The Impact of Large-Group Instruction on Student Sight Singing Achievement

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(September 2016)

Statement of Purpose

The purpose of this longitudinal study is to examine how large-group sight singing instruction over a period of six weeks impacts individual student achievement. This study incorporates the following modes of inquiry: philosophical and empirical. The researcher will administer a survey to collect information about musical background from each student in order to identify possible variables in the study. The researcher will administer a pre-test prior to the six-week study period and a post-test at the culmination of the study to each student individually.

Rationale

Sight singing is a skill necessary for the success of both individual singers and full choral ensembles. The ability to sing at sight greatly impacts the level of repertoire one is capable of performing, the rate at which an individual processes new music, and the individual's ability to maintain part independence within an ensemble. Although sight singing is a necessary skill for choral singers, it is difficult to monitor individual proficiency within the ensemble setting. Preservation of rehearsal time and large ensemble size are two factors that make individualized instruction unrealistic. Exploring this topic will inform choral directors of the impact that large-group sight singing instruction has on individual singers within an ensemble. Indirectly, the findings from this study will determine any correlation between musical background and the development of sight singing skills through large-group instruction. For the experimental

portion of this study, data will be collected on the students in the Penn Manor High School Manor Singers. The researcher will administer a survey at the beginning of the study, profiling students based on their musical background. The profile groups are as follows: students that have engaged in a minimum of one year private instrumental instruction, students that have engaged in a minimum of one year private vocal instruction, and students that have never received private instrumental or vocal instruction. The researcher will also administer a sight singing pre-test equivalent to the skill level of the post-test. A fifteen to twenty minute segment of each rehearsal for a period of six consecutive weeks will be spent implementing a progressive regiment of sight singing exercises found in *The Jenson Sight Singing Course: Volume 1, Students Edition*, by David Bauguess. At the culmination of the sixth week, a sight singing test equivalent to the level of the pre-test will be administered to each individual. Growth levels will be measured through score comparison between the pre-test and post-test, allowing the researcher to draw conclusions about the value of large-group sight singing instruction.

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Chapter 1

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Expected Findings

The expected findings for this study are that there will be minimal (less than 5%) to no improvement in sight singing achievement demonstrated through the post-test following the six-week course of large-group study. Furthermore, it is predicted that students that do demonstrate improvement will be those profiled as having exposure to private instrumental instruction.

Chapter 2

Music Literacy and the National Standards

Music literacy is an underlying skill necessary to achieve many of the National Music Standards for ensembles. For the purpose of this study, music literacy will be discussed in regards to solely choral ensembles and the terms sight-reading and sight singing will be used interchangeably. According to the National Association for Music Education, there are two National Music Standards directly related to music literacy for accomplished ensembles:

> Analyze: Analyze the structure and context of varied musical works and their implications for performance. Present: Perform, expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. ("2014 Music Standards" 3-4)

In order to examine the structure of a musical work, one must be knowledgeable in reading music. Furthermore, technical accuracy within a performance depends on a foundation in music-reading during the rehearsal process prior to performance. The performer must first determine objective musical concepts, such as tonality, keyality, rhythms, and pitches in order to make decisions about higher-level, more subjective concepts, such as interpretation and delivery.

This study will focus on one isolated aspect of music literacy: pitch reading. In my experience working with student musicians, singers experience an additional obstacle when it comes to reading pitches, because unlike instrumentalists, they do not have valves, keys, or strings to produce pitch. Rather, they are required to read notation and produce the pitches without any aid from a code of specific fingerings.

David Bauguess addresses the reading advantage that instrumentalists have over vocalists, stating: “This situation results from the fact that an instrumentalist is of necessity taught to read music in the very process of learning to play an instrument. This is because notation (of pitch) indicates keys or valves to press, where to stop a string, etc. Singers, on the other hand, do not have to be able to read music. A normal ear makes rote learning a facile substitute” (The Jenson Sight Singing Course: Teacher's Edition 1). Furthermore, musical literacy is generally not taught consistently or sequentially in choral ensembles in K-12 school systems. Instrumental students, however, begin instruction in elementary school, and proceed through a band or orchestra method, equipping them with higher levels of musicianship and technical skills as they proceed through the academic grade levels. Steven Demorest, an avid researcher in the field of sight singing instruction and music literacy observes, “One of the primary differences between instrumental and vocal music instruction is the commitment and continuity from elementary school through high school. It is rare to see a student enter band or orchestra in the tenth grade, yet it is a common occurrence in choir” (“Sightsinging in the Secondary Choral Ensemble: A Review of the Research” 12). Therefore, in order to cultivate music literacy and ultimately musicianship in a choral ensemble, it is necessary to build pitch-reading skills sequentially from an early age.

Sight-Reading Systems

There are a variety of syllable systems used to represent pitch in Western music, but the most commonly mentioned include: solfege moveable-do, solfege fixed do, solfege neutral syllable, numbers, intervals and letter names. Research has shown

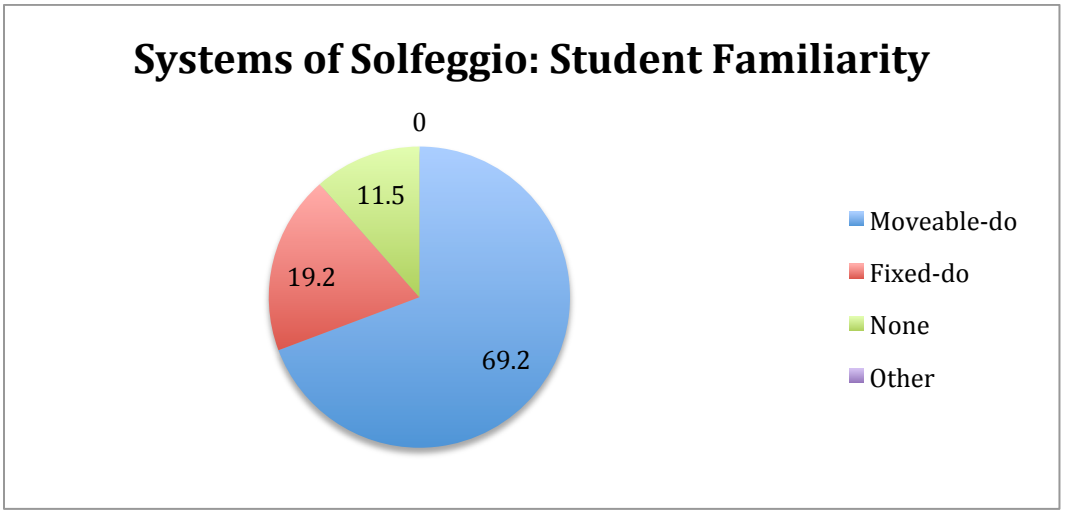
that there is no reliable correlation between student sight singing achievement and syllable system. For example, in a 1994 study conducted by Michele Henry and Steven Demorest, two Texas choirs rated highly for group sight singing at a contest were chosen to compare sight singing abilities of students at the individual level ("Sightsinging in the Secondary Choral Ensemble: A Review of the Research" 5). One group used moveable-do and the other used fixed-do. Results showed no significant difference in students who used moveable-do versus students who used fixed-do ("Sightsinging in the Secondary Choral Ensemble: A Review of the Research" 5). Results of a 1995 study conducted by Steven Demorest and William May showed that schools that utilized the moveable-do system demonstrated a higher individual sight-singing achievement rate than schools that utilized the fixed-do system; however, results may have been confounded by two inconsistencies: the number of times students were tested individually and the K-12 training system in the fixed-do schools ("Sight-Singing Instruction in the Choral Ensemble: Factors Related to Individual Performance" 165). In his publication, *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal,* Steven Demorest shares results of a study conducted in 1986 by R.D. Daniels involving variables related to sight singing group performance of twenty high school choirs, stating, "She found no difference in sight-singing performance attributable to methods or materials, although teacher attitude toward sight-singing was a significant positive influence" (23).

Selecting a Syllable System

Given that prior research of syllable systems does not prove one system to be more effective than another, I have chosen to utilize the solfege moveable-do system in

this study. Penn Manor School District implements moveable-do as the pitch-reading training system throughout the K-12 grade levels. According to Demorest, "Ideally, the secondary experience should be a continuation of music-reading instruction, not the beginning of it. If secondary teachers are using an approach that differs considerably from the students' early experiences, much of what they have learned may be lost" (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 28). Therefore, it is most beneficial to the students to continue using a familiar system. Furthermore, results from the initial survey administered to the students in this study show that 69.2% of the students involved in this study are most familiar with the moveable-do system. The fixed-do system resulted in the next most familiar system at 19.2% and the last 11.5% indicated that they were not familiar with any syllable system associated with sight singing (Figure 2.1).

FIGURE 2.1



Moveable-do has been criticized as being a functional system in only major and minor tonalities, requiring too many altered syllables in modal and nontonal music (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 40). However,

Demorest counteracts this criticism, arguing, "Fortunately, most of the singing done by choral musicians does rely on some form of tonality, and it could be argued that once a group is singing nontonal repertoire, they should no longer need a syllable system to help them read" (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 40). Therefore, if the goal of a music-reading system is viewed strictly from the lens of teaching choral singers, moveable-do can be considered a successful system.

Choosing a Philosophical Approach and Method

There are many publications on the market related to sight-reading, derived from varied philosophies and approaches to the skill. One of the most prominent methods, the Kodaly Method, evolved from the philosophies of twentieth century Hungarian composer, Zoltan Kodaly:

> The Kodaly Method is a highly structured and sequenced, with well-defined skill and concept hierarchies in every element of music. These sequences are both drawn from and closely related to child development – the way in which young children progress naturally in music-as shown through research. Three-note songs and chants *(la-so-mi)*, tetratonic *(so-mi-re-do),* and pentatonic *(la-so-mi-re-do)* songs comprise most, but not all, of the earliest melodic teaching material…Later, as voices mature and musical abilities increase, musical materials are extended to include more songs in diatonic major and minor keys, modes, and altered scales. (Choksy et al. 83)

The Kodaly method utilizes solfege syllables where *do* is considered to be the tonal center for major keys and *la* is considered to be the tonal center for minor keys (Choksy et al. 84). Lois Choksy explains how the method trains the ear, stating, "…it

focuses the attention initially not on isolated pitches but on pitch relationships and pitch functions within a tonal system" (85). Melodic patterns are taught sequentially and mastery is considered necessary to move on to the next set (Choksy et al. 92-95). Choksy explains this sequence in detail: "From the minor third, melodic sequence moves gradually through the patterns of pentatonic songs to diatonic, modal, and chromatically altered material" (94). It is important to note that Kodaly believed in educating students in the music of their heritage, so familiar folk songs are an essential part of this method in conjunction with teaching pitch relationships (Choksy et al. 83).

The Jenson Sight Singing Course, by David Bauguess, is the method book of choice for this research study. Bauguess taught at Montrose High School in Colorado from 1970 until the early 2000s (The Jenson Sight Singing Course: Teacher's Edition iii). He presented clinics on sight singing at choral conferences and developed the sight-reading requirements for Colorado's Large Group Festivals (The Jenson Sight Singing Course: Teacher's Edition iii). Similar to the Kodaly method, *The Jenson Sight Singing Course* utilizes moveable-do, where *do* is the tonal center of major keys and *la* is the tonal center of minor keys (The Jenson Sight Singing Course: Teacher's Edition 2). The course also moves sequentially in skill levels, much like Kodaly, introducing a new component that builds on the previous skill in each level. However, contrary to Kodaly, Bauguess' course begins with diatonic drills and only uses step-wise patterns. The pitch range through level two does not exceed an interval of a sixth (The Jenson Sight Singing Course: Teacher's Edition 11). In level three, tonic triad skips are introduced in intervals up to one octave and this skill is practiced ascending, descending, and in various inversions and keys (The Jenson Sight Singing Course:

Teacher's Edition 20). The Kodaly method emphasizes the importance of practicing intervallic relationships ascending and descending, as noted by Choksy: "New notes must be practiced in every position in which they occur in music. Knowing four notes in a descending order does not prepare children to sing those same four notes in an ascending order" (Choksy et al. 95). Bauguess' method mirrors the same philosophy, incorporating exercises that drill ascending, descending, and inversions of all pitch patterns. It is only after exhaustive practice of tonic triad skips in level three, that steps and tonic triad skips are combined in levels four and five (The Jenson Sight Singing Course: Teacher's Edition 25). There are notable differences in the skill content of the Kodaly method versus Bauguess' method, but the context in which the skills are taught is very similar. Given the research and success of the Kodaly method and the contextual similarities of the Bauguess' method, *The Jenson Sight Singing Course* proves to be an adequate method of choice for this research study. In a study conducted by Jane Kuehne, ten years of published research on sight singing was analyzed, and approximately one third of surveyed teachers used *The Jenson Sight Singing Course* as their primary method ("Sight-singing: Ten years of published research" 4-5). Kuehne concluded from the study that one method or teaching strategy is not necessarily more effective than others, but rather, "…teachers should choose a method, use it consistently, and teach their students to prepare effectively" ("Sight-singing: Ten years of published research" 2). In the publication, *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal,* Steven Demorest surveyed 178 teachers throughout the United States to compile a list of common sight singing materials. *The Jenson Sight Singing Course* was the fourth most common method used by teachers,

following self-created materials, octavos, and hymnals (128). In his publication, Demorest reviewed Bauguess' course, observing: "The level system provides a nice framework for a teacher interested in evaluating progress. No tests are included as part of the series, but the clear description of skills and content at each level allows test exercises to be constructed very easily" (142). Furthermore, Demorest reached a similar conclusion to Kuehne after compiling data from multiple research studies, stating, "It seems clear that there is not one method or material that guarantees success in teaching music reading. In fact, a positive attitude about sight-singing may be the most effective instructional tool" (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 32).

Factors Considered in Sight Singing Instructional Time

Preparing repertoire in small amounts of time for concerts and festivals is a common pressure for the majority of choral directors at the high school level. Therefore, many directors resort to focusing solely on rehearsing literature, rather than allotting instructional time to teach important music skills, such as sight singing. Research has shown that unless sight singing is a tested performance skill in state festivals, it is often neglected in ensemble instructional time. Demorest referenced a study conducted in 1992, where C.E. Szabo observed ten high school choirs for one week in mid-western and eastern United States and concluded that none of the teachers involved in the study taught sight singing during their rehearsal (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 27). Demorest also referenced a 1996 study, where J.K. Brendell observed rehearsals of thirty-three Florida high school choirs and found that the majority of pre-literature time was spent

on sight singing instruction (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 27). A difference in the 1996 study, however, is that the observed teachers were preparing for a choral festival that assessed sight singing skills, thus supporting the theory that more attention is given to sight singing instruction when state festivals adjudicate the skill (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 27). The emphasis on sight singing by contest directors compared to non-contest directors was further explored in a web survey by Demorest, producing the following results: "Contest directors spent significantly more time on sight-singing (p=.0001), with an average of 10 minutes per rehearsal compared with 7.22 minutes for non-contest directors" (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 31). The majority of choral directors consider sight singing to be an important objective for their ensembles; however, they are unwilling to sacrifice instructional time to teach the skill. A 1961 survey of high school choir directors in the Rocky Mountain States supports this statement with the following statistics: 70% of teachers believed that sight singing should be taught in all ensembles, but 59% did not teach the skill in their most advanced ensembles stating a lack of rehearsal time and high performance demands ((Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 26). Therefore, although sight singing is considered to be a valuable part of musicianship, many teachers are doing their students a disservice by neglecting to teach the skill in their ensembles. In a 1986 study by Rose Dwiggins Daniels, factors relating to sight singing abilities of students in high school mixed choirs were examined, and the attitude of the teacher was found to be a significant factor: "Apparently, the attitude the teacher brings to the teaching of

sight-reading is of greater significance to the development of sight-reading ability among students than specific methods or curriculum content" (288). If choral directors would change their mentality of teaching primarily to the concert and set aside just a portion of rehearsal time to focus on sight singing skills, they will actually save time in the long run preparing for performances.

Obstacles Faced in Teaching Large-Group Sight Singing

In an ideal choral classroom, each student would receive private instruction comparable to the private or small-group instruction that instrumentalists usually receive. Although ideal, this type of instruction is usually not feasible in high school level choral ensembles. Therefore, if a teacher desires to include sight singing as part of instruction, it must take place in a large-group setting. The greatest negative consequence of teaching such an individualized skill in a large group is unavoidable imitation. Demorest recalls a study by Peggy Bennett on this phenomenon, stating:

> Even when music reading is taught in a choral setting, its effect on individual sight-singing performance is questionable. Peggy Bennett (1984) suggests that as few as one student in an ensemble may actually be reading during group exercises, with the rest following in close imitation. (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 25)

The skill of imitation is very different from the skill of sight singing, and unfortunately, it's difficult to decipher which is being developed when teaching in a group setting. Demorest illustrates this issue:

> It is a survival skill that students develop quite unconsciously – the ability to follow either a singing leader or keyboard doubling by being just a split second

> behind the note. Often students may believe that they are good readers when, in fact, they have simply become expert followers. (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 105)

Given the importance of sight singing as a musicianship skill and the unrealistic possibility of teaching students individually, more research on the effectiveness of teaching in a large-group setting is crucial. Demorest addresses a study by B. Nolker in 1996, where individual sight singing skills of 101 students from six Missouri choirs were compared. In the study, three of the choirs had received a Superior rating in group sight singing at a contest and three had received an Excellent rating; however, there was no difference in the average individual sight singing performance between the two groups ((Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 25). This supports the theory that strong sight singers have the capability of leading an entire ensemble. Demorest conducted a study in 1998 where he examined the effectiveness of using individual sight singing assessments to develop the skill ((Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 26). Twelve Washington high school programs received group instruction for a semester: half of the high schools received three individual tests over the course of the instructional time while the other half received no tests (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 25-26). Demorest concluded at the end of the study that the individual tests, in conjunction with the group instruction, significantly improved individual achievement (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 25-26). Therefore, it is highly possible that the testing variable improved the concentration and motivation of the students in the six

tested schools during the group instructional time. The findings from Rose Dwiggins Daniels 1986 study supports Demorest's conclusion and further supports the value of assessment: "Based upon findings from this study, students are more likely to learn to sight-read effectively if the development of sight singing skills is treated as a major objective for the high school chorus" (288). Given the positive results from this study, it is beneficial to examine this testing variable further, exploring whether the anticipation of assessment correlates to improved individual scores. In large ensembles, three individual tests within a semester may still be too time-consuming, so conducting this study to measure the effects of just one test could be very beneficial to choral directors should the results prove positive.

The Instrumentalist's Sight-Reading Advantage

Students with instrumental experience have an advantage in sight-reading vocal music, because they have synthesized many music fundamental skills that students that are solely singers often have not. For instance, instrumentalists learn how to identify and relate a pitch name, symbol, and specific finger placement during the very beginning levels of instruction. Therefore, the skill of associating a pitch name with a written symbol becomes innate. On the contrary, vocalists often learn songs by rote, never actually synthesizing music symbols and pitch meaning. Daniels comments on this learning deficit common among high school choral musicians:

> Despite the rise of high school instrumental music programs in this century, which have emphasized the teaching of music fundamentals, vocal music education has followed the trend of the song approach. As a result, much of the

> learning of choral literature in high school music classes has been accomplished by rote. (280)

In Daniel's research study of factors related to sight singing abilities of twenty high school select choirs, she discovered that the choirs with the highest ratings in sight singing were comprised of greater percentages of students with instrumental experience and a piano in the home (288). Instrumental instruction in schools is sequenced, beginning in elementary school usually with private lessons or small group sectionals on an instrument. Students are taught to read music in a way that is directly applicable to producing pitches on their instrument. Kenneth Phillips compares this practical application of music reading to the more theoretical presentation of music reading in vocal instruction in schools:

> Unfortunately, the teaching of singing in our schools lacks, for the most part, the organized and sequenced type of instruction that is usually found in instrumental teaching. There is no commonly used singing method for children that combines motor-skills instruction for pitch production with note-reading instruction. Children learn to sing mainly by rote imitation. When note reading is taught, it is often from a theoretical rather than functional approach. Many vocal music students arrive in the high school chorus without the basic skills needed to sight-read accurately. (32)

The lack of practical application and sequenced approach to internalizing sound patterns in music reading for high school vocalists is essentially a musicianship handicap, leaving them a step behind their instrumental peers. Demorest defines singing at sight as, "…an act of recognition; the singer sees a notational pattern that

reminds them of a sound pattern that they can then reproduce. Thus students cannot sight-sing a pattern that they have not heard" (Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal 61). In a study exploring skills involved in sight-reading music, researchers Reinhard Kopiez and Ji In Lee proved that sight-reading success relies on mental skills that are time-sensitive; therefore, the speed of information processing is a predictor of sight-reading success (56). Students that cannot immediately match written symbols to pitch names or sound patterns process information at a lesser speed than students that do possess this skill. Since instrumentalists are taught this skill in the beginning levels of instruction through a sequential approach, their speed of information processing is greater, thus giving them an overall advantage over vocalists in sight-reading.

Chapter 3

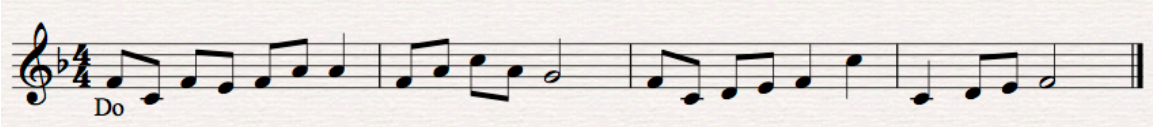
Test Group Logistical Information

This study was conducted using Penn Manor High School students involved in Manor Singers, a mixed chamber choir. There were a total of twenty-six students in the ensemble and all students were part of the test group. Manor Singers meets during the curricular school day on an every other day basis for the full year. The class block ranges from seventy-four to eighty-eight minutes in length, depending on the school-wide cycle day.

Pre- Test Study Procedures

This study was implemented in the Spring 2016 semester during the months of March and April. The initial step in the study involved administering a survey to each student in the ensemble on March 1, 2016. The purpose of the survey was to compile information about the following categories: vocal experience and private instruction, instrumental experience and private instruction, self-evaluation of sight singing abilities, and familiarity with solfeggio systems. The researcher examined feedback from the survey to draw possible correlations between sight singing achievement and specific musical backgrounds. Refer to Appendix A for a list of survey questions and charted results. On March 3, 2016, an individual pre-test was administered to measure each student's initial sight singing ability prior to instruction on the skill. The sight singing exercise was a teacher-created material (figure 3.1), based on exercise #181 from *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* (Bauguess 35).

FIGURE 3.1: PRE-TEST EXERCISE



The individual skills within the pre-test exercise mirrored the skills that would be taught and practiced throughout the instructional portion of this study. The testing procedure was identical for each student so as to ensure objective results. Each test was audio recorded using a Sony Bloggie camera. Only the audio was recorded due to Penn Manor School District's no photo policy. The camera was aimed at a post-it note displaying the student name for each performance so that the recording could be referenced later for evaluation purposes. Students were instructed to remain in the chorus room and a student leader continued rehearsal while the testing occurred in a soundproof practice room. Students entered the practice room in alphabetical order by last name and were instructed to only exit the chorus room when the student before them had returned from testing. This ensured that there was never an instance of overhearing another student performance, which would have jeopardized the validity of the results. Once each student entered the practice room, the testing procedure was as follows:

1. The researcher instructs the student to stand behind the music stand.
2. The research explains the following information to the student: You will be handed a sight singing exercise. Once you receive the exercise, I will immediately turn on the metronome at 60BPM and play the tonic pitch on the piano. You will have thirty seconds from that point to practice the exercise. At the end of the thirty seconds, I will play the tonic pitch once more and will count

you in to begin. You may choose to sing on either solfege syllables or a neutral syllable.

3. The researcher hands the sight singing exercise to the student and immediately turns on the metronome and plays the tonic pitch on the piano. Female singers are given the written pitch and male singers are given the written pitch an octave lower. All students perform the exercise in the key of F major. The researcher starts the stopwatch and instructs the students to begin practicing.
4. When the stopwatch is at thirty seconds, the researcher instructs the student to stop practicing. The researcher plays the tonic pitch again, presses record on the Sony Bloggie camera, and counts the student in by saying in time: One, two, ready, go.
5. The student performs the sight singing exercise.
6. After the student is finished, the researcher collects the sight singing exercise and instructs the student to return to the chorus room.

The researcher reviewed the audio recordings later that day and evaluated each performance using a rubric that measured achievement of specific skills (figure 3.2).

FIGURE 3.2: EVALUATION RUBRIC

SKILL NAME:	Minor 3rd Descending	Minor 3rd Ascending	Major 3rd Descending	Major 3rd Ascending	Perfect 4th Descending	Perfect 4th Ascending	Perfect 5th Ascending	Perfect Octave Descending	Tonic Triad	*So-La-Ti-Do* Ascending Pattern	*So-Mi-Re* Descending Pattern	Maintain *Do* throughout exercise	Maintain Tempo (60 BPM) Throughout Exercise
TOTAL OCCURRENCES:	1	1	1	2	2	1	1	1	1	2	1	1	1
POINT VALUE:	1	1	1	2	2	1	1	1	1	2	1	1	1
TOTAL POSSIBLE POINTS PER EXERCISE:													**16**

Six-Week Instructional Period

The instructional portion of this study was implemented over a period of six consecutive weeks from March 7 through April 14, 2016. Refer to Appendix C for a specific timeline of dates and detailed lesson plans. The researcher delivered the sight-

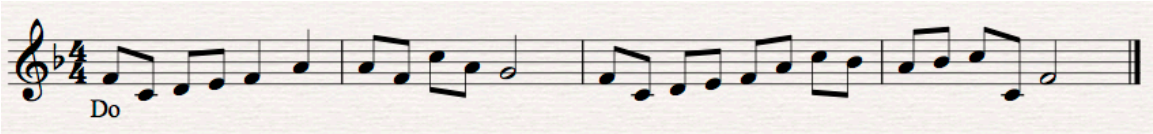
reading instruction during the same part of the block each class meeting. Students engaged in vocal warm-ups, and then the sight-reading instruction immediately followed. Sight-reading instruction was delivered for 15-20 consecutive minutes, never exceeding the twenty-minute mark. The researcher followed *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* in chronological order of exercises. Each student read from an individual copy of *The Jenson Sight Singing Course: Volume 1, Students Edition* (Bauguess). Student books were distributed at the beginning of each sight-reading lesson and collected immediately following the lesson, ensuring that students could not practice or look ahead to future exercises. Each level of the course was divided between class blocks so as not to exceed twenty minutes of instructional time. Refer to Appendix C for a detailed description of level division and specific skills and music concepts that were addressed during each lesson. The instructional period began with the researcher highlighting new skills corresponding to designated exercises, as prompted by *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* (Bauguess). Next, the metronome was set to 60BPM. A starting pitch or the tonic pitch was given for each exercise, depending on the prompt from *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* (Bauguess). Students were instructed to hum the starting pitch quietly once they located it from the given pitch. The researcher proceeded to count one measure out loud in the meter of the exercise, and then the class performed the exercise in unison. The majority of the exercises were one-part; however, there were a handful of two and three-part exercises. In two-part exercises, male singers performed the bottom part and female singers performed the top part. In three-part exercises, the class was split depending on the lesson plan. See Appendix C

for specific detail pertaining to each lesson plan. Exercises were only performed more than once if the majority of the class encountered difficulty during the first read. In this case, the specific skill in the exercise that was troubling was practiced in isolation, and then the entire exercise was performed a second time. Students were never informally or formally tested on sight-reading performance throughout the six-week instructional period. There were two instances of written assessment, which was prompted by instruction given in *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* (Bauguess). The first written assessment occurred during level 3 when Do-signatures were introduced. The second written assessment occurred during level 5 when key signatures were introduced. Refer to Appendix C for templates of the written assignments corresponding to each lesson plan. Students completed the written assignments within the sight-reading instructional time period and the researcher evaluated the assignments later that day. Students that performed poorly on the written assessments were remediated during a homeroom period.

Post-Test Study Procedures

Immediately following the six-week instructional period, a post-test was administered to each individual student. The procedure for the post-test was identical to the pre-test, except a different sight singing exercise was used. The sight singing exercise was teacher-created material (figure 3.3), based on exercise #174 from *The Jenson Sight Singing Course: Volume 1, Teacher's Edition* (Bauguess 34).

FIGURE 3.3: POST-TEST EXERCISE



The key, skill content, and number of skills were identical to the pre-test exercise; therefore, the overall measurable skill level of the exercises was synonymous. The researcher used the same rubric as the pre-test to evaluate each student performance later on in the day following the post-test.

Results of the Study: Whole Class Results

The pre-test overall class score was 164 points out of the possible 416, resulting in a 39.4% accuracy rate. The post-test class score was 225 points out of the possible 416, resulting in a 54.1% accuracy rate. Therefore, the overall combined class score of raw points showed an improvement on the post-test of 14.7%. Although the increase in accuracy is not profound, it is still an improvement, indicating that the six-week instructional period was impactful on student achievement. Refer to Appendix D, Chart 1, for detailed results.

In examining the results at a more granular level, the researcher discovered valuable information about the ratio of student improvement on a more individual basis. The twenty-six students involved in the study were divided into three categories: students that demonstrated improvement on the post-test by at least one point, students that demonstrated no improvement on the post test, and students that produced worse results on the post-test than the pre-test. According to the data, sixteen students improved by at least one point on the post-test. Two students produced a perfect score on both the pre-test and the post-test. Since there was no room for improvement on the post-test for these two students and a perfect score is considered the highest level of achievement, they have been grouped with the sixteen students who fall into the improvement category. Five students demonstrated no

improvement, producing the exact same score on both the pre-test and the post-test. The remaining three students performed worse on the post-test than the pre-test. Therefore, the group of eighteen students in the improvement category comprised 69.2% of the class. The group of five students in the no improvement category comprised 19.2% of the class. The group of three students categorized as performing worse on the post-test comprised the remaining 11.5% of the class. Based on these percentages, the improvement category far outweighed the other two groups with close to three quarters of the class demonstrating some level of skill improvement after the six-week instructional period. Refer to Appendix D, Chart 2, for detailed results of these three categories.

Results of the Study: Through the Music Background Profiling Lens

If the results are examined through a musical background lens, correlations between private music instruction and growth in sight singing are prevalent. Students were profiled based on the following musical backgrounds: students that received private instruction on an instrument for a minimum of one year, students that received private vocal instruction for a minimum of one year, and students that have never received private instruction on an instrument or voice. Out of the twenty-six students involved in the study, twelve students indicated on the initial survey that they studied an instrument privately for at least one year. Out of those twelve students, seven students either showed improvement on the post-test or produced a perfect score on both the pre-test and post-test. Three students showed no improvement between the pre-test and post-test, and two students performed more poorly on the post-test. Therefore, the overall percentage of students that demonstrated improvement on the

post-test from the instrumental category of students was 58.3%. Seven students indicated on the survey that they received private vocal instruction for a minimum of one year but never received any type of instrumental instruction. Out of those seven students, five showed improvement on the post-test and one showed no improvement on the post-test. In addition, one student performed worse on the post-test than the pre-test. There were no students who produced a perfect score on both the pre-test and post-test. The overall percentage of students that demonstrated improvement on the post-test from the vocal category of students was 71.4%. Seven students indicated that they had never engaged in private instrumental or vocal instruction on the survey. Out of those seven students, six showed improvement on the post-test and one showed no improvement on the post-test. There were no students who produced a perfect score on both the pre-test and the post-test and there were no students who performed worse on the post-test than the pre-test. Therefore, the overall percentage of students that demonstrated improvement on the post-test from the group of students without private instruction was 85.7%. Out of the three categories, the students without private instruction yielded the highest percentage of students to show improvement. Refer to Appendix D, Chart 3, for detailed results.

Another correlation can be drawn from the data of the three musical background profiles when viewed from the angle of overall score comparison between the pre-tests and post-tests of each group. In viewing strictly the pre-test data, which measured pre-existing sight-reading skill, the instrumental instruction group scored an overall accuracy of 48%. This is the highest pre-test accuracy out of the three groups. The vocal instruction group came in second scoring 36% and the no

instruction group scored the least accuracy at 29%. The improvement ratios between the pre-test and post-test, however, indicated that the vocal instruction group as a whole improved the most on the post-test, producing an improvement rate of 23%. The no instruction group came in second, producing an improvement rate of 20%, followed by the instrumental instruction group with an improvement rate of only 7%. Refer to Appendix D, Chart 4, for detailed results. It is important to note three factors that could have contributed to the low improvement ratio of the instrumental group:

1. Since the instrumental instruction group produced the highest pre-test accuracy rate, this may have left less room for improvement compared to the other two groups.
2. Two students within the instrumental instruction group produced perfect scores on the pre-test, so there was no room for improvement in their post-test.
3. Out of the three overall students that performed more poorly on the post-test, two of the students belonged to the instrumental instruction group, negatively impacting the improvement ratio.

The last angle of comparison between the three musical background groups involves overall achievement on the post-test. The highest achieving group on the post-test was the vocal instruction group, with an achievement rate of 59%. The instrumental instruction group placed second for post-test achievement with a rate of 55%. The no instruction group placed last for an achievement of 48%. Therefore, it can be concluded that the vocal instruction group made the most gains in this study by

producing both the highest ratio of improvement and the highest ratio of post-test achievement. The detailed results are also available in Appendix D, Chart 4.

Results of the Study: Isolated Skill Improvement

In the final analysis of the findings, trends in isolated skill improvement between the pre-test and post-test will be examined. Refer to Appendix D, Chart 5, for the full documentation of results. Out of the thirteen skill components measured on the rubric, the So-La-Ti-Do ascending pattern improved the greatest at a 35% ratio. The Perfect Octave and Maintaining Do were the next greatest improvements, each with a ratio of 31%. It is interesting to note that two skills actually decreased in accuracy between the pre-test and post-test. These skills were the Minor 3rd ascending pattern and the Tonic Triad, which each decreased in accuracy by 4% on the post-test. Given that twenty-six students participated in the study, 4% is equivalent to one student; therefore, this decline in accuracy is not highly significant. The Major 3rd ascending pattern showed 0% improvement on the post-test. The other nine skill components produced varying rates of improvement on the post-test, but nevertheless, gains were made. Therefore, it can be concluded that the majority of skill components improved after the six-week instructional period, supporting the argument that large-group instruction is impactful on student achievement.

Chapter 4

Conclusions Drawn from Findings

Based on the 14.7% overall class improvement rate between the pre-test and post-test, this study proved that large-group instruction of sight singing is impactful at the most general level. As a whole, students performed better on the post-test after the six-week instructional period, which proved that there was definitive growth in sight singing ability. Since the pre-tests and post-tests were conducted individually, students were able to improve their own skills, negating any speculation that there could be a handful of students leading the rest of the ensemble in sight singing. This conclusion is encouraging and valuable to choral directors of large ensembles that do not have the means or time to work with students individually on sight singing skills.

It was interesting and surprising that the profile group of students that have never received private lessons yielded the highest improvement rate between the pre-test and post-test at 85.7% or six out of seven students. One might infer that this group may have adapted to *The Jenson Sight Singing Course* more easily than the other two groups because they had no prior exposure to other methods in private lessons. Therefore, they were able to compartmentalize skills as taught through this method immediately, while the other groups had to adjust to a method that may be different from their private instructor's method of teaching. It is important to note that this speculation is solely the opinion of the researcher and is not supported by a formal study.

Another interesting angle that the researcher discovered when analyzing results was the correlation between the students' self-assessment of sight-reading

skills, as indicated on the survey, and the reality of those skills as shown in the pre-test. Out of the three profile groups, the students who received private instrumental instruction were the most accurate in their self-assessment of sight-reading skills. For instance, two students indicated that they had no sight-reading ability, and based on the pre-test, this self-assessment correlated with their performance. In addition, these two students did not improve their scores on the post-test at all. Only four students out of the twelve in this profile group claimed to possess intermediate sight-reading skills. Two students out of the four produced nearly perfect or perfect scores on the pre-test and post-test, correlating with their self-assessment. One student in this profile group claimed to sight-read at an advanced level. It is unclear whether or not this is an accurate assessment, since the pre-test and post-test exercises were intermediate at best, but this student did produce a nearly perfect score on the pre-test and a perfect score on the post-test. Therefore, her self-assessment most likely correlates with her sight-reading ability. Lastly, five students out of the twelve indicated that they sight-read at a basic level. Out of these five, one student produced a perfect score on the pre-test and post-test, but the others produced relatively low scores, thus correlating with their self-assessment. Refer to figure 4.1 for a detailed chart of these results.

FIGURE 4.1

INSTRUMENTAL LESSON PROFILE GROUP																		
	STUDENT CODE	**SURVEY QUESTION 8: Self-assessment of sight-reading ability**	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**	**DIFFERENCE IN POINTS**	**CODE: I, NI, NI/PS, W**
PRE-TEST	B		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	B		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	B	Basic															0	NI/PS
PRE-TEST	C		0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	C		0	0	0	0	1	0	0	0	0	0	0	0	0	1		
	C	No ability															0	NI
PRE-TEST	D		0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	D		0	0	0	0	2	1	0	1	0	2	0	1	0	7		
	D	Basic															6	I
PRE-TEST	E		0	1	1	2	2	1	1	1	1	2	0	1	1	14		
POST-TEST	E		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	E	Intermediate															2	I
PRE-TEST	F		0	0	0	0	2	1	0	0	0	2	0	1	0	6		
POST-TEST	F		0	0	0	0	2	1	0	0	0	2	0	1	0	6		
	F	No ability															0	NI
PRE-TEST	G		1	1	1	2	1	1	0	0	1	0	0	0	0	8		
POST-TEST	G		0	0	0	0	1	1	0	0	0	1	0	1	0	4		
	G	Intermediate															-4	W
PRE-TEST	K		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	K		0	0	0	0	1	0	0	0	0	1	0	0	0	2		
	K	Basic															2	I
PRE-TEST	M		1	1	1	2	2	1	1	1	1	2	0	1	0	14		
POST-TEST	M		0	0	0	0	1	1	0	1	0	1	0	1	0	5		
	M	Basic															-9	W
PRE-TEST	Q		0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	Q		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	Q	Intermediate															15	I
PRE-TEST	S		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	S		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
	S	Basic															0	NI
PRE-TEST	V		1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	V		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	V	Advanced															1	I
PRE-TEST	Y		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	Y		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	Y	Intermediate															0	NI/PS

The profile group of students that never received private instruction also produced high correlations between student self-assessment of sight-reading ability and actual ability as demonstrated on the pre-test and post-test. Out of the seven students in this profile group, five students indicated that they sight-read at an intermediate level. Two out of the five students produced fairly high scores on the pre-test and near perfect scores on the post-test, correlating with their self-assessment. One out of the five students produced a low score on the pre-test, but a perfect score on the post-test, which may indicate that the initial self-assessment was inaccurate, but the learning ability of this student was high. The last two students out of the five produced low scores on the pre-test and post-test, suggesting that their self-assessment of their abilities was unrealistic. The last two students in this profile group indicated that they sight-read at a basic level. Their pre-test and post-test scores were both low, which correlates with their self-assessment. Refer to figure 4.2 for a detailed chart of these results.

FIGURE 4.2

NO LESSON PROFILE GROUP																		
	STUDENT CODE	**SURVEY QUESTION 8: Self-assessment of sight-reading ability**	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**	**DIFFERENCE IN POINTS**	**CODE: I, NI, NI/PS, W**
PRE-TEST	A		0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	A		0	0	0	0	1	0	0	0	0	0	0	0	0	1		
	A	Basic															0	NI
PRE-TEST	L		1	1	1	2	2	1	1	0	1	1	1	0	1	13		
POST-TEST	L		1	1	1	2	2	1	1	1	1	2	0	1	0	14		
	L	Intermediate															1	I
PRE-TEST	N		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	N		0	0	0	0	1	0	0	0	0	1	0	0	0	2		
	N	Intermediate															2	I
PRE-TEST	P		0	0	0	0	2	1	1	1	0	0	0	1	0	6		
POST-TEST	P		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	P	Intermediate															10	I
PRE-TEST	R		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	R		0	0	0	0	0	0	0	0	0	0	0	1	0	1		
	R	Intermediate															1	I
PRE-TEST	T		0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	T		0	0	0	0	2	1	0	1	0	0	0	1	0	5		
	T	Basic															3	I
PRE-TEST	X		1	1	1	2	2	1	0	0	1	0	1	0	0	10		
POST-TEST	X		1	1	1	2	2	1	1	1	1	2	1	1	0	15		
	X	Intermediate															5	I

The last profile group, students that received solely private vocal instruction, produced the lowest correlation between self-assessment of sight-reading skills and actual ability. Out of the seven students in this profile group, six students claimed to sight-read at an intermediate level. Out of those six students, only two produced near perfect or perfect scores on the pre-test and post-test. The other four did improve on the post-test, but their pre-test scores were very low, suggesting that their sight-reading abilities were actually basic or non-existent. The last student in this profile group claimed to sight-read at a basic level, and the scores of the pre-test and post-test supported this assessment. Refer to figure 4.3 for a detailed chart of these results.

FIGURE 4.3

VOCAL LESSON PROFILE GROUP																		
	STUDENT CODE	**SURVEY QUESTION 8: Self-assessment of sight-reading ability**	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**	**DIFFERENCE IN POINTS**	**CODE: I, NI, NI/PS, W**
PRE-TEST	H		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	H		1	0	0	0	2	0	1	0	0	2	1	1	0	8		
	H	Intermediate															8	I
PRE-TEST	I		0	1	0	1	2	1	0	0	1	0	0	0	0	6		
POST-TEST	I		0	0	0	0	2	1	0	1	0	0	0	1	0	5		
	I	Basic															-1	W
PRE-TEST	J		0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	J		1	0	0	0	1	1	1	1	0	1	0	1	0	7		
	J	Intermediate															5	I
PRE-TEST	O		1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	O		1	1	1	2	2	1	1	1	1	2	1	1	1	16		
	O	Intermediate															1	I
PRE-TEST	U		1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	U		1	1	1	2	2	1	1	1	1	2	1	1	0	15		
	U	Intermediate															0	NI
PRE-TEST	W		0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	W		1	0	1	1	1	1	1	1	0	2	0	1	0	10		
	W	Intermediate															10	I
PRE-TEST	Z		0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	Z		0	0	0	0	1	1	0	0	0	2	0	1	0	5		
	Z	Intermediate															3	I

This profile group was the most inaccurate at assessing their own abilities, which led the researcher to speculate a cause. The researcher concluded that the reason could be attributed to a false sense of sight-reading ability when the real ability is a quick ear. For instance, vocalists are quick to hear a melody and internalize it. This does not require any type of reading ability at all, but rather, it requires an ability to memorize. The researcher speculates that this ability to memorize could be mistaken by the singer as a false sense of reading ability. The singer reads from a score, but instead of actually reading the notes, he or she is actually recalling a melody from memory and simply reading the text that accompanies the notes. The researcher presents this idea as strictly speculation and further research should be conducted in order to draw objective results.

Using Findings to Improve Instruction

As a music educator, music literacy is a skill I believe should be emphasized in all ensembles, regardless of size or rehearsal constricts. I have always been skeptical about teaching sight singing in a group setting, because it is difficult to determine how many students are benefiting from the instruction and how many are simply imitating the strong readers. The results from this study, however, have validated sight singing instruction in ensembles for me personally as an educator, because growth was achieved at the individual level. I may never find myself in an ideal teaching situation where I have the luxury of teaching individuals or just small groups of students within my large ensembles; however, I now have reassurance that students can make gains without individualized instruction. I plan to continue implementing *The Jenson Sight Singing Course* in all of my choral ensembles, setting aside fifteen to twenty minute of each rehearsal for the entire school year. Given the research on the power of testing, I will administer an individual pre-test at the beginning of

the school year, a progress test at the end of the first semester, and a final post-test at the end of the school year. Testing expectations will be described to the students at the start of the school year, so that they are aware that sight-reading will be part of their course grade. Ideally, it would be beneficial to test more often, but that is not possible due to large numbers in the ensembles.

I have learned from this study that a pre-test is important for assessing growth in addition to achievement, and the student survey provides valuable insight into students' unique musical backgrounds. Based on the results pertaining to student self-assessment of sight-reading ability and actual ability, however, I plan to reverse the order and administer the pre-test before students take the survey in my future ensembles. In doing this, my goal is for students to receive feedback from their pre-test so that they can formulate the most realistic self-assessment of their abilities and target growth areas on the survey. In the study survey, it was alarming to learn that 57.7% of my students perceived themselves as intermediate sight-readers prior to the study. Based on pre-test results, many of these students possessed a false sense of their own abilities. By administering a pre-test first in my real-world classroom, students will be provided with a more objective analysis of their skill level, which they can then build upon throughout the course of the year.

Further Research Required

This research study was conducted with one ensemble of twenty-six predominantly white students in one school district in Central Pennsylvania. Therefore, objectivity of results would increase if similar studies were conducted in various parts of the country with ensembles of varying demographics and size. Since this study's ensemble make-up was only twenty-six students, the validity of correlations is not strong since one student comprises 4%

of the entire test group. Should the same study be conducted in a much larger ensemble, the validity of correlations would strengthen. In addition, this study was conducted in a six-week instructional period, which may have limited growth results between pre-test and post-test. A small number of skills were introduced during the instructional period, due to the time constraint, so the gross achievement level was also limited. It would be beneficial to the research on this topic to conduct another study over a longer period of time, so that more growth areas can be measured and more skills introduced for evaluation. Lastly, should a similar study be conducted, the researcher would suggest decreasing the tempo of the pre-test and post-test. Given the results from this study, the 60BPM tempo requirement was only achieved by 15% of the students in the pre-test and 27% of the students in the post-test. This skill produced results with the lowest overall accuracy. The researcher concludes that 60BPM may have been too fast a tempo for a sight singing test. Should this study be conducted again, the researcher suggests decreasing the tempo significantly so that it does not become a hindrance in the success of the study's purpose, which was measuring sight-reading of pitches. In conclusion, this study will provide important insight for music educators about the impact of group sight singing instruction on individual growth and achievement. It will hopefully encourage educators to implement music literacy instruction in their ensembles, given that the results proved measurable success.

Appendix A – Survey Template and Survey Results

Name (Last, first)_____ Musical Background Survey

Date _____ Ensemble – Manor Singers

1) What is your current age? _____

2) What is your current grade level? _____

3) What voice part(s) do you sing in Manor Singers? _____

4) How many years have you been a member of a choral ensemble, including ensembles outside of school? _____

5) If you have been involved in choral ensemble(s) outside of school, please provide more information. If you have not been involved in choral ensemble(s) outside of school, please leave this question blank.

_____

_____

6) Have you ever taken private voice lessons?

A. Yes

B. No

- If you answered A. Yes to question #10, please list the approximate number of years that you have taken voice lessons: _____

7) Have you ever taken private instrumental lessons?

A. Yes

B. No

If you answered A. Yes to question #12, please identify the instrument(s) and the approximate number of years that you have been taking lessons.

_____

_____

8) Do you consider yourself to be a capable sight-reader of vocal music?

A. Yes

B. No

- ❖ If you answered A. Yes to question #11, please circle the classification that most accurately describes your ability level.

A. I can sight-read vocal music at an advanced level

B. I can sight-read vocal music at an intermediate level

C. I can sight-read vocal music at a basic level

9) Which system of solfeggio is the most familiar to you?

A. Moveable DO

B. Fixed DO

C. Other

D. None

10) Do you consider yourself to have perfect pitch?

A. Yes

B. No

C. Unsure

11) Do you consider yourself to have relative pitch?

A. Yes

B. No

C. Unsure

SURVEY RESULTS – QUESTIONS 6 & 7

	QUESTION 6: Have you ever taken private vocal lessons?		QUESTION 7: Have you ever taken private instrumental lessons?	
STUDENT CODE:	A. Yes	B. No	A. Yes	B. No
A		1		1
B		1	1	
C	1		1	
D		1	1	
E		1	1	
F		1	1	
G	1		1	
H	1			1
I	1			1
J	1			1
K	1		1	
L		1		1
M	1		1	
N		1		1
O	1			1
P		1		1
Q	1		1	
R		1		1
S			1	
T		1		1
U	1			1
V	1		1	
W	1			1
X		1		1
Y	1		1	
Z	1			1
TOTAL:	14	11	12	14
%:	53.8%	42.3%	46.2%	53.8%

SURVEY RESULTS – QUESTION 8

	QUESTION 8: Do you consider yourself to be a capable sight-reader of vocal music?			
STUDENT CODE:	Yes - Basic Level	Yes - Intermediate Level	Yes - Advanced Level	No
A	1			
B	1			
C				1
D	1			
E		1		
F				1
G		1		
H		1		
I	1			
J		1		
K	1			
L		1		
M	1			
N		1		
O		1		
P		1		
Q		1		
R		1		
S	1			
T	1			
U		1		
V			1	
W		1		
X		1		
Y		1		
Z		1		
TOTAL:	8	15	1	2
%:	30.8%	57.7%	3.8%	7.7%

SURVEY RESULTS – QUESTION 9 (Figure 2.1)

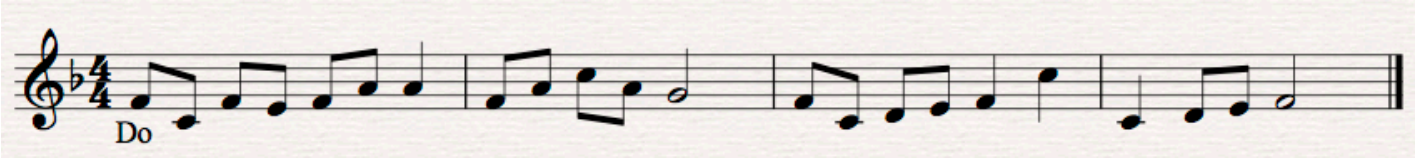
	QUESTION 9: Which system of solfeggio is the most familiar to you?			
STUDENT CODE:	A. Moveable Do	B. Fixed Do	C. Other	D. None
A	1			
B	1			
C				1
D	1			
E		1		
F		1		
G	1			
H	1			
I	1			
J	1			
K	1			
L	1			
M	1			
N	1			
O	1			
P	1			
Q	1			
R				1
S		1		
T	1			
U	1			
V		1		
W				1
X	1			
Y	1			
Z		1		
TOTAL:	18	5	0	3
%:	69.2%	19.2%	0.0%	11.5%

SURVEY RESULTS – QUESTIONS 10 & 11

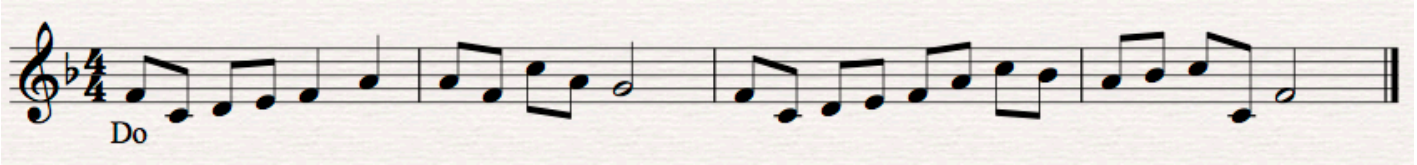
	QUESTION 10: Do you consider yourself to have perfect pitch?			Question 11: Do you consider yourself to have relative pitch?		
STUDENT CODE:	A. Yes	B. No	C. Unsure	A. Yes	B. No	C. Unsure
A		1		1		
B		1		1		
C			1			1
D		1		1		
E	1			1		
F		1		1		
G		1		1		
H		1		1		
I		1			1	
J		1		1		
K		1			1	
L		1		1		
M			1		1	
N		1		1		
O		1				1
P		1		1		
Q		1		1		
R		1				1
S		1		1		
T		1		1		
U		1		1		
V	1			1		
W		1				1
X		1		1		
Y		1		1		
Z			1	1		
TOTAL:	2	21	3	19	3	4
%:	7.7%	80.8%	11.5%	73.1%	11.5%	15.4%

Appendix B – Pre-Test and Post-Test Exercises and Evaluation Rubric

Pre-Test Exercise: (Figure 3.1)



Post-Test Exercise: (Figure 3.3)



Evaluation Rubric: (Figure 3.2)

SKILL NAME:	Minor 3rd Descending	Minor 3rd Ascending	Major 3rd Descending	Major 3rd Ascending	Perfect 4th Descending	Perfect 4th Ascending	Perfect 5th Ascending	Perfect Octave Descending	Tonic Triad	*So-La-Ti-Do* Ascending Pattern	*So-Mi-Re* Descending Pattern	Maintain *Do* throughout exercise	Maintain Tempo (60 BPM) Throughout Exercise
TOTAL OCCURRENCES:	1	1	1	2	2	1	1	1	1	2	1	1	1
POINT VALUE:	1	1	1	2	2	1	1	1	1	2	1	1	1
												TOTAL POSSIBLE POINTS PER EXERCISE:	**16**

Appendix C – Instructional Timeline and Lesson Plans

	DATE	CONTENT	DATE	CONTENT	DATE	CONTENT
SURVEY & PRE-TEST	Tues. 3/1/2016	Teacher-created survey	Thurs. 3/3/2016	Teacher-created drill: based on #181 of *JSSCv.1*	X	
WEEK 1	Mon. 3/7/2016	Level 1: #1-17 of *JSSCv.1*	Wed. 3/9/2016	Level 2: #18-41 of *JSSCv.1*	Fri. 3/11/2016	Level 2: #42-53 of *JSSCv.1*
WEEK 2	Tues. 3/15/2016	Level 2: #54-69 of *JSSCv.1*	Thurs. 3/17/2016	Level 2: Drill tonic chord by ear; #70-80 of *JSSCv.1*	X	
WEEK 3	Mon. 3/21/2016	Level 2: #81-94 of *JSSCv.1*	Wed. 3/23/2016	Level 3: #95-115 of *JSSCv.1;* introduce tonic triad; DO-signature written assignment	X	
WEEK 4	Tues. 3/29/2016	Level 3: #116-125 of *JSSCv.1*; introduce intervals & chords/triads	X		X	
WEEK 5	Mon. 4/4/2016	Level 4: #126-138 of *JSSCv.1*	Wed. 4/6/2016	Level 4: #139-156 of *JSSCv.1*	X	
WEEK 6	Tues. 4/12/2016	Level 5: #157-166 of *JSSCv.1*; Key signature written assignment	Thurs. 4/14/2016	Level 5: #167-185 of *JSSCv.1* (skip #174 & 181)	X	
POST-TEST	Mon. 4/18/2016	Teacher-created drill: based on #174 of *JSSCv.1*	X		X	

Monday, March 7, 2016
Manor Singers

<table>
<tr><th colspan="3">Level 1</th></tr>
<tr><th>PITCH:</th><th colspan="2">RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td>None</td><td>Note/Rest values:</td><td>whole note, half note, dotted half note, quarter note, whole rest, half rest, quarter rest</td><td>beat, counting, accent, meter, bar lines, measure, time signature, tie, rhythm, tempo</td></tr>
<tr><td></td><td>Meters:</td><td>2/4
3/4
4/4</td><td></td></tr>
<tr><td></td><td>Symbols:</td><td>Tie (between two quarter notes and two half notes)</td><td></td></tr>
<tr><th colspan="4">LESSON DETAIL:</th></tr>
<tr><th>DRILL NUMBERS:</th><th colspan="3">TEACHING DETAILS:</th></tr>
<tr><td>Drills #1-4:</td><td colspan="3">• Review all new note/rest values
• Count out loud each drill
• Voice the notes of each drill on neutral sound, “Bah”
• Introduce meter by stressing accented beats for 3/4 , 2/4 , and 4/4 meters while voicing beats on “Bah”. Draw a series of quarter notes on the chalkboard for this exercise. Review the term, accent.
• Introduce time signature and explain meaning of top and bottom number.</td></tr>
<tr><td>Drills #5-6</td><td colspan="3">• Reiterate the meaning of time signature and introduce bar lines as defining measures.
• Perform both drills by first counting on numbers and then voicing the rhythm on “bah”.</td></tr>
<tr><td>Drills #7-9</td><td colspan="3">• Have the students figure out the top number of the time signature based on the number of beats within a measure.
• Perform all drills by first counting on numbers and then voicing the rhythm on “bah”.</td></tr>
<tr><td>Drills #10-17</td><td colspan="3">• Introduce the tie as combining note values of the notes involved.
• Perform all drills by first counting on numbers and then voicing the rhythm on “bah”.</td></tr>
</table>

Wednesday, March 9, 2016
Manor Singers

Level 2 – Part 1		
PITCH:	**RHYTHM:**	**CONCEPTS:**
Major scale Stepwise movement Range: 6th or less	None	Staff, identify syllable name of first note given DO
LESSON DETAIL:		
DRILL NUMBERS:	**TEACHING DETAILS:**	
Drills #18-24	• Sing left column first (Solfege syllables only equaling one quarter note per syllable)	
Drills #25-29	• Introduce *pick-up note*. The stress is on the second note rather than the first note. • Sing the left column first (Solfege syllables only equaling one quarter note per syllable)	
Drills #18-29	• Introduce the *staff* using a visual aid. Demonstrate how DO is moveable and how the other syllables relate. Differentiate between *step* and *skip.* • Sing the right column for each drill (The notes are placed on the staff in the right column). Point out that the note head before the double bar locates DO.	
Drills #30-41	• Sing left column first (Solfege syllables only equaling one quarter note per syllable) • Sing the right column for each drill (The notes are placed on the staff in the right column). When starting note is different from DO, practice finding starting note in relation to DO.	

Friday, March 11, 2016
Manor Singers

Level 2 – Part 2			
PITCH:	**RHYTHM:**		**CONCEPTS:**
Major scale Stepwise movement Range: 6th or less	Non-syncopated ties:	1) Tied quarter note on beat 1 to quarter note on beat 2 in 4/4 meter 2) Tied quarter note on beat 3 to quarter note on beat 4 in 4/4 meter 2) Tied quarter note on beat 1 to quarter note on beat 2 in 2/4 meter	Tie

LESSON DETAIL:	
DRILL NUMBERS:	**TEACHING DETAILS:**
Drills #42-50	• Sing each drill on solfege given notes on the staff immediately.
Drills #51-53	• Review *pick-up* beat and count the beginning of drill #51. • Review counting the *tie* between two quarter notes. • Sing each drill on solfege, paying close attention to tied quarter notes.

Tuesday, March 15, 2016
Manor Singers

<table>
<tr><th colspan="4">Level 2 – Part 3</th></tr>
<tr><th>PITCH:</th><th colspan="2">RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td rowspan="2">Major scale
Stepwise movement
Range: 6th or less</td><td>Non-Syncopated Tie:</td><td>1) Half note on beat 1 tied to half note on beat 3 in 4/4 meter</td><td rowspan="2">Staff, identify syllable name of first note when given a reference pitch other than DO, unison singing</td></tr>
<tr><td>Syncopations:</td><td>1) Tied quarter note on beat 4 to quarter note on beat 1 in 4/4 meter
2) Quarter rest on beat 3 followed by quarter note on beat 4 in 4/4 meter</td></tr>
<tr><th colspan="4">LESSON DETAIL:</th></tr>
<tr><th>DRILL NUMBERS:</th><th colspan="3">TEACHING DETAILS:</th></tr>
<tr><td>Drills #54-55</td><td colspan="3">• Determine the syllable of starting pitch given a reference pitch other than DO.
• Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.</td></tr>
<tr><td>Drill #56</td><td colspan="3">• Point out the tied quarter note on beat 4 to quarter note on beat 1 syncopation. Instruct students to hold sustain for the full note value.
• Determine the syllable of starting pitch given a reference pitch other than DO.
• Sing the drill on solfege. Find the starting note in relation to DO by singing scale steps ascending/descending.</td></tr>
<tr><td>Drills #57-62</td><td colspan="3">• Determine the syllable of starting pitch given a reference pitch other than DO.
• Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.</td></tr>
<tr><td>Drills #63-69</td><td colspan="3">• Point out the quarter rest on beat 3 followed by the quarter note on beat 4 syncopation in #63 and 65.
• Determine the syllable of starting pitch given a reference pitch other than DO.
• Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.</td></tr>
</table>

Thursday, March 17, 2016
Manor Singers

Level 2 – Part 4			
PITCH:	**RHYTHM:**		**CONCEPTS:**
Major scale Stepwise movement Range: 6th or less	Syncopations:	1) Tied quarter note to quarter note over beat 1 of measure 2) Tied half note to quarter note over beat 1 of measure 3) Quarter rest on beat one followed by quarter note on beat 2	Staff, identify syllable name of first note, repeat, ledger lines, range, harmony, unison, fermata, score, 1st & 2nd endings, common time, staccato, legato

LESSON DETAIL:	
DRILL NUMBERS:	**TEACHING DETAILS:**
Tonic chord patterns (Preparation for level 3)	• Drill tonic chord skips (1-3-5) ascending and descending with a visual aid showing all steps in the major scale. • Drill inversions of the tonic chord (3-5-1; 5-1-3) ascending and descending with visual aid showing all steps in the major scale.
Drill #70	• Introduce the *repeat sign.* • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing the drill on solfege. Find the starting note in relation to DO by singing scale steps ascending/descending.
Drills #71-73	• Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.
Drills #74-77	• Introduce *ledger lines.* Define the term *range* as being the span of pitches a voice is capable of singing. • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.
Drill #78	• Introduce *harmony* since this is the first 2-part exercise. Compare to *unison* singing.
Drills #79-80	• Introduce *fermata.* • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.

Monday, March 21, 2016
Manor Singers

Level 2 – Part 5			
PITCH:	**RHYTHM:**		**CONCEPTS:**
Major scale Stepwise movement Range: 6th or less	Syncopations:	1) Tied quarter note to quarter note over beat 1 of measure 2) Tied half note to quarter note over beat 1 of measure 3) Quarter rest on beat one followed by quarter note on beat 2	Staff, identify syllable name of first note, repeat, ledger lines, range, harmony, unison, fermata, score, 1st & 2nd endings, common time, staccato, legato

LESSON DETAIL:	
DRILL NUMBERS:	**TEACHING DETAILS:**
Drills #81-85	• Introduce the *score* or *system* of two staves that sound at the same time. • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.
Drill #86-89	• Introduce the *repeat sign* with *first and second endings.* • Introduce the symbol for *common time* (drill #87). • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.
Drills #90-93	• Introduce *staccato.* Explain in contrast to *legato.* • Determine the syllable of starting pitch given a reference pitch other than DO. • Sing each drill on solfege. When the starting note is different from DO, find the starting note in relation to DO by singing scale steps ascending/descending.
Drill #94 – slightly altered theme from Beethoven's 9th Symphony	• Instruct singers to sing this drill mentally first. • Ask if any student can identify the melody from this drill. • Sight-sing the drill on solfege.

Wednesday, March 23, 2016
Manor Singers

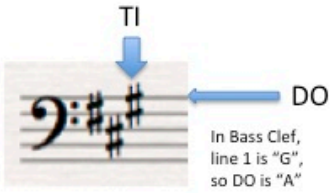
<table>
<tr><th colspan="4">Level 3 – Part 1</th></tr>
<tr><th>PITCH:</th><th colspan="2">RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td rowspan="2">Tonic triad skips (D, M, S)
Range: Up to one octave</td><td>Syncopations:</td><td>1) Quarter note, half note, quarter note within a 4/4 measure</td><td rowspan="2">Key, keynote, step/skip, intonation, sharp, flat, tenuto, interval, octave, unison, chord, triad, tonic</td></tr>
<tr><td>Hemiola:
(syncopated rhythm in which two metrical groupings of three beats each are combined into a single group of three beats).</td><td>1) Half note, quarter note tied to quarter note, half note</td></tr>
<tr><th colspan="4">LESSON DETAIL:</th></tr>
<tr><th>DRILL NUMBERS:</th><th colspan="3">TEACHING DETAILS:</th></tr>
<tr><td>Tonic Chord Drills</td><td colspan="3">• Use a solfege chart to drill combined stepwise movement with tonic triad skips.
• Demonstrate tonic triads in root, 1st, and 2nd position on a staff. Point out how root position triads are on consecutive lines or consecutive spaces. Have students sing each combination on solfege.
• Demonstrate how when low DO is on a space, high DO is on a line and vice versa.
• Introduce the term intonation and explain the concept of singing sharp or flat.</td></tr>
<tr><td>Key Signatures

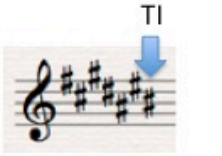
Written Assignment:
Identifying do-signatures</td><td colspan="3">• Introduce key signatures. Explain that in sharp keys, the furthest sharp to the right is TI and in flat keys, the furthest flat to the right is FA.
• <u>WRITTEN ASSIGNMENT</u>: Instruct students to identify four do-signatures and then complete a peer check for accuracy.</td></tr>
<tr><td>Drills #95-104</td><td colspan="3">• Point out the line/space relationship in these tonic chord drills.
• Practice locating DO on the staff and identify the syllable name of the first note.
• Sight-sing each drill on solfege.</td></tr>
<tr><td>Drills #105-109</td><td colspan="3">• Locate DO and the syllable of the first note for each exercise before performing.
• Sight-sing each drill on solfege.</td></tr>
<tr><td>Drills #110-115</td><td colspan="3">• Introduce the hemiola.
• Locate DO and the syllable of the first note for each exercise before performing.
• Sight-sing each drill on solfege.</td></tr>
</table>

WRITTEN ASSIGNMENT: Identifying Do-signatures
(March 23, 2016 Lesson Plan)

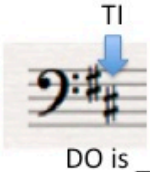
Name _____

MAJOR SHARP "DO" SIGNATURES –
The furthest sharp to the right is "TI"



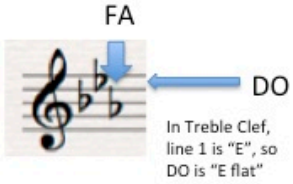


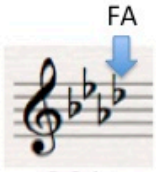
DO is _____



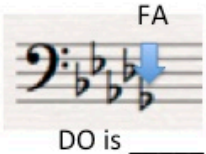
DO is _____

MAJOR FLAT "DO" SIGNATURES – The furthest flat to the right is "FA"





DO is _____



DO is _____

Tuesday, March 29, 2016
Manor Singers

<table>
<tr><th colspan="4">Level 3 –Part 2</th></tr>
<tr><th>PITCH:</th><th colspan="2">RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td>Tonic triad skips (D, M, S)
Range: Up to one octave</td><td>Syncopations:</td><td>1) Quarter note, half note, quarter note within a 4/4 measure</td><td>Key, keynote, step/skip, intonation, sharp, flat, tenuto, interval, octave, unison, chord, triad, tonic</td></tr>
<tr><td></td><td>Hemiola:</td><td>1) Half note, quarter note tied to quarter note, half note</td><td></td></tr>
<tr><th colspan="4">LESSON DETAIL:</th></tr>
<tr><th colspan="2">DRILL NUMBERS:</th><th colspan="2">TEACHING DETAILS:</th></tr>
<tr><td colspan="2">Drill #116</td><td colspan="2">• Point out the new syncopated rhythm (quarter note, half note, quarter note) and practice rhythm on neutral syllable “Dah”.
• Locate DO based on key signature and the syllable of the first note for each drill line.
• Sight-sing each line separately as a full group.
High voices sing top line while low voices sing bottom line.</td></tr>
<tr><td colspan="2">Vocabulary: harmony, melodic interval, harmonic interval, chord, triad, root, 3rd, 5th, tonic

Written Assignment: Labeling Intervals</td><td colspan="2">• Define harmony as the element of music that is present when two or more different pitches are heard together.
• Define interval as the distance between two notes. Demonstrate melodic versus harmonic intervals using a visual aid. Introduce the terms octave and unison.
• <u>WRITTEN ASSIGNMENT</u>: Students identify intervals within the major scale. Also identify harmonic versus melodic intervals.
• Define chord as three or more tones sounding together. Define triad as a chord constructed of three tones → root (pitch on which the chord is constructed), 3rd, and 5th above the root. Use chord function visual aid to show various triads.
• Define tonic triad as a triad build on the keynote as the root. Demonstrate in various key signatures using visual aid.</td></tr>
<tr><td colspan="2">Drills #117-120</td><td colspan="2">• Locate DO based on key signature and the syllable of the first note.
• Sight-sing each drill.</td></tr>
<tr><td colspan="2">Drill #121-125</td><td colspan="2">• Introduce tenuto and remind students to emphasize notes with this marking and sustain for the full value.
• Locate DO based on key signature and the syllable of the first note.
• Sight-sing each drill. In the case of two-part drills, Sopranos and Altos sing the top line while Tenors and Basses sing the bottom line.</td></tr>
</table>

Monday, April 4, 2016
Manor Singers

Level 4 –Part 1			
PITCH:	**RHYTHM:**		**CONCEPTS:**
Steps & tonic triad skips combined	None		Relative pitch, absolute pitch, letter names of pitches, treble clef, bass clef, transpose, consonance, dissonance, D.C. al fine, canon, round, slur
LESSON DETAIL:			
DRILL NUMBERS:	**TEACHING DETAILS:**		
Vocabulary: Relative pitch, Absolute pitch, Treble clef, Bass clef	• Describe *relative pitch* as the ability to sing any pitch in relation to the given DO. • Describe *absolute pitch* as notes representing exact pitches of highness or lowness. EXAMPLE: Middle C vibrates at the frequency 220 cycles per second and A above vibrates twice as fast at 440 cps • Describe *treble clef* and *bass clef* as how absolute pitch is indicated for vocal music. Explain how the clefs are also *G clef* and *F clef.* Use the acronym "General Electric" to help students memorize line 1 of the staff in each clef. • Define *transpose* as pitching the keynote higher or lower than the absolute pitch that is written. This occurs in vocal music to make for a more comfortable range.		
Drill #126-134	• Practice identifying letter names of notes by asking students to identify the letter name of DO in each exercise as well as the syllable name of the first note. Remind students that sharps and flats modify the name of the pitch for DO. • Sight-sing each drill.		
Drills #135-136	• Introduce *consonance* and *dissonance.* Sopranos and Tenors sing DO while Altos and Basses sing RE as an example of dissonance. Altos and Basses change to MI to show consonance. • Locate DO based on key signature and the syllable of the first note. • Sight-sing each two-part drill, Sopranos and Altos sing the top line while Tenors and Basses sing the bottom line. Point out the contrast of consonance in 135 to dissonance in 136.		
Drill #137-138	• Introduce *Da capo al fine.* • Locate DO based on key signature and the syllable of the first note. • Sight-sing each drill. Pay close attention to articulation.		

Wednesday, April 6, 2016
Manor Singers

Level 4 – Part 2			
PITCH:	**RHYTHM:**		**CONCEPTS:**
Steps & tonic triad skips combined	None		Relative pitch, absolute pitch, letter names of pitches, treble clef, bass clef, transpose, consonance, dissonance, D.C. al fine, canon, round, slur

LESSON DETAIL:	
DRILL NUMBERS:	**TEACHING DETAILS:**
Drill #139	• Locate DO based on key signature. • Learn the melody in unison. • Introduce *canon* as a musical composition where a single melody is begun by one part and followed in imitation by additional parts. A *round* is a simple form of a canon. • Sing the drill in two-part canon.
Drills #140-142	• Locate DO based on key signature and the syllable of the first note. • Sight-sing each drill. For two-part drills, Sopranos and Altos sing the top line while Tenors and Basses sing the bottom line.
Drills #143-146	• Introduce the term *slur* as a curved line which indicates notes that are to be sung legato. Be sure to differentiate between the slurred notes (legato) and the indicated staccato notes in these drills. • Locate DO based on key signature and the syllable of the first note. • Sight-sing each drill.
Drill #147-156	• Locate DO based on key signature and the syllable of the first note. • Sight-sing each drill. For two-part drills, Sopranos and Altos sing the top line while Tenors and Basses sing the bottom line. For three-part drills, Sopranos sing the top line, Altos sing the middle line, and Tenors & Basses sing the bottom line. For canons, Sopranos and Tenors start and Altos and Basses enter second.

Tuesday, April 12, 2016
Manor Singers

<table>
<tr><th colspan="3">Level 5 – Part 1</th></tr>
<tr><th>PITCH:</th><th>RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td>None</td><td><table><tr><td>Multi-meter:</td><td>none</td></tr><tr><td>Note Value:</td><td>Eighth notes beamed in both groupings of two and flagged separately</td></tr></table></td><td>Naming keys, note nomenclature, keys, counting eighth notes, conducting patterns, downbeat, upbeat, pick-up</td></tr>
<tr><th colspan="3">LESSON DETAIL:</th></tr>
<tr><th colspan="2">DRILL NUMBERS:</th><th>TEACHING DETAILS:</th></tr>
<tr><td colspan="2">New concept: Eighth notes</td><td>• Introduce the eighth note. Demonstrate through visual aid the following: fractional relationship of the eighths to the quarter, flagged eighth note versus barred eighth notes, anatomy of a note (flag, stem, beam), counting with the “number” and the “and”.
• Instruct students to clap a measure of quarter notes followed by a measure of eighth notes in 4/4 meter while counting out loud. Use visual aid for the rhythm.</td></tr>
<tr><td colspan="2">New concept: Naming keys

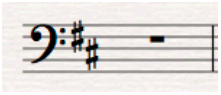
Written Assignment: Key Signatures</td><td>• Explain that each key is named after the letter name of the keynote, DO. If the letter name of the pitch for DO is affected by a flat or sharp in the key signature, then the name of the key will also include a flat or sharp.
• <u>WRITTEN ASSIGNMENT</u>: Students identify the letter name of each key in treble and bass clef.</td></tr>
<tr><td colspan="2">Drills #157-162</td><td>• Locate DO based on key signature and the syllable of the first note. Give one measure of counts, including the eighth note subdivision.
• Sight-sing each drill.</td></tr>
<tr><td colspan="2">Drill #163-166</td><td>• Locate DO based on key signature and the syllable of the first note. Give one measure of counts, including the eighth note subdivision. Point out that the eights are now flagged instead of beamed.
• Sight-sing each drill.</td></tr>
</table>

WRITTEN ASSIGNMENT: Identifying Key Signatures
(April 12, 2016 Lesson Plan)

Name _____

Instructions: Label each key signature. Be sure to check your CLEF!

Major Sharp Key Signatures:
*Reminder – In key signatures with 6 sharps & 7 sharps, you must include # (sharp) in the name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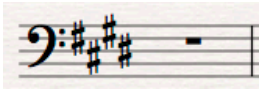
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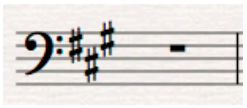
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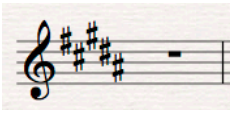
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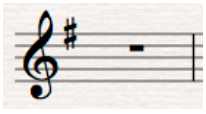
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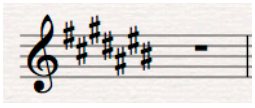
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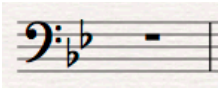
Major Flat Key Signatures:
*Reminder – In all key signatures EXCEPT 1 flat, you must include ♭(flat) in the name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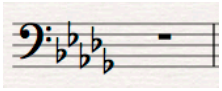
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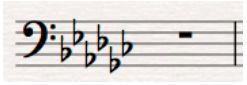
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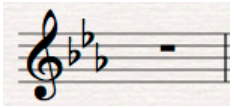
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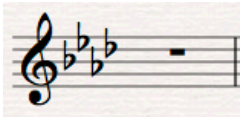
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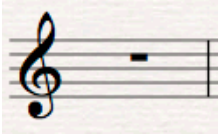
Major Key Signature with NO flats or sharps: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Thursday, April 14, 2016
Manor Singers

<table>
<tr><th colspan="4">Level 5 – Part 2</th></tr>
<tr><th>PITCH:</th><th colspan="2">RHYTHM:</th><th>CONCEPTS:</th></tr>
<tr><td rowspan="2">None</td><td>Multi-meter:</td><td>Changing meter at least once</td><td rowspan="2">Naming keys, note nomenclature, keys, counting eighth notes, conducting patterns, downbeat, upbeat, pick-up</td></tr>
<tr><td>Note Value:</td><td>Eighth notes beamed in both groupings of two, groupings of four, and flagged separately</td></tr>
<tr><th colspan="4">LESSON DETAIL:</th></tr>
<tr><th colspan="2">DRILL NUMBERS:</th><th colspan="2">TEACHING DETAILS:</th></tr>
<tr><td colspan="2">New concept: Multimeter</td><td colspan="2">• Introduce multimeter as frequent changes of meter within a composition. Remind students that the accents group sets of beats, so the first beat of each measure is still stressed.</td></tr>
<tr><td colspan="2">Drills #167-173, 175-177</td><td colspan="2">• Locate DO based on key signature and the syllable of the first note. Give one measure of counts, including the eighth note subdivision.
• Sight-sing each drill. In two-part drills, have the Sopranos and Altos sing the top part while the Tenors and Basses sing the bottom part.</td></tr>
<tr><td colspan="2">Drills #178-179</td><td colspan="2">• Remind students that when there are no sharps of flats in the key signature, then C is DO.
• Sight-sing each drill.</td></tr>
<tr><td colspan="2">Drills #180 and 182</td><td colspan="2">• Locate DO based on key signature and the syllable of the first note.
• Sight-sing each drill.</td></tr>
<tr><td colspan="2">Drills #183-185</td><td colspan="2">• Drill #183 is the first instance of two parts written on one staff. Point out that parts are distinguished by the direction of the stems. High voices sing the top part and low voices sing the bottom part.
• Locate DO based on key signature and the syllable of the first note.
• Sight-sing each drill. In #185, Sopranos sing top part, Altos sing middle part, and Tenors & Basses sing bottom part.</td></tr>
</table>

Appendix D – Data Charts and Compilations

Raw Score Comparison Between Pre-Test and Post-Test of the Combined Class (Chart 1)

PRE-TEST SCORES														
STUDENT CODE:	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	0	0	0	0	0	0	0	1	0	1
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	0	0	0	0	0	0	0	1	0	1
D	0	0	0	0	0	0	0	0	0	0	0	1	0	1
E	0	1	1	2	2	1	1	1	1	2	0	1	1	14
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	1	1	1	2	1	1	0	0	1	0	0	0	0	8
H	0	0	0	0	0	0	0	0	0	0	0	0	0	0
I	0	1	0	1	2	1	0	0	1	0	0	0	0	6
J	0	0	0	0	1	1	0	0	0	0	0	0	0	2
K	0	0	0	0	0	0	0	0	0	0	0	0	0	0
L	1	1	1	2	2	1	1	0	1	1	1	0	1	13
M	1	1	1	2	2	1	1	1	1	2	0	1	0	14
N	0	0	0	0	0	0	0	0	0	0	0	0	0	0
O	1	1	1	2	2	1	1	1	1	2	1	1	0	15
P	0	0	0	0	2	1	1	1	0	0	0	1	0	6
Q	0	0	0	0	0	0	0	0	0	0	0	1	0	1
R	0	0	0	0	0	0	0	0	0	0	0	0	0	0
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	0	1	1	0	0	0	0	0	0	0	2
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
V	1	1	1	2	2	1	1	1	1	2	1	1	0	15
W	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	1	1	1	2	2	1	0	0	1	0	1	0	0	10
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Z	0	0	0	0	1	1	0	0	0	0	0	0	0	2

POST-TEST SCORES														
STUDENT CODE:	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	1	0	0	0	0	0	0	0	0	1
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	1	0	0	0	0	0	0	0	0	1
D	0	0	0	0	2	1	0	1	0	2	0	1	0	7
E	1	1	1	2	2	1	1	1	1	2	1	1	1	16
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	0	0	0	0	1	1	0	0	0	1	0	1	0	4
H	1	0	0	0	2	0	1	0	0	2	1	1	0	8
I	0	0	0	0	2	1	0	1	0	0	0	1	0	5
J	1	0	0	0	1	1	1	1	0	1	0	1	0	7
K	0	0	0	0	1	0	0	0	0	1	0	0	0	2
L	1	1	1	2	2	1	1	1	1	2	0	1	0	14
M	0	0	0	0	1	1	0	1	0	1	0	1	0	5
N	0	0	0	0	1	0	0	0	0	1	0	0	0	2
O	1	1	1	2	2	1	1	1	1	2	1	1	1	16
P	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Q	1	1	1	2	2	1	1	1	1	2	1	1	1	16
R	0	0	0	0	0	0	0	0	0	0	0	1	0	1
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	0	2	1	0	1	0	0	0	1	0	5
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
V	1	1	1	2	2	1	1	1	1	2	1	1	1	16
W	1	0	1	1	1	1	1	1	0	2	0	1	0	10
X	1	1	1	2	2	1	1	1	1	2	1	1	0	15
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Z	0	0	0	0	1	1	0	0	0	2	0	1	0	5

PRE-TEST COMBINED CLASS RAW SCORE	164	**MAXIMUM # POINTS**	416	**% PRE-TEST ACCURACY**	39.4%		
POST-TEST COMBINED CLASS RAW SCORE	225	**MAXIMUM # POINTS**	416	**% POST-TEST ACCURACY**	54.1%		
						OVERALL CLASS ACCURACY IMPROVEMENT ON POST-TEST:	14.7%

Raw Score Comparison Between Pre-Test and Post-Test of Individual Students (Chart 2)

	STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	TOTAL CORRECT OUT OF 16	DIFFERENCE IN POINTS	CODE: I, NI, NI/PS, W
PRE-TEST	A	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	A	0	0	0	0	1	0	0	0	0	0	0	0	0	1		
																0	NI
PRE-TEST	B	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	B	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																0	NI/PS
PRE-TEST	C	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	C	0	0	0	0	1	0	0	0	0	0	0	0	0	1		
																0	NI
PRE-TEST	D	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	D	0	0	0	0	2	1	0	1	0	2	0	1	0	7		
																6	I
PRE-TEST	E	0	1	1	2	2	1	1	1	1	2	0	1	1	14		
POST-TEST	E	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																2	I
PRE-TEST	F	0	0	0	0	2	1	0	0	0	2	0	1	0	6		
POST-TEST	F	0	0	0	0	2	1	0	0	0	2	0	1	0	6		
																0	NI
PRE-TEST	G	1	1	1	2	1	1	0	0	1	0	0	0	0	8		
POST-TEST	G	0	0	0	0	1	1	0	0	0	1	0	1	0	4		
																-4	W
PRE-TEST	H	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	H	1	0	0	0	2	0	1	0	0	2	1	1	0	8		
																8	I
PRE-TEST	I	0	1	0	1	2	1	0	0	1	0	0	0	0	6		
POST-TEST	I	0	0	0	0	2	1	0	1	0	0	0	1	0	5		
																-1	W
PRE-TEST	J	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	J	1	0	0	0	1	1	1	1	0	1	0	1	0	7		
																5	I
PRE-TEST	K	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	K	0	0	0	0	1	0	0	0	0	1	0	0	0	2		
																2	I
PRE-TEST	L	1	1	1	2	2	1	1	0	1	1	1	0	1	13		
POST-TEST	L	1	1	1	2	2	1	1	1	1	2	0	1	0	14		
																1	I
PRE-TEST	M	1	1	1	2	2	1	1	1	1	2	0	1	0	14		
POST-TEST	M	0	0	0	0	1	1	0	1	0	1	0	1	0	5		
																-9	W
PRE-TEST	N	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	N	0	0	0	0	1	0	0	0	0	1	0	0	0	2		
																2	I
PRE-TEST	O	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	O	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																1	I
PRE-TEST	P	0	0	0	0	2	1	1	1	0	0	0	1	0	6		
POST-TEST	P	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																10	I
PRE-TEST	Q	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	Q	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																15	I
PRE-TEST	R	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	R	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
																1	I
PRE-TEST	S	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	S	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
																0	NI
PRE-TEST	T	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	T	0	0	0	0	2	1	0	1	0	0	0	1	0	5		
																3	I
PRE-TEST	U	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	U	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
																0	NI
PRE-TEST	V	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	V	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																1	I
PRE-TEST	W	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	W	1	0	1	1	1	1	1	1	0	2	0	1	0	10		
																10	I
PRE-TEST	X	1	1	1	2	2	1	0	0	1	0	1	0	0	10		
POST-TEST	X	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
																5	I
PRE-TEST	Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																0	NI/PS
PRE-TEST	Z	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	Z	0	0	0	0	1	1	0	0	0	2	0	1	0	5		
																3	I

SYMBOL KEY:	
CODE:	**MEANING:**
I	Improved score on post-test
NI	No improvement on post-test score
NI/PS	No Improvement: Perfect score on pre-test and post-test
W	Worse score on post-test

RESULTS:			
CODE:	**# STUDENTS PER CODE:**	**TOTAL # STUDENTS IN CLASS:**	**% STUDENTS PER CODE:**
I or NI/PS	18	26	69.2%
NI	5	26	19.2%
W	3	26	11.5%

Overall Analysis of Three Profile Groups in Three Growth Categories: Improvement or No Improvement/Perfect Score, No Improvement, and Worse Score (Chart 3)

INSTRUMENTAL LESSON PROFILE GROUP

	STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	TOTAL CORRECT OUT OF 16	DIFFERENCE IN POINTS	CODE: I, NI, NI/PS, W
PRE-TEST	B	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	B	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																0	NI/PS
PRE-TEST	C	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	C	0	0	0	0	1	0	0	0	0	0	0	0	0	1		
																0	NI
PRE-TEST	D	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	D	0	0	0	0	2	1	0	1	0	2	0	1	0	7		
																6	I
PRE-TEST	E	0	1	1	2	2	1	1	1	1	2	0	1	1	14		
POST-TEST	E	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																2	I
PRE-TEST	F	0	0	0	0	2	1	0	0	0	2	0	1	0	6		
POST-TEST	F	0	0	0	0	2	1	0	0	0	2	0	1	0	6		
																0	NI
PRE-TEST	G	1	1	1	2	1	1	0	0	1	0	0	0	0	8		
POST-TEST	G	0	0	0	0	1	1	0	0	0	1	0	1	0	4		
																-4	W
PRE-TEST	K	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	K	0	0	0	0	1	0	0	0	0	1	0	0	0	2		
																2	I
PRE-TEST	M	1	1	1	2	2	1	1	1	1	2	0	1	0	14		
POST-TEST	M	0	0	0	0	1	1	0	1	0	1	0	1	0	5		
																-9	W
PRE-TEST	Q	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	Q	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																15	I
PRE-TEST	S	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	S	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
																0	NI
PRE-TEST	V	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	V	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																1	I
PRE-TEST	Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
POST-TEST	Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																0	NI/PS

RESULTS:

CODE:	# STUDENTS PER CODE:	TOTAL # STUDENTS IN PROFILE:	% STUDENTS PER CODE:
I or NI/PS	7	12	58.3%
NI	3	12	25.0%
W	2	12	16.7%

VOCAL LESSON PROFILE GROUP

	STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	TOTAL CORRECT OUT OF 16	DIFFERENCE IN POINTS	CODE: I, NI, NI/PS, W
PRE-TEST	H	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	H	1	0	0	0	2	0	1	0	0	2	1	1	0	8		
																8	I
PRE-TEST	I	0	1	0	1	2	1	0	0	1	0	0	0	0	6		
POST-TEST	I	0	0	0	0	2	1	0	1	0	0	0	1	0	5		
																-1	W
PRE-TEST	J	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	J	1	0	0	0	1	1	1	1	0	1	0	1	0	7		
																5	I
PRE-TEST	O	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	O	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																1	I
PRE-TEST	U	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
POST-TEST	U	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
																0	NI
PRE-TEST	W	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	W	1	0	1	1	1	1	1	1	0	2	0	1	0	10		
																10	I
PRE-TEST	Z	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	Z	0	0	0	0	1	1	0	0	0	2	0	1	0	5		
																3	I

RESULTS:

CODE:	# STUDENTS PER CODE:	TOTAL # STUDENTS IN PROFILE:	% STUDENTS PER CODE:
I or NI/PS	5	7	71.4%
NI	1	7	14.3%
W	1	7	14.3%

NO LESSON PROFILE GROUP

	STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	TOTAL CORRECT OUT OF 16	DIFFERENCE IN POINTS	CODE: I, NI, NI/PS, W
PRE-TEST	A	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
POST-TEST	A	0	0	0	0	1	0	0	0	0	0	0	0	0	1		
																0	NI
PRE-TEST	L	1	1	1	2	2	1	1	0	1	1	1	0	1	13		
POST-TEST	L	1	1	1	2	2	1	1	1	1	2	0	1	0	14		
																1	I
PRE-TEST	N	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	N	0	0	0	0	1	0	0	0	0	0	1	0	0	2		
																2	I
PRE-TEST	P	0	0	0	0	2	1	1	1	0	0	0	1	0	6		
POST-TEST	P	1	1	1	2	2	1	1	1	1	2	1	1	1	16		
																10	I
PRE-TEST	R	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
POST-TEST	R	0	0	0	0	0	0	0	0	0	0	0	1	0	1		
																1	I
PRE-TEST	T	0	0	0	0	1	1	0	0	0	0	0	0	0	2		
POST-TEST	T	0	0	0	0	2	1	0	1	0	0	0	1	0	5		
																3	I
PRE-TEST	X	1	1	1	2	2	1	0	0	1	0	1	0	0	10		
POST-TEST	X	1	1	1	2	2	1	1	1	1	2	1	1	0	15		
																5	I

RESULTS:

CODE:	# STUDENTS PER CODE:	TOTAL # STUDENTS IN PROFILE:	% STUDENTS PER CODE:
I or NI/PS	6	7	85.7%
NI	1	7	14.3%
W	0	7	0.0%

Overall Raw Score Comparison and Analysis of Accuracy Improvement Between Pre-Test and Post-Test of Three Profile Groups (Chart 4)

INSTRUMENTAL LESSON PROFILE GROUP														
PRE-TEST														
STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	0	0	0	0	0	0	0	1	0	1
D	0	0	0	0	0	0	0	0	0	0	0	1	0	1
E	0	1	1	2	2	1	1	1	1	2	0	1	1	14
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	1	1	1	2	1	1	0	0	1	0	0	0	0	8
K	0	0	0	0	0	0	0	0	0	0	0	0	0	0
M	1	1	1	2	2	1	1	1	1	2	0	1	0	14
Q	0	0	0	0	0	0	0	0	0	0	0	1	0	1
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
V	1	1	1	2	2	1	1	1	1	2	1	1	0	15
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
													COMBINED PROFILE SCORES:	92
													MAXIMUM POSSIBLE PROFILE SCORE:	192
													ACCURACY %:	48%
POST-TEST														
STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	1	0	0	0	0	0	0	0	0	1
D	0	0	0	0	2	1	0	1	0	2	0	1	0	7
E	1	1	1	2	2	1	1	1	1	2	1	1	1	16
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	0	0	0	0	1	1	0	0	0	1	0	1	0	4
K	0	0	0	0	1	0	0	0	0	1	0	0	0	2
M	0	0	0	0	1	1	0	1	0	1	0	1	0	5
Q	1	1	1	2	2	1	1	1	1	2	1	1	1	16
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
V	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
													COMBINED PROFILE SCORES:	105
													MAXIMUM POSSIBLE PROFILE SCORE:	192
													ACCURACY %:	55%

PERCENTAGE OF ACCURACY IMPROVEMENT:	7%

VOCAL LESSON PROFILE GROUP

PRE-TEST

STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
H	0	0	0	0	0	0	0	0	0	0	0	0	0	0
I	0	1	0	1	2	1	0	0	1	0	0	0	0	6
J	0	0	0	0	1	1	0	0	0	0	0	0	0	2
O	1	1	1	2	2	1	1	1	1	2	1	1	0	15
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
W	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Z	0	0	0	0	1	1	0	0	0	0	0	0	0	2
													COMBINED PROFILE SCORES:	40
													MAXIMUM POSSIBLE PROFILE SCORE:	112
													ACCURACY %:	36%

POST-TEST

STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
H	1	0	0	0	2	0	1	0	0	2	1	1	0	8
I	0	0	0	0	2	1	0	1	0	0	0	1	0	5
J	1	0	0	0	1	1	1	1	0	1	0	1	0	7
O	1	1	1	2	2	1	1	1	1	2	1	1	1	16
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
W	1	0	1	1	1	1	1	1	0	2	0	1	0	10
Z	0	0	0	0	1	1	0	0	0	2	0	1	0	5
													COMBINED PROFILE SCORES:	66
													MAXIMUM POSSIBLE PROFILE SCORE:	112
													ACCURACY %:	59%

PERCENTAGE OF ACCURACY IMPROVEMENT:	23%

NO LESSON PROFILE GROUP

PRE-TEST

STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	0	0	0	0	0	0	0	1	0	1
L	1	1	1	2	2	1	1	0	1	1	1	0	1	13
N	0	0	0	0	0	0	0	0	0	0	0	0	0	0
P	0	0	0	0	2	1	1	1	0	0	0	1	0	6
R	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	0	1	1	0	0	0	0	0	0	0	2
X	1	1	1	2	2	1	0	0	1	0	1	0	0	10
													COMBINED PROFILE SCORES:	32
													MAXIMUM POSSIBLE PROFILE SCORE:	112
													ACCURACY %:	29%

POST-TEST

STUDENT CODE	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	1	0	0	0	0	0	0	0	0	1
L	1	1	1	2	2	1	1	1	1	2	0	1	0	14
N	0	0	0	0	1	0	0	0	0	1	0	0	0	2
P	1	1	1	2	2	1	1	1	1	2	1	1	1	16
R	0	0	0	0	0	0	0	0	0	0	0	1	0	1
T	0	0	0	0	2	1	0	1	0	0	0	1	0	5
X	1	1	1	2	2	1	1	1	1	2	1	1	0	15
													COMBINED PROFILE SCORES:	54
													MAXIMUM POSSIBLE PROFILE SCORE:	112
													ACCURACY %:	48%

PERCENTAGE OF ACCURACY IMPROVEMENT:	20%

Analysis of Isolated Skill Accuracy Improvement Between Pre-Test and Post-Test (Chart 5)

PRE-TEST SCORES

STUDENT CODE:	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	0	0	0	0	0	0	0	1	0	1
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	0	0	0	0	0	0	0	1	0	1
D	0	0	0	0	0	0	0	0	0	0	0	1	0	1
E	0	1	1	2	2	1	1	1	1	2	0	1	1	14
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	1	1	1	2	1	1	0	0	1	0	0	0	0	8
H	0	0	0	0	0	0	0	0	0	0	0	0	0	0
I	0	1	0	1	2	1	0	0	1	0	0	0	0	6
J	0	0	0	0	1	1	0	0	0	0	0	0	0	2
K	0	0	0	0	0	0	0	0	0	0	0	0	0	0
L	1	1	1	2	2	1	1	0	1	1	1	0	1	13
M	1	1	1	2	2	1	1	1	1	2	0	1	0	14
N	0	0	0	0	0	0	0	0	0	0	0	0	0	0
O	1	1	1	2	2	1	1	1	1	2	1	1	0	15
P	0	0	0	0	2	1	1	1	0	0	0	1	0	6
Q	0	0	0	0	0	0	0	0	0	0	0	1	0	1
R	0	0	0	0	0	0	0	0	0	0	0	0	0	0
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	0	1	1	0	0	0	0	0	0	0	2
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
V	1	1	1	2	2	1	1	1	1	2	1	1	0	15
W	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	1	1	1	2	2	1	0	0	1	0	1	0	0	10
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Z	0	0	0	0	1	1	0	0	0	0	0	0	0	2
Total # correct:	9	11	10	21	28	16	9	8	11	17	7	13	4	164
% correct:	35%	42%	38%	40%	54%	62%	35%	31%	42%	33%	27%	50%	15%	39%

POST-TEST SCORES

STUDENT CODE:	MIN. 3 desc. 1x = 1pt	MIN 3 asc. 1x = 1pt	MAJ 3 desc. 1x = 1pt	MAJ 3 asc. 2x = 2pt	P4 desc. 2x = 2pt	P4 asc. 1x = 1pt	P5 asc. 1x = 1pt	P8 desc. 1x = 1pt	Tonic Triad 1x = 1pt	*So-La-Ti-Do* ascending pattern 2x = 2pt	*S-M-R* descending pattern 1x = 1pt	Maintained *Do* - 1pt	Maintained tempo of 60BPM - 1pt	**TOTAL CORRECT OUT OF 16**
A	0	0	0	0	1	0	0	0	0	0	0	0	0	1
B	1	1	1	2	2	1	1	1	1	2	1	1	1	16
C	0	0	0	0	1	0	0	0	0	0	0	0	0	1
D	0	0	0	0	2	1	0	1	0	2	0	1	0	7
E	1	1	1	2	2	1	1	1	1	2	1	1	1	16
F	0	0	0	0	2	1	0	0	0	2	0	1	0	6
G	0	0	0	0	1	1	0	0	0	1	0	1	0	4
H	1	0	0	0	2	0	1	0	0	2	1	1	0	8
I	0	0	0	0	2	1	0	1	0	0	0	1	0	5
J	1	0	0	0	1	1	1	1	0	1	0	1	0	7
K	0	0	0	0	1	0	0	0	0	1	0	0	0	2
L	1	1	1	2	2	1	1	1	1	2	0	1	0	14
M	0	0	0	0	1	1	0	1	0	1	0	1	0	5
N	0	0	0	0	1	0	0	0	0	1	0	0	0	2
O	1	1	1	2	2	1	1	1	1	2	1	1	1	16
P	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Q	1	1	1	2	2	1	1	1	1	2	1	1	1	16
R	0	0	0	0	0	0	0	0	0	0	0	1	0	1
S	0	0	0	0	0	0	0	0	0	0	0	0	0	0
T	0	0	0	0	2	1	0	1	0	0	0	1	0	5
U	1	1	1	2	2	1	1	1	1	2	1	1	0	15
V	1	1	1	2	2	1	1	1	1	2	1	1	1	16
W	1	0	1	1	1	1	1	1	0	2	0	1	0	10
X	1	1	1	2	2	1	1	1	1	2	1	1	0	15
Y	1	1	1	2	2	1	1	1	1	2	1	1	1	16
Z	0	0	0	0	1	1	0	0	0	2	0	1	0	5
Total # correct:	13	10	11	21	39	19	13	16	10	35	10	21	7	225
% correct:	50%	38%	42%	40%	75%	73%	50%	62%	38%	67%	38%	81%	27%	54%

Total % difference between pre-test and post-test:	15%	-4%	4%	0%	21%	12%	15%	31%	-4%	35%	12%	31%	12%	15%

Works Cited

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