teacher’s example. Students requested to use headphones so that they could better hear themselves as all students were singing, listening and recording at the same time in the music classroom. Students could listen to the sample of the teacher singing as many times as they wanted to before making a recording. The iPads were collected at the end of the class period. The music teacher took screenshots of the student drawings and made a video as the drawing was touched to play the audio. This assessment was graded for music class using the EASD rubric. For research purposes, this assessment was also rated using the SVDM to determine in which register students were singing.

Over the December holiday from school, students were given an optional assignment to make a video at home on FlipGrid of one of the songs learned in music class. Students had access to videos of the teacher singing the songs acapella to view as many times as they wanted. Students also had access to a pdf of the songs in written format as they appeared in the music textbook that had been used in class. This textbook presents the melody of the song on the staff

in traditional music notation with the lyrics underneath each staff. Not all students had access to the technology necessary to complete this option homework. Students were offered the opportunity to use an empty classroom next door to create a video on FlipGrid. Only 5 students included in the data analysis took advantage of this opportunity and one of them had already submitted a video from home. Class time was not given to the entire class to complete this assignment at school.

In January, the music teacher asked for volunteers in each class to share their videos. A format called TAG was introduced for giving feedback to the student who had created the video. The T stands for Telling the performer something specific that was liked or done well. The A stands for Asking a question. For example, how did you learn all the words? And finally, the G stands for Give suggestion for improvement. (See *Appendix I*) At first, only a few students volunteered, but after the class saw that it could be a positive experience, more wanted to volunteer to be TAGged. Videos on FlipGrid were made active only if permission was given to share it with the class to get TAGged. After TAGging, videos were returned to inactive status.

For the third assessment, students again sang the last phrase of “Old Blue” with guitar accompaniment after the teacher sang the previous phrase. This was the same cue given for the first evaluation when no recording was made. They recorded themselves on the GarageBand app on the iPad. Each student stood at his/her seat and the teacher circulated to each student as they took a turn singing and recording. Recordings from GarageBand were then exported and posted to the music class SeeSaw page and kept private.

Students were asked to complete a second survey about sharing their videos. They were asked an open-ended question about how they felt about having their videos of singing shared with classmates, their parents, and the public. Students were asked to articulate in open-ended

questions what their concerns were about letting other people see their videos. Students from Mrs. N's class were asked a question about their first experience with SeeSaw. All students were asked what would make them feel more confident. They were asked if there was any activity from music class that made them feel more confident about sharing their videos.

For the fourth and final assessment students were asked to sing the second half of the verse of Long-Legged Sailor after hearing the teacher sing the first half. This singing was done a capella. The class was again divided into half by choosing every other student in a row. Students say and sang at their seats while the teacher circulated through the rows while singing. Videos were kept private on the music class SeeSaw page.

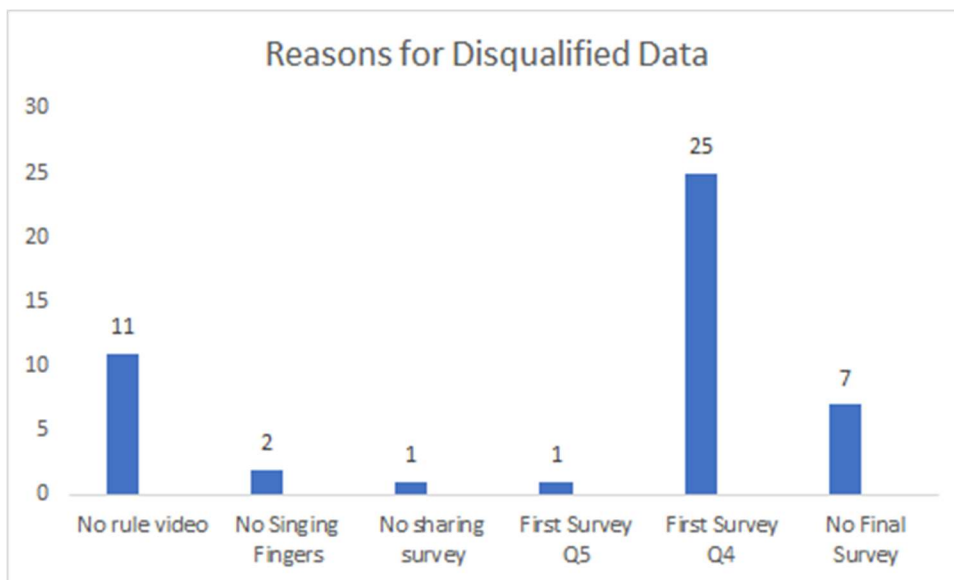
In the third survey students were asked which was their favorite or least favorite app and give a reason. These questions were open ended. Students were also asked if any of the apps helped them to become better singers and to explain which one and how the app helped. Students were also given the opportunity to share what they thought would help them become better singers.

The fourth and final survey was a reprise of the first survey with the formatting change to the question about their preferred way to demonstrate their singing ability. The final survey was presented as a GoogleDoc with unlimited responses and the question about how students prefer to demonstrate their singing ability was divided into two questions, one asking for the favorite mode of assessment and one asking for the least favorite. The other more confusing format of numbering the assessment modes from 1 to 5 based on preference was not a formatting option on GoogleDocs. Students were asked how they felt about singing after half a year of instruction and if they improved as a singer. Open-ended questions asked students to explain how their singing had improved and what helped them improve. If they felt that they had not improved, they were

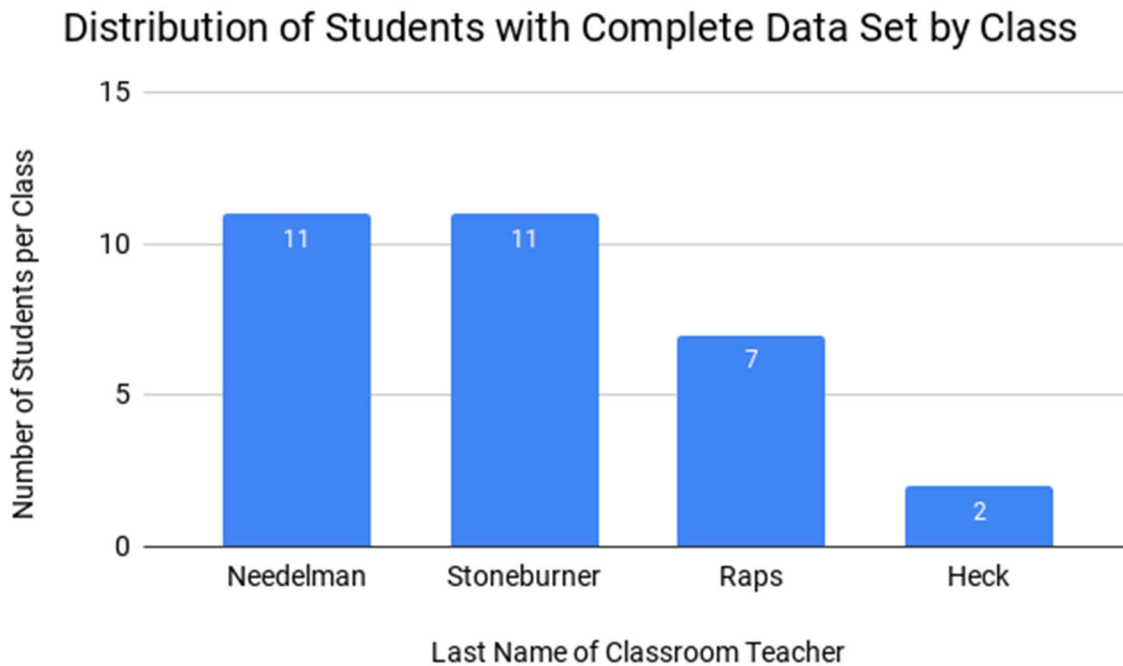
given a choice of four options of what could help them become a better singer with an option to write their own ideas for improvement. Students were asked if there was anything from music class that increased or decreased their desire to sing. And finally, they were asked if they wanted to become a better singer to gauge their motivation for improvement.

## DATA COLLECTION

After the data collection period, forty percent or thirty-one of the students, 13 boys and 18 girls involved in the research project had a complete set of data. Incomplete data sets will be analyzed for making improvements to the research methods to include more results in future studies. Three data points from the first survey were deemed to be duplicates based on the name entered and other identifying information. Four data points were eliminated because of a missing assessment or survey. Seven data points were eliminated because the student did not complete the Final Survey. Eleven data points were eliminated because the first video about rules either didn't exist or did not include any singing.



The largest group of students were eliminated because of an incomplete or inaccurate answer for question four in the first survey as was discussed in Chapter 3. Mrs. Heck's class was the first class to take the first survey with the problematic question number four and received the least amount of instruction on how to answer question four.



The single question from the first survey in SurveyMonkey which asked students to rank five choices was divided into two questions because the ranking question format was not an option in Google Docs. Students were asked to choose a favorite way to demonstrate their singing ability in one question and in a second question asked what was their LEAST favorite way. Students were much more successful in answering the two separate questions. In order to compensate for the problem with question four, results from the first survey were interpreted as if being asked two separate questions. If a student marked an option with a number one, it was considered to be their favorite assessment mode. A number five was interpreted to mean the option was their least favorite assessment mode.



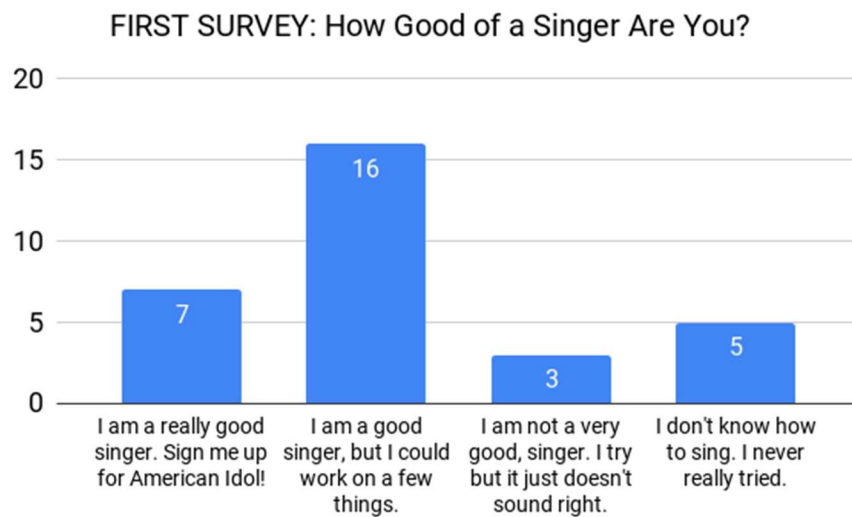
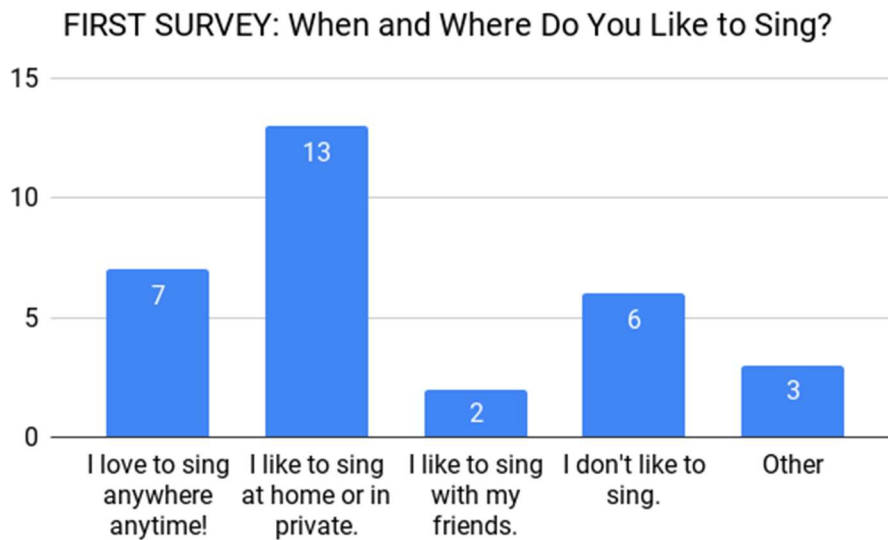
Only four of the students with academic alerts had complete data sets that could be included in the data analysis. This is unfortunate because despite their other challenges, students with disabilities can be very musical. More support would be needed to have a higher percentage of these students included in future studies.

First Survey Number	ELL	IEP Math	IEP Read	IEP Write	IEP Speech	Testing Accommodations	Social Skills	Autistic Support	OT	PT	504 Plan	female	male
6		x				x	x						x
11	x											x	
13		x	x	x	x	x			x	x		x	
15					x							x	
18						x	x						x
27*					x	x	x					x	
30		x	x	x	x	x							x
42			x	x		x							x
43		x	x	x	x	x							x
46		x	x	x		x			x				x
47		x			x	x							x
49*		x	x	x	x	x		x					x
50	x		x	x	x	x			x				x
56*		x	x	x	x	x	x		x				x
58		x	x	x	x	x						x	
71	x											x	
77*		x	x	x	x	x		x					x
Totals	3	10	10	10	11	14	4	2	4	1	0	6	11
		data point used in the analysis *student with autism diagnosis											
		data point disqualified as incomplete											

## SURVEYS

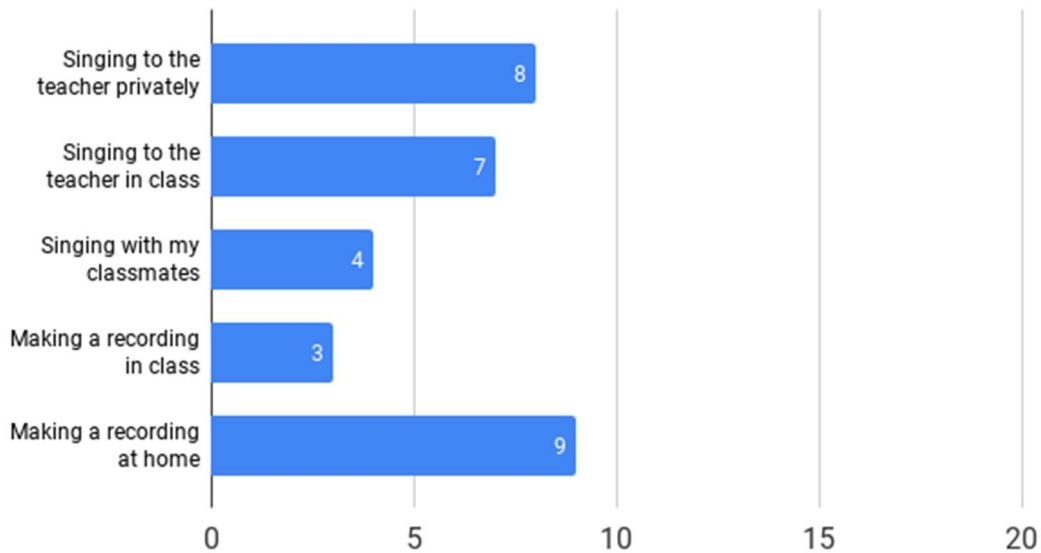
### First Survey Results

Overall the third-grade students in this study had a positive attitude about singing and about their ability to sing. Other responses include singing in the car, singing to mom and dad and singing at all times.

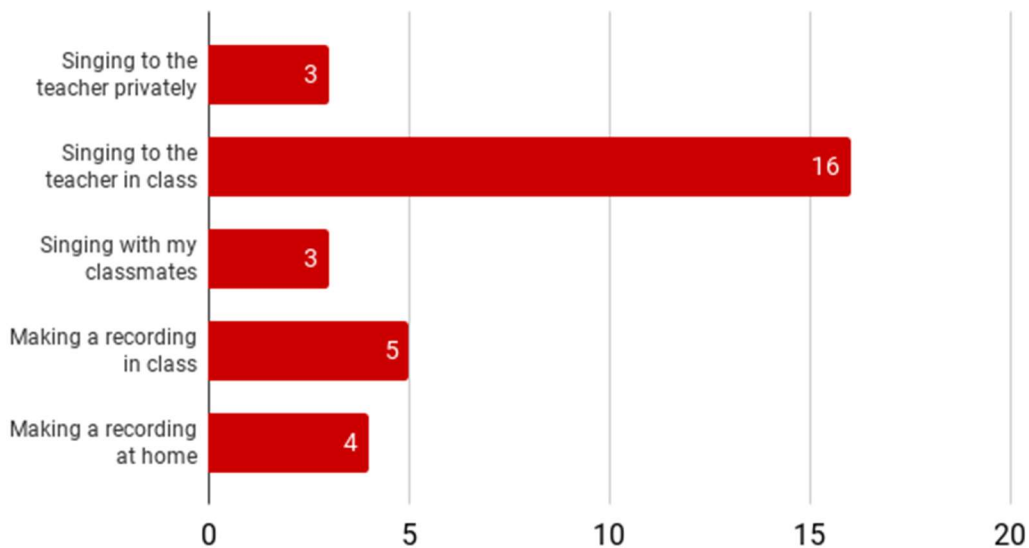


As was expected, the majority of students prefer to sing in a safer more private setting like at home or privately with the teacher at school. The least favorite mode of assessment was in front of the class.

**FIRST SURVEY: Favorite Way to Demonstrate Singing Ability**



**FIRST SURVEY: LEAST Favorite Way to Demonstrate Singing Ability**



Results from the first survey also included information about the role model students have for singing at home. Twenty-two of the thirty-one students had a female singing model at home. One student said everyone at home sang except for dad. Despite the lack of a male role model at home, this male student has a positive view of singing and his ability to sing. He felt that his singing improved over the semester and while he still has things to learn, feels confident in his ability. His self-evaluation is validated by his actual assessment scores. His EASD rubric score improved from 2 to 3 and his SVDM score changed from 2 to 3.5 over the course of the project.

### Sharing Videos Survey

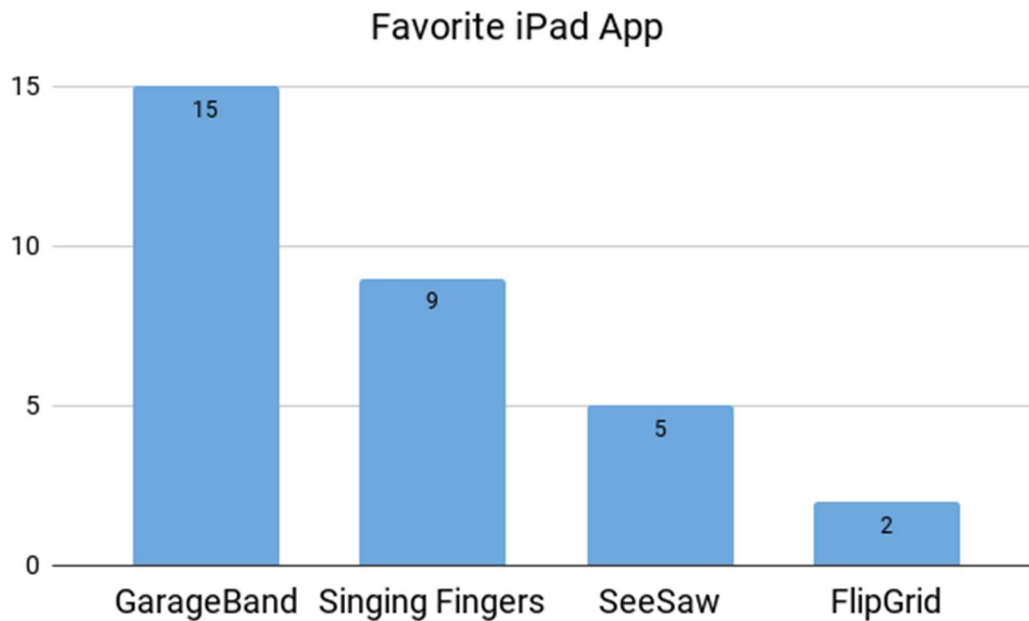
There was clearly apprehension on the part of most students about sharing videos. In addition to anecdotal evidence, the survey results show this to be true. Each open-ended response was given a rating from 1 to 5 with a rating of 1 and most comfortable and a rating of 5 and extremely uncomfortable. The number with each question is the average score of the responses for that question. as the audience got larger and less familiar students comfort level decreased. Students felt most comfortable sharing their videos with their parents, a safe, familiar audience.

How do you feel about sharing videos of you singing with your classmates?		How do you feel about sharing videos of you singing with your parents?		How do you feel about sharing videos of you singing with the public?		3N ONLY How did you feel when your videos on SeeSaw go posted to the class journal?
3.0		2.6		4.5		3.5

Even though in general students were somewhat comfortable sharing videos with their classmates, the students in 3N who videos were unexpectedly shared had a heightened sense of discomfort. Some students who are more confident and proficient in the singing abilities were

completely comfortable and excited to share their videos. Having rules about only positive feedback, having someone sing with them, and keeping it fun were the top suggestions for how to make sharing videos less scary.

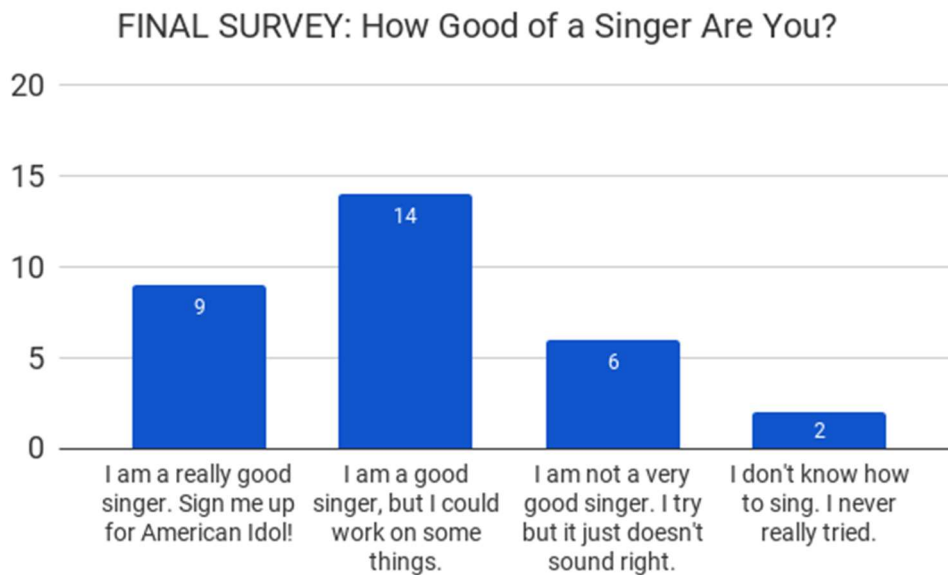
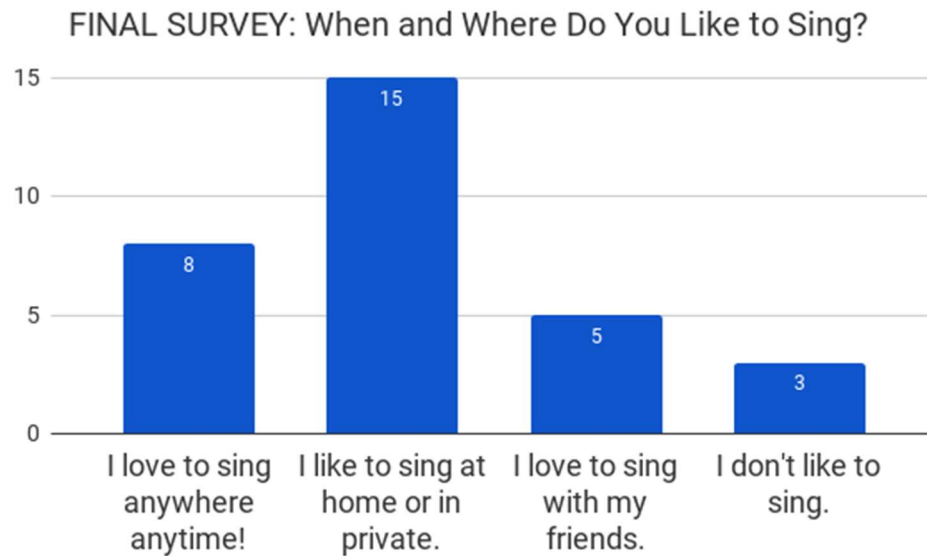
### **Favorite App Survey**



Fun, sound effects, and feedback were the top reasons for choosing an app as a favorite. Practice and feedback were the two most common answers for how an app helped a student become a better singer.

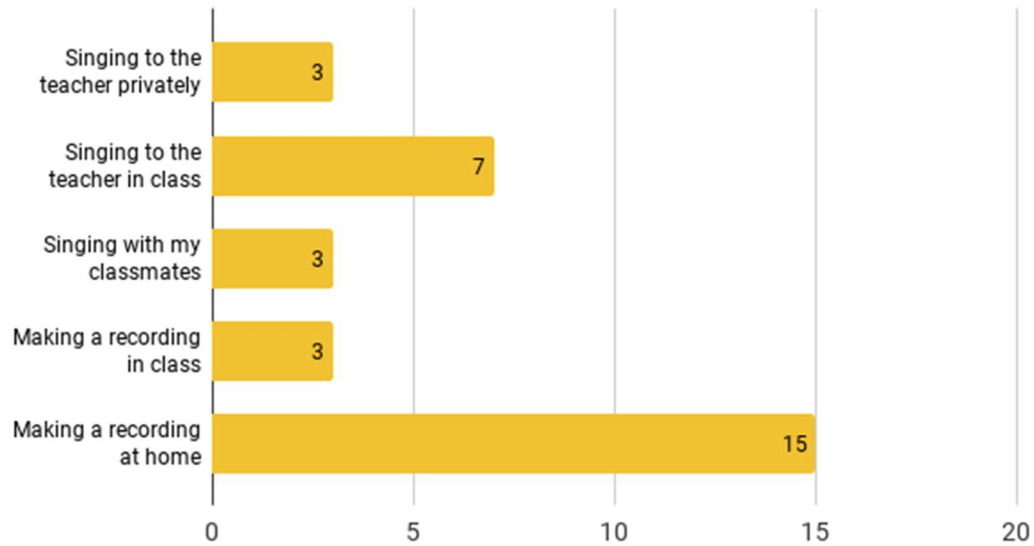
### **Final Survey Results**

Results from the final survey were similar to the first survey. Overall, students had a positive attitude about singing and their ability to sing well.

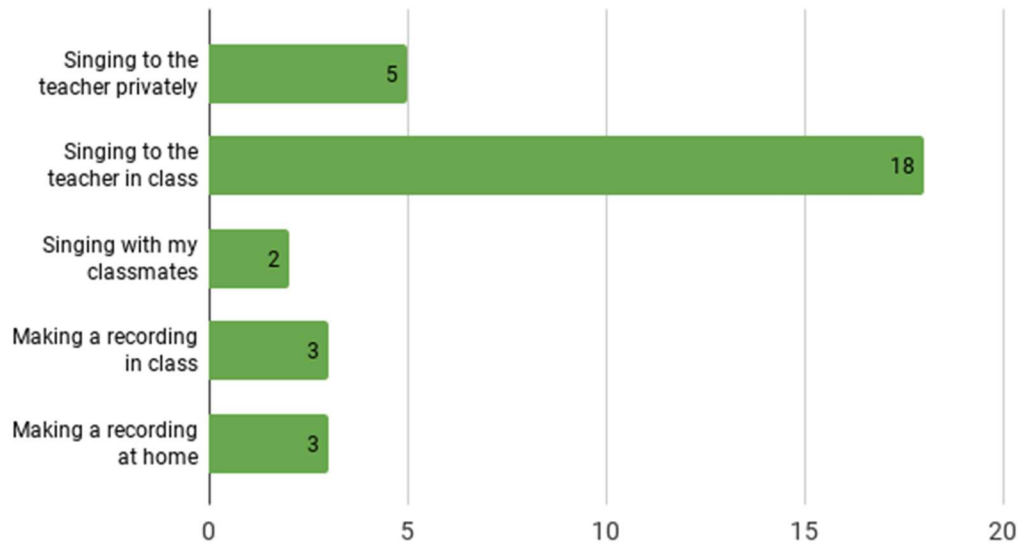


Results for the favorite and least favorite ways to demonstrate singing ability were also consistent with the first survey results. The only difference being that final survey results were more polarized showing a stronger dislike for singing in front of the class and a stronger preference for creating a video recording at home.

### FINAL SURVEY: Favorite Way to Demonstrate Singing Ability



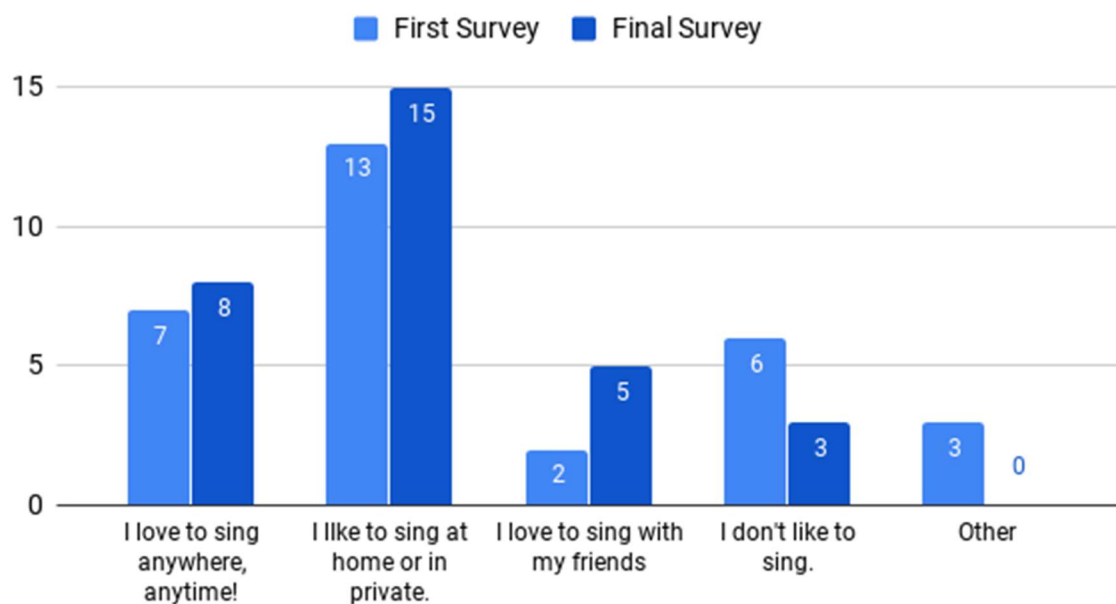
### FINAL SURVEY: LEAST Favorite Way to Demonstrate Singing Ability



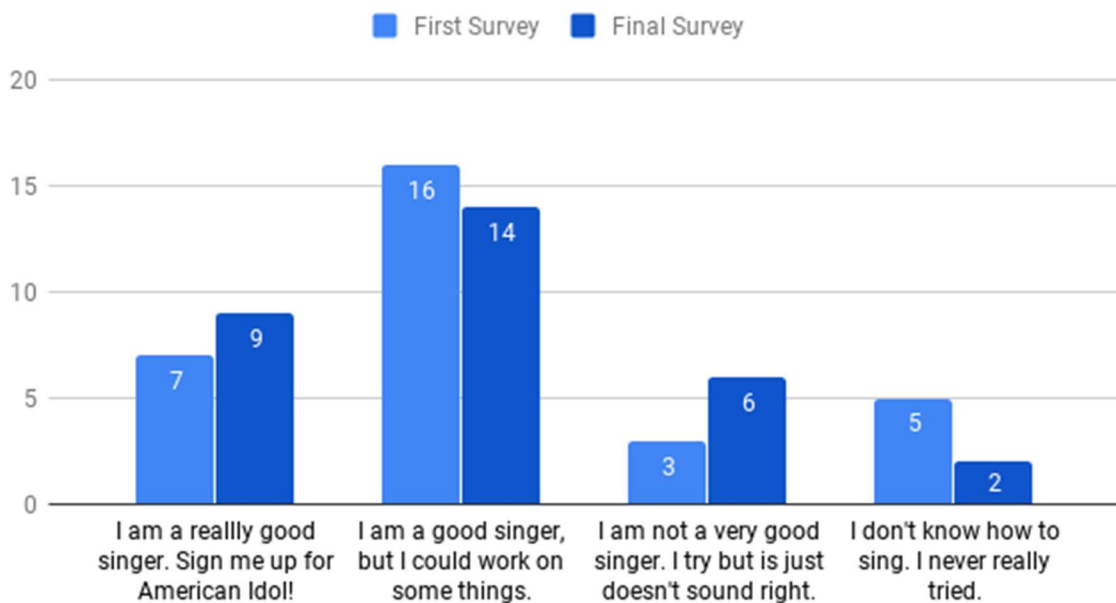
### Changes from First Survey to Final Survey

Over the course of the study attitudes about singing and student's self-evaluation about their singing ability remained positive.

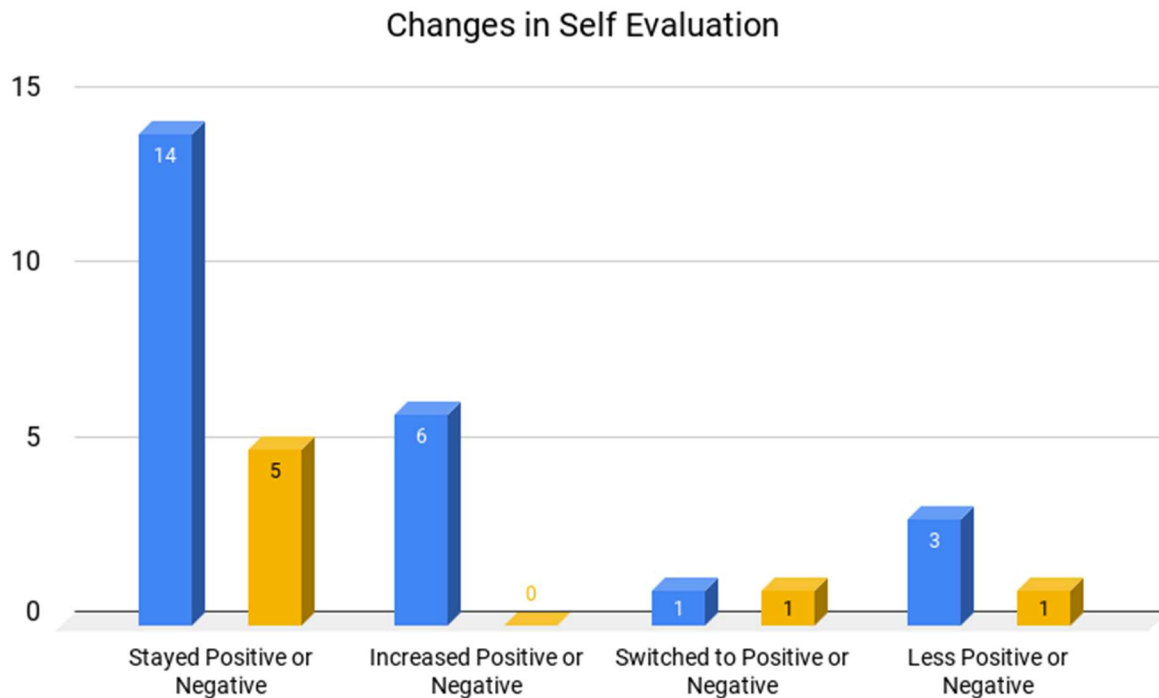
### Change in When and Where Do You Like to Sing?



### Change in How Good of a Singer Are You?







In summary, twenty-two students either stayed positive or became more positive in their self-evaluation. Nine students either stayed negative or became more negative in their self-evaluation. In the first survey, one girl and four boys said they didn't know how to sing and had never really tried. In the final survey, two boys persisted in saying that they don't know how to sing and have never really tried even though they just completed all the assessments for the research project. Perhaps their choice is more a reflection of preference than of actual practice.

## ASSESSMENTS

The initial assessment served as an introduction to the FlipGrid app as well as a review of the music class rules for the year. Some students were more familiar with the tunes used to sing the rules, but all students had to fit the words from the rules to the tune. These rules and tunes were used the previous year but while the words seemed familiar to most students, the tunes were less familiar. A few students knew the original words for the tunes. These factors along with the fact that students had a very limited amount of time to rehearse independently before being asked to make a video may have contributed to the lower scores. The fact that students were not given a reference pitch before making their recording could have significantly affected their SVDM scores.

Average Score by Assessment	2.5	2.9
	Rule Song EASD Rubric - Students picked the most important music class rule to sing to a familiar tune.	Rule Song SVDM Rating - Students were not given a starting pitch
Percentage Based on Rating Scale	0.63	0.58
	limited practice for songs with lots of lyrics	

The three assessments using a phrase from “Old Blue” are the most reliable because they most closely follow best practice in choice of assessment material, modeling and vocal instruction. For the first assessment, students were given multiple chances with direct instruction for how to improve their singing if needed to reach proficiency. This could explain the higher average score. On the other hand, the teacher had to make a rating determination in the moment without time to reflect and double check the accuracy of the student’s performance and may have artificially inflated the scores. Unfortunately, the teacher was not familiar enough with the SVDM to be able to use it to score this first performance.

The second assessment shows a drop in score using the EASD rubric. Students were completely familiar with the assessment process and the assessment material. The only variable that changed was the addition of an iPad to record their performance as a video and kept private in the general music SeeSaw class. The assessment process took longer because it took time to operate the app on the iPad and post the recording. Moreover, the simple act of making a recording raises the level of performance anxiety which can negatively impact student performance. Students were not given as much instruction about singing and were in general not given as many chances to try to match pitch because it would mean stopping and starting the recording process. These two factors could have also contributed to the slightly lower scores.

For the third assessment, many students took advantage of the recorded teacher sample on Singing Fingers app to practice more before making a recording or between recording attempts. Only a few struggling students received any vocal instruction during the assessment process. Scores were slightly higher for the third assessment but still not as high as the first assessment.

A higher average score could be explained by the fact that students had the advantage of both visual and aural feedback to help them make improvements to their performance. Students demonstrated the best use of singing range on the third assessment which would also indicate that use of singing voice improves with practice and instruction.

Average Score by Assessment	3.5		3.1	4.6	3.3	4.7
Assessment Description	Old Blue in class with guitar accomp and teacher singing song stem (F#3-C#4) EASD Rubric	Old Blue in class with guitar accomp and teacher singing song stem (F#3-C#4) NO SVDM rating	Old Blue in class with guitar accomp and teacher singing song stem (F#3-C#4) in SeeSaw EASD Rubric	Old Blue in class with guitar accomp and teacher singing song stem (F#3-C#4) in SeeSaw SVDM Rating	Old Blue in class record on Singing Fingers Teacher sample on SF for pitch reference (F#3-C#4) EASD Rubric	Old Blue in class record on Singing Fingers Teacher sample on SF for pitch reference (F#3-C#4) SVDM Rating
Percentage Based on Rating Scale	0.88		0.78	0.92	0.83	0.94

The other two assessments are interesting to consider for a variety of reasons. The “Long Legged Sailor” was not a good choice for measuring use of the singing voice because of its limited range that was below the register lift. While the limited range provided an opportunity to measure of singing accuracy in an individual setting, it fell short in a group setting. Students who would have otherwise sung accurately were pulled off key by other students in the group who were singing at a lower pitch level.

The optional assessment to sing a favorite third grade song was interesting because these videos were the ones that were used for the TAG feedback activity. Before the TAG activity, the music teacher reviewed videos that had been submitted and encouraged students who were

already confident, proficient singers to share their video with the class. There are at least two or three students in each class who were confident enough to share their FlipGrid video from home with the rest of the class and get TAGged. It was evident that students had practiced with the videos and copies of the lyrics that were provided with the assignment. Classmates asked how students were able to sing so well and to sing all the words. The resounding message was that it took practice and effort to reach a level of proficiency.

In addition to proficiency, two students in particular showed their creativity by adding their own words to a song of their choosing. One student even chose to illustrate the song. This would make an interesting assignment in the future. However, one of the drawbacks to this assignment was that students need to have access to the technology and internet at home to make a FlipGrid video. Fortunately, the EASD technology department has supported other projects by letting students borrow the necessary technology and will likely be able to support a home recording assignment.

Average Score by Assessment	3.2	3.4	3.4	3.7
Assessment Description	LLS Teacher sang song stem, students answered by recording on Seesaw. Every other student in a row or every other row. (F3-A3) EASD Rubric	LLS Teacher sang song stem, students answered by recording on Seesaw. Every other student in a row or every other row. (F3-A3) SVDM Rating (highest possible rating is 4)	Favorite Third Grade Song FlipGrid Students had the opportunity to practice with a video of the teacher singing the song EASD rubric	Favorite Third Grade Song Flip Grid Students had video to use for starting pitch SVDM rating
Percentage Based on Rating Scale	0.80	0.85	0.85	0.74

## **Chapter 4: Conclusions**

### **DISCUSSION**

Much research has already been done by Welch and Rutkowski and others concerning reasons for inaccurate singing. Quoting a student by Gould (1969), Phillips and Randall list “a number of possible reasons for inaccurate singing: inattention to pitch; psychological inhibitions; inability to hear pitch; inability to coordinate the vocal mechanism; low speaking voice; lack of interest; lack of practice; lack of exposure to music. (7) These factors and more play a part in the development singing in primary aged students and must be considered when designing instructions and assessment. The researcher attempted to follow as many of these factors as possible and use best practices in designing this study to determine the effect that the use of technology and assessment modality has on the ability of students to demonstrate their singing ability.

The effect of technology was not significant to improving student scores for accurate independent singing. In fact, it was at times a detriment because it often increased their performance anxiety. The mention of making a video of their singing raised the level of anxiety for a significant number of students and one student even to the point of tears. Even when students were told that the videos were going to be kept private, there was still increased anxiety level. This increased anxiety level may be a contributing factor to the difference in scores between the first and second assessments using the phrase from “Old Blue”. The only parameter that changed between the first and second assessments was the addition of an iPad to record their singing in GarageBand. Students heaved audible sighs and voiced relief when they were told that the videos were going to be kept private but seemed most relaxed when no video was being made. Future recorded assessments will be kept in the music SeeSaw class until students are

ready to post them in the general SeeSaw class. There is also the option of storing items in a private teacher only folder that needs to be explored further.

In the assessment process, what seems to be most important is reducing the anxiety level by providing a safe environment with positive feedback. Allowing students to choose when they are ready to share their skills with their peers, their family or a wider audience seems to reduce performance anxiety and helps students feel safer. Seeing other students receive positive feedback when sharing their videos made more students willing to share their videos. Strategies such as the TAG method will be helpful in teaching students how to give and receive positive, constructive criticism of vocal performances and thus create a safer classroom environment for learning how to sing. And then, as students, particularly boys hear their peers model singing in a higher and receive positive feedback, they may be encouraged to also sing in the proper register and share their performance.

For the goal of improving singing, specific feedback that is both positive and constructive is important. The different assessments provided various types of feedback. The Singing Fingers app provided both aural and visual feedback. Students could listen to their drawing and listen to the teachers drawing and see if the colors matched on the screen. But without direct instruction of how to change their singing to match the colors many students struggled to improve pitch matching ability, particularly those who had difficulty using their singing voice. GarageBand and SeeSaw gave audio feedback for students to self-evaluate, but real-time face to face human interaction seems to be preferred as the best way to receive feedback and instruction on how to improve singing accuracy. (Marshall) This desire for human interaction is indicated by responses in the surveys such as “I just need someone to show me how”.

Scores were highest for the face to face assessment of “Old Blue” which was not

recorded. Further testing would need to take place to determine rater reliability of the person scoring the assessment in real time. If a recording is made of a face to face assessment, care would need to be taken so that the recording process does not raise the level of performance anxiety. Scores increased between the second and third assessment but never reached the level of the first assessment.

The fact is technology is still just a tool. And depending on how it is used can either help or hinder vocal development and singing accuracy. It can be helpful to provide feedback and allow students to more effectively evaluate their own singing. On the other hand, if technology is used to make recording of student performances accessible by the public before the student is confident in their singing ability, it can hinder the development by making the student vulnerable to undue criticism.

In addition to the above findings, this research project confirmed the following:

- A song with too many words can create a stumbling block for singing accurately unless enough time is given to learn the words
- It is important to pick a song or phrase that has a wide enough range or is pitched in the proper key to evaluate the use of singing register.
- Accuracy is seriously affected by improper use of singing voice register.
- Students need a safe place to experiment with their voice to become better singers.
- Positive feedback from peers is motivating.



## **IMPLICATIONS FOR FUTURE TEACHING**

Next year students at Fulton Elementary School will first be evaluated on their proper use of voice registers before being evaluated on singing accuracy while singing a song in the extended range. The Singing Fingers app will be used on a more regular basis for vocal exploration. The use of singing voice will first be assessed in Kindergarten and continue until the student has extended their range to their full potential. Students will be made aware of the vocal development stages and where they are on the continuum. Songs or the pitch level of the song used for measuring accuracy can then be tailored to individual students. Students will help to monitor their progress and be taught that accurate singing and proper use of vocal register are skills that can be learned just like reading, solving math problems or playing baseball. SeeSaw will be used to keep recording of assessments in the SeeSaw music class to compile a portfolio of vocal development. Students will decide if a video is ready for sharing to a wider audience including their classmates and family.

## APPENDIX A: EASD Rubric for Measuring Singing

<b>Singing Song Phrases</b> Grades K - 4 <a href="#">National Standards</a> - 1 / State Standards - <a href="#">9.1</a>		
4	-	Sings accurately with precise pitch and tonal center.
3	-	Sings almost accurately with a few missed pitches or sings accurately at a different tonal center.
2	-	Sings directional pitches and did not stay in the tonal center.
1	-	Uses a speaking voice with no tonal center.

## APPENDIX B: SVDM - Singing Voice Development Measure

The SVDM was developed by Joanne Rutkowski as reported in

Rutkowski, Joanne. "The Nature of Children's Singing Voices: Characteristics and Assessment."

*The Phenomenon of Singing*, 1997,

[journals.library.mun.ca/ojs/index.php/singing/article/view/945/820](http://journals.library.mun.ca/ojs/index.php/singing/article/view/945/820).

Figure 3

SVDM: Version 3

### RATING SCALE

- 1 "Pre-singer" does not sing but chants the song text
- 1.5 "Inconsistent Speaking Range Singer" sometimes chants, sometimes sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A2 to C3)
- 2 "Speaking Range Singer" sustains tones and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A2 to C3)
- 2.5 "Inconsistent Limited Range Singer" waivers between speaking and singing voices and uses a limited range when in singing voice (usually up to F3)
- 3 "Limited Range Singer" exhibits consistent use of limited singing range (usually D3 to F3)
- 3.5 "Inconsistent Initial Range Singer" sometimes only exhibits use of limited singing range, but other times exhibits use of initial singing range (usually D3 to A3)
- 4 "Initial Range Singer" exhibits consistent use of initial singing range (usually D3 to A3)
- 4.5 "Inconsistent Singer" sometimes only exhibits use of initial singing range, but other times exhibits use of extended singing range (sings beyond the register lift: B3-flat and above)
- 5 "Singer" exhibits use of extended singing range (sings beyond the register lift: B3-flat and above)

### PATTERNS:



## APPENDIX C: SeeSaw Family Invite

# Seesaw Family Invites for 4-McClellan

### Teacher Instructions

#### 1. Have Each Student Add One Post to Their Journal

**Make sure each** student has at least one post in their journal so families **get a taste of the amazing work to come!**

#### 2. Send Home Family Invites with Each Student

Each student has their own unique invite. **Make sure to send the correct** invite home with the **correct student**. You will see **each student's name above their** unique QR code.

#### 3. Follow Up with Families by Email

**After a few days, remind families to connect by sending them an invite email.** Choose the Invite Families button, then View Sample Email to get the template for your **class**.

## Frequently Asked Questions

**What can families see?** Families can view the work posted in their own child's journal. Families do not see the work of anyone else in the **class**.

**How many family members can connect to a student?** 10 family members can connect to each student.

**Can family members add another child to their account?** **yes, family members can** connect to up to 10 children. Families adding another child should sign in to their **account**, tap their profile icon, then choose +Add Child's Journal.

**Do you have the family invites in other languages?** **Yes, from the Seesaw app or**

**website, you can get invites in 10+ common languages .**

**Why do I need to approve some family members request to access Seesaw?** When family members sign up with the shared class invite link, you will need **to make sure they chose to connect to the correct** child. Family members who sign up by scanning their child's QR code do not **need to be approved because the** code is unique to their child.

## APPENDIX D: FlipGrid Private Share Instructions

[Flipgrid Help Center](#) > Educators

☐ Search Articles in this section ☐

# Share a single video with Private Share

## Links Flipgrid Support

9 days ago · Updated Flipgrid allows educators to share one specific video on a Grid for view-only access and not allow access to everything else. This is a great way to share student videos with families!

Here's how to find the **Private Share Link**:

1. Access your educator account at [admin.flipgrid.com](https://admin.flipgrid.com) to visit your main *My Grids* page. 2. Select a Grid by clicking on its name to *View Topics*. 3. Scroll down to see a list of your Topics. Select a Topic by clicking on its title to *View Videos*. 4. Scroll down to see a list of videos. If on a computer you can select the **Share** button. If on mobile, select the **Actions** button first and then **Share**. 5. The private share link will be presented which you can use to send via email, Remind, or any other way you can communicate with your families.

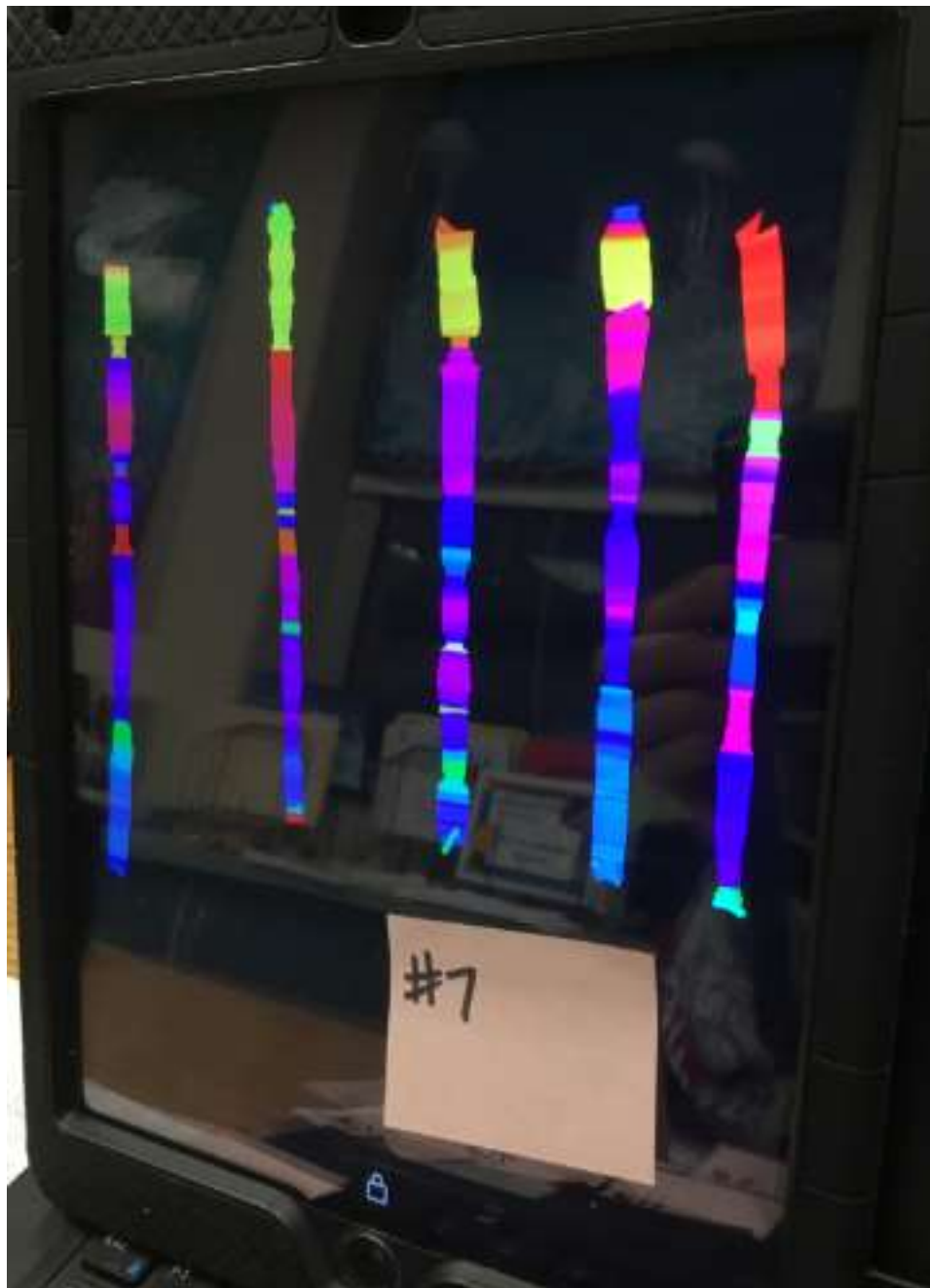
You can also download and print out a QR code for Private Share Links. Many educators use Private Share QR codes to meet staff [around the school](#), share student reviews [in books](#), or other places for easy viewing!

Was this article helpful?

✓ Yes × No

34 out of 87 found this helpful

## APPENDIX E: Singing Fingers Sample



## APPENDIX F: Grade 3 Lesson Plans

Sonia Straley – Elementary Vocal Music Lesson Plan

Date: #2

Grade Level K 1 2 X3 4 Luther Leid Carver

# Music Standards

- |   |  |
|---|--|
| 1. <b>Singing alone and with others</b>       | 6. <b>Listening/analyzing/describing</b>   |
| 2. Playing instruments, alone and with others | 7. Understanding relationship between music/the arts/ and disciplines outside the arts |
| 3. Improvising melodies/accompaniments        | 8. Evaluating music/musical performances   |
| 4. Composing/arranging within guidelines      | 9. Understanding music and relationship to history/culture                             |
| 5. <b>Reading/notating music</b>              |  |

### OBJECTIVES/ESSENTIAL QUESTIONS:

What is the steady beat?

What is the melodic rhythm?

What is the difference between the steady beat and the melodic rhythm?

### LESSON PLAN

- I. "You're a Grand Old Flag," p. 2-3
  - a. Keep steady beat and listen for words to describe the flag (grand, old, high-flying, wave in peace, emblem, red, white and blue)
  - b. Make a list as students name the words
  - c. Listen again to put words in order
- II. Introduce **melodic rhythm**
  - a. Echo clap the rhythm of "You're a grand old flag", "And forever in peace" and "Auld acquaintance"
  - b. Discuss **melodic rhythm**. Used to call it "the way the words go"
  - c. Compare to steady beat on T chart
    - i. Same length sounds vs. long and short sounds
    - ii. Pat vs Clap
    - iii. Doesn't always follow words vs. follows words
    - iv. Same for any song vs. helps you recognize a song
  - d. Listen and switch between **steady beat** and **melodic rhythm** on cue from word cards
- III. Guessing Game
  - a. Make a list of patriotic songs familiar to class.
  - b. Ask whether they want to hear the SB or MR to identify the songs
  - c. Teacher claps melodic rhythm and students guess the song



- IV. Closing
  - a. Review definition of melodic rhythm and compare to steady beat

## **SOURCES AND MATERIALS**

Music and You CD1

Word cards for steady beat and melodic rhythm

## **EVALUATION/ASSESSMENT**

### **Teacher observation**

Singing/Playing test

Written test or quiz

### **Discussion**

Student demonstration

Worksheet or Handout

Grade Level K 1 2 X 3 4 5 Chorus LSP LSI

## Music Standards

- |   |  |
|---|--|
| 1. <b>Singing alone and with others</b>       | <b>6. Listening/analyzing/describing</b>   |
| 2. Playing instruments, alone and with others | 7. Understanding relationship between music/thearts/and disciplines outside the arts |
| 3. Improvising melodies/accompaniments        | 8. Evaluating music/musical performances   |
| 4. Composing/arranging within guidelines      | 9. Understanding music and relationship to history/culture                           |
| 5. <b>Reading/notating music</b>              |  |

### OBJECTIVES/ESSENTIAL QUESTIONS:

What is the difference between the steady beat and the melodic rhythm?

### LESSON PLAN ( pick up a book, clipboard and pencil for later in class, put under seats)

- I. Review **melodic rhythm**
  - a. Echo clap the rhythm of “You’re a grand old flag”, “And forever in peace” and “Auld acquaintance”
  - b. Discuss **melodic rhythm**. Used to call it “the way the words go”
  - c. Review the T chart on side white board
    - i. Same length sounds vs. long and short sounds
    - ii. Pat vs Clap
    - iii. Doesn’t always follow words vs. follows words
    - iv. Same for any song vs. helps you recognize a song
  - d. Listen and switch between **steady beat** and **melodic rhythm** on cue from word cards
- II. The Continents, song sheet
  - a. Pat beat and listen to teacher sing The Continents song
  - b. Tap melodic rhythm and echo phrase by phrase
  - c. Learn motions by pointing to map of world (turn around to back of room towards note rug, green roll) echo sing
  - d. Sing with motions (teacher mirrors motions)
  - e. Sing with motions independently teacher only does motion.
  - f. 2 part round. Right side starts first.
  - g. If it goes really well try a three part round.

- III. Discover the **STRONG beat**
  - a. Pat and watch teacher do the motions. Count how many beats for each motion. (2)
  - b. Draw a pattern of long and short vertical lines on the board to represent meter of the song
  - c. Circle two beats and explain that each group begins with a **strong beat**.
  - d. Relate this information to the 2/4 time signature. In text book bottom number is a quarter note instead.
  - e. Discover the meter for "You're a Grand Old Flag"
    - i. March to the beat in a circle around the chairs. Listen to the sound of the feet.
    - ii. Return to chairs and remove right shoe
    - iii. Reform a circle and march to the song again. Be sure everyone steps with the shoe foot at the same time. Listen to the sound of the feet
    - iv. Return to seats and put on shoe.
    - v. Discuss the sound of the feet as it relates to meter and strong and weak beats. Shoe = strong beats
    - vi. Look in book to confirm the time signature for You're a Grand Old Flag is 2/4
- IV. Closure
  - a. Discuss in small seating groups the difference between the STRONG beat, the steady beat and the melodic rhythm
  - b. Line up and Mark quarter notes.

## SOURCES AND MATERIALS

Music and You:

Teacher Edition, student editions, CD 1

The Continents song sheet

## EVALUATION/ASSESSMENT

### XTeacher observation

Singing/Playing test

Written test or quiz

### XDiscussion

Student demonstration

Worksheet or Handout

# Music Standards

- |   |  |
|---|--|
| 1. <b>Singing alone and with others</b>       | <b>6. Listening/analyzing/describing</b>   |
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| 4. Composing/arranging within guidelines      | 9. Understanding music and relationship to history/culture                             |
| 5. <b>Reading/notating music</b>              |  |

## OBJECTIVES/ESSENTIAL QUESTIONS:

What is a melody?

What is the steady beat, melodic rhythm, strong beat, meter, meter signature? (Review)

## LESSON PLAN

- I. **Explain what a melody is –**
  - a. **The part of a song that you can sing or hum along with**
  - b. **Technically, “a row or series of pitches that moves up, down or stays the same”**
  - c. **Instruct students to keep track of how many melodies (songs) are used in today’s music class.**
- II. **Review steady beat vs. strong beat vs. melodic rhythm with Continent Rap (see attached sheet)**
  - a. Sing Continent Rap and pat the steady beat
  - b. Sing Continent Rap and do the motions on the strong beat
  - c. Sing Continent Rap and clap the melodic rhythm
  - d. Sing as a 2-part round
  - e. Sing as a 4-part round
- III. **Melodic Rhythm in “Long Legged Sailor” p. 4 (CD1:5)**
  - a. Write ta ti-ti ta on the board and have class clap the rhythm

- b. Listen to the song and find words in verse 1 that match this melodic rhythm (long legged life and long-legged wife almost matches except for the fermata on the last note)
- c. Find all the fermata (6, 7 if you count the one at the bottom of the page)
- d. Tap the beat softly as they listen again following the text and find all the words that match the melodic rhythm and observe all the fermatas (verses 1,2, 4 and 5 have words that match)
- e. Sing the songs patting the rhythm pattern each time it is heard
- IV. Learn the Hand jive for Long Legged Sailor in More Music Teaching Ideas
- V. Count how many melodies were used in today's class

## SOURCES AND MATERIALS

Continent Rap song

3<sup>rd</sup> grade Music and You Teacher Edition CD 1

## EVALUATION/ASSESSMENT

**Teacher observation**

Singing/Playing test

Written test or quiz

**Discussion**

Student demonstration

Worksheet or Handout

Sonia Straley – Elementary Vocal Music Lesson Plan

Date: #5

Grade Level K 1 2 X3 4 5 Chorus LSP LSI

## Music Standards

1. **Singing alone and with others**
2. Playing instruments, alone and with others
3. Improvising melodies/accompaniments
4. **Composing/arranging within guidelines**
5. **Reading/notating music**

6. **Listening/analyzing/describing**
7. Understanding relationship between music/the arts/ and disciplines outside the arts
8. Evaluating music/musical performances
9. **Understanding music and relationship to history/culture**

OBJECTIVES/ESSENTIAL QUESTIONS:

What is melodic direction?

What is a phrase?

What are pitches?

Review What is the difference between the steady beat and the melodic rhythm?

## LESSON PLAN

### I. **Hello, Hello, How do you do?**

- a. Greet students with the song, shaking hands as you go. The last student greeted improvises an answer as follows.
- b. Improvise an answer going upwards (do re mi), going downwards (mi re do) or staying the same (do do do) or (mi mi mi)

### II. **Summarize from last week**

- a. Name the three ways a melody can go? Upwards, downwards or stays the same.
- b. Big Hint – We just did this in the Hello song
- c. Orally check answers. Thumbs up if correct
- d. What do we call “the way the melody goes upwards, downwards or stays the same? Melodic direction (Check with thumbs if correct)
- e. What is a melody made of? Pitches, high and low sounds, a pitch is just one sound
- f. What is part of a melody called?

### III. **Old Blue, p.6 (CD1:7)**

- a. Sing parts of song (phrases) and students echo
- b. Define parts of songs as phrases, a part of a song or melody that states a complete musical thought
- c. Sing song with guitar, each student sings last phrase as a solo for evaluation

### IV. **Oh Susanna, p. 8 (CD1:8)**

- a. Listen to intro, ID banjo as string instrument
- b. Listen strum imaginary banjo on beat and count how many phrases (6)
- c. Introduce Stephen Foster
- d. Read words aloud as class and discuss words
- e. Clap Melodic rhythm of words
- f. Sing with CD or banjo, strum beat on verse, tap melodic rhythm on refrain

### V. **Summarize – worksheet about the parts of a melody**

- a. Work independently to fill in the blanks on the worksheet. Take home as a study guide.

## SOURCES AND MATERIALS

Music and You 3<sup>rd</sup> grade CD 1 teacher edition, student editions

Clipboards and pencils

## **EVALUATION/ASSESSMENT**

**Teacher observation**

Singing/Playing test

Written test or quiz

**Discussion**

Student demonstration

**Worksheet or Handout**

# Music Standards

- |   |  |
|---|--|
| 1. <b>Singing alone and with others</b>       | 6. Listening/analyzing/describing  |
| 2. Playing instruments, alone and with others | 7. Understanding relationship between music/the arts/ and disciplines outside the arts |
| 3. Improvising melodies/accompaniments        | 8. Evaluating music/musical performances   |
| 4. Composing/arranging within guidelines      | 9. Understanding music and relationship to history/culture                             |
| 5. <b>Reading/notating music</b>              |  |

## OBJECTIVES/ESSENTIAL QUESTIONS:

Review word wall steady beat vs. melodic rhythm

Melodic rhythm and melodic direction

Phrase and melody

How are beats grouped together? How can we tell before we hear a song?

## **LESSON PLAN**

### I. It's a Beautiful Day, 'Round We Go p. 7\_\_echo song

Sing and bend knees on Hello there. Rise on tiptoes for how are you?

### II. You're a Grand Old Flag p. 2 (CD1:2)

Sing and show the melodic direction by moving hands up and down to follow the melody

Sing once and switch between patting beat and clapping rhythm

Discuss what the movements show: words, steady beat or melodic rhythm

Have students remove one shoe and march to a steady beat. Make sure everyone starts

on the foot with the shoe on. Discuss the pattern of sounds made loud-soft-loud-soft.

Show strong weak beats on the board.

Define meter- a pattern of strong and weak beats

Find meter signature and explain the quarter note will be replaced with a number 4 eventually\_



### III. When I First Came to This Land, p. 15 (CD1:12)

Find meter signature

Listen and pat the steady beat

Discuss melodic direction and rhythm with colored blocks/lines

Listen again and pat alternating hands in an eighth note pattern

Sing with piano accompaniment If time.

Show melodic direction of the last phrase

#### IV. Meter Simple and compound follow pp. 16 – 17

Our Washing Machine

We're Sailing Down the River –

Tap the beat and listen

ID sections of the song – (2 sections, review verse-refrain form)

Gallop or trot for each section to determine meter

## SOURCES AND MATERIALS

Music and You 3<sup>rd</sup> grade CD 1 teacher edition, student editions

## EVALUATION/ASSESSMENT

Teacher observation

Singing/Playing test

Written test or quiz

Discussion

Student demonstration

Worksheet or Handout

# Music Standards

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. <b>Singing alone and with others</b></li> <li>2. Playing instruments, alone and with others</li> <li>3. Improvising melodies/accompaniments</li> <li>4. Composing/arranging within guidelines</li> <li>5. <b>Reading/notating music</b></li> </ol> | <ol style="list-style-type: none"> <li>6. <b>Listening/analyzing/describing</b></li> <li>7. Understanding relationship between music/the arts/ and disciplines outside the arts</li> <li>8. Evaluating music/musical performances</li> <li>9. <b>Understanding music and relationship to history/culture</b></li> </ol> |
|--|---|

## OBJECTIVES/ESSENTIAL QUESTIONS:

What is meter? , meter signature?

What is a melody, phrase, fermata?

What is higher and lower on the staff?

What are quarter notes and eighth notes?

## LESSON PLAN

- I. Finish meter
  - a. Listen and tap steady beat to determine meter
  - b. Define as a pattern of strong and weak beats
  - c. Discuss even sounds on beat – trotting, uneven sounds on beat – galloping
  - d. Listen and pat hands on lap
  - e. Listen and trot or gallop with feet
  - f. Look at score and find meter signature
  - g. Practice
    - i. ID trot or gallop for Washing Machine
    - ii. ID trot or gallop for You're a Grand Old Flag
- II. Oh Susanna – steady beat vs. melodic rhythm
  - a. Stephen Foster – Which song did he write?
  - b. Pat steady beat during verse, melodic rhythm during refrain
- III. Flashcards 1-9
  - a. Class reads cards
  - b. Clap a rhythm and have the class pick which of two cards it is
- IV. Review
  - a. Fermata – Long legged sailor

- i. What symbol in this song means to hold the note longer? Find it.
  - ii. Sing song with motions
- b. Melodic direction
  - i. Stay same in Long legged sailor “ever, ever, ever”
  - ii. Moves up or down at end of phrases in Old Blue
- c. Phrase –
  - i. Count the phrases in Old Blue
  - ii. Which ones are the same?
  - iii. What is the melodic direction of the last phrase? Downward
- d. Melody
  - i. Pitches → phrases → melody
  - ii. Find the highest and lowest pitches in Old Blue
  - iii. Sing the song

## SOURCES AND MATERIALS

**Music and You 3<sup>rd</sup> grade TE, student editions and CD 1**

**Rhythm flashcards**

## EVALUATION/ASSESSMENT

Teacher observation

Singing/Playing test

**Written test or quiz at next class**

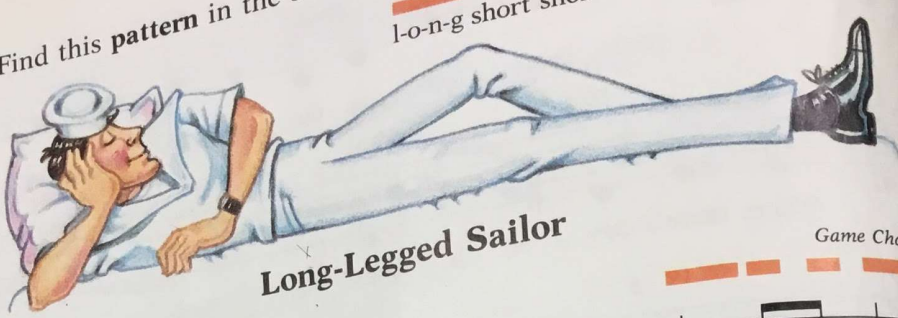
**Discussion**

Student demonstration

Worksheet or Handout

## APPENDIX G: Third Grade Songs

Find this pattern in the l-o-n-g short sho



### Long-Legged Sailor

Game Chant


1. Did you ev - er, ev - er, ev - er in your long - leg - ged life  
 2. Did you ev - er, ev - er, ev - er in your short - leg - ged life

Meet a long - leg - ged sail - or with a long - leg - ged wife?  
 Meet a short - leg - ged sail - or with a short - leg - ged wife?

No I nev - er, nev - er, nev - er in my long - leg - ged life,  
 No I nev - er, nev - er, nev - er in my short - leg - ged life,

Met a long - leg - ged sail - or with a long - leg - ged wife.  
 Met a short - leg - ged sail - or with a short - leg - ged wife.

3. knock-kneed      4. bow-legged      5. cross-legged

The sign  over a note means to hold the note a little longer.

4

Which lines in this song end in an upward direction?  
Which lines in this song end in a downward direction?

## Old Blue

Traditional

1. I had a dog and his name was Blue,  
2. Chased that possum up a hollow tree,  
I had a dog and his name was Blue.  
Chased that possum up a hollow tree.  
I had a dog and his name was Blue,  
Chased that possum up a hollow tree,  
And I bet-cha five dol-lars he's a good dog too.  
Best hunt-in' dog you ev-er did see.  
Here Blue! You good dog, you.  
Here Blue! You good dog, you.

3. Caught that possum up a hollow tree, (three times)  
Best huntin' dog you ever did see.  
Here Blue! You good dog, you.



# Oh, Susanna

Words and Music by Stephen Foster

**Verse**

do

1. I — come from Al - a - ba - ma With my ban - jo on my knee,  
2. I — had a dream the oth - er night, When ev - 'ry - thing was still.

F C7

F C7 F

I'm — go - ing to Lou - i - si - an - a, My — true love for to see;  
I — thought I saw Su - san - na A - com - ing down the hill.

F C7

It — rained all night the day I left, The weath - er it was dry;  
The — buck - wheat cake was in her mouth, The tear was in her eye.

F C7 F

The — sun so hot I froze to death; Su - san - na, don't you cry.  
Says — I, "I'm com - ing from the South, Su - san - na, don't you cry."

**Refrain**

B $\flat$  F C7

Oh, Su - san - na, Oh, don't you cry for me,

F C7 F

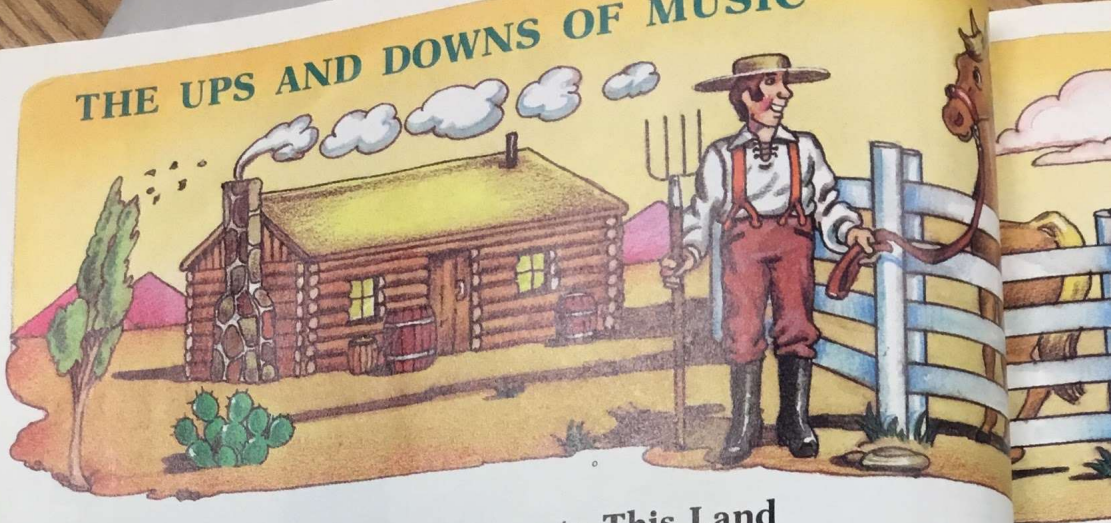
I — come from Al - a - ba - ma With my ban - jo on my knee.

• Sing

• Find



# THE UPS AND DOWNS OF MUSIC



## When I First Came to This Land

Words and music by Oscar Brand

**Verse**

C F C F C G7 C

1. When I first came to this land, I was not a wealth-y man  
 2. When I first came to this land, I was not a wealth-y man

C F C F G7 F C

Then I built my-self a shack, I did what I could — I  
 Then I bought my-self a cow, I did what I could — I

**Refrain**

Repeat these four measures for additional lines in verses 2-5.

F C G7 C

called my shack, Break-my-back. —  
 called my cow, No-milk-now, I

Still the land was sweet and good,  
 Still the land was sweet and good,

F G7 C

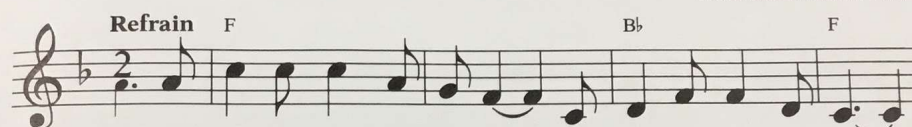
I did what I could.  
 I did what I could.



## MORE MUSIC IN TWOS

### We're Sailing Down the River

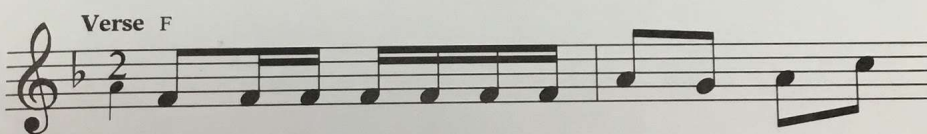
Traditional American Tune



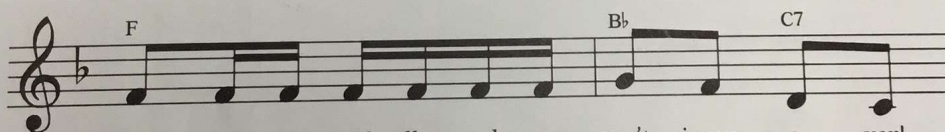
We're sail-ing down the riv - er. — We're sail-ing down be - low. —



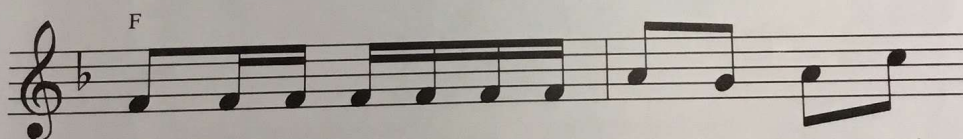
We're sail-ing down the riv - er — On the O - hi - o. —



1. Two in the mid - dle and you can't jump o - ver!  
2. Four in the mid - dle and you can't jump o - ver!

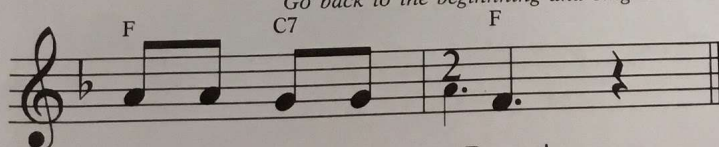


Two in the mid - dle and you can't jump o - ver!  
Four in the mid - dle and you can't jump o - ver!



Two in the mid - dle and you can't jump o - ver!  
Four in the mid - dle and you can't jump o - ver!

*Go back to the beginnning and sing to End. (Da Capo al Fine)*



Oh, Miss Su - san Brown!

3. Hold my mule while I jump over! (3 times)  
Oh, Miss Susan Brown! *Refrain*



## BEAT, STRONG BEAT, AND MELODIC RHYTHM

Put yourself in the pictures on page 1. How many ways can you make music?  
Keep the beat in different ways as you listen.



"American Music"

- Clap the strong beat as you listen to the song.

### You're a Grand Old Flag

Words and Music by George M. Cohan

2

*F*  
You're a grand old flag, you're a high-fly - ing flag;

*F* *C7*  
And for - ev - er in peace may you wave; \_\_\_\_\_

*C7* *F*  
You're the em - blem of the land I love,

*G7* *C*  
The home of the free and the brave. \_\_\_\_\_

*F*  
Ev - ry heart beats true un - der red, white, and blue,

*D7* *Gm* *C7*  
Where there's nev - er a boast or brag; \_\_\_\_\_

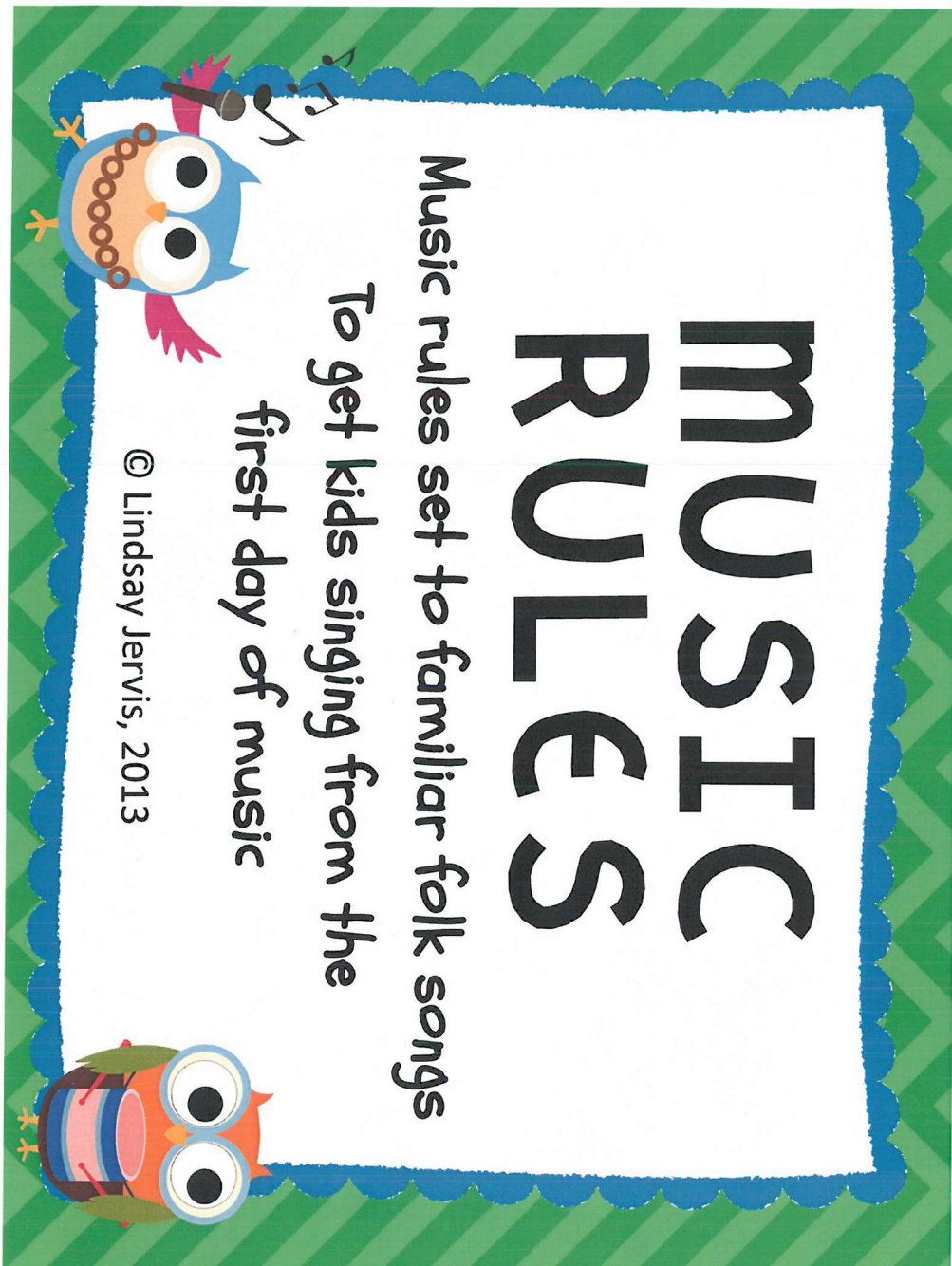
*F* *Gm* *C7*  
But should auld ac - quaint - ance be for - got,

*Gm* *C7* *F*  
Keep your eye on the grand old flag. \_\_\_\_\_



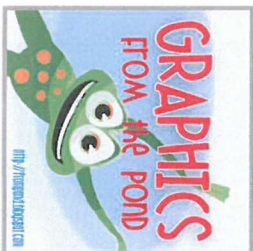
Flag: Samuel Churn Boston; George Washington's Washington of 1782: Boston

## APPENDIX H: Music Class Rules



# Credits

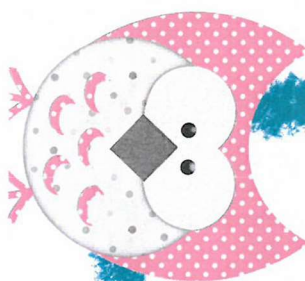
Graphics:



[http://www.etsy.com/shop/Giftseasonstore?ref=seller\\_info](http://www.etsy.com/shop/Giftseasonstore?ref=seller_info)

© Lindsay Jervis, 2013





Make good choices

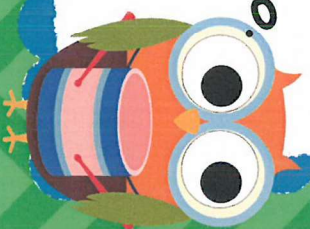


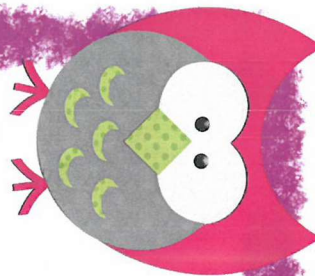
# make GOOD CHOICES

Sung to "Are You Sleeping?"

Make good choices, Make good choices  
In everything you do, In everything you do.

When you do your very best,  
Your teachers will all be impressed,  
And others will too, and others will too.





Use Kind Words



# Use kind words

Sung to "Twinkle, Twinkle Little Star"

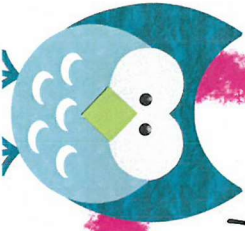
When the words you use are kind  
Lots of friends you're sure to find.

If your words are nice and true,

Others will be nice to you.

When the words you use are kind,  
Lots of friends you're sure to find





# Show Respect

To classmates, teacher, and music



# SHOW REsPECT

Sung to "HOT CROSS BUNS"

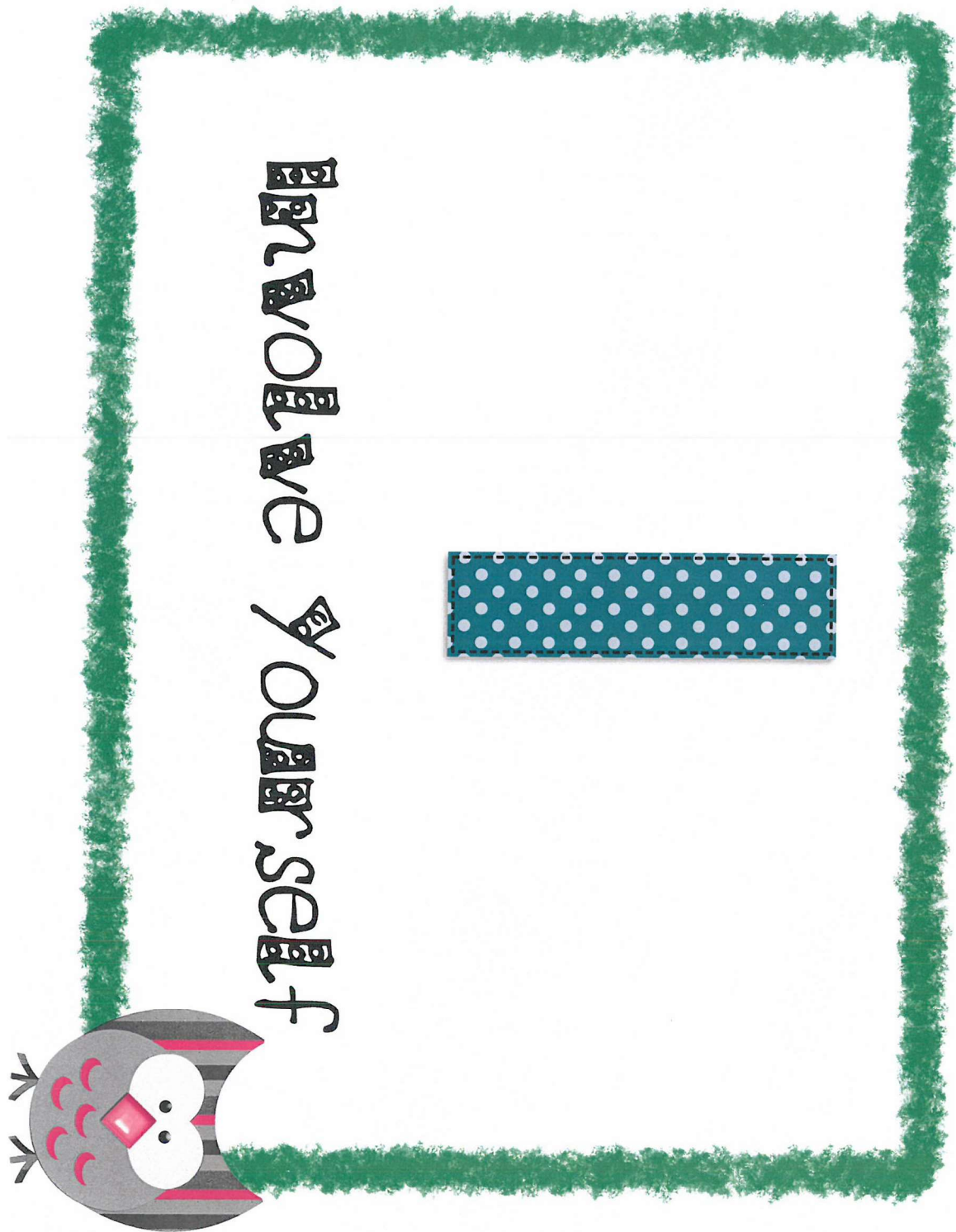
Show respect,

Show respect,

Classmates, teacher, and the music,

Show respect.





# Involve Yourself

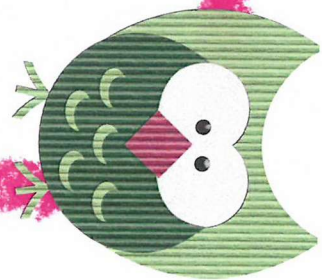
Sung to "A Sailor Went to Sea"

Involve yourself in music time  
For sitting out would be a crime.  
Just actively participate  
And when you do, you will do great





Care for our space  
and instruments





# care for our music space and instruments

Sung to  
"If YOU'RE HAPPY and YOU KNOW IT"

If you care for our space, clap your hands

If you care for instruments, clap your hands

When you take care of our things,

Lots of fun and joy they'll bring

If you care for our space, clap your hands



## APPENDIX I: TAG Visual



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