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Performance-based curriculum and sight-singing: the effects on attitudes and singing achievements of fifth- and sixth-grade music students

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PERFORMANCE-BASED CURRICULUM AND SIGHT-SINGING: THE EFFECTS ON ATTITUDES AND SINGING ACHIEVEMENT OF FIFTH- AND SIXTH-GRADE MUSIC STUDENTS

By

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ABSTRACT

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Performance-Based Curriculum and Sight-Singing:

The Effects on Attitudes and Singing Achievement

of Fifth- and Sixth-Grade Music Students

1997

Thesis Advisor: Dr. Lili M. Levinowitz

Master of Arts: Subject Matter Teaching: Music

Graduate Division of Rowan University

The purpose of the study was to gather information concerning literacy training and the use of a performance-based curriculum with fifth- and sixth-grade music students. The problems of the study were to determine the effects of different combinations of sight-singing training and CME instruction on the singing achievement and attitudes of upper elementary school students.

Twelve fifth- and twelve sixth-grade classes from an intermediate school participated in the study. The classes were randomly assigned to one of four treatment conditions involving various combinations of sight-singing training and CME. All classes were taught by the same instructor for one 45-minute period per week. At the conclusion of the study, an attitude survey was administered to all students. Additionally, the researcher/instructor audio-taped all classes and 96 randomly selected individuals performing a criterion song. All recordings were independently evaluated by three judges

using the Saunders Scale. To determine the effects of sight-singing and performance-based curricula on singing achievement and attitude, the data were analyzed using a two-way ANOVA.

For singing achievement of class performances, statistically significant differences were found in favor of CME groups. In reference to individual performance and attitude, the researcher failed to find statistically significant interaction or main effects.

MINI-ABSTRACT

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Performance-Based Curriculum and Sight-Singing:

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The problems of the study were as follows: 1) To determine the effects of various combinations of sight-singing training and CME on the singing achievement of upper elementary students, 2) To determine the effects of various combinations of sight-singing and CME on upper elementary students' attitudes toward music.

For singing achievement of class performance, the researcher found statistically significant differences in favor of the CME groups. In reference to individual performance and attitude, the researcher failed to find statistically significant interaction and main effect.

DEDICATION

This thesis is dedicated to the memory of my mother, Dawn Trullender, who believed in my abilities as a musician-educator even before I did! Memories of my mother and her support have served as a source of encouragement throughout my graduate studies.

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My family and friends (Dad, Vicki, Robin, Elaine, & Dana): Thanks for your support and listening ears. Imagine when I begin working on a Ph.D. dissertation!

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER TWO

CHAPTER ONE

INTRODUCTION

The field of music education is often changing to include the newest technique or buzz word. These efforts are made with the hope that our students might gain a greater understanding of and appreciation for music. In the midst of these aforementioned changes, children's choruses have remained a constant in our schools, churches, and communities. During a National Education Association meeting in 1903, Samuel Cole stated, "A much nobler, grander, more inspiring privilege is...to get the great mass to singing and to make them love it."[1] Similarly, the great Hungarian music educator and composer Zoltan Kodaly made the following statement: "Music belongs to everyone," and the Russian Dmitri Kabalevsky, "Every class should be a choir."[2] In a perfect world, the previously mentioned ideals might be considered a simple task. However, throughout the history of music education, music educators have struggled to incorporate these philosophies into their music classrooms.

As music educators, we often become so involved with the daily challenges of student behaviors and school business that we find ourselves spending less time on making music. Among these daily challenges, of particular interest is that of student

[1] Birge, William Bailey. *History of Public School Music in The United States*. Washington, DC: Music Educators National Conference, 1966.

[2] Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs*. New York: Boosey & Hawkes, Inc., 1995.

attitudes toward music and singing as well as their vocal development. For example, in 1989 a study by Green sought to determine if female, male, and child modeling had an effect on the pitch-matching accuracy of children in grades 1 through 6.[3] Results of this study indicated that the most correct responses were to the child model, followed by the female and male models, respectively. Interestingly, Green found that the most incorrect responses were in the first- and sixth-grade students! Green refers to a "sixth-grade slump" and suggests further investigation of the sixth-grade music student to confirm this decrease in accuracy in addition to determining the factors that effect the musical abilities of sixth-grade children.

Vocal development was also an area of interest in a study done by Levinowitz, Barnes, and Guerrini. The primary purpose of this study was to investigate the reliability of Rutkowski's SVDM for use in the general music classroom, grades 1-6.[4] The problems of this study were as follows: 1) to ascertain if the use of the singing voice was developmental in grades 1-6, 2) to understand the dependability of children's use of their singing voice when singing a song in major and when singing a song in minor, and 3) to provide an understanding of the expectation for the use of the singing voice in students from grades 1-6. Results of this study indicated that 1) elementary students have better use of their singing voice when performing a major song than a minor song, and 2) a large portion of the children did not have full use of their singing voice. Of particular interest

[3] Green, Georgia A. "The Effect of Vocal Pitch Modeling on Pitch-Matching Accuracy of Elementary Schoolchildren." *Journal of Research in Music Education*, vol. 38, no. 3 (1989): 225-231.

[4] Levinowitz, Lili M., Pamela Barnes, Susan Guerrini, and others. "An Investigation Of The Use Of The SVDM In The Elementary General Music Classroom." In Press-*Journal of Research in Music Education.*

is that Levinowitz, et al. found a very low percentage of fifth- and sixth-graders who demonstrated a sophisticated use of their singing voice; most of the students at this grade level performed in their speaking voice. This study, similar to Green's, supports the need for more research involving the fifth- and sixth-grade music student. These results can cause a music educator to question what can be done to motivate our students into loving music and singing as we do! How can we get "the masses" of fifth- and sixth-graders "to singing?"

Many music educators and researchers hypothesize that the music student's level of confidence has a great impact on their musical ability and attitude. A study done by Cutietta in 1979 suggests that the use of systemized sight-singing drills can improve the music student's singing confidence and melodic recognition.[5] The sample in the Cutietta study was co of students enrolled in one of six choirs at two middle schools in Ohio. Rehearsal procedures for choirs at both schools were identical except for the inclusion of sight-singing drill at the experimental school. These drills were limited to one or two minutes immediately following the warm-up activities. Pre- and post-tests were utilized to investigate the following five variables: melodic recognition, melodic/pitch sight-singing ability, rhythmic sight-singing ability, over-all sight-singing ability, and singing confidence. The data gathered from this study revealed that the students in the experimental group displayed significant improvement in each of the five variables. When compared to the control group, results indicated that the experimental group scored significantly higher in two of the variables – melodic recognition and singing confidence.

[5] Cutietta, Robert. "The Effects Of Including Systemized Sight-Singing Drill In The Middle School Choral Rehearsal." *Contributions to Music Education*, vol. 7 (1979): 12-20.

Cutietta emphasizes the importance of the experimental groups' increased confidence level. Music educators who have taught the upper elementary/middle school singer will agree that singing confidence is a difficult quality to instill at this particular grade level. In Cutietta's study, this increased singing confidence was a qualitative observation made while administering the posttests. Students in the experimental group often indicated that they were ready to sing before the allotted scanning time was up! This study suggests that the inclusion of sight-singing into each music lesson-rehearsal will increase students' singing confidence; therefore, improving musical ability and attitudes toward singing.

During the last two decades, in addition to sight-singing, performance-based curricula and aesthetic education have also come to the forefront of vocal music education – offering hope and various methodologies for developing a nation of music lovers and singers. In a study done by Rao in 1988, the nature of technique and its role in the production of music and singing is investigated.[6] First, Rao redefines technique as "craft." She defines craft as a "practical form of intelligence or procedural knowledge wherein one's body is used in skilled ways for goal-directed purposes; making or doing something well." The next section of this study examines the phenomenon of singing through the investigation of research from voice science, psychology, and pedagogy. The author states that "singing craft" involves the changing, controlling and manipulation of the voice to make music based on skill and understanding. Additionally, Rao compares singing craft to Reimer's explanation of aesthetic behaviors (ends, means, and outcomes). Rao's study concludes with suggestions for applying the craft concept of singing to vocal

[6] Rao, Doreen. "Craft, singing craft and musical experience: A philosophical study with implications for vocal music education as aesthetic education." Ph.D. diss., Northwestern University, 1988.

music education as aesthetic education. Four years after this study, we see Rao take heed to her own advice as she develops her performance-based curriculum entitled *Choral Music Experience*, hereafter referred to as CME. Rao later published her CME curriculum in the book, *We Will Sing!*.[7] In Dr. Rao's work we find yet another option, specifically, performance-based curriculum, offered as an alternative to developing skillful musicians who love to sing.

In 1996, a study done by Dolloff examined Rao's CME curriculum.[8] Placing much of the responsibility for children's singing achievement on the development and refinement of teachers' professional expertise, Dolloff's primary purpose was to discover the effects of placing music teachers into a "cognitive apprenticeship." This study included a three-year in-service project involving a collaboration between the music teachers of the North York Board of Education in Toronto, Canada, and Dr. Doreen Rao, author of the previously mentioned *We Will Sing!*. This in-service project included training in Rao's CME methodology and curriculum. Teacher response to questionnaires completed at the end of the in-service attested to increased teaching capabilities and greater self-esteem. The author concludes that continued education for the music specialist must include immersion in music performance, observation of a master teacher in rehearsal, and analysis of modeling strategies. Finally, the author stresses the need for music specialists trained in CME to "approximate" the modeled teaching in their own classrooms. Although considered qualitative and perhaps lacking in "hard evidence,"

[7] Rao, *We Will Sing!*

[8] Dolloff, Lori-Anne. "Expertise In Choral Music Education: Implications For Teacher Education." Ph.D. diss., University of Toronto, 1996.

Dolloff's investigation offers a glimpse of the impact that a performance-based methodology and curriculum can have on teachers as well as students.

For the music educator, the aforementioned research can seem overwhelming and at times, conflicting. Why do fifth- and sixth-graders demonstrate lower singing achievement and less use of the singing voice than younger students? What's the best methodology and philosophy that vocal music educators of this grade level can adopt in order to develop music students with skill and love for music and singing? There is limited research done which specifically investigates the upper-elementary school music student; namely, their vocal development and attitudes toward singing. Also of limited research, but of great interest to this music educator, is Rao's CME curriculum. This study will investigate Rao's curriculum, sight-singing training, and their effects on the upper-elementary music student. More specifically, the purpose of this study will be to gather information concerning literacy training and a performance-based curriculum with fifth- and sixth-grade music students.

PROBLEMS

1. How will different combinations of sight-singing training and CME instruction effect upper elementary school students' singing achievement?

2. How will different combinations of sight-singing training and CME instruction effect upper elementary students' attitudes toward music?

CHAPTER TWO

Related Research

The research to be reviewed will be limited to the following: one experimental study which discusses the effects of sight-singing on the middle school choir; a summary of Doreen Rao's text entitled *"We Will Sing!,"* and finally, a qualitative study which researches the effects of CME training on teacher effectiveness.

The Cutietta Study[1]

In 1979, Cutietta examined the effects of including systemized sight-singing drill on the middle school choral rehearsal. Cutietta begins his printed research by citing the following definition of sight-singing from Harvard's Dictionary of Music: "sight-singing...involves the elements of association, habit, memory, theoretical understanding and imagery, which must be learned over a period of time."[2] Cutietta's intention was to discover if the involvement of the previously mentioned "elements" would have any effect on the over-all musical achievement of his middle school choir members.

As mentioned in Chapter 1 of the present study, students enrolled in one of six mixed choirs at two middle schools in Ohio constituted the sample for Cutietta's study.

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[1] Cutietta, Robert. "The Effects of Including Systemized Sight-Singing Drill In The Middle School Choral Rehearsal." *Contributions to Music Education*, vol. 7(1979): 12-20.

[2] Apel, W (Ed). *Harvard Dictionary of Music*. Second Edition. Cambridge, Mass.: Harvard University Press (1969): 775.

Both of these middle schools were of identical socio-economic class. The two schools were randomly assigned as either control or experimental. Each of the six choirs met twice a week for a twenty-five minute period and were under the direction of the same conductor. Eight students were chosen from each choir, control and experimental, and were equated based on the following factors: academic achievement levels, instrumental ensemble experience, private instrumental lessons, amount of enjoyment of singing, vocal range, and number of years involved in choral groups. These six factors were chosen based on two earlier studies done by Rodeheaver[3] and Zimmerman.[4]

A sight-singing pretest, consisting of two parts, was given to all subjects in the fall. The first part of the pretest consisted of three songs in which all words and pictures had been blocked out, leaving only the notation visible. These songs had been chosen from a second grade textbook and were selected based on their obscurity – this was done in order to insure subject unfamiliarity. Before attempting to sing, the subjects were allowed thirty seconds to scan each song. Additionally, the students were allowed to use their choice of sol-fa syllables, letters names, or a neutral syllable. All subjects were tape recorded.

The second part of the pretest was comprised of the notation for the following three songs: "Twinkle, Twinkle, Little Star," Hot Cross Buns," and "Frere Jacque." These songs were chosen because it was felt that all subjects, regardless of background, would be familiar with the songs. After scanning each song for fifteen seconds, the

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[3] Rodeheaver, R.B. "An Investigation of the Vocal Sight-Singing Ability of College Freshman Music Majors." Ph.D. diss., The University of Oklahoma, 1972.

[4] Zimmerman, C.R. "Relationship of Musical Environment to Choral Singing Ability." Ph.D. diss., University of Oregon, 1962.

subjects were asked to identify each song. A posttest, identical to the pretest, was given in the spring of the same school year; once again, all responses were tape recorded. Throughout the year, the students had no further contact with the criterion songs.

During the 1977-78 school year, choral instruction at both schools was identical with the exception of including sight-singing drills at the experimental school. These drills were limited to one to two minutes immediately following warm-up activities.

The drills used for sight-singing were from a sight-singing manual written by the author. In order to insure that sight-singing instruction time was used most efficiently, the author constructed his manual based on previous research. Cutietta's manual consisted of fifty-eight short drills which were approximately eight measures in length and divided into two sections. The first section was comprised of sight-singing drills using only sol-fa syllables. Section two of the manual presented the drills using both notation and sol-fa syllables. See Figure 1

Do Mi Re Fa Sol Fa Mi Re Do

Figure 1

The syllables in section two eventually disappeared leaving only "do" in the final examples. Careful consideration was given to uniformity of measure size as well as note placement. Both sections of the manual included exercises in one, two, and three parts.

Thiebe's hierarchy of intervals was used in the presentation of intervals.[5] With the exception of the major seventh, all diatonic intervals were included. Quarter, eighth, half, and whole notes and the quarter rest comprised the durational values used in the drills. Examples were arranged in order of difficulty.

A director's copy of the manual included detailed, stepwise instruction in reference to the manner in which the drills should be presented. One drill per rehearsal was sung. A majority of the choirs needed the entire school year to finish the manual. Considering the hectic schedules of most music educators, it is interesting to note that less than two hours of the entire school year was used to complete this manual.

All taped responses, pre- and posttest, control and experimental, were randomized onto a master. The judging panel consisted of three college seniors – two voice majors and one flute major. These judges used a seven-point, Likert-type scale with one being the highest possible score and seven being the lowest. Performances were judged on melodic sight-singing, rhythmic sight-singing, and singing confidence. A composite sight-singing score was derived using the following formula:

$$\frac{2(\text{melodic score}) + \text{rhythmic score}}{3}$$

Note that the melodic score was given twice as much "weight" as the rhythmic score.

Confidence scores were given based on qualitative observation. The student who displayed a great deal of confidence and used little scanning time received a one; students who displayed little confidence or gave up received a seven.

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[5] Thiebe, E.H. "Differential Effects of Interval Presentation Orders Upon the Developmental Sight-Singing Behavior." Ph.D. diss., University of Connecticut, 1973. Jacobsen, O. "An Analysis of Eye Movement in Reading Music." Ph.D. diss., University of Chicago, 1926.

T-tests were used to compare the mean score of pre- and posttests of both control and experimental groups. T-tests were also used to compare the mean gain scores of control and experimental groups. As mentioned previously, these tests were used to investigate the following five variables: melodic recognition, melodic (pitch) sight-singing ability, rhythmic sight-singing ability, overall sight-singing ability, and singing confidence.

Results of the data collected on the experimental group indicated significant improvement in each of the five variables. Improvement in the control group was limited to rhythmic sight-singing only. The mean gain scores showed a significant difference between the control and experimental groups in reference to melodic recognition and singing confidence. There was no significant improvement found for the remaining three variables.

The results of the Cutietta study support the hypothesis that music students can learn to sight-sing while devoting only a small portion of rehearsal time to systemized sight-singing instruction. Additionally, the author suggests that this same sight-singing instruction will promote a higher level of singing confidence among singers.

In defense of "melodic recognition" (recognizing a melody based on its notation), Cutietta believes that at the very least, this is a related discipline. The author states the following: "During sight-singing, the singer must be able to actually hear the note mentally before he can sing it. Thus, what has been called 'mental singing' does enter into the sight-singing process."[6] This quotation concurs with Dr. Gordon's theory on

[6] Cutietta, P.19

audiation: "...the hearing of music in one's mind when the sound is not physically present."[7]

Cutietta concludes by stating the importance of the method and content of instruction used when teaching sight-singing; this possibly being more important than the amount of time devoted to instruction.

Comparison between Cutietta study and the present study

The present study sought to measure the effects of various combinations of sight-singing instruction and a performance-based curriculum on the attitudes and singing achievement of fifth- and sixth-graders. The Cutietta study looked at the effects of sight-singing only. Although Cutietta states that his sample was comprised of students from two middle schools, the grade levels constituting the sample are uncertain.

The Cutietta study used a sight-singing manual specifically designed for the study; the present study used a previously published sight-singing text. Both manuals were similar in the sequential presentation of drills and their emphasis on content. Cutietta's manual consisted of eight-measure drills divided into sections; drills were introduced using sol-fa syllables only. The Bacak and Crocker manual used in the present study consisted of eight-measure drills introduced with the use of sol-fa syllables and notation. After the first measure, each drill continued using notation only.

The present study involved twenty-four intact general music classes; the sample for Cutietta's study was comprised of six choirs. The music classes constituting the

[7] Gordon, Edwin E. *Readings In Music Learning Theory*. Edited by D.H. Walters and C.C. Taggart. Chicago: G.I.A., 1989.

sample for the present study met once a week for a forty-five minute period; experimental classes received five to seven minutes of sight-singing instruction for a total of 16 weeks. Experimental choirs of the Cutietta study received between one and two minutes of sight-singing instruction per rehearsal; choirs met twice weekly for a twenty-five minute period. The exact length of this study is unknown.

Data collection for the Cutietta study consisted of recorded pre- and posttests. The recorded sample was comprised of 48 individual students -- eight from each choir. Singing confidence was judged based on qualitative observation. In the present study, data collection consisted of recorded criterion songs. The recorded sample was comprised of 24 intact classes as well as individual singers. Additionally, an attitude survey was used to measure student attitudes toward singing. This researcher sought to understand the contribution of sight-singing to overall singing performance, rather than examining sight-singing ability alone.

A Summary of Doreen Rao's *We Will Sing!:* Choral Music Experience for Classroom Choirs[8]

In 1992, Doreen Rao published her CME curriculum in a textbook format. With the publishing of her curriculum, Dr. Rao hoped to cultivate and encourage a tradition that she felt was at the heart of music education – choral singing in the classroom. The textbook's title, *We Will Sing!*, is a quotation from Lowell Mason's school song, "O Music, Sweet Music." This title is relevant because it is a statement from the father of music education, Lowell Mason. As a result of Mason's efforts, the Boston Board of

[8] Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs.* New York: Boosey & Hawkes, Inc., 1993.

Education was the first public school district to include music in the school curriculum. The following statement was made in a Boston Board committee report: music can "fill the vacancy of an hour that would otherwise be listlessly or unprofitably spent" -- this gives us yet another glimpse of the foundation on which Rao builds her methodology.[9]

In her Ph.D. dissertation, four years before the publishing of *We Will Sing!*, Rao refers to singing as a "craft."[10] She further states that performing any kind of craft involves skill and "making or doing something well."[11] Throughout her CME curriculum, it becomes very evident that Rao strongly believes that just "doing something" is not enough; rather, musical enjoyment and self-growth come from "doing something well." Rao teaches us that musical enjoyment and self-growth also develop as a result of enabling the child-learner to do the following tasks: to produce music, to perform music with skill and understanding, to meet musical challenges with musicianship, and to take command of musical materials. Rao's methodology is based on a three-step model in which all children have the opportunity to work toward the following three primary objectives: 1) produce music with the singing voice, 2) practice musicianship, and 3) perform great music with skill and understanding.

We Will Sing!, the music textbook, is the culmination for classroom teachers and music specialists seeking quality choral music for the music classroom. This text is intended as an extended course of study that develops in levels spiraling upward in complexity. Rao considers it imperative to give music students an opportunity to

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[9] Birge, William Bailey. *History of Public School Music in The United States*. Washington, DC: Music Educators National Conference (1966): 40 - 50.

[10] Rao, Doreen. "Craft, singing craft and musical experience: A philosophical study with implications for vocal music education as aesthetic education." Ph.D. diss., Northwestern University, 1988.

[11] Ibid.

participate in other cultures through the use of a "diverse and distinctive" repertoire.[12] She accomplishes this as her *We Will Sing!* text includes music of various styles, periods, and cultures. *We Will Sing!* encourages the music educator to develop and exercise their individual expertise. According to Rao, "No one should tell another expert precisely what to do, or how to do it. At the very most, a classroom music textbook should be a guided teaching-learning resource" (3). Within Rao's textbook we find her curriculum divided into four parts that include seven "Practice Projects." These components are summarized in the following paragraphs.

In the interest of clarity, please note that *We Will Sing!* is the textbook resource that illustrates Doreen Rao's CME curriculum. As mentioned previously, CME is a music performance approach to music education. Within the CME performance philosophy, it is implied that : "1) children have an innate ability to make music, 2) children pursue enjoyable and fulfilling challenges, 3) musical perception is co-dependent on musical production, 4) music performance as a source of knowledge is a reflection of human experience and 5) music performance as a source of constructive knowledge develops self-esteem and the self-image" (2). Keeping the aforementioned in mind, one should note that the CME curriculum has many traits that are characteristic of David Elliott's "praxial philosophy."[13] Praxial philosophy utilizes music performance as music education. This philosophy is based on three basic principles: 1) music education depends on the nature of music, 2) the significance of music education depends on the

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[12] Rao. *We Will Sing!*, xiv.

[13] Elliott, David J. *Music Matters: A New Philosophy of Music Education.* New York: Oxford Press, 1995.

significance of music in life (context), and 3) educators must celebrate and utilize "where children are" These "praxial" principles are suggested throughout CME's methodology.

According to CME, the primary objective of music education is to achieve enjoyment and self-growth by teaching musicianship that will have lasting intrinsic value to the whole person after schooling is over. Rao believes that there are two conditions necessary for musical enjoyment: 1) Having a musical challenge and 2) developing the skills to meet the challenge (know-how). In the choral classroom, the musical challenges should be found in the repertoire. The ability of the music student to meet these challenges is determined by the development and growth of his/her musical skills. Rao notes the importance of having a balance between the musical challenges found within the repertoire and the level of musicianship required to successfully perform the repertoire. In a performance-based method such as CME, the chosen repertoire, the development of musical skills, and the opportunity for self-growth and enjoyment form the foundation of the curriculum.

In a choral classroom, musicianship is developed as a result of the musical problems that must be encountered and successfully mastered to perform particular musical works. Rao teaches us that the best way to encourage musical development and independence in children is through a "think-in-action" approach where children are motivated to solve real musical problems as they occur in rehearsal and performance. She further suggests that it is much more effective to have students "demonstrate" their answers by singing rather than speaking. Cognitive and linguistic development are viewed as interdependent within the whole language theory; reading skills are taught from their "real life" use in authentic literature. Similarly, in a praxial curriculum such as

CME, musical and cognitive development are viewed as interdependent. The tonal and rhythmic patterns as well as warm-up exercises used during teaching time are abstracted from repertoire being taught for performance.

The teacher in the choral classroom uses both verbal and non-verbal forms of instruction; however, non-verbal methods are considered a more favorable approach. Rao states that non-verbal instructional methods include: "1) conducting, 2) use of facial expression, 3) vocal modeling, 4) chanting, 5) solfa, 6) clapping, 7) movement, 8) use of rhythm syllables 9) playing a musical instrument, and 10) listening."[14] Rao cautions that verbal methods must be action-centered discussions that engage the children in hands-on problem solving and musical growth. The verbal instructional methods listed in Rao's CME include: "1) identifying, 2) describing, 3) comparing and contrasting, 4) analyzing, 5) explaining, 6) reviewing, 7) evaluating and 8) judging the results of students' performance" (8).

It is firmly believed within performance-based curricula that all children have an innate musical ability – that is, they know more than they can explain. The role of the teacher-conductor in the choral classroom is to serve as a model, coach, and facilitator. Additionally, the teacher-conductor should be a mentor who can successfully meet the following responsibilities: 1) can correct musical problems as they arise, that is, he/she is always listening!, 2) is willing to take time from singing to ponder/think about the quality of the choir's performance and sound, 3) can decide if students are performing and listening intelligently, 4) can motivate and challenge students through musical

[14] Rao. *We Will Sing!*

challenges, 5) is willing to change and adjust instructional goals based on the needs of any given rehearsal, 6) can direct students' attention to important musical ideas and 7) can provide positive feedback and knowledge to the choristers as these relate to the context of the given repertoire. The teacher-conductor encourages musical independence as students demonstrate musical growth.

At this time, the teacher-conductor uses a more favorable controlled, expressive, and concise conducting gesture as opposed to the beginning stages where a more restrictive mode of instruction is used. This aforementioned conducting gesture becomes an extremely strong, non-verbal form of musical communication. Assuming that a quality repertoire has been chosen, it is paramount that the teacher-conductor demonstrates expertise, musicality, and enthusiasm. Rao states that ultimately, as students develop their musicianship, they should work together with their teacher-conductor in a "musical collaboration" (9). The text, *We Will Sing!*, suggests that students may work independently or in small groups, also know as cooperative learning. Students should remain active and on-task, participating in each aspect of the choral classroom. The music student is continually faced with opportunities to "produce" great music using the singing voice, "practice" skills and knowledge involved in meeting the musical challenges in the selected music, "perform" while demonstrating musical growth and improvement, and evaluate the results of his/her performance. In a performance-based curriculum, it is believed that if students enjoy the music they are learning, they will naturally be encouraged to make musical improvements and develop independent musicianship.

The practice projects found in the "We Will Sing!" text are used as a catalyst to teach children how to use their voices as musical instruments and how to differentiate between singing and speaking. CME does consider instruction in music reading an important component of musicianship. Music reading patterns are to be organized contextually and developed using excerpts directly from the repertoire. Rao states that music reading is ..."central to the aims of music performance as music education" (10).

The assessment tools used in *We Will Sing!* are based on Haggard University's "Arts Propel of Assessment." CME values the development of student musicianship and encourages the teacher-conductor to offer continuous feedback and reinforcement to give students a sense of accomplishment and well-being. "We Will Sing!" includes three different assessment options. They are: 1) audio and video tapes of performance, 2) problem-solving exercises integrated into the teaching sequence and reviewed at the conclusion of each project, and 3) a self-directed student journal of musical development entitled "My Performance Portfolio." This portfolio is a musical biography of the student's musical development and should give the student a self-awareness of their individual musical growth.

The four practice projects contained in Part 2 of Rao's text focus on vocal development and stress the use of the singing voice as a musical instrument. Through the use of problem-solving exercises, students learn the difference between the speaking and singing voices. Throughout the *We Will Sing!* text, directions, photographic illustrations, diagrams, and cassette tape instructions are used to direct the teacher-conductor and the students in breath management, tone production exercises, and singing posture. Within several of these exercises, the reader notices that Rao applies Gordon's theory of

audiation.[15] This is done by having students "think a 1/2 step up" (instead of teacher giving the pitch), as they do ascending tonal patterns. CME teaches students that singing involves concentration, coordination, and control. They are also taught that the singing voice may be used in many different ways such as jazz, opera, pop, classical and the traditional style of cultural heritage. As students development musically, they will realize that knowing how to perform with their singing voice is a specialized form of knowledge that will empower them to understand many styles of music and cultures.

In the *We Will Sing!* text, Rao teaches us that singing is an extremely specialized way of using the voice that differs from any another way that we may utilize the vocal folds. The biggest difference when using the singing voice is that in addition to using breath and words, we do so with a "musical goal in mind." [16] The human voice is closely associated with personal feelings. CME shows us that there are four important steps in preparing the singing voice. They are as follows: 1) exercise, 2) posture, 3) breathing and 4) tone production.

In the choral setting, the ability to utilize the singing voice as a musical instrument is directly related to the ability to shape and sustain the pure vowel. Modifying the vowel color can make a tremendous difference in the pitch. Rao suggests having the students listen to one another in small groups or individually after singing the given exercises as a class/choir. Students are taught to be aware of a "ringing sensation" that occurs as a result of vocal-fold vibration. CME refers to this as "kinesthetic sense impression;" Rao additionally states that children "hear the tone by feeling the tone" (33).

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[15] Gordon.

[16] Rao. *We Will Sing!*, 21.

Vocal diction is considered to be a vehicle in shaping and defining tone color (timbre). CME utilizes the International Phonetic Alphabet (IPA) illustrated in Figure 2 .

Vowel Chart Using IPA Symbols

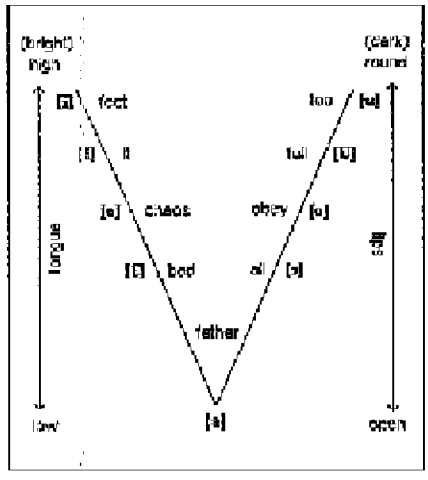

Figure 2

Rao's text states that "the written score is the visual presentation of a composer's intentions;" however, this musical notation is only a rough draft of the composer's intent and should not be confused with the music itself (41). Young musicians should be taught to independently make musical decisions concerning how the piece is to be produced, practiced, and performed. CME considers these musical decisions to be vital in the development of musicianship. In the *We Will Sing!* text, students are led to an understanding and recognition of the following musical notation: 1) text, 2) vocal line, 3) treble clef, 4) bass clef, 5) the musical staff, 6) bar lines, 7) meter signature, 8) measure, 9) system, 10) key signature, 11) tempo markings, 12) dynamics, 13) phrase markings and 14) articulation.

Students are taught to "feel time" through a series of conducting exercises using duple, triple, compound and free meter. Rao additionally encourages various movements while singing to help students internalize the underlying pulse.

The present text defines rhythm as a "combination of short and long sounds" (58). Illustrated exercises in the text utilize clapping, chanting, listening, the metric system and rhythm syllables.

Rao states that, "the high and low of music is called pitch" (69). CME uses tonic solfa and Curwen-Kodaly handsigns as the vehicle for hearing and reading pitch. Additionally, exercises using keyboard diagrams give students a hands-on opportunity for developing reading (and playing) skills.

Part 4 of *We Will Sing!* introduces CME's repertoire in three varied Performance Projects (Fall, Spring, Holiday). Each of these programs includes six different compositions with detailed orientations and optional rehearsal guides. While some musician/educators may find the included rehearsal guidelines very helpful in teaching the repertoire, others may choose to teach using alternate pedagogy. Rao's rehearsal guidelines are used as a catalyst to create an environment that develops musical enjoyment and self-growth.

Each rehearsal guide includes a contextualized "Orientation" that details the style, form, and musical elements within each of the given compositions along with a short social-historical profile. The teacher-conductor is encouraged to use the orientation information during a lesson/rehearsal as opposed to using it separately to teach a lesson about the music.

The researcher feels that, in general, CME is a spiraling, praxial curriculum. The previously mentioned Lowell Mason has found a champion in Dr. Rao. Within her CME methodology, we find a renewal of Mason's philosophy – singing as a birthright. Has Rao simply "reinvented the wheel?" Perhaps, but in this researcher's opinion, CME

offers a needed tool for successful singing in the music classroom and the preservation of our culture. One of Rao's most profound statements in the text is found at the conclusion of this the text as follows: "Each lesson-rehearsal (should) finish with the opportunity to perform the work. The classroom performance must testify to the students' musical understanding. Successful performance is a form of 'thinking-in-action' – knowledge that is demonstrated rather than described" (87).

Relevance of CME to the present study

Rao's CME curriculum is extremely relevant in that is the performance-based model used in the present study. Although considered anecdotal, this researcher would be remiss if she were to refrain from sharing her personal success with Doreen Rao's CME. After attending a summer graduate course, this researcher became certified in Level 1 of CME. The biggest revelation as a result of this course was that, as a conductor, this researcher had very little faith in her students' natural abilities. Hind-sight told her that this lack of confidence was causing her to "stunt" her students musical growth. CME had given this researcher the necessary tools to become a stronger conductor and the courage to turn her General Music classroom into a "Choir Class."

This researcher began using Dr. Rao's methodology in her classroom shortly after having received her CME certification; she was excited and eager to apply the newly found knowledge with her 750 5th- and 6th-graders. Two years later, this researcher is now convinced that Rao's 5-Steps of "Performance Based Education" is making limitless changes among the students. The "rap minded" students consistently walk into music class pleading for the opportunity to sing Lowell Mason's "O Music" and Benjamin

Britten's "Oliver Cromwell." This change in attitude is the direct result of CME methodology which causes increased confidence in both teacher and student as they work on developing their musicianship in a performance context. The students like what they sound like as they're strengthening their "singing craft." The after-school choir has now grown to approximately 200 students, many of whom are males! Choir rehearsals are much easier for this researcher because they are now an extension of what her students have already learned and practice during their music class.

Upon completion of CME Level I certification, this researcher is a more confident conductor who has a greater understanding of the students' abilities and needs. Most importantly, the students are benefiting tremendously as a result of this researcher's willingness to grow and change, musically, in collaboration with them as we meet new musical challenges together.

The Dolloff Study[17]

The primary purpose of this ethnographic study was to relate current research on the development of expertise to the teaching and learning of choral music. More specifically, the problems of the Dolloff study were as follows:

1. What is expertise in choral music teaching?
2. How does expertise in choral music teaching develop?
3. How may experienced music teachers be assisted in progressing along the expertise continuum?
4. What model of in-service development project will promote the development of expertise in teaching?
5. What is the role of expert/mentor in teacher education?[18]

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[17] Dolloff, Lori-Anne. "Expertise In Choral Music Education: Implications For Teacher Education." Ph.D. diss., University of Toronto, 1996.

[18] Ibid., 3-4.

This study included a three-year in-service project involving a collaboration between the music teachers of the North York Board of Education in Toronto, Canada and Dr. Doreen Rao, author of *We Will Sing!*. It is also important to note that the author of this study was a co-author of *We Will Sing!* as well as a participant in the previously mentioned in-service project. The details of the study will be discussed in the following paragraphs.

In the beginning pages of her dissertation, Dolloff gives us a historical outline of music education philosophies, beginning with Reimer's aesthetic education of the 70's to Elliott and Rao's praxial view of the 90's. Dolloff begins these opening paragraphs with a wonderful quote from Shulman as follows: teachers should be able to represent... "ideas so that the unknowing can come to know, those without understanding can comprehend and discern, and the unskilled can become adept... Teaching begins with a teacher's understanding of what is to be learned and how it is to be taught."[19]

Dolloff states the need for the reader to understand what music education has evolved from in order to truly appreciate the contemporary philosophy of music performance as music education. For the past twenty years, Reimer's music education as aesthetic education has remained virtually unchallenged. Based on the work of music educators James Mursell and Charles Leonard, Reimer's philosophy can be summarized in the following quotation: "The major function of education in the arts is to help people gain access to the experiences of feeling contained in the artistic qualities of things. Education in the arts, then, can be regarded as the education of feeling."[20] Dolloff states

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[19] Shulman, L.S. "Knowledge and teaching: Foundations of the new reform." *Harvard Education Review*, no. 57: 7.

[20] Reimer, B. *A Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice-Hall, 1970/1989: 53.

that this aesthetic view is in contrast to the recent research of ethnomusicology, cognitive science, and reader response theory. Reimer's philosophy is now being challenged by these groups.

A leader among the aforementioned changes taking place in the philosophy of music education is David Elliott and his praxial view. According to Elliott, music is a multidimensional model and should be taught within the context of musical practice. Similarly, Doreen Rao has developed the philosophy of artistic education. Rao's belief in artistic education is understood in the following statement: "While perceiving (aesthetic) is a way of sensing the beautiful, artistry refers to the skillful practice of producing the beautiful. Artistry concerns the way skills are practiced on the music."[21] Rao and Elliott promote the development of both performance and perception skills within the context of authentic musical works. Dolloff refers to this context-dependent nature of learning as "situated cognition."[22] Advocates of this type of learning believe that knowing and doing cannot be separated.

Dolloff, Elliott, and Rao clearly believe that procedural knowledge, that of "knowing how," should not be limited to the child-learner. Adults must also possess procedural knowledge if they are to become experts in any given field. Dolloff cites the following definition of expertise: "Expertise is far more than knowing the right answers or formulating rules and principles to govern professional behavior. It refers to the sense of familiarity which, though grounded in experience and practice, appeals primarily to

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[21] Rao, Doreen. *Teaching Children Through Choral Music Experience*. New York: Boosey & Hawkes, Inc., 1991: 8.

[22] Dolloff, 22.

sense of intuition and 'feel'."[23] Additionally, Dolloff suggests that a "cognitive apprenticeship" be used as a catalyst in developing expertise.

A cognitive apprenticeship "enculturates students into authentic practices through activity and social interaction."[24] During a cognitive apprenticeship, the learner learns by observing a model, performing the observed action, evaluating the action, determining problem areas, and finding solutions to correct problems. It is exactly this apprenticeship model that Rao promotes in her CME curriculum. Within Rao's methodology, it is implied that teachers can no longer be merely the director in the class; teachers must work as practicing musicians/performers and become active participants in their classroom. The North York Project was developed in hopes of encouraging their music educators to become "active participants and experts" in their classrooms. The project sought to revitalize choral performance in the North York schools through the development of a performance-based curriculum.

North York is a large metropolitan city on the northern border of Toronto. It has the largest population of any school district in Canada. The sample for this project was comprised of twenty teachers and approximately 400 students from the North York school district. Developed as a three-year, three-phase project, this study ran from January 1992 to April 1994.

At the beginning of Phase One, the teachers attended a seminar with Dr. Rao. During this seminar, the teachers were introduced to the repertoire that would be used in

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[23] Welker, R. *The Teacher as Expert: A Theoretical and Historical Examination.* New York: SUNY Press, 1992: 131.

[24] Brown, J.S., A. Collins, and P. Duguid. "Situated Cognition and the Culture of Learning." *Educational Researcher,* vol. 18, no. 1(1989): 37.

the culminating concert of this phase. The teacher-participants learned the music in the same way that they would be expected to teach it to their students. It was Dr. Rao's intention that this initial seminar would become the model for all future teacher seminars. Rao used the same vocabulary and methodology with the teachers that she would eventually be using with their students. After this beginning seminar, the teachers returned to their classes to teach the repertoire to the students.

In reference to repertoire, it is important to note that throughout each of the project's phases, the selected music was reflective of a multicultural program as well as a variety of musical styles, from Bach to jazz. As the project progressed, the repertoire became increasingly challenging. The complexity of repertoire began with the canons of Phase One and progressed to three-part contemporary harmonies of Phase Three.

Three months after the initial phase of this project, all teachers returned with their students for a rehearsal conducted by Dr. Rao. During all rehearsals, Rao worked with the children to refine and polish their performance repertoire. At this time, Rao demonstrated multiple teaching strategies. Her primary focus was that of developing skills that would enable the child-learner to take control of their own musical performance. These skills included the knowledge of how to prepare and carry the body as a musical instrument. Rao's model demanded performance precision of the children – at no time did she accept anything less than musical. Her physical and vocal modeling provided a detailed example of artistry. The teachers noted Rao's energetic model as they observed her interaction with the children. She would move freely among the singers, making certain to address them by their individual names. Dr. Rao was extremely positive as she reinforced the children's efforts. She was careful to use eye-contact,

conducting gestures and other movements that would reflect the musical qualities she desired from the singers. These rehearsals were a wonderful opportunity for the teachers to observe a master conductor. As the rehearsals progressed, teachers were able to observe as Dr. Rao quickly diagnosed problem areas and provided vocal solutions that seemed to work immediately. The teacher-participants noted that Rao relied heavily on vocal *modeling*. In addition, she allowed the children to identify problems, select appropriate performance models, and suggest alternatives.

Following the first rehearsal, the teachers met for a brief session with Dr. Rao. At this time, they were given the opportunity to ask questions concerning her rehearsals procedures and the given repertoire. The teachers were asked to continue to work on the concert repertoire with their students. Approximately one week later, teachers and students would return for a final dress rehearsal with Dr. Rao.

The dress rehearsal proceeded in a similar fashion to the first rehearsal. This rehearsal was proceeded by a concert on the following day. The concert was given in the form of a concert/demonstration. Throughout this performance, Rao offered insights into the importance and development of the child-musician. The reaction to the concert was extremely positive from all involved.

After the Phase One concert, there was a follow-up meeting with Dr. Rao and the teacher-participants. During this meeting, the teachers expressed a desire to see the process of introducing a new piece to the child-learner. The teacher-participants agreed that the initial teaching of material was the most difficult part of Phase One. Additionally, it was decided that Phase One should be replicated in order to involve more teachers. This duplicated Phase One progressed similarly to its original with the only

exception being Rao's introduction of the concert repertoire to the children prior to their teachers working with them. Another successful feature of this replicated Phase One was having the teachers sing with the students at rehearsals and performances. Rao referred to this as "observing from a participatory stance."[25]

The following process was used for Phase Two of the project:

1. Teacher seminar to introduce the Phase Two repertoire.
2. An intensive one-hour rehearsal/demonstration with children, in groups on 100, to provide the initial teaching of the repertoire.
3. Teachers work with their own groups reviewing and refining the singing of the repertoire, referred to as teacher implementation.
4. A second teacher seminar to answer questions of technique or method arising from the teachers' practice.
5. A second round of rehearsal/demonstration with children, in groups of 200, to refine the singing and the repertoire.
6. Dress rehearsals for the culminating concert event.
7. The final concert (10).

As mentioned previously, during Phase Two the teachers were encouraged to participate in performing with their children. Although this allowed the teacher-participants to observe from a "participatory stance," it prevented them from taking notes. To allow for both types of learning, observing and participating, teachers were sent videotape copies of the children's rehearsals. These videos were intended as a resource to support the teachers during "teacher implementation stages." Each video was sent with a guide/manual. The guides were approximately fifteen pages long and included detailed sequences of teaching, highlighted significant phrases within the repertoire, techniques, and gestures.

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[25] Dolloff, 116.

Phase Three ran for entire 1993-94 school year. Although this phase used a similar format to that of Phase Two, the following were unique features included in this final phase:

1. Composer Laryssa Kuzmenko was commissioned to write two short works especially for the children of North York.
2. In a satellite project, children who were ready for an additional challenge auditioned to be part of a 100-voice choir to perform with the Toronto Symphony.
3. The culminating concert was held at the North York Performing Arts Center, taking the school music program into the community (10-11).

An important feature of all three phases of this in-service project was the teacher seminars. Although initially in awe of this master teacher, as the project continued, the teachers became increasingly more relaxed with Dr. Rao. Eventually, the atmosphere of these seminars became comfortable enough for the teacher-participants to ask questions and offer suggestions to each other. It was Rao's desire to create a supportive environment where each teacher could express concerns and questions without feeling inadequate or intimidated. Dr. Rao included herself in the seminars as a participant rather than an expert. When speaking to the teachers, she often spoke of "we experts;" this was done in hopes of establishing the collegiality of the group (131).

It is Dr. Rao's belief that the foundation of teacher preparation is the teacher's knowledge of the music; this personal conviction of Rao's became evident in the teacher sessions. Each piece was explored first through performance before conducting or vocal considerations were addressed. While working on conducting, Rao moved through the group as she helped individuals. She challenged the teachers to consider how their gestures may effect tone. In reference to vocal production, Dr. Rao worked on specific

vocal techniques with the teacher-participants, but only as they arose within the context of the music. As mentioned previously, Rao's teaching approach relies heavily on vocal modeling; therefore, healthy and skillful vocal production is extremely important.

When working with the teachers, Rao encouraged them to explore possibilities, rather than always offering solutions that she knew worked for her. In this way, the teachers became engaged in problem solving/critical thinking, as opposed to having solutions handed to them. These seminars became a place to try alternatives and explore why one solution might work better than another.

At the conclusion of Phase Two, the first systematic data on the project was collected in the form of an open-ended teacher questionnaire. The results of the data discussed in the proceeding paragraphs were analyzed using Glaser and Strauss' "grounded theory."[26] Themes and relationships evolved as data was read and interpreted. The analysis followed a format refined by Smith and Geoffrey.[27]

The first questionnaire contained seven questions designed to evaluate the individual's perception of what they had experienced. All responses were anonymous. A total of thirteen teachers responded. Results of the questionnaire indicated that teachers had an extremely positive view of their experience in the North York Project. Teachers indicated the following benefits as a result of the first and second phases of the project: "a raising of expectations, broadening of skills and knowledge, and excitement about participation."[28]

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[26] Glaser, B.G. and A. Strauss. *The Discovery of Grounded Theory.* Chicago: Aldine, 1967.

[27] Smith, L.M. and W. Geoffrey. *The Complexities of the Urban Classroom.* New York: Holt, Rinehart, and Winston, 1968.

[28] Dolloff, 173.

Following Phase Three of the project, a second questionnaire was designed to evaluate the participants three-year involvement in the project. Many of the seven questions contained in this second questionnaire were developed to determine if the teacher-participants found a third year of the project of any value. The results of this questionnaire indicated that the teachers experienced continued growth throughout the duration of the project. Many teacher responses confirmed a raising of standards in addition to high levels of success and achievement within their music programs. This second questionnaire also indicated that some of the teacher-participants were sharing their newly-acquired skills with colleagues. Once again, all responses expressed teacher satisfaction with the project.

After the completion of the second questionnaire, four teacher-participants were chosen for extensive interviews. The four teachers chosen were representative of diverse perspectives and experiences. These interviews were conducted in an effort to more thoroughly investigate some issues raised within the previous questionnaires. Using an open-ended format, teachers were asked to describe experiences from their teaching that they felt were a direct result of their involvement in the project. These interviews were taped and transcribed.

All four teachers interviewed testified to great differences in their teaching as a result of their apprenticeship with Dr. Rao. During their interviews, the teachers attested to having acquired the following skills: new knowledge of "how" to accomplish musical goals, approaching the teaching of new pieces differently, and the ability to model teaching for others. Each teacher expressed personal growth as they relayed stories of

classroom successes attributed to their participation on the project. These interviews confirmed the success of the project in promoting teachers' professional development.

In summary of the collected data, Dolloff reiterated the positive personal growth resulting from the project. She also commented on the teachers' gratitude expressed during informal gatherings. Additionally, it was Dolloff's opinion that one of the key components of this project was the involvement of the teachers' students. She stated that "the quickest way to convince a parent of the importance of an activity is through the children's positive attitude toward involvement. So too, teachers commented on the excitement and feelings of success on the part of their children."[29]

Based on the results of the data, Dolloff suggested that the North York Project had provided a model for future development of expertise in choral music teaching. She further proposed that this model, based on cognitive apprenticeship and situated cognition, can be used in developing expertise in other subject areas and professional domains.

Comparison of Dolloff Study to present study

A noteworthy comparison of the Dolloff and present studies is Dr. Doreen Rao, master teacher and artist-in-residence featured in the Dolloff study and also the author of *We Will Sing!*, the curriculum used in the present study. As mentioned previously, the researcher/teacher of the present study had been trained and certified in Level 1 of Dr. Rao's CME.

[29] Ibid., 200.

The Dolloff study was qualitative and ethnographic in nature and sought to investigate the development of expertise among selected choral music educators. With the exception of a few brief qualitative observations, Dolloff did not formally evaluate how children were effected by Dr. Rao and her methodology. The collected data were limited to personal interviews and surveys; the results were interpreted using qualitative measures. The present study was experimental and focused entirely on the child-learner. Investigation of the effects of sight-singing training and performance-based curricula was the purpose of the present study. The collected data for the present study consisted of audio recordings and surveys; data was evaluated using statistical measures. The present study included a 16-week implementation phase; the Dolloff study was a 3-phase, 3-year longitudinal evaluation of a teacher in-service project.

CHAPTER THREE

Design of the Study

Sample

Six hundred and thirty-nine students from an intermediate school in southern New Jersey constituted the sample for the present study. These students were representative of a diverse ethnic, intellectual, and socioeconomic population. The sample was comprised of twelve fifth- and sixth-grade homerooms.

Procedures

A cluster sampling technique was used to select the sample for this study. Additionally, the chosen homerooms were randomly assigned to one of four treatment conditions as follows: 1) sight-singing/pattern training, 2) *Choral Music Experience*, 3) sight-singing and *Choral Music Experience*, 4) neither sight-singing nor *Choral Music Experience* (control group). The researcher for the present study also served as the instructor for all music classes included in the sample. Before the experimental period began, the researcher received permission from her department supervisor and building principal. All classes met once a week for a forty-five minute period. During the first three weeks of the study, all students were taught a criterion song; this song was reviewed during the last two weeks of the study. The implementation phase of the experiment

lasted for 16 weeks; however, due to unforeseen scheduling conflicts, three of the classes included in the sample received only 15 weeks of treatment.

Those classes assigned to sight-singing conditions received five to seven minutes of pattern instruction using Bacak and Crocker's *Patterns of Sound* text at the beginning of each music class.[1] This text included 8-measure melodic patterns using moveable "do." The patterns progressed sequentially with emphasis on overall context of measures and phrases. Formal terminology was postponed with the primary purpose of the text being "music first, add labels later." All exercises were in treble clef and unaccompanied. Classes worked on two exercises per session.

Doreen Rao's *We Will Sing!* performance-based curriculum was used for the classes trained in CME.[2] Rao's curriculum was divided into four parts that included seven "Practice Projects." Her curriculum was founded on the following three-step performance component: producing music using the singing voice, practicing the musicianship required to meet the challenges within the given repertoire, and successfully performing music with skill and understanding as a form of "thinking-in-action." Student reflection, discussion, and evaluation were an integral part of each lesson used in this curriculum. In general, CME was a spiraling, praxial curriculum; included rehearsal guides developed sequentially while using the previously mentioned "produce-practice-perform" model. Those classes not assigned to one of the CME conditions received music instruction based on traditional rote-song curriculum. All songs included in lesson

[1] Bacak, Joyce Eilers and Emily Crocker. *Patterns of Sound.* Wisconsin: Jenson Publications, Inc., 1988.

[2] Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs.* New York: Boosey & Hawkes, Inc., 1993.

plans for each of the conditions were worked on for approximately three to five class sessions, depending on the level of difficulty. In addition to lesson plans from Rao's CME curriculum, lessons from Silver Burdett's *World of Music*,[3] Jennings' *Music K-8*,[4] and Jenson's *The Great Composers*[5] were also utilized. Sample lesson plans used with the CME classes during the experimental phase are included in Appendix A.

At the end of a sixteen-week period, the teacher administered an attitude survey to all twenty-four homerooms. The attitude survey was adapted from Bushra's Motivation Questionnaire.[6] The survey contained 42 questions which students were directed to answer "yes," "sometimes," or "no" based on their opinion; all surveys were completed anonymously. An answer of "yes" was scored as two, "sometimes" as one, and "no" as a zero. Some questions were phrased negatively, i.e. "Is music class boring?" For these questions, "no" was scored as two, "sometimes" as one, and "yes" as zero. This allowed for the highest attitude score to be 84 points.

The questions found in the attitude survey included 14 categories as follows:

1. Attitudes toward singing, learning new songs, and attitudes toward music class.
2. Attitudes toward spontaneous singing (home, friends, family).
3. Disposition toward making daily musical choices.
4. Attitudes toward music class.
5. Singing with another stimulus and singing as play (in a non-music context).
6. Self-assessment of singing.
7. Attitudes toward music class activities (singing, listening).
8. Attitudes toward singing alone and when alone.
9. Singing in various context.
10. Self-assessment for use of music activities.

[3] Silver Burdett's *World of Music, 5th & 6th*. New Jersey: 1991.
[4] Jennings, Teresa. *Music K-8*. Wisconsin: Plank Road Publishing Company.
[5] Jennings, Paul and Teresa. *The Great Composers and Their Music, Vol. I*. Wisconsin: Jenson Publications, 1990.
[6] Bushra, Nancy. "The Effect Of Competition On The Singing Achievement And The Motivation Of Elementary General Music Students." Master's thesis, Rowan College of New Jersey, 1994.

11. Attitudes toward the songs sung in music class.
12. Attitudes toward learning new songs.
13. Comparison of self-singing to peers.
14. Home environment.[7]

Four attitude surveys which were randomly selected from each class constituted the sample. A copy of the attitude survey and directions used for administering the survey are found in Appendix B.

To measure singing achievement, intact classes and individual voices were audio-taped during music class singing a criterion song. The recordings were done at the conclusion of the experimental period. The chosen criterion song was "Music Alone Shall Live," found in Appendix C. The criterion song was in the key of F major with a meter of 3/4. This song encompassed a range of over an octave, taking the students above the vocal lift, from middle C to D one octave above.

All classes included in the present study were recorded singing the criterion song once in unison and twice as a two-part canon. Four individuals from each class were randomly selected to be audio-taped while singing the criterion song alone. Students were given the opportunity to say "no" if selected to sing alone, in which case, another student was randomly chosen. Students were accustomed to singing alone as part of their normal music class activities. For all class and individual recordings, the starting pitch was given using a pitch pipe or piano. In order to set the tempo, the teacher sang "one, two, three, ready and sing" on the starting pitch as the she took a preparatory breath with the students and directed them to sing.

To determine the effects of the four treatment conditions on singing achievement,

[7] Ibid, 23.

Saunders' "Individual Vocal Performance Rating" was used to evaluate class and individual recordings.[8] This set includes three scales, one each for melody, rhythm, and expression. Three expert judges independently rated all of the students' recorded singing. The total scores from the three judges for class and individual performances served as the data. The Saunders rating scale can be found in Appendix D.

Analysis

Interjudge reliability was calculated for the Saunders rating scale; alpha coefficients had been previously calculated on the attitude survey during the Bushra study (r=.77). The criterion scores for class singing achievement were organized into four two-dimensional designs for differences as follows: one each for tonal, rhythm, expression, and combined. Similarly, the criterion scores for the recordings of individual voices were organized into four two-dimensional designs for differences as follows: one each for tonal, rhythm, expression, and combined. The criterion scores from the attitude survey were also organized into two-dimensional designs for differences. All data was calculated using a two-way ANOVA considering the .05 level of confidence.

[8] Saunders, T. Clark. "Individual Vocal Performance Rating." In "Evaluating The Individual Singer: When 'Nice Voice!' Just Won't Do Anymore" by Patrick Freer, *Tempo*, vol. 49, no. 1 (Nov. 1994): 30-32.

CHAPTER FOUR

Results and Interpretation

Class Performances

Interjudge Reliabilities. The interjudge reliabilities for class performance are presented in Table 1. Those reliabilities range between .592 - .898.

Table 1

Interjudge Reliabilities

Judge	Tonal		Rhythm		Expression	
	Judge 1	Judge 2	Judge 1	Judge 2	Judge 1	Judge 2
Judge 2	.898		.696		.826	
Judge 3	.799	.856	.753	.752	.592	.687

Tonal. Means, Standard Deviations, and ANOVA summary data are presented in Table 2. There was only a statistically significant difference in favor of the CME groups.

Table 2

Means, Standard Deviations and ANOVA Summary

Group	N	Mean	SD
CME + SS	6	10.333	2.944
CME Only	6	12.000	2.194
Sight-singing Only	6	6.333	3.327
Control	6	8.500	2.739

ANOVA Summary

Source	SS	DF	MS	F
CME Only	84.375	1	84.375	10.536**
S. Singing Only	22.042	1	22.042	2.752
CME+SS	0.375	1	0.375	.047

**p< .01

Rhythm. Means, Standard Deviations, and ANOVA summary data are presented in Table 3. Again, the only statistically significant difference was found in favor of the CME groups.

Table 3

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	6	11.333	2.805
CME Only	6	11.500	1.643
S. Singing Only	6	7.333	2.422
Control	6	9.000	3.464

ANOVA Summary

Source	SS	DF	MS	F
CME	63.375	1	63.375	8.916*
S. Singing Only	5.042	1	5.042	.709
CME+SS	3.375	1	3.375	.475

*p< .05

Expression. Means, Standard Deviations, and ANOVA summary data are presented in Table 4. Once again, there was only a statistically significant difference in favor of the CME groups.

Table 4

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	6	6.833	3.545
CME Only	6	6.833	2.714
S. Singing	6	3.333	2.338
Control	6	4.667	1.633

ANOVA Summary

Source	SS	DF	MS	F
CME Only	48.167	1	48.167	6.865*
S. Singing Only	2.667	1	2.667	.380
CME+SS	2.667	1	2.667	.380

*p< .05

Combined. Means, Standard Deviations, and ANOVA summary data for tonal, rhythm, expression combined are presented in Table 5. A statistically significant difference was found, again, in favor of CME groups.

Table 5

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	6	28.500	8.503
CME Only	6	30.333	4.676
S. Singing Only	6	17.000	8.025
Control	6	22.167	4.665

ANOVA Summary

Source	SS	DF	MS	F
CME Only	580.167	1	580.167	12.869**
S. Singing Only	73.500	1	73.500	1.630
CME+SS	16.667	1	16.667	0.370

**p< .01

Individual Performances

Interjudge Reliabilities. The interjudge reliabilities for individual performance are presented in Table 6. Those reliabilities range between .487 - .949.

Table 6

Interjudge Reliabilities

Judge	Tonal		Rhythm		Expression	
	Judge 1	Judge 2	Judge 1	Judge 2	Judge 1	Judge 2
Judge 2	.949		.628		.586	
Judge 3	.867	.900	.595	.559	.487	.496

Tonal. Means, Standard Deviations, and ANOVA summary are presented in Table 7. The researcher failed to find statistically significant interaction or main effects.

Table 7

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	24	8.667	3.409
CME Only	24	9.083	3.741
S. Singing Only	24	7.583	2.653
Control	24	9.125	3.791

ANOVA Summary

Source	SS	DF	MS	F
CME Only	6.510	1	6.510	0.554
S. Singing Only	23.010	1	23.010	1.957
CME+SS	7.594	1	7.594	0.646

Rhythm. Means, Standard Deviations, and ANOVA summary data are presented in Table 8. The researcher failed to find statistically significant interaction or main effects.

Table 8

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	24	11.167	3.031
CME Only	24	11.167	3.371
S. Singing Only	24	10.667	2.426
Control	24	11.583	2.620

ANOVA Summary

Source	SS	DF	MS	F
CME Only	0.042	1	0.042	0.005
S. Singing Only	5.042	1	5.042	0.606
CME+SS	5.042	1	5.042	0.606

Expression. Means, Standard Deviations, and ANOVA summary data are presented in Table 9. Once again, the researcher failed to find statistically significant interaction or main effects.

Table 9

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	24	5.583	3.006
CME Only	24	6.333	3.397
S. Singing Only	24	5.000	2.604
Control	24	5.167	2.761

ANOVA Summary

Source	SS	DF	MS	F
CME Only	18.375	1	18.375	2.101
S. Singing Only	5.042	1	5.042	0.577
CME+SS	2.042	1	2.042	0.233

Combined. Means, Standard Deviations, and ANOVA summary data are for tonal, rhythm, and expression combined are presented in Table 10. The researcher failed to find statistically significant interaction or main effects.

Table 10

Means, Standard Deviations, and ANOVA Summary

Group	N	Mean	SD
CME+SS	24	25.417	8.193
CME Only	24	26.583	9.141
S. Singing Only	24	23.250	6.449
Control	24	25.875	7.674

ANOVA Summary

Source	SS	DF	MS	F
CME Only	49.594	1	49.594	0.790
S. Singing Only	86.260	1	86.260	1.374
CME+SS	12.760	1	12.760	0.203

Attitude Surveys

Surveys. Means, Standard Deviations, and ANOVA summary data are presented in Table 11. The researcher failed to find statistically significant interaction or main effects.

Table 11

Means, Standard Deviations, and ANOVA Summary

Group	N	Means	SD
CME+SS	24	53.917	14.605
CME Only	24	52.458	14.203
S. Singing Only	24	51.500	13.358
Control	24	52.833	18.377

ANOVA Summary

SOURCE	SS	DF	MS	F
CME Only	25.010	1	25.010	0.107
S. Singing Only	0.094	1	0.094	0.000
CME+SS	46.760	1	46.760	0.201

Interpretation

For class performance, the interjudge reliabilities were substantial overall; therefore, the dependent measures for tonal, rhythm, and expression can be trusted. A Type I error may have occurred; although, it would seem unlikely due to the high confidence level. The collected data on class performance confirm that the use of performance-based curricula, such as Rao's CME, aids children tremendously in development of the singing craft – including the control of vocal tone. This is particularly useful information for the upper elementary grades where singing confidence seems to be at a low point.

For individual performance, the interjudge reliabilities were lower than those of class performance. This is interesting considering that the rating scale used was designed for the individual voice. It could, therefore, be that the criterion measures were not valid causing Type II errors for all four analyses. That is, the researcher failed to find a

difference that does, in fact, exist. One must consider that the individual voices were randomly selected; perhaps the sample missed the full range of student singing achievement. Secondly, one cannot deny the inhibitions caused to certain individuals due to the environment of singing alone while other peers were present.

In reference to the attitude surveys, the researcher was surprised to find no significant interaction among the conditions. Although considered anecdotal, it is noteworthy to mention that the researcher consistently observed great enthusiasm from the students within CME groups as they entered the music classroom. One reason for this lack of mean difference among student attitudes could have been that the researcher also served as the teacher for all groups. That is, the teacher more strongly affects students' attitudes than does curriculum. Finally, the fact that no main effect existed could be due to the random selection of all surveys which constituted the sample and, once again, missed the full range of student attitudes. Perhaps attitudes toward singing are not as closely related to singing achievement as one may think!

CHAPTER FIVE

Summary and Conclusions

Purpose and Problems of the Study

The purpose of this study was to gather information concerning the use of literacy training and a performance-based curriculum with fifth- and sixth-grade music students. The problems of this study were as follows: 1) To determine the effects of various combinations of sight-singing training and CME instruction on the singing achievement of upper elementary school students, 2) To determine the effects of various combinations of sight-singing training and CME instruction on upper elementary school students' attitudes toward music.

Design and Analysis

Twelve fifth- and twelve sixth-grade classes from an intermediate school in southern New Jersey participated in the study. The classes were randomly assigned to one of four treatment conditions as follows: 1) sight-singing/pattern training, 2) CME, 3) sight-singing and CME, 4) neither sight-singing nor CME (control group). All classes were taught by the same instructor for forty-five minutes per week. Those classes assigned to sight-singing conditions received five to seven minutes of pattern instruction at the beginning of each music class. Rao's performance-based curriculum, *We Will*

Sing!, was used with the classes trained in CME. Classes not assigned to one of the CME conditions received music instruction based on traditional rote-song methodology. All students were taught a criterion song during the first three weeks of the study; the criterion song was reviewed with students during the last two weeks of the study. At the completion of the 16-week implementation phase, an attitude survey was administered to all students. Additionally, classes and individuals were audio-taped singing the criterion song at the conclusion of the study. Three judges independently evaluated all taping. The Saunders' "Individual Vocal Performance Rating" was used to evaluate all recordings.

To determine the effects of literacy training and the use of performance-based curricula on students' singing achievement and attitudes toward music, the data were organized into eight two-dimensional factorial designs for differences. On those data, eight two-way ANOVA were calculated.

Results

For class performance, the researcher found statistically significant differences, particularly in reference to tone quality, in favor of those classes whose music instruction included the use of Rao's performance-based methodology, CME. For individual performance and attitude, the researcher failed to find statistically significant mean differences among all the four conditions.

Conclusions and Recommendations

Based on the collected data from the present study, one can conclude that children, particularly in the upper elementary grades, can benefit from a music curriculum

that includes music performance as music education. Specifically, the use of Dr. Rao's CME curriculum can be used to effectively teach children proper and skilled use of the singing voice. More important than her printed curriculum is Dr. Rao's performance-based philosophy which enables children to "do something well," thereby, developing singers/musicians whose love for music is likely to continue for a lifetime. We all enjoy performing a task, such as singing, when we've been given the necessary tools to complete that task with confidence! Based on the data collected from the present study and Dr. Rao's expertise, the researcher would encourage music educators to consider the following: music educators should never stop pursuing their own professional development; the performer-teacher needs to be an active participant in her/his music class; and finally, if you want children to love singing, teach them to do it well – with great skill and understanding!

For future study, the researcher suggests the recording of individual voices in a less inhibiting environment in order to reduce any student anxiety. In reference to attitude, perhaps a larger sample needs to be considered. A replicate study might also be expanded over a longer period of time, allowing for even greater amounts of artistic development. There is a great need for more research concerning the upper elementary music student, specifically, fourth- through sixth-graders; this is an extremely difficult age when students seem to suddenly stop singing. Evidence supports the use of the CME curriculum because it is an effective tool with the upper elementary age group; future investigation needs to report performance-based curricula's effectiveness with other age groups as well.

APPENDIX A

CME Sample Lesson I: "O Music" (Lowell Mason)[1]

OBJECTIVES: A) To teach/introduce students to an ascending melody built on a major 3rd. B) To show contrast of sustained long note rhythms with shorter eighth- and quarter-note rhythms. C) To teach students how to sustain (breath control) the smooth legato line organized in three 4-bar phrases. D) To teach students to listen and support in-tune cadences at the end of each section. E) To give students a historical knowledge of Lowell Mason.

PROCEDURE: 1) Teacher and students will begin with various vocal warm-ups (5 - 7 minutes). 2) T. will distribute Lowell Mason's "O Music" and lead class discussion on who Lowell Mason was! 3) PRODUCING (Teacher dialogue to students): Using your best posture, sing the melody to "O Music" as you listen to the recording. Your teacher will guide you as you sing in unison. 4) PRACTICING (Teacher dialogue cont.): With the music in your hand, follow your score as your teacher conducts through the whole song once more. 5) As you read the music, keep a tall, singing posture. Remember to hold your music high and look at the conductor while you are singing. 6) Identify how many sections you heard. 7) Sing the first phrase (mm.3-6). Did you notice the ascending melody is built on a major third? 8) Sing the second phrase (mm. 6-10). Did you notice how the melody begins as an ascending five note scale to what we call a perfect fifth?

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[1] Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs.* New York: Boosey & Hawkes, Inc. (1993): 90-97.

9) Sing the third phrase (mm.11-14). Did you notice how the melodic and rhythmic character of the third phrase changes? 10) Sing both the first phrase and the second phrase with a good preparatory breath and supported singing tone. Be careful to avoid using the everyday speaking voice. Describe how the second phrase differs from the first phrase. 11) Identify the descending eighth-note sequences in the second phrase, then sing the whole 4-bar phrase with enough breath to support the highest note of the song. Point to the highest note in the score, and name the note. 12) Sing the whole song again in unison until you feel very secure and in control of the music. As you sing, be sure to shape the (oo) [u] vowel in the word "music". **PLEASE NOTE: As students become more confident of melody, they will perform Lowell Mason's "O Music" in 2-part, then 3-part canon in future lessons. 13) PERFORMING (Teacher dialogue): Sing the whole song in unison. Follow the conductor and remember to: begin each musical phrase with a preparatory breath; sustain the smooth legato phrases; support the final pitch of each phrase so the cadences are sung in tune; communicate the character of the words to express the idea of pleasure and praise. Your performance will be recorded. 14) REFLECTING (Teacher dialogue): You have been learning how to use your singing voice, you have been developing your music reading and counting skills, and you have been studying Lowell mason's school song "O Music, Sweet Music". In music class, you produced the song with your singing voice, you practiced the musicianship required to meet the musical challenges, and you performed. As you review your recorded performance, complete the self-evaluation form which will be kept and part of your music portfolio.

EVALUATION: Students will be able to successfully: A) recognize and sing an ascending melody built on a major third B) recognize differences and show contrast vocally of sustained long note rhythms with shorter eighth- and quarter- note rhythms C) sing and support sustained smooth legato lines in three 4-bar phrases D) recognize, sing and support in-tune cadences at the end of each section E) intelligently discuss Lowell Mason; who he was and what he did for music in our schools.

MATERIALS NEEDED: 1) choral octavo of Lowell Mason's "O Music, Sweet Music" 2) recording: "We Will Sing" - Glen Ellyn Children's Chorus singing "O Music".

CME Sample Lesson Plan II: "Oliver Cromwell" (Benjamin Britten)[1]

OBJECTIVES: A) To recognize, support, and sing a descending Eb major chordal melody. B) To articulate the speech-like rhythmic motive with exact, clear diction. C) To sing the varied dynamic requirements with breath support and vocal control. D) To perform humorous and light-hearted text with expressive interpretation.

PROCEDURES: 1) Teacher and students will begin with various vocal warm-ups (5 – 7 minutes). 2) T. will distribute choral octavo of Benjamin Britten's "Oliver Cromwell." 3) PRODUCING: T. will read the lyrics/story aloud to class and discuss the nature of this historical rhyme. 4) PRACTICING (Teacher Dialogue): Chant the text rhythmically. Listen for the contrast between the short, syllabic eighth-note rhythms and the sustained, dotted quarter-note rhythms of the text "Hee-Haw." 5) Solfege the descending Eb chord that shapes the "Oliver Cromwell" melody. 6) Sing the first verse of "Oliver Cromwell" using the text (mm. 9-16). 7) Listen to the Glen Ellyn Children's Chorus recording of this song. Describe how the chorus interpreted the song. 8) Identify the dynamics used in the written score and decide how Britten used dynamics to create interest in his arrangement. 9) Find and sing the verse that begins at a *p* dynamic and ends with a *pp* dynamic. Describe the dramatic effect created by these dynamics. 10) Listen to the recorded accompaniment track (uses only piano), of Britten's arrangement of "Oliver Cromwell" as you follow the printed score. Q: How does Britten use the piano to

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[1] Rao, Doreen. *We Will Sing! Choral Music Experience for Classroom Choirs.* New York: Boosey & Hawkes, Inc. (1993): 160-167.

develop and enhance his arrangement? 11) Sing only the unaccompanied material throughout the song. 12) Sing only the accompanied material throughout the song. 13) Sing all verses while listening for the changing accompaniment. 14) PERFORMING (Teacher Dialogue): Sing the whole song from beginning to end. Follow the conductor and remember to : prepare each phrase with a breath; control the dynamic changes; perform all four verses in tempo being careful in the final verse not to slow down (*senza rit.*); interpret the drama and meaning of the Suffolk rhyme in your performance. Your performance will be recorded/taped. 15) REFLECTING (Teacher Dialogue): Complete the self-evaluation sheet I'm giving you as you listen to you performance of "Oliver Cromwell." This evaluation will be kept in your music portfolio. Class discussion will follow as students share their thoughts from their evaluation forms.

EVALUATION: Students will be able to successfully: A) support and sing the descending Eb major chordal melody; B) articulate the speech-like rhythmic motive with exact, clear diction; C) recognize and sing the varied dynamic requirements with breath support and vocal control; D) perform the humorous and light-hearted text with expressive interpretation.

MATERIALS NEEDED: 1) choral octavo of Britten's "Oliver Cromwell;" 2) recording from Rao's *We Will Sing!*: Glen Ellyn Children's Chorus performing "Oliver Cromwell."

APPENDIX B

PROCEDURES FOR ADMINISTERING ATTITUDE SURVEY

Teacher Dialogue: Please follow along silently as I read the directions aloud for our survey. (T. reads directions).

Are there any questions? (student questions)

Teacher: Please remember this is NOT a test!!! Please be very serious and COMPLETELY HONEST!!!

DATE:_____ CONDITION:_____

GRADE:_____ HOMEROOM:_____

ATTITUDE SURVEY

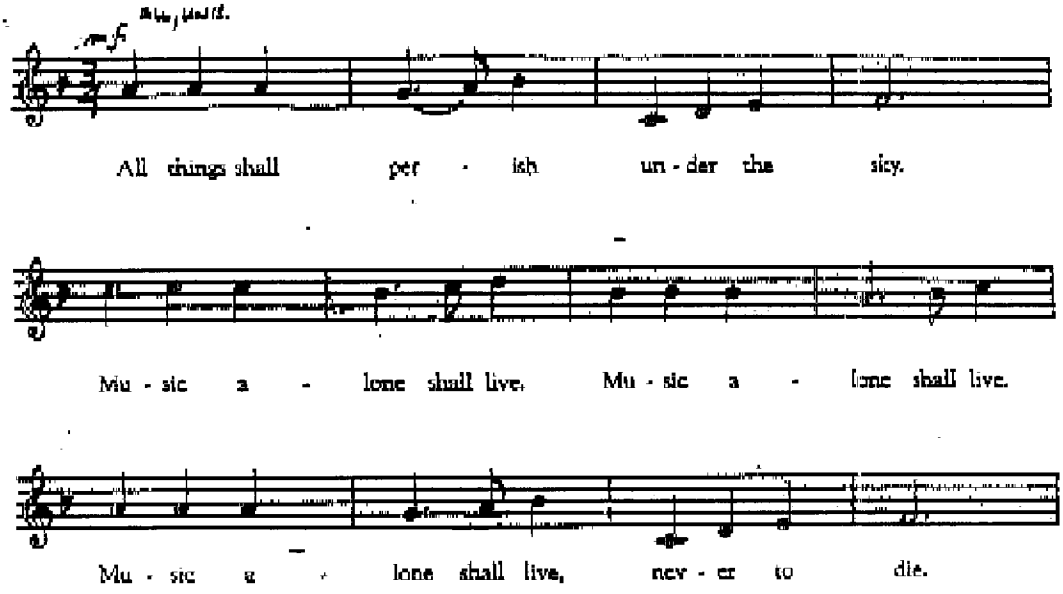
DIRECTIONS: Below is a list of questions that will describe your feelings about music and singing. Read each question and decide whether or not it describes the way you feel. If it is *true* for you, circle the letter "Y," which means "yes," next to the question. If it is *false* for you, circle the letter "N," which means "no." If the question is *sometimes true* or *sometimes false* for you, circle the letter "S," which means "sometimes." Answer every question, even if some are hard to decide. Do not circle more than one answer for the same question. Remember that there are no right or wrong answers. Only you can tell us how you feel about music and singing, so we hope that you will mark the way you really feel inside.

1. Do you like to hear your music teacher sing for you? Y S N
2. Do you wish you had music class everyday? Y S N
3. Do you like to sing? Y S N
4. Do you sing sings from music class when you're at home? Y S N
5. Do you sing better than your classmates? Y S N
6. Do you like it when your friends teach you new songs? Y S N
7. Does someone in your family like to listen to you sing? Y S N
8. Is it hard for you to learn new songs? Y S N
9. Do you learn new songs quickly? Y S N
10. Is it boring when your music teacher sings for you? Y S N
11. Is listening to music fun? Y S N
12. Is music class easy? Y S N
13. Do you teach new songs from music class to anyone in your family? Y S N
14. Do you sing worse than your classmates? Y S N
15. Do you like the songs you sing in music class? Y S N
16. Does it take you a long time to learn new songs? Y S N
17. Is singing boring? Y S N

18. Do you like to listen to music?	Y S N
19. Do you like to sing with your friends?	Y S N
20. Do you like to sing by yourself?	Y S N
21. Do you like to listen to music?	Y S N
22. Do you like music class?	Y S N
23. Does someone in your family sing to you?	Y S N
24. Are you a good singer?	Y S N
25. Do you practice your songs at home?	Y S N
26. Is it boring to sing in music class?	Y S N
27. Do you sing while you play?	Y S N
28. Is listening to music on the radio boring?	Y S N
29. Do you like to sing when you are by yourself?	Y S N
30. Do you like to sing with TV commercials?	Y S N
31. Do you like to sing with the radio?	Y S N
32. Do you like to sing in music class?	Y S N
33. Do you sing songs from music class during recess?	Y S N
34. Do you like to learn new songs?	Y S N
35. Is music class boring?	Y S N
36. Does someone in your family get upset when you sing?	Y S N
37. Is music class hard?	Y S N
38. Is singing fun?	Y S N
39. Are you a bad singer?	Y S N
40. Do you sing songs from music class on the school bus?	Y S N
41. Is music class fun?	Y S N
42. Do you sing at home?	Y S N

APPENDIX C

"MUSIC ALONE SHALL LIVE"[1]



[1] Jennings, Paul (arr.). *Music K-8*. Wisconsin: Plank Road Publishing Company, Vol. 7, no. 1 (Sept./Oct. 1996): 33-36.

APPENDIX D

INDIVIDUAL PERFORMANCE RATING[1]

T. Clark Saunders, 1994 MENC National Convention

Tonal Rating (circle highest level of achievement):

5 was accurately sung with precise pitch.
4 was nearly accurate but included a minimum of imprecise pitches.
3 included the maintenance of a pitch center and a general sense of melodic direction.
2 included the use of the singing voice and a general sense of melodic direction (not in teacher pitch center).
1 did not include the use of singing voice.

Rhythm Rating (circle highest level of achievement):

5 accurate with precise tempo, meter, and melodic rhythms.
4 nearly accurate, minimum of imprecise rhythms.
3 consistent tempo, recognizable meter, but inaccurate rhythms.
2 portions of consistent tempo and sense of meter.
1 inconsistent tempo, no sense of meter.

Expression Rating (check those that apply):

_____ phrasing (rise and fall of tension and resolution)
_____ diction (words and ideas clearly articulated)
_____ dynamic sensitivity (crescendo – decrescendo – loud – soft)
_____ focused and centered tone quality (supported – full)
_____ uniform vowel pronunciation

[1] Saunders, Clark T. "Individual Vocal Performance Rating." In "Evaluating The Individual Singer: When 'Nice Voice' Just Won't Do Anymore." by Patrick Freer, *Tempo*, vol. 49, no. 1 (Nov. 1994): 30-32.

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