5-2017

# Sight-singing pedagogy : a survey of high school choral directors.

Marissa Lee Pollock
*University of Louisville*

SIGHT-SINGING PEDAGOGY:

A SURVEY OF HIGH SCHOOL CHORAL DIRECTORS

By

Marissa Lee Pollock
B.M.M.E., University of Kentucky, 2012

A Thesis Submitted to the Faculty of the
School of Music at the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

Master of Music
in Music Theory

School of Music
University of Louisville
Louisville, Kentucky

May 2017

SIGHT-SINGING PEDAGOGY:

A SURVEY OF HIGH SCHOOL CHORAL DIRECTORS

By

Marissa Lee Pollock
B.M.M.E., University of Kentucky, 2012

A Thesis Approved on


April 21, 2017


by the following Thesis Committee:



_____
Rebecca Jemian



_____
Randi Bolding



_____
Eric Hogrefe

DEDICATION


This thesis is dedicated to my family

Steve, Tammy, Michelle, and Adam

without whom I would not be who I am today.

ACKNOWLEDGEMENTS

There are several people I would like to thank for their help throughout this process. First, I would like to thank my thesis advisor Dr. Rebecca Jemian for her guidance, time, knowledge, and patients during this process. Without her support and advice, this thesis would not have been possible. Second, I would like to thank those on my thesis committee, Dr. Randi Bolding for her knowledge on this topic and encouragement, and Dr. Eric Hogrefe for his time and helpful writing tips. Thirdly, I would like to give a special thank you to Dr. Mary Arlin and Dr. Nancy Rogers for responding to my research questions and their expertise in the field.

Finally, I would like to thank my parents Steve and Tammy Pollock for their love, support, and encouragement throughout this entire degree. Without them, I would not be who I am today.

ABSTRACT

SIGHT-SINGING PEDAGOGY: A SURVEY OF HIGH SCHOOL CHORAL
DIRECTORS

Marissa L. Pollock

April 21, 2017

The purpose of this study was to highlight effective sight-singing techniques used

by successful choral directors in the state of Kentucky. The method used for this study

was a non-experimental survey sent to thirty-four high school choral directors. Directors

were selected to participate based on distinguished assessment scores received over the

last five years (2011-2015). They were asked questions about their techniques,

background in education, and placement of sight-singing in the curriculum.

With a response rate of 65% the results indicated that the majority of directors had

received or earned at least a master's degree, had taught for at least six or more years, and

received most of their sight-singing instruction from their undergraduate degree. The

techniques of sight-singing used were movable-*do* (95.45%) for pitch and count singing

(81.82%) for rhythm. Finally, the majority of the directors only spent 5-10 minutes of

class time on sight-singing and 90.91% placed sight-singing at the beginning, during, or

right after warmups. With these results, a sight-singing method model was created using

vocal and choral warmups to assist in a sight-singing example. Suggestions for further

research and studies are given.

TABLE OF CONTENTS

# LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

**Introduction**

Music theory is the understanding of music and how it works. One of the main

goals of teaching music theory is to develop and promote musicianship.[1] In higher

education, a music theory curriculum generally includes harmonic writing, analysis,

keyboard work, dictation, and sight-singing.[2] Of these essentials, it is the teaching and

learning of sight-singing that this field has not consistently developed.[3]

Sight-singing is the ability to read music notation and sing it at first sight. It is a

skill along with other aural skills, which builds a foundation for music independence. It is

also a solid foundation upon which further skills can be built. Research shows that most

educators agree that sight-singing is an important skill to teaching music literacy.[4]

According to Michael Rogers, the ability to sing is one of the most useful tools of

practical musicianship.[5] It is the easiest access into a student's mind and a communicative

tool between student and instructor. For instructors, singing is a quick and easy tool to

---

[1] Charles W. Walton, "Three Trends in the Teaching of Theory," *Music Educators Journal* 48, no. 2 (1961): 74.

[2] "Report of the Sixth Annual Meeting," *College Music Symposium* 4 (1964): 104. http://www.jstor.org/stable/40373144.

[3] Irma Helen Hopkins Collins, "Current Attitudes and Trends in the Teaching of Sight Singing in Higher Education," (PhD diss., Temple University, 1979), 198.

[4] Steven M. Demorest, *Building Choral Excellence : Teaching Sight-Singing in the Choral Rehearsal,* (New York: Oxford University Press, 2001), 1.

[5] Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, (Carbondale: Southern Illinois University Press, 2004), 127.

use for demonstrations or exercises for pitch and rhythm. For students, singing allows an instructor to quickly assess if the student is following along or understanding the material. In higher education, however, the skill of singing for most non-vocal music students is acquired within a music theory curriculum.

This curriculum may be expanded into two areas: written theory and aural skills. Written theory focuses on the notation of music throughout the years which includes courses such as harmonic writing and analysis. Aural skills pertain to musicianship skills such as dictation and sight-singing. Since sight-singing falls into the category of aural skills, the rest of the paper will focus on the aural skills side of the curriculum. Aural skills develop what is termed as the "seeing ear" and "hearing eye."[6] The seeing ear is the ability to hear music and display it back through notation. The hearing eye is the ability to see music and display it back through voice or another instrument. Both of these skills combine to create a music literate musician.

In Irma Collins' study from 1979, she investigated the attitudes and trends of sight-singing in higher education. The study included a questionnaire given to instructors at 233 schools in all of the music departments. From this survey there was a 67% response rate. The results revealed that the attitudes of the respondents were positive on the subject of sight-singing but mixed with frustrations.[7] These attitudes were based on the results taken from the survey.[8] From these findings, some conclusions that were

---

[6] Bruce Benward, *Music in Theory and Practice*, (Dubuque, IA: Wm. C. Brown, 1977), xi.

[7] Irma Helen Hopkins Collins, "Current Attitudes and Trends in the Teaching of Sight Singing in Higher Education," (PhD diss., Temple University, 1979), 196.

[8] The full list of conclusions can be seen in Appendix A.

positive are stated: (1) A large number of schools have had their curriculum revised within the last ten years, (2) Some of these instructors received specific instruction in the teaching of sight singing in a graduate theory course and, (3) The majority of respondents reported "No" to the question: Do you think that the continued use of synthesizers, computers and tape recorders as tools for music composition will minimize the need for sight-singing instruction within the next 5 to 10 years? These results suggest that instructors approve of sight-singing in the curriculum.

However, frustration occurs with how sight-singing fits in the curriculum and how it is taught. Some of these frustrations can been seen in the following conclusions: (1) Sight-singing is given insufficient time in the theory curriculum, (2) There is no basic standard concerning the skill of sight-singing, and competencies vary from institution to institution as well as within the same institution when taught by a number of varying instructors and, (3) Programmed instruction is not used to the extent that a number of people have thought it to be, and there is still some opposition to its use at all.

This indicates that sight-singing is not being given an appropriate amount of time for students to become successful with the skill. There is also a lack of consistency in the overall method of teaching it. With this, Collins proposes that it is time to start focusing on the teaching and learning of sight singing in higher education.[9] Since 1979, there have been several advancements in the music theory curriculum.

---

[9] Collins, "Current Attitudes and Trends in the Teaching of Sight Singing in Higher Education," 198.

Such advancements included separate courses for musicianship skills and a stronger look into music theory pedagogy.[10] This can be seen by the development of the *Journal of Music Theory Pedagogy* in 1987 and the many articles devoted to the learning of music theory. However, most of these articles have goals and methods that are seemingly shallow or simplistic. This meaning that they offer certain procedures for certain skills or praise one system over another.[11]

Furthermore, while the music theory curriculum advances there is still an issue with entry level freshmen. These students are brought into the program ill prepared in aural skills and sight-singing.[12] These students have a lack of fundamental skills and tend to fail in seeing the connection of analysis and performance.[13] What these students need are proper fundamental skills to continue with the advanced training they deserve. Also, with proper training prior to entry, students are more likely to succeed and not leave the program. With this, it is beneficial for further research to examine how sight-singing is being taught prior to higher education.

**Need for study**

Substantial research has been done towards developing a stronger sight-singing pedagogy. For example, Pattye Casarow's dissertation includes an in-depth study of

---

[10] Mary H. Wennerstrom, "The Undergraduate Core Music Curriculum at Indiana University," *Journal of Music Theory Pedagogy* 3 (1989): 160

[11] David Butler and Mark Lochstampfor, "Bridges Unbuilt: Aural Training and Cognitive Science," *Indiana Theory Review* 14 (1993): 3.

[12] Wennerstrom, "The Undergraduate Core Music Curriculum at Indiana University," 163.

[13] John Check, "Back to School-A Report on the Institute for Music Theory Pedagogy," *Journal of Music Theory Pedagogy* 28 (2014): 59.

available literature, systems, and methods used for sight-singing.[14] While the dissertation compares literature and empirical studies, it shows that few studies just observe techniques used by successful teachers. It is therefore beneficial to examine high school teachers' efficient approaches to teaching and learning of the sight-singing skill.

Therefore, a survey of successful teachers may be used to determine an overall consistent method, curriculum, and approach to applying the sight-singing skill. This study will benefit students wishing to enter into higher education in music, teachers wishing to learn more about sight-singing pedagogy, and the higher education institutes by providing them with stronger incoming freshmen.

### Statement of Purpose

The purpose of this study is to discover efficient methods, curriculums, and approaches of sight-singing from high school directors. Only high school choral directors were used for this study because of their daily interaction with the voice and singing. For this reason, it is most appropriate to discover their techniques and methods of how they introduce the skill of sight-singing. However, not all choral directors are well versed in the field of sight-singing pedagogy. Demorest conducted research to discover the current status of teaching sight-singing for choral directors. This revealed several factors and obstacles as to why they may not teach this skill. The factors included the directors' own lack of ability in sight-singing and the educational axiom "teachers teach as they have been taught."[15] This educational axiom is also referred to as the "Newtonian" axiom. As

---

[14] Pattye Casarow, "Sight-Singing Pedagogy: Analysis of Practice and Comparison of Systems as Described in Related Literature" (DMA diss., Arizona State University, 2002).

[15] Demorest, "Building Choral Excellence," 1.

Timothy Smith says, "I was taught this system and I don't have time to learn something else (i.e, a body at rest tends to stay at rest)."[16] If their educators before them did not teach the skill of sight-singing, then they were less likely to implement it in their curriculum. Demorest's research also pointed out two "mythical" obstacles that choral directors tended to use as excuses. The first was that sight-singing is boring and does not engage the students to keep the program alive. The second is that there is not enough time presented within a rehearsal to teach sight-singing. These obstacles, however, are considered invented and can be dissolved by a director's positive attitude towards sight-singing instructions. Determining the characteristics that affect student's sight-singing abilities has been evident through research.[17]

Since there is this discrepancy amongst choral directors, one must consider only those well versed in sight-singing pedagogy. To identify this group, teachers who have been successful at adjudicated events were considered. Within adjudicated events, choral directors and their ensembles are assessed as a group in the areas of performance and sight-singing. Within the state of Kentucky, where the study took place, the Kentucky Music Education Association (KMEA) runs their adjudicated events by giving choral directors specific criteria.[18] This criteria allows choral directors to choose a performance piece from a given list of approved materials. The materials have been categorized based on the level of difficulty of the piece. Based on the level of difficulty, the choral

16 Timothy Smith, "A Comparison of Pedagogical Resources in Solmization Systems," *Journal of Music Theory Pedagogy* 5 (1991): 1.

17 Rose Dwiggins Daniels, "Relationships among Selected Factors and the Sight-Reading Ability of High School Mixed Choirs," *Journal of Research in Music Education* 34, no. 4 (1986): 286.

18 KMEA Assessment Rules Choral. April 21, 2015. Accessed November 8, 2016. https://www.kmea.org/FESTIVAL/FestRulesChoral.pdf.

ensemble's performances will determine the level of difficulty the sight-reading portion will be. It is therefore beneficial to look at choral directors who have received distinguished ratings in the difficult level group.

Using these criteria, this study surveyed 34 choral directors throughout the state of Kentucky who received distinguished ratings in the difficult level group. These directors were deemed successful based on their average assessment scores three out of the last five years. Scores were provided by the *Bluegrass Music News* which publicly posts results from adjudicated events. I contacted this group of choral directors and invited them to complete a study that examined their sight-singing techniques, methods, where they placed sight-singing in their curriculum, and the type of educational background the director had.

## Research Questions

The research questions for this study are provided to finalize the goals and further explain the purpose of the study. (1) What type of system is used to teach pitch singing? (2) What technique is used to teach rhythm performance? (3) What materials or visual aids are used for teaching sight-singing? (4) How much time is spent in a classroom on sight-singing? (5) What training in sight-singing has the director had? (6) Does the placement in the curriculum affect the development of sight-singing? The research questions were used to form and develop the survey used for this study.

CHAPTER 2: CONTEXT FOR SIGHT-SINGING PEDAGOGY

**Introduction: Chapter Overview**

This chapter will review techniques, materials, and curriculum methods that develop the sight-singing skill. Its three main sections review sight-singing pedagogy. The first section is a look at the solmization techniques of both pitch and rhythm. This section will address research that relates to the strengths and weaknesses of each solmization technique and how they function for students. The next section will look over sight-singing materials and describe the different types of melodies, rhythms, and exercises they provide. Finally, a model of a curriculum for sight-singing or method will be provided.

Solmization refers to a system of syllables that correspond to notes of a scale in music. There have been debates about the use of solmization. Fletcher claims that "only [create] further confusion in the minds of many would be readers."[19] However, more recent studies show the effects of these systems and how they improve the sight-singing skill.

One such study involved testing "twelve second grade classes from six schools in North Central Florida."[20] This study tested two experimental groups and one controlled group. Each group consisted of four classes from the original twelve with one

---

[19] Stanley Fletcher, "Music Reconsidered as a Code-learning Problem," *Journal of Music Theory* 1 (1957): 83.

[20] Alena V. Holms, "Effect of Fixed-Do and Movable-Do Solfege Instruction on the Development of Sight-singing Skills in 7-and-8-year-old Children" (PhD diss., University of Florida, 2009), 11.

experimental group participating in movable-*do* solfege instructions, the second

experimental group participating in fixed-*do* solfege instructions, and the controlled

group only participating in other singing and music reading activities. The experimental

groups received their solfege instructions for ten sessions, each twenty minutes in length.

The results from this study showed that "solfege instruction in a general music setting

was effective in improving the sight-singing ability of 7-and-8-year-old students."[21] Since

there is correlation with solmization systems and the development of the sight-singing

skill, the rest of this chapter will focus on solmization techniques.

## Beginnings of Solmization

Before music notation became a practice, songs were chiefly passed on aurally or

through rote style singing. However, with the invention of the music staff, music could be

stored without memorization. Therefore, music could increase in examples and become

more complex. The style of rote singing became less and less effective and the desire to

understand pitches at first sight increased. Guido d'Arezzo (980-1050) a medieval music

theorist is recognized as the inventor of the music staff. Along with this, he also created a

method of reading music at sight.[22]

D'Arezzo's method highlighted the understanding of tones and semitones in

music. Using three hexachords and their octaves, C, G and F, he added syllables to these

scales: *ut, re, mi, fa, sol, la*.[23] The scales are six notes with a semitone between the third

---

[21] Ibid, 115.

[22] Beula Blanche Eisenstadt Blum, "Solmization in Nineteenth-Century American Sight-Singing Instruction" (Ed.D. diss., University of Michigan, 1968), 3.

[23] Claude V. Palisca and Dolores Pesce. "Guido of Arezzo." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed November 8, 2016, http://www.oxfordmusiconline.com.echo.louisville.edu/subscriber/article/grove/music/11968.

and fourth note, *mi* to *fa*. These syllabus are taken from the hymn *Ut queant laxis* and set to a melody where each new syllable begins a new line of text and starts on the next pitch of the scale. This hymn is shown in Figure 2.1:
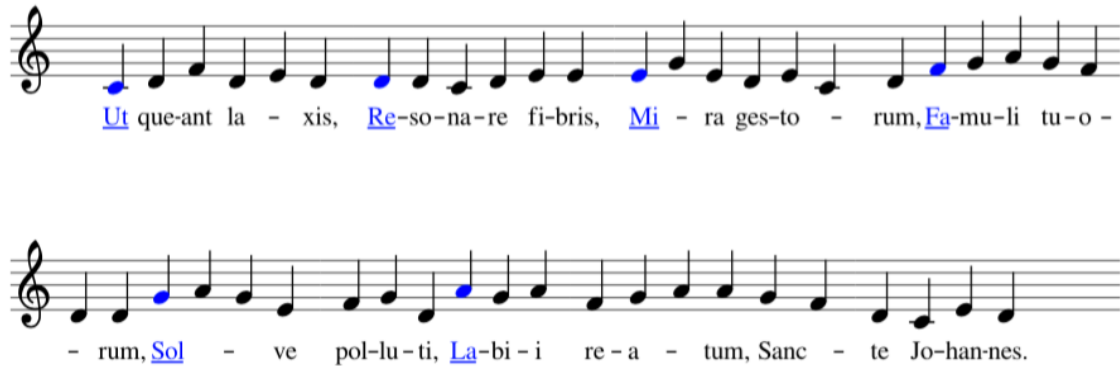


Figure 2.1: Ut Queant Laxis (Hymn to St. John the Baptist) Guido d'Arezzo.[24] [25]

This method promoted the use of a solmization system that taught singing syllables to sight-sing music. Over the last ten centuries, this method has been modified and traveled through continents and across seas. This next section will look at four solmization techniques for sight-singing that focus on the development of pitch accuracy.

**Pitch Solmization**

The first solmization system that will be discussed is closely related to d'Arezzo's original system. This solmization system is called movable-*do*. For this system, movable-*do* uses the solfege syllables, *do, re, mi, fa, so, la, ti*. Each syllable refers to a specific scale degree in any given key. This means that each syllable is assigned to its designated

---

[24] Claude V. Palisca and Dolores Pesce. "Guido of Arezzo." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed November 8, 2016, http://www.oxfordmusiconline.com.echo.louisville.edu/subscriber/article/grove/music/11968.

[25] Transcriptions are by the author.

scale degree, such as, *do* will always be ^1. The rest of the scale then follows, *re*=^2, *mi*=^3, *fa*=^4, *so*=^5, *la*=^6, and *ti*=^7. When using chromatic movable-*do*, raised scale degrees change their vowel to "i" such as a raised ^5 becomes the syllable *si*. Lowered scale degrees change their vowels to an "e" such as lowered ^7 the syllable becomes *te*. However, an exception to this rule is when the syllable *re* is lowered, it changes to the syllable *ra*.[26] The movable-*do* system with chromatic syllables is shown in Figure 2.2:



Do Di Re Ri   Mi Fa Fi So   Si La Li Ti   Do Ti Te La   Le So Se Fa   Mi Me Re Rah   Do
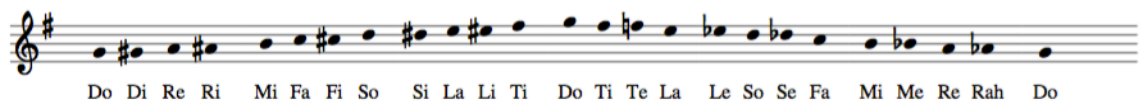
Figure 2.2: Movable-*Do* Syllables

According to Gary Karpinski, this solmization system focuses "more on tonic inference, scale-degree function, and the like."[27] Michael Rogers stresses that movable-*do* "develops the hearing skills rather than music reading since the same musical and functional effects are always represented by the same symbols."[28] Therefore, this solmization system may benefit a student's inner ear by understanding the relationship between pitches. However, Nagel emphasized a technical problem that may occur when using movable-*do*. This problem occurs when a piece modulates to another key.[29] When a tonal center shifts, the syllables in movable-*do* must shift to accommodate the scale

[26] Jody Nagel, "The Use of Solfeggio in Sightsinging: Fixed vs. Movable Do for People Without Perfect-Pitch," Accessed November 8, 2016. http://www.jomarpress.com/nagel/articles/Solfeg.html.

[27] Gary S. Karpinski, *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians* (New York: Oxford University Press, 2000), 147.

[28] Rogers, *Teaching Approaches in Music Theory*, 133.

[29] Nagel, "The Use of Solfeggio in Sightsinging: Fixed vs. Movable Do for People Without Perfect-Pitch."

degrees. When this occurs, it then becomes a personal decision on when, where, and how to change the syllables. This decision may cause a sight-reader to slow down, mess-up, or stumble through the key change.

The second solmization system uses similar solfege syllables as previously stated but they are executed in a different way. This system is referred to as fixed-*do*. This solmization system assigns each syllable to a specific note in the scale. Therefore the traditional syllables are as follows: *do*=C, *re*=D, *mi*=E, *fa*=F, *so*=G, *la*=A, and s*i*=B.[30] When using chromaticism, the fixed-*do* system uses the same syllable pattern as chromaticism in movable-*do*. Therefore, notes that are raised change the final vowel to an "i" and lowered notes change the final vowel to an "e." For example D#=*ri* and Ab=*le*. The fixed-*do* system with the traditional syllables and chromatic syllables are shown in Figure 2.3:
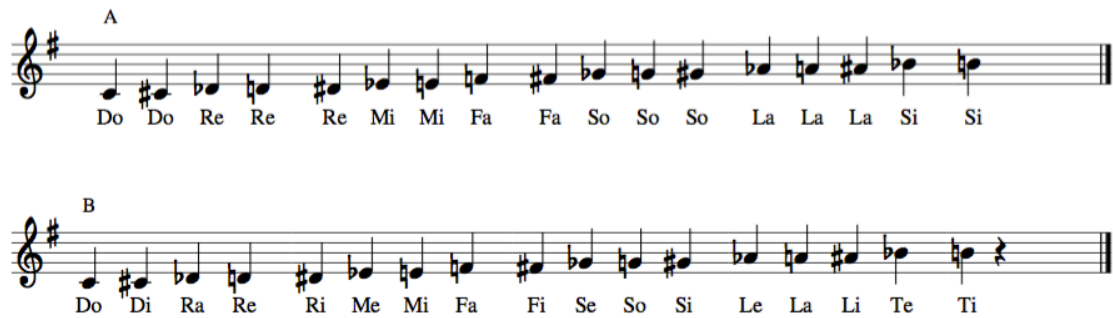


Figure 2.3: (A) Traditional Fixed-*Do* Syllables and (B) Chromatic Fixed-*Do* Syllables

---

[30] Before using chromaticism, *si* was used for any spelling of the letter B. This syllable was taken from the French system. Demorest, *Building Choral Excellence*, 46.

The function of this solmization system focuses "on pitch reading, clefs, and transpositions."[31] It is also believed to help develop the skill of absolute pitch, although this study is inconclusive.[32] The use of fixed-*do* advances a student's ability to visualize the music and reinforces music reading. Several studies have been developed to compare the benefits of movable-*do* and fixed-*do*.

The benefits of these two systems have long been debated. However, Demorest states that there is neither historical nor empirical research done which demonstrates one system as more effective than the other.[33] His conclusions state that (1) "There is no single best way to teach sight-singing," and (2) "All sight-singing methods are a means to an end, not an end in themselves."[34] Despite these conclusions, there are still those that advocate one system as more beneficial than others.

As stated prior, movable-*do* may be used in developing a student's inner ear and focus on a center tonality. An advocate of movable-*do*, Bentley, wrote an article on fixed or movable-*do*.[35] He wrote this article after reading Henry Siler's article in 1956. In Siler's article, he created a new solmization system called *salfa*.[36] This new system was created to provide a universal system for vocalists and instrumentalists. The system Siler created is also loosely based on fixed-*do* ideas. Bentley's article examines the mental

---

[31] Karpinski, *Aural Skills Acquisition,* 147.

[32] Rogers, *Teaching Approaches in Music Theory*, 133.

[33] Steven M. Demorest, *Building Choral Excellence : Teaching Sight-Singing in the Choral Rehearsal,* (New York: Oxford University Press, 2001).

[34] Ibid, 35.

[35] A. Bentley, "Fixed or Movable Do?" *Journal of Research in Music Education* 7 no. 2 (1959): 163-168.

[36] Henry Siler, "Toward an International Solfeggio," *Journal of Research in Music Education* 4, no. 1 (1956): 40-43.

process between fixed-*do* (solfege), Siler's system (salfa), and movable-*do* (tonic-solfa).[37] He claims that the mental process is more complicated in fixed-*do* and Siler's system (salfa) than the mental process in movable-*do*.

Harris also favors movable-*do* and claims that the simplicity of movable-*do* (tonic-solfa) has led to its spread across countries.[38] Mutler believes that by teaching movable-*do*, students may learn the major keys more quickly than fixed-*do*.[39] Surace agrees with Mutler and states that "students with a minimal amount of musical experience achieve successful results in a comparatively short time."[40] Finally, Timothy Smith compares fixed-*do* and movable-*do* and concludes that movable-*do* best trains the mind and demonstrates the trained mind of students.[41]  While these arguments make a clear point, all are based on theoretical aspects rather than oriented in research.

Among those who stand for fixed-*do* is James Middleton. His argument states while movable-*do* works well, it is more beneficial for children. Students at some point should reach beyond a tonic-centered system after the early stages of music learning. His summary of the advantages of the fixed-*do* system provides a good theoretical reasoning for using this system. The following is a list of eight facts about the fixed-*do* system that Middleton provides in his article:

---

[37] Bentley, "Fixed or Movable Do?" 163-168.

[38] Clement Antrobus Harris, "The War Between the Fixed and Movable Doh" *Musical Quarterly* 4 (1918): 184-95.

[39] Walt Mutler, "Solmization and Musical Perception" *Theory and Practice* 3 no. 1 (1978): 29-51.

[40] Joseph A. Surface, "'Transposable Do' for Teaching Aural Recognition of Diatonic Intervals" *Theory and Practice* 3 no. 2 (1978): 27.

[41] Timothy Smith, "A Comparison of Pedagogical Resources in Solmization Systems," *Journal of Music Theory Pedagogy* 5 (1991).

1. The names of notes remain consistent in syllables just as they do in English letter names.
2. Sharps, flats, and accidentals have specific names that remain constant.
3. The regular use of a consistent syllabic identification merges English with the Latin syllables.
4. The merging of languages in note identification results in the actual naming of the notes whether singing with the English letter names or with the Latin Syllables.
5. Key changes and modulations do not affect the names given to the notes or syllables. The reader does not have to constantly shift the names of the syllable to fit new keys and modulations as is the case with movable-*do*.
6. As note names and syllables merge into a common language, total attention of the reader can be devoted to correct pitch and intonation, unhampered by a constantly shifting identification process incurred by modulations and key changes.
7. Use of constant syllable identification reinforces theoretical concepts and knowledge of keys, chords, and voice leading as the actual names of notes are realized and sung.
8. Constancy of verbal identification of notes with pitch accelerates the aural skills of singers in the development of approximate, if not absolute, pitch placement. Movable-*do* tends to thwart this.[42]

Beyond the theoretical aspects, Henry and Demorest examined individual sight-singing performance in two Texas high school choirs.[43] Each choir had received outstanding group sight-singing success. One choir used movable-*do* while the other used fixed-*do*. The results from the study concluded that there was no notable difference in individual sight-singing performance between the different groups of students.

Killian and Henry conducted a study specifically for individual sight-singing. The singers who participated were taken from two high school all-state choir camps in Texas.[44] Each student was assessed with two different melodies, one with a 30-second

[42] J. Middleton, "Develop Choral Reading Skills," *Music Educators Journal,* 70 no. 7 (1984): 32.

[43] M.L Henry, and S.M. Demorest, "Individual Sight-Singing Achievement in Successful Choral Ensembles: A Preliminary Study" *Update: Applications of Research in Music Education, 13* no. 1 (1994): 4-8.

[44] J.K. Killian and M.L. Henry, "A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing Preparation and Performance," *Journal of Research in Music Education*, 53 no. 1 (2005): 51-65.

preparation and one without preparation. From these results, there was no significant difference among high-, medium-, and low-accuracy singers and their preferred method used.

The debate between moveable-*do* and fixed-*do* has also led educators and theorists to developing different methods of solmization techniques. Around the 1950s, a rush to find easier ways of reading music occurred.[45] Some methods combined pitch names, syllables, and numbers.[46] These techniques focused on bringing sound before a symbol. Another approach that uses this idea came from Harry Seitz who would use numbers and intervals.[47] This technique focused on the gradual development of the child as to not overwhelm them with music. Based on these new systems and techniques that developed through out this time, the following two solmization systems focus on sound before symbol.

Numerical sight-singing is a system that uses scale degree numbers. The tonic of any major key will always be considered 1, followed by 2 then 3 and so on. In a diatonic scale there are different techniques to speak the altered scale degrees. One way is to designate a sharp or flat to the number being altered. For example, if ^4 were to be raised a half step it is now considered sharp 4. Table 2.1 shows the pronunciation of these sharps, flats, and altered scale degrees.[48]

---

[45] Pattye Casarow, "Sight-Singing Pedagogy: Analysis of Practice and Comparison of Systems as Described in Related Literature" (DMA diss., Arizona State University, 2002), 36.

[46] Charles Leonhard, "An Easier Way to Read Music," *Music Journal* 11 no. 3 (March 1953): 49-55.

[47] Harry W. Seitz, "Proven Techniques in Teaching Notation and Rhythm" in *Developing Teaching Skills in Music*, ed. Richard H. Werder (Washington, D.C.: Catholic University of America, 1960): 85-93.

[48] This table is provided by the author, along with the pronunciations.

Table 2.1: Numerical Sight-singing Pronunciation

| Scale Degree | Number | Numbers Sharp and Flat |
|---|---|---|
| ^1 | one | one |
| Raised ^1 | one | sharp one |
| Lowered ^2 | two | flat two |
| ^2 | two | two |
| Raised ^2 | two | sharp two |
| Lowered ^3 | three or ti | flat three |
| ^3 | three or ti | three |
| ^4 | four | four |
| Raised ^4 | four | sharp four |
| Lowered ^5 | five | flat five |
| ^5 | five | five |
| Raised ^5 | five | sharp five |
| Lowered ^6 | six | flat six |
| ^6 | six | six |
| Raised ^6 | six | sharp six |
| Lowered ^7 | seven or sev | flat seven |
| ^7 | seven or sev | seven |

This technique is considered to be an easier comprehensive system for students. Since numbers are taught and learned at a young age, they are already part of a student's vocabulary. The student is not learning any new syllable to add to or place with a sound. However, these syllables do not develop a sense of musicality for students.

The final system presented is pitch names or letter names. This system uses the names of the notes already provided by the staff. Since there are only seven notes, the letters are the first seven notes of the english alphabet, A B C D E F G. The idea for this

system is similar to the numerical system. Since the alphabet is already part of a student's vocabulary, again, they are not learning any new syllables to add to or place with a sound. This system is represented in Figure 2.4:
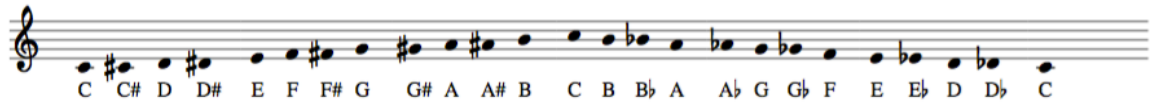


Figure 2.4: Pitch name syllables

Figure 2.4 demonstrates one way of presenting pitch names on a chromatic scale. Like numerical sight-singing, adding the word sharp or flat may be used to indicate a raised or lowered scale degree. However for this system, the added word will not precede the letter name but follow after it. For example, a raised C will be pronounced C sharp and not sharp C. Furthermore, the non-chromatic version of this system will only use the letter names even if accidentals are involved. This may create discrepancies in intonation and pitch accuracy.

Overall, these four solmization systems provide a system of syllables used for sight-singing pitch. Each system provides beneficial results to improving the sight-singing skill. Although each system may provide different results or have their own limitations, these systems help to develop the sight-singing skill.

**Rhythm Solmization**

While pitch plays an important role in music, it is not the only element of music that a sight-reader encounters. As written music and notation have developed over the centuries, rhythm has become increasingly complex yet can be replicated with precision.

Therefore, the next portion of this chapter shall focus on solmization techniques that apply to the rhythmic aspect of the music.

Rhythm solmization systems may be classified into four basic categories: (1) syllables reflecting duration, (2) syllables reflecting metrical hierarchy, (3) syllables reflecting serial order in a subdivided beat, and (4) speech cues associated with specific rhythmic patterns.[49] [50]

The most common system of syllables that reflect duration was developed by Zoltán Kodály, a Hungarian composer (1882-1967). The Kodály Method uses the syllable *ta* for quarter-notes and *ti* for eighth-notes. These syllables are used no matter where the beats are placed within a measure. Longer note values are spoken by extending the vowel such as *ta-a-a* for a dotted half note or *ta-a-a-a* for a whole note. Shorter durations such as sixteenth-notes may use *ti-ri-ti-ri* or *di-di-di-di* for ease of pronunciation. Since the method itself is geared towards elementary students, it does not extend to the more complex rhythms found at more advanced levels.[51]

Along with rhythmic durations, some have modified the American names of note values. A quarter-note is pronounced *quart*, half-note *half*, and eighth-note *eighth* or *eight*. Overall, both methods may be used for simple or less complex rhythmic patterns. These systems are both shown in Figure 2.5:

---

[49] Nancy Rogers, "Index of /nrogers/Handouts." Index of /nrogers/Handouts. Accessed November 8, 2016. http://myweb.fsu.edu/nrogers/Handouts/.

[50] Also seen in Nancy Rogers and Robert Ottman, *Music for Sight Singing,* 9th ed. (Upper Saddle River, NJ: Pearson, 2014), 406.

[51] Richard Hoffman, William Pelto, and John White, "Takadimi: A Beat Oriented System of Rhythm Pedagogy" *Journal of Music Theory Pedagogy* 10 (1996): 9.

Figure 2.5: (A) Kodály Method and (B) American names

A method that reflects metrical hierarchy was developed by Edwin Gordon. Gordon's system focuses on beat orientation indicating that any note falling on the beat will be *du*. In a simple meter, notes that equally divide a beat are *de* and in a compound meter they are *da-di*. Any rhythm value between the equally subdivided beats is *ta*. To further develop this system, Gordon uses a a different pattern for "unusual" meters such as 5/8. *Du* still indicates any note falling on the beat, *be* is used for divisions of the beat and *ba-bi* is used for compound divisions. Simple, compound, and "unusual" meters are shown in Figure 2.6:

Figure 2.6: Gordon System of Rhythm Syllables

Another system that displays metrical hierarchy was developed by Allen McHose and Ruth Tibbs; it is alternately known as the "McHose/Tibbs system" or the "Eastman system".[52] This system expands the Kodály system to accommodate more complex rhythms. However, like Gordon's system, the McHose/Tibbs system emphasizes the beats by indicating the numerical value on a given beat. Equally divided notes still receive a *te* in simple meter but a *la-li* in compound meter. However, like Gordon's system, subdivided values are indicated by *ta*. This system is shown in Figure 2.7:

---

[52] Allen McHose and Ruth Tibbs, *Sight-Singing Manual* (New York: F.S. Crofts & Co., 1944).

21

Figure 2.7: McHose/Tibbs System of Rhythm Syllables

There are several systems that reflect serial order in a subdivided beat; however, only two shall be discussed. During the nineteenth century, instrumental music was introduced into the public schools of America and count-singing or "1 e & a" was

brought forth.[53] Within count-singing, syllables are placed in a sequential pattern. For

simple meters, the downbeat is given the numerical value within the measure, equally

divided notes are given the syllable *and*, and a continuation of sixteenth-notes receive the

syllables *one-ee-and-ah*. For compound meters there are two options that may be taught

or produced. The first option, for example in 6/8, may count every eighth note on the

given beat, one-two-three-four-five-six. The second option would be to use the pattern for

triplets, one-and-ah. These examples are provided in Figure 2.8:



Figure 2.8: Count-singing Rhythmic Syllables

The next system, Takadimi, was introduced in 1996 with consideration of more

complex rhythmic concepts. The system was based around six simple goals for effective

rhythmic pedagogy.

1. It should lead to accuracy and musicality in performance, both studies and sight-read, including the ability to recognize and perform musical gestures.
2. It should require and reflect an understanding of rhythmic structure, recognition of metric and rhythmic interaction, and an awareness of precise contextual location of beats and attack points.
3. It should facilitate aural recognition and identification of rhythmic patterns and metric divisions.

---

[53] Edwin Gordon, *Learning Sequences in Music* (Chicago: GIA Publications, 1993), 265.

4. It should provide a precise and consistent language for the discussion of temporal phenomena. There should be no need to create new terms or separate categories for performance, transcription, or analytical work.
5. It should address rhythmic issues presented by musics outside the realm of traditional tonal literature such as asymmetric meters, modulation of meter or tempo, complex syncopations, complex tuplet groupings, and passages that combine these in novel and challenging ways.
6. Like pitch solfege, it should be a system that is easily applied and adapts to broad applications, and it should be a tool for life-long use.[54]

The system uses two sets of syllables for simple and compound meter. Syllables are assigned to the beat location such that in simple meter the down beats receives *ta*, divided notes receive *di*, and subdivided notes receive *ka* and *mi*. Compound meters still receive *ta* for the down beat, *ki* and *da* for the division of the beat, and *va*, *di*, and *ma* for the subdivision of the beat. This system is shown in Figure 2.9:



Figure 2.9: Takadimi Rhythmic Syllables

To extend this system, syllables were also added for irregular divisions such as five and seven. The syllable *ti* can be added to create a quintuplet "Ta-ka-di-mi-ti" and septuplet "Ta-va-ki-di-da-ma-ti." While this system is most useful for complex rhythms,

---

[54] Hoffman, "Takadimi: A Beat Oriented System of Rhythm Pedagogy," 7-8.

students potentially may have more trouble memorizing the system or are more prone to missing syllables.

A study, done by Faust, was conducted to examine the effects of "Takadimi" and count-singing on sixth-grade band students.[55] Four students were separated into two groups, one learning how to read rhythms using the "Takadimi" system and the other using the count-singing system. Each student was given five lessons from the researcher and explored rhythm readings. The lessons were videotaped and examined to discover trends and differences from the two systems. Results from the study revealed that students generally made the same types of errors when counting and playing rhythms. However, students made fewer errors when using a rhythm system prior to playing the example on their instrument.

The overall mistakes that each student made fell into six categories: (1) holding a note or rest too long, (2) playing a note or rest too short, (3) wrong syllable used, (4) unsteady pulse, (5) stops and hesitations due to rushing, and (6) incorrect rhythm.[56] Although students made these mistakes, each of these mistakes were made when using either rhythmic systems. The overall results from this study indicated that both rhythmic systems improved student's music reading.

The final solmization technique provided is speech cues or assigning words to certain rhythmic patterns. Words are assigned based on the amount of syllables they contain. For example, the word "pie" can be used for quarter-notes, "apple" for eighth-

---

[55] Tammy Renee Faust, "Syllable Systems: Four Students' Experiences in Learning Rhythm." (MM thesis, University of Louisville, 2006).

[56] Ibid, *vi*.

notes, and "huckleberry" for sixteenth-notes. This approach or mnemonic system can be seen most often in Orff methodology.[57] While this approach uses a language that students are already familiar with, it does not contribute towards the understanding of rhythm and meter. An example of speech cues are given in Figure 2.10:
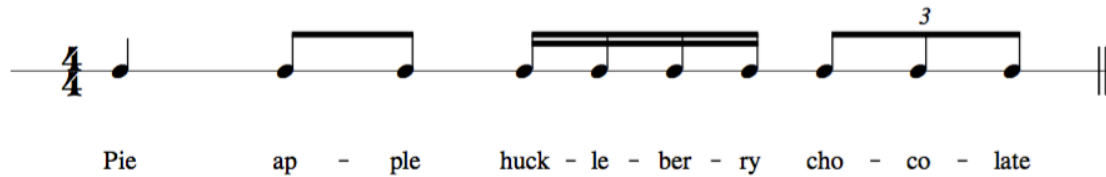


Figure 2.10: Speech Cue Rhythmic Syllables

## Sight-Singing Materials

The following section is an overview of materials used for sight-singing. The materials gathered here range from textbooks, collections, and online sources. These materials are categorized into three areas. The first category pertains to materials that use "real music" for their musical examples.[58] The second category contains "specially composed" music for musical examples. The third category contains materials specifically used for rhythm.

These categories were made due to the discrepancy between the use of "real music" and "specially composed" music.[59] Real music pertains to musical examples

---

[57] Gordon, *Learning Sequences in* Music, 276.

[58] Real music may also be referred to as music literature.

[59] The terminology "specially composed" was considered the most appropriate wording for this selection of materials. Michael Rogers refers to this music as "contrived" while Steven Demorest refers to it as "specially composed." "Specially composed" provides a more specific term that closely relates to the description of specifically composing music to improve the sight-singing skill.

26

taken from a well known composer, folk songs, and art music. Specially composed music

consists of musical examples that are specifically composed to improve the sight-singing

skill. While little research shows the advantages or disadvantages of the two, many

people have voiced their opinions on the matter.

While some have acknowledged the use of cognitive studies to enhance their

argument, it is important to understand some of these implications. Shaw, Raunchier, and

Ky represent a study showing the relationship "between music cognition and cognitions

pertaining to abstract operations."[60] Chabris compares sixteen different studies that

focused on the Mozart effect and concludes that listening to Mozart enhances

intelligence.[61] Finally, Thompson, Schellenberg, and Husain tested the effects of listening

to music on people's arousal and mood.[62] All of these studies used compositions by

Mozart. The studies provided some form of a listening example with a task afterwards. In

short, each of these cognitive studies showed that music listening can strengthen

performance on various tests for cognitive ability.

A further study by Schellenberg included a controlled study of randomly

assigning individual children to music lessons.[63] Children were randomly grouped into

either the experimental group, which received music lessons, or the controlled group,

which received drama lessons or no lessons. The results from this experiment indicated

that those in the experimental group had a greater increase in their IQ. However, what can

---

[60] F.H. Rauscher, G.L Shaw, and K.N. Ky, "Music and Spatial Task Performance," *Nature*, 365 (1993): 611.

[61] C.F Chabris, "Prelude or Requiem for the 'Mozart Effect'?" *Nature*, 400 (1999): 827.

[62] W. F Thompson, E.G Schellenberg, and G. Husain, "Arousal, Mood and the Mozart Effect," *Psychological Science*, 12 (2001): 248.

[63] E.G. Schellenberg, "Music lessons enhance IQ," *Psychological Science 15* (2004): 511-514.

not be determined from this study are the methods and practices used in the music lessons. Whether the instructors used strictly real music, specially composed music, or a combination of both, the children's overall results came from learning music in the general sense.

With this in mind, it is simple to state that there is no determination of hierarchy in using materials from strictly "real music" or "specially composed" music. However, it can be stated that the categories provide a different skill or task to apply to the students. In Evan Jones and Matthew Shaftel's textbook, their description of using "real music" greatly highlights the benefits from these examples.

> "The authors of this book are convinced that the use of real music—art music, folk music, and from other sources, both vocal and instrumental—has tremendous advantages in the aural skill classroom. First, it reinforces the relevance of the aural skills curriculum to the students' other classes, as well as to their performance and listening interests. Students gain exposure to many examples of music that they will surely revisit as performers, scholars, or educators, and it extends their knowledge of the musical repertoire…the use of musical materials that may already be familiar enables a student to reach a deeper understanding of musical abstractions such as scale-degree functions, chord progression, and phrase structure…Finally, the pervasive use of real music allows a student to glean characteristics of musical structure beyond what he or she may 'know' in any formal way."[64]

Therefore, "real music" is used to help develop student's tonal sense of music greater than pitch and rhythm. "Real music" provides examples that contain dynamics, phrasing, and chord progressions. "Specially composed" music is specifically created to help students "meet the most difficult tasks in pitch and rhythm."[65] Finally, rhythm

---

[64] Evan Jones and Matthew Shaftel with Juan Chattah, *Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation*, (New York: Oxford University Press, 2013) xiii.

[65] Samuel W. Cole and Leo R. Lewis, *Melodia: A Comprehensive Course in Sight-Singing*, (Boston: Oliver Ditson Company, 1909) vi.

exercises only help students with the task of rhythm. With these three categories, materials may be placed in accordance with the skill they mainly help develop.

While there are a plentiful amount of materials used for sight-singing, the materials provided in this section are based on three lists and results from the survey. The first list is given by Steven Demorest in *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal*. The book provides an annotated list of currently available sight-singing material. The list was based on an informal study by Demorest administered through the internet. The Web Survey asked choral directors throughout the United States and Canada questions about the time they spent teaching music reading, the methods used to teach it, and the materials they prefer. From this survey, Demorest designed a review form to describe twenty-one currently published materials available for sight-singing.[66]

The second list is provided by Michael Rogers in *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*.[67] While Demorest provides an excellent list of materials, the list only includes materials used for choral settings. M. Rogers' list, found in the suggested reading, provides a list of sight-singing textbooks. While this list is not based from a survey, it is a gathered list from a well-versed theorist in music theory pedagogy. Therefore, providing this list with Demorest encompasses both music educators and music theorists.

---

[66] Demorest, *Building Choral Excellence,* 130.

[67] M. Rogers, *Teaching Approaches in Music Theory*, 211-213.

The third list is provided by the College Board for AP Music Theory.[68] This list was chosen due to several facts. This list is a more updated list of sight-singing material. The list is approved by more than just one person. Finally, materials used for an AP music theory course are deemed appropriate for high school students and undergraduates.

The final inclusion of sight-singing material is provided by the responses to this survey. While most of the materials revealed in the survey are included in the prior lists, a few materials are not mentioned. These materials are being added due to the amount of responses from the survey given.

The following list of materials are sight-singing books that emphasize "real music".

1. *Choral Connections* edited by Mollie Tower (1997/1999): This book uses a collection of choral literature that is provided in a series of levels. These levels range from 1 through 4 where 1 is for a beginner and 4 is for a more advanced student.[69]

2. *Choral Reader* by Maurice Gardner (1977): While there are some specially composed exercises, Gardner mainly uses "familiar folk tunes and classical melodies."[70]

---

[68] "AP Music Theory: Example Textbook List." AP Music Theory: Example Textbook List. Accessed November 8, 2016. http://www.collegeboard.com/html/apcourseaudit/courses/ music_theory_textbook_list.html.

[69] Demorest, *Building Choral Excellence,* 134.

[70] Demorest, *Building Choral Excellence*, 136.

3. *The Folk Song Sight-Singing Series* by Edgar Crowe, Annie Leblon, and W. Gillies Whittaker (1933/1961): This is a series of ten books that "contain between 50 and 110 folk melodies."[71]

4. *Kodaly Choral Method* by Zoltan Kodaly (1965), the British edition was edited by Percy M. Young: This method book uses Hungarian folk music. However, it should be noted that these tunes may be difficult for American students.[72]

5. *Literature and Materials for Sight-Singing* by Richard Delone (1981): This book uses music literature in a historical order. There are also "supplementary practice exercises and drills."[73]

6. *Dimensions of Sight-Singing: An Anthology* by Paul Cooper (1981): This book contains "music literature in chronological order and includes folk songs."[74]

7. *Sight-Singing and Related Skills* by Anne Marie De Zeeuw and Roger E. Foltz (1975): This book contains practices on intervals and rhythms; the examples used are from music literature.

8. *Solfege According to the Kodaly Concepts,* 2 volumes by Erzebet Hegyi (1979): This book uses Kodaly methods, focuses on pentatonic scales, and implements music literature.

---

[71] Ibid, 139.

[72] Ibid, 145.

[73] Rogers, *Teaching Approaches in Music Theory*, 211.

[74] Ibid, 211.

9. *The Complete Sight-singing: A Stylistic and Historical Approach* by Norman Lloyd, Ruth Lloyd and Jan DeGaetani (1980): This book contains a collection of real "compositions for sight-singing."[75]

10. *Sight-Singing Manual* by Allen McHose and Ruth Tibbs (1957): This book uses excerpts of real music for examples.

11. *Advanced Music Reading* by William Thomson (1969): This book uses "twentieth-century music literature."[76]

12. *Bach Chorales* by J.S. Bach: Chorales by Bach are often used to practice sight-reading skills. One such book is *31 Bach Chorales for Sight-Singing and Performance* edited by John Leavitt.

13. *Smart Music—Music Learning Software for Educators & Students*: This is a fully web-based system that "connects students and educators online."[77] It helps students with skills, such as sight-singing, and provides them with immediate feedback.

14. *Masterworks Sight-Singing Collection* or *Masterworks Press* (2006): This is a company that produces sight-singing exercises by using choral literature. The books are designed to implement styles and genres of music while controlling the level of reading difficulty. The books range from beginner, intermediate, and advance.

---

[75] Ibid, 212.

[76] Ibid, 212.

[77] "Music Learning Software for Educators & Students," SmartMusic, accessed November 8, 2016. https://www.smartmusic.com/?utm_expid=66136220-3.uoh04QZKTUCqHiLuK5eyvg.0&utm_referrer=https%3A%2F%2Fwww.google.com%2F.

15. *Ear Training: A Technique for Listening* by Bruce Benward and J. Timothy Kolosick (7th ed. 2004, originally published 1978): This book uses real music melodies throughout the examples of the book.

16. *Sight-Singing Complete,* 7th ed., by Bruce Benward and Maureen Carr (2014): Exercises and drills by Bruce Benward are followed by musical examples taken from "18th-21st century instrumental and vocal repertoire."[78]

17. *Anthology for Sight-Singing* by Gary Karpinski and Richard Kram (2006): This book may be used by itself featuring music from the Middle Ages to the present. However, it coordinates with the following book on this list.

18. *Manual Ear Training and Sight Singing* by Gary Karpinski and Richard Kram (2006): This book is a gathering of the author's research in aural skills. Paired with the *Anthology,* it provides "over 1200 musical examples taken from real music literature."[79]

19. *Strategies and Patterns for Ear Training* by Rudy Marcozzi (2009): This book is for a two-year sequence in an undergraduate program. While some of the exercises and drills are specially composed, most of the musical examples are taken from real music literature.

---

[78] Maureen A. Carr, and Bruce Benward, *Sight Singing Complete* (New York: McGraw-Hill, 2006).

[79] Gary S. Karpinski, *Manual for Ear Training and Sight Singing* (New York: Norton, 2007).

20. *Music for Sight Singing,* 9th ed., by Nancy Rogers and Robert Ottman (2014): This

    book is in favor of developing the "mind's ear" using melodies taken from the

    literature of composed music and a variety of world folk music.[80]

21. *Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and*

    *Keyboard Skills* by Joel Phillips, Paul Murphy, Jane Piper Clendinning, and Elizabeth

    West Marvin (2011): Most sight-singing examples are from music literature.

    The next set of books feature exercises and drills that are specially composed.

1. *Choir Trainer Series* by Carl W. Vandre (1956): Within this book "all of the [drills]

    and exercises are specially composed by Vandre."[81] There are only drills for pitch

    accuracy and none dedicated towards rhythm.

2. *Essential Musicianship* by Emily Crocker and John Leavitt (1995 and 1998): This is

    a three-part book series designed for middle to high school students. Exercises

    gradually become more complex throughout the series and almost everything is

    specially composed.[82]

3. *The Independent Singer* by Richard Edstrom (1978): This book focuses on interval

    changes and uses specially composed exercises.

4. *Introduction to Sight-Singing and the Choral Sight-Singer* by Stanley Arkis and

    Herman Schuckman (1968/1970): This book aims to help a beginner student in sight-

    singing by using simple melodies gradually leading up to more complex melodies.

---

[80] Nancy Rogers and Robert W. Ottman, *Music for Sight Singing* 9th ed. (Upper Saddle River, NJ: Pear 2014).

[81] Demorest, *Building Choral Excellence*, 154.

[82] Ibid, 137.

Volume 2 uses "mostly specially composed pieces supposedly written in Baroque, Classical, Romantic, and Modern styles."[83]

5. *Jenson Sight-Singing Course* Volumes 1 and 2 by David Bauguess (1985): Throughout this series, these books provide "two hundred twenty-four graded exercises" that are specially composed for beginning sight-singingers.[84]

6. *The Keys to Sight Reading Success* by John Hemmenway, Mary Belle Leach, Mary Nan Wehrung, and Marsha Carlisle (1977-1991): This is a four-part book series. Books 1 and 2 correlate with each other from an introduction to sight-singing to easy four-part exercises. Books 3 and 4 may stand on their own as exercises for two-part singing and three-part singing. "All exercises are specially composed for the series."[85]

7. *Music Reading Unlimited* by Vivian Munn (1998): This series contains books that are structured into eleven units. These exercises are specially composed to develop and reflect on a specific musical element.

8. *Patterns of Sound* by Joyce Eilers Bacak and Emily Crocker (1988-1989): This book is more appropriate for a beginning level student or upper elementary class. The songs and exercises for the books were specially composed for the series.

9. *Patterns of Sound Series: A Choral Approach to Sight Singing* by Emily Crocker and Joyce Eilers (1990): This series was designed for middle school students. It moves slightly faster than the series prior and still contains specially composed exercises.

---

[83] Ibid, 141.

[84] David Bauguess, *The Jenson Sight Singing Course,* (Milwaukee, WI: Jenson Publications, 1984).

[85] Demorest, *Building Choral Excellence*, 143.

10. *Patterns of Sound Series: Sight-Singing SSA* by Emily Crocker and Joyce Eilers (1994): As the title suggests, this series is specifically for beginner and intermediate SSA choirs. The series moves more quickly than the previous series and contains eighteen specially composed pieces.

11. *Sight Reading Fun Series* by Carl W. Vandre (1940-1952): These books contain various parts, levels, and exercises. Like Vandre's previous book mentioned in this list, he has specially composed all drills and exercises.

12. *The Sight-Singer* by Audrey Snyder (1993-1994): These books contain two volumes for the unison and two-part treble voices, and two volumes for the two-part and three-part mixed voices. Both volumes are a gradual sequence throughout the series and contain specially composed exercises. However, the author does include the occasional folk tune in the series.[86]

13. *Songs for Sight-Singing* by Mary Henry and Marilyn Jones (1995): These books are a collection of specially composed pieces for sight-singing. These specially composed pieces were made to implement sight-singing scores that might been seen at choral assessment events. They are designed to adhere to the voice ranges and skill level appropriate to the age.[87]

14. *Successful Sight Singing* by Nancy Telfer (1992): This is a two-volume series that contains exercises focusing on triadic harmonies. The exercises and literature used throughout these series "are written and arranged by Telfer."[88]

---

[86] Ibid, 155.

[87] Ibid, 156.

[88] Ibid, 157.

15. *Vocal Connections* by Ruth Whitlock (1992): This series focuses on the development of audition and uses an approach that is "loosely based on Edward Gordon's 'Music Learning Theory.'"[89] The exercises throughout the series are specially composed.

16. *Sight Singing: Pitch, Interval, Rhythm* by Samuel Adler (1979): This book uses an "intervallic approach" and contains a large quantity of specially composed exercises.[90] The book also provides rhythmic exercises.

17. *A New Approach to Sight-Singing* by Sol Berkowitz, Gabriel Fontrier, and Leo Kraft (1976): This book is meant to be used in a four-semester sight singing course. The examples are "specially composed for the study of sight-singing."[91]

18. *Melodia* by Samuel Cole and Leo Lewis (1909): This is a collection of four books that contain an "extensive set of [specially composed] exercises."[92]

19. *Sight Singing: Melodic Structures in Functional Tonality* by Anne Marie De Zeeuw and Roger E. Foltz ed. Sterling Swift (1978): This book helps a sight-singer to distinguish between structural and decorative tones. The book focuses on the specially composed exercises to distinguish these differences but includes some melodies taken from music literature.

20. *Modus Vetus: Sight Singing and Ear Training in Major/Minor Tonality* by Lars Edlund (1974): The goal of this book is to develop familiarity with the melodic,

---

[89] Ibid, 158.

[90] Michael Rogers, *Teaching Approaches in Music Theory*, 211.

[91] Sol Berkowitz, Gabriel Fontrier, and Leo Kraft, *A New Approach to Sight Singing,* (New York: Norton, 1976) xi.

[92] Ibid, 211.

rhythmic, and harmonic sense of musical tones. The exercises are specially composed throughout the book, however, there is some music literature.

21. *Solfege, Ear Training, Rhythm, Dictation, and Music Theory: A Comprehensive Course* 3rd ed., by Marta Arkossy Ghezzo (2005): This series emphasizes using solfege and employs specially composed musical examples that range from classical to modern styles.

22. *Paths to Musical Thought: An Approach to Ear Training through Sight-Singing* by Murray J. Gould (1979): This book uses exercises that are specially composed.[93]

23. *Music for Sight Singing* 6th ed. by Thomas Benjamin, Michael Horvit, and Robert Nelson (2013): While this book uses specially composed exercises and melodies by the authors, the authors have strived to compose material that is musically and stylistically similar to real music. The book also contains units with examples from music literature as well.

24. *Sight Reading Factory*: This is an online feature that produces computer-generated examples of sight-reading and sight-singing materials. The exercises use a set of rules to make the examples rhythmically, harmonically, and tonally appealing.[94]

25. *Beginning Tonal Dictation* by Thomas Durham (1994): This book uses over one hundred dictation exercises to provide multiple examples for students.[95]

---

[93] Ibid, 212.

[94] "Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory®" Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory® accessed November 8, 2016. https://www.sightreadingfactory.com/.

[95] Thomas L. Durham, *Beginning Tonal Dictation,* (Prospect Heights, IL: Waveland Press, 1994).

26. *Progressive Sight-Singing,* 3rd ed., by Carol Krueger (2016): This book is separated

    into two parts. Part I is strictly used for rhythm drills and part II is used for melodies.

    Part II contains drills and exercises that are specially composed.

    The final list of materials are books that are strictly used for rhythm.

1. *Rhythmic Training: Student's Work Book* by Robert Starer (1985): This book is a

   collection of progressive rhythmic drills.

2. *Rhythmic Sightsinging* by Walter Wehner (1979)

3. *Studying Rhythm* 3rd ed. by Anne Carothers Hall (2005): This book contains three

   hundred metrical rhythmic studies for students.

    While these are not the entirety of sight-singing materials, these lists include a

variety of materials that a large group of music educators and music theorist use.

However, just having these materials does not create sufficient sight-readers. It is how

these systems and materials are taught and presented to students which make them

successful at sight-singing. The final section of this chapter will present one method for

teaching sight-singing and rhythm-reading in an aural skills classroom.

**Karpinski's Sight Singing Curriculum**

    The method presented here is based on Gary Karpinski's book, *Aural Skills*

*Acquisition: The Development of Listening, Reading, and Performing Skills in College-*

*Level Musicians*. The pedagogical techniques presented in this book are developed from

research in music education, music theory, and music cognition. There are several reasons

why this method was chosen over others. First, this method provides a model that

advances students beyond a beginner stage. Second, this method provides a good

approach for individual singers to become musically independent. Finally, this method provides a curriculum which helps students to mentally process music, rather than just drilling music. For these reasons, this book will provide an appropriate method to teaching sight-singing.

The purpose of the book is to explore how musicians are thinking *in* music rather than thinking *about* music.[96] One way that Karpinski goes about this is dividing the book into two parts: (1) Listening skills and (2) Reading and Performing skills. Unlike the standard separation of ear-training and sight-singing, Karpinski uses these terms to emphasize the importance of musical understanding. Listening skills provide a musician with the ability to understand what they hear. Reading and performing skills provide a musician with the ability to understand what they read and auralize it. Since sight-singing is the act of performing first read material, the method provided is associated with the second part of the book.

To begin, Karpinski states that it is important to develop good fundamental reading and performing skills. These skills may be taught and practiced before students are introduced to written notation. This process allows instructors to easily identify and fix troublesome areas that are not associated by interpreting notation. The following summarizes these fundamental skills and how they can be introduced to students.

Vocal Production

---

[96] Karpinski, *Aural Skills Acquisition*, 3.

These basic vocal productions allow beginner musicians to develop a singing voice. Students may use this singing voice as a tool or instrument instead of it being a hindrance. The following is a list of guidelines for good vocal production:

1. *Posture*—singers should sit or stand comfortably upright in order to breathe properly.
2. *Abdominal support*—singers should support their sound from the epigastrium (diaphragm).
3. *Breathing*—singers should breathe adequately and musically: they must take in sufficient air to sing each phrase, and they must breathe at musically logical places.
4. *Range*—singers should learn to produce pitches at the extremes of their ranges, particularly high notes, without unduly tightening their throat muscles.[97]

Fundamental Solmization for Reading

As discussed prior, there are several solmization techniques available and used for different functions. Karpinski acknowledges this fact and focuses on his main purpose of music listening. With this in mind, he has chosen the solmization system movable-*do* because it is a "functional system."[98]

Inculcating Scale and Solmization

Karpinski suggests starting to teach this system with the major scale for two reasons: The scale includes all "members of the diatonic collection," and it is most likely already familiar to the students.[99] The purpose of starting with scales is to associate the syllables with the scale degree functions. Exercises that students may practice are ascending and descending scales, sequential exercises, and functional progressions of

---

[97] Ibid, 146.

[98] Ibid, 148.

[99] Ibid, 148.

basic note-pairing resolutions, such as leading-tone resolutions.[100] These exercises may all be done without reading music in order to help the students gain fluency at singing with syllables.

Establishing Collection and Tonic

These next set of skills helps to eliminate improper interval reading. To begin developing these skills, Karpinski suggests developing a student's ability to sing whole and half steps. This process may be done with exercises that include a three-note pattern combining whole steps and half steps above and below a given pitch.[101] Furthermore, these patterns may gradually progress towards various pitches within a diatonic scale. This task allows students to gather a set of diatonic pitches that start on any scale degree.

When establishing the collection of diatonic pitches, Karpinski emphasizes to only play one sound, the starting pitch. This is for several reasons: (1) It places emphasis on the idea of pitch collection more than just a scale or tonic, (2) It is a similar cue used for performance situations, and (3) It is a preparation for when music modulates.[102] With this in mind, the following steps are then provided by Karpinski for students to perform when collecting the diatonic pitches.

1. Listen to the starting pitch.
2. If necessary, sing by whole steps to reach the nearest half step within the collection.
3. Sing the nearest half step to fix its position.
4. Sing by whole steps to reach the other half step in the collection.
5. Sing that half step to fix its position as well.

---

[100] Ibid, 149-151.

[101] Ibid, 151.

[102] Ibid, 151.

42

6.  (optional) Sing the entire scale.[103]

Once these steps have been established, Karpinski provides the following steps to establish the tonic.

1.  If necessary, sing by steps to reach the tonic.
2.  Sing the tonic and dominant pitches.
3.  (optional) Sing tonic and dominant chords.[104]

This process, as he states, should at first be done out loud but gradually advance towards students internalizing them.

Establishing Pulse, Tempo, and Meter

For these skills Karpinski suggests that students auralize a steady pulse before performing. To help them establish tempo control, the following four exercises may be done: (1) listening to recordings at specific tempi, (2) learning to establish tempi from memory, (3) preparing individual melodies at several different tempi and, (4) learning to maintain a reasonably steady average tempo while exercising musically expressive deviations therefrom.[105]

To further this, he encourages students to embody the pulse with motions such as "foot tapping, head or torso motions, and conducting."[106] Conducting also helps to "[establish] and [communicate] a sense of pulse, tempo and meter."[107] Finally, the earlier

---

[103] Ibid, 153.

[104] Ibid, 153.

[105] Ibid, 155.

[106] Ibid, 155.

[107] Ibid, 156.

a student is introduced to conducting, the more it benefits them in understanding other music fundamentals such as dynamics and articulations.

Aural Imagery prior to Sound Production and Reading from Protonotation

As already mentioned, these fundamental skills can be taught prior to reading music notation. Karpinski encourages teachers to assess students with external performances such as "singing, tapping, clapping or conducting."[108] However, students should internalize these skills to become more proficient readers.

Finally, Karpinski claims that these skills may also be developed through a "system of protonotation."[109] This system separates reading meter, rhythm, and pitch from standard written music notation. For this system, it uses long bar lines to represent measures and short bar lines to indicate the amount of beats per measure. Finally, above the lines are shorthand solfege syllables indicating the pitches. An example of protonation is provided in Figure 2.11:
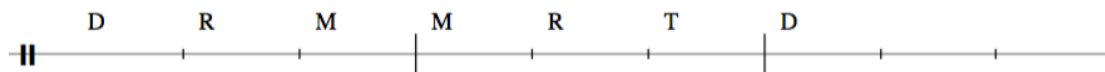


Figure 2.11: Protonotation

Once students have a good grasp on these fundamentals, it is time to apply them to reading written notation. The following is a summary of Karpinski's method for

---

[108] Ibid, 156.

[109] Ibid, 156.

44

directing sight-singing with music notation. To begin, he provides basic procedures that should be applied before even making a sound.

Scanning Music before Sight Reading

When a musician first receives a piece of music, they should scan it left to right to discover the global parameters, such as, the "instrumentation or voice and transposition, clef, key signature, meter, and tempo.[110] Knowing the instruments being used allows the reader to identify if the piece needs to be transposed or not. The clef indicates the accurate placement of pitches. The key signature represents the specified diatonic pitch collection and tonic. The meter represents the execution of the rhythm to be produced. Finally, the tempo decides the speed of the pulse of the piece. However, Karpinski states that no matter what the tempo is marked at, the reader should firmly establish a steady tempo to perform.

After scanning the music and identifying these parameters throughout the piece, the next step is to orient the scale degrees mentally and establish tonality. One way of accomplishing this is by locating the members of the tonic triad on the staff. Karpinski states that by identifying these three notes, the reader has a more firm "reference [point] while singing."[111] Once this has been accomplished, the reader should scan the range of the piece to make sure it is in their vocal capabilities. From there, they should then scan for any repeat signs or gestures before singing.

---

[110] Ibid, 158.

[111] Ibid, 162.

45

Finally, the last step is for the reader to "mumble" through the music on pitch. This "refers to a kind of rapid reading that stands somewhere between freely scanning out of sequence on the one hand and reading actively in real time on the other."[112] The main purpose of mumbling is to highlight the reference point pitches and keep the sight-singing continually moving. Begin practicing this technique with simple excerpts, then gradually more complex. Overall, the scanning of music will create readers with better eye movement.

Solmization Systems for Sight Reading

Karpinski divides this section of his method into two solmization systems: pitch and rhythm. Rhythmic solmization systems should be practiced enough that readers become as "fluent in [them] as [they are] in pitch solmization [systems]."[113] As discussed earlier, Karpinski only provides pitch solmization systems that are functional. He categorizes them into "fixed pitch-naming systems and movable scale-degree systems."[114] Fixed systems are used to improve clef reading and transpositions. Movable systems help develop functional hearing and reading. Karpinski suggests trying to use both types of systems. This may be done by assigning one exercise using three different solmization systems.

Regardless of the system that a student uses, there should be ample amounts of practice and drills provided for accuracy. He also states that instructors should buy in

---

[112] Ibid, 163.

[113] Ibid, 169.

[114] Ibid, 166.

"wholeheartedly [into a solmization] or not at all," otherwise, a student will not gain fluency.[115]

<u>Intonation</u>

According to Karpinski, when students sight-sing, there are two kinds of intonation problems that may occur. The first intonation problem involves losing the key of the music. A quick test to see if this is the issue is to have the student sing tonic again. To remedy this problem, Karpinski advises having the students sing tonic throughout the melody. This can be done by having them "pause at regular intervals of time and sing the tonic pitch," "playing a tonic drone on the piano" throughout the exercise, and playing a drone on tonic and the dominant throughout the exercise.[116]

The second intonation problem "involves inaccurate production of pitches within a key without losing the tonic."[117] When this issue occurs, instructors may call attention to these pitches and have the students compare them with the correct ones. If students are continuously missing certain pitches, continue practice with scale sequences. It is also beneficial for students to "[sing] with others and [sing] with harmonic accompaniment."[118] This process allows students to have a better sensitivity towards intonation.

---

[115] Ibid, 168.

[116] Ibid, 170.

[117] Ibid, 171.

[118] Ibid, 171.

<u>Visual Tracking</u>

Students who succeed at rhythm and pitch drills but still fall short at sight-singing may have lack of eye movement. These students are potentially reading the music note to note instead of looking ahead. Karpinski has gathered that successful sight-readers have developed faster eye movements that "gaze across the page with much fluidity" rather than those who "often focus in fits and starts."[119] These sight-readers are using longer notes to scan ahead and read further into the notation. Also, quicker eye movements are gained through the ability to understand "musically meaningful chunks."[120] These chunks include but are not limited to "metric groupings, rhythmic patterns, scalar passages, arpeggiations, and harmonic implications."[121] Karpinski provides one exercise that may help sight-singers to start thinking ahead in music. This simple drill can be done as follows: (1) choose a basic unit of metric duration; (2) look at the first unit; (3) cover the first unit and sing the first unit while looking at the second unit and; (4) cover the second unit and sing the second unit while looking at the third unit and so on.[122] This drill forces readers to think ahead; however, it does not allow them to scan and chunk meaningful musical elements. To accommodate for this, Karpinski suggests using a type of "mumbling" strategy. This involves mumbling through the music and describing certain

---

[119] Ibid, 172.

[120] Ibid, 173.

[121] Ibid, 173.

[122] Ibid, 174.

"rhythmic patterns, scales arpeggiations, and so on."[123] This skill takes time and should continue developing as the musician grows.

Metric and Rhythmic Thinking

Sight-singers must also pay attention to meter and rhythm when sight-singing. The best way to embody this skill is through body motion such as conducting. Conducting helps students define a difference between duple and triple meters. It also provides a kinesthetic understanding of where the beats are placed throughout the piece. Along with recognizing meter, conducting helps with recognizing rhythmic grouping and noticing rhythmic patterns. These patterns may be understood through compositional techniques and patterns of beaming music. However, good rhythmic practice should not take away from expressive performance.

Harmonic Thinking

Having the ability to understand harmonic function is important for two reasons: (1) readers who quickly grasp the harmonies implied in a passage can use that information to facilitate their performance, and (2) readers who take harmonic implications into account can produce more musically meaningful performances.[124] One way to enhance this skill involves arpeggiating a series of chords. Students may read from a series of chord symbols, such as Roman numerals, and sing through them by arpeggiating the notes. This activity "serves to ingrain the sounds of chords in the ears and mind, constantly reinforce the links between symbology and sound, increase fluency

---

[123] Ibid, 175.

[124] Ibid, 180.

in the meanings of the symbols, and provide opportunities for discussions of topics such as chord origins, voice leading, and resolution."[125] Grasping these concepts helps improve and develop the process of mental chunking specifically for harmony.

Structural Singing

Understanding harmonic passages and how passing notes, neighboring notes, and other embellishments fit within a melody helps a sight-singer to navigate through increasingly difficult passages. One activity that may be used is outlining the melodies or putting them in a "first-order reduction."[126] This helps the reader not to develop a note-by-note method of reading and allows them to be more musical.

Performance Indications and Musical Expression

To integrate musicianship and musical performance into a sight-singing curriculum, Karpinski urges instructors to include materials with "tempo, dynamics, articulation, accents, and phrasing" as early as possible.[127] These features play an important role in shaping the musical knowledge. Have students sing exercises with a sense of musical purpose and never downplay these features. Even if they may over stimulate the readers, Karpinski feels that they are too important to a musician and performer to overlook.

Prepared Materials and Sight Reading

The use of prepared materials helps students to develop knowledge of new skills or techniques. Isolating these skills helps students to execute them efficiently in the

---

[125] Ibid, 181.

[126] Ibid,  183.

[127] Ibid, 187.

future. Some of these skills, such as the fundamental skills, develop the same regardless of prepared or at sight materials. However, other skills develop differently, such as quick eye movement, depending on the material provided. Overall, the following factors contribute significantly to sight-reading abilities: (1) understanding of notation and various musical concepts, (2) experience with reading and performing a wide variety of music literature, and (3) the amount of time and effort spent on sight-reading music.[128] Thus, students should know that sight-singing is a skill to be learned in and of itself.

**Summary**

The research provided here highlights the many techniques and materials used for demonstrating sight-singing. These techniques have been categorized into either pitch or rhythm solmization systems. Each system provides a different skill for a student to develop. The materials that are provided cover music examples from music educators and music theorists. These music examples develop students' tonal sense of music by using "real music" examples. These examples also develop students' sight-singing skills by using "specially composed" music examples. Third, the materials provide rhythm exercises to develop students' rhythmic skills. Finally, a model of a curriculum was presented to demonstrate a well developed process of instructing sight-singing to students. This process may be combined with the results of the study to provide an instructive sight-singing method in the choral classroom.

The following chapters will focus on the survey sent to 34 choral directors throughout the state of Kentucky. These chapters will discuss the method, procedure, and

---

[128] Ibid, 191.

instrumentation used for this study. The results of this study will be compared to previous research provided and present future goals for future research into sight-singing pedagogy. Furthermore, these techniques and methods will be used to create a sight-singing model curriculum for the choral ensemble.

CHAPTER 3

This chapter provides an in-depth discussion of the method, procedure, and the instrumentation used for this study. The selection used for this study is divided into two sections: Kentucky Music Education Association (KMEA) Assessment and qualification for participants. The first section provides the ensemble categories, classification for the level of difficulty, and ratings used by KMEA Assessment. The results of these assessments determines the qualifications for participants to take part in this study.

**Method**

The primary purpose of this descriptive study was to identify effective sight-singing techniques. The method used for this study was a non-experimental survey. The survey was sent to choral directors throughout the state of Kentucky who received outstanding assessment scores three out of the last five years at adjudicated events. The scores of each choral director were made public through the Kentucky Music Education Association's (KMEA) *Bluegrass Music News* magazine in their summer volume.

The choral directors were asked questions based on the following categories: sight-singing techniques, the placement of sight-singing in the curriculum, and the director's educational background. Therefore, the results of the study may benefit educators who want to improve their teaching of sight-singing, incoming freshmen who wish to take music courses in higher education, amateur choirs such as church choirs or clubs, and anyone else who wants to develop better reading skills in music.

**Kentucky Music Education Association (KMEA) Assessment**

The survey was sent to 34 high school choral directors throughout the state of Kentucky. Each choral director was selected based on previous assessment scores from adjudicated events. The adjudicated event used for selection was the performance assessment done at the district level. Schools may be assessed in either large ensembles and solo/small ensembles. Solo assessments are for students who wish to be assessed on their own individual performance. Small ensembles vary from two to sixteen students within the ensemble. For both the solo and small ensemble assessment, students are not to be conducted and are only assessed on performance. Large ensembles require a conductor and a sight-reading assessment.[129] Therefore, only large ensembles' assessments were considered for this study.

For this adjudicated event, directors may register their large ensembles based on these grade-levels: Elementary (kindergarten through sixth grade), Middle school (sixth grade through eighth grade), and High School (ninth through twelfth grade). Once large ensembles are registered, they are divided into either elementary division, junior division, or senior division. The elementary division is simply classified as elementary choral; however, junior and senior divisions may be further classified by level of difficulty.

Senior division choirs are classified based on the repertoire they perform for assessment. The repertoire performed is chosen from a list of approved choral literature

---

[129] Since KMEA provides assessments and events for choir, orchestra, and band, they only use the terminology sight-reading. Sight-reading refers to seeing a piece of music at first sight and performing it back on an instrument. Since choirs' instruments are voices, their sight-reading may also be referred to as sight-singing. Therefore, for the purpose of this paper, sight-reading and sight-singing will be used interchangeably.

selected by KMEA, classified by level of difficulty. Senior division choirs select one piece from the list, which determines the classification of the ensemble.

The junior division choirs do not choose their repertoire from a required list of music. Their classification is based on what the choral director deems appropriate for their choir. These classifications for each ensemble may be determined by the grade level of students or the length of instruction each ensemble has had. A summary of the classifications follows:

> Elementary Choral—Ensembles in this classification must contain students in grade six and under housed in an elementary school. There will be no required sight-reading for this classification, but groups may do so if they choose.
> Class E—Beginning group: Any ensemble, regardless of grade level, may enter this classification if the students have begun instruction, as a group, no earlier than one semester prior to the assessment event date.
> Class M—Medium level group.
> Class D—Difficult level group.
> C/O— Comments only.[130]

Only ensembles classified as E, M, or D are assessed on sight-reading. All junior and senior division choirs in a large ensemble are required to sight-read, however, junior divisions have the option to sight-read for comments only or for ratings. "Comments only" indicates that ensembles do not wish to receive a score but request feedback to improve their ensemble. If junior division ensembles choose sight-reading for ratings, it will then be counted towards their final assessment. Senior divisions must sight-read for ratings, unless they have prepared for comments only in the performance assessment. This is indicated in their classification as C/O.

---

[130] KMEA Assessment Rules Choral. April 21, 2015. Accessed November 8, 2016. https://www.kmea.org/FESTIVAL/FestRulesChoral.pdf, 7.

Based on these junior and senior division classifications, the level of difficulty for sight-reading music is then assigned. The following is the list of high school sight-reading criteria provided by the Texas University Interscholastic League. This university has given KMEA permission to use their criteria standards. The criteria is categorized by the following classification:

**Class E—**
**Meter**: Either 3/4 or 4/4 with no meter change.
**Key**: Major keys; F, C, and G. No modulations.
**Texture**: Homophonic, with unison passages allowed
**Harmony**: No altered chords, melodic skips within the I, IV, V chords only, to include all thirds and perfect fourth, "sol-do"
**Cadences**: No use of the deceptive cadence. Authentic and plagal cadences only.
**Rhythm**: Basic patters using eighth, quarter, half, and whole notes and corresponding rests. No dotted patterns except dotted half notes. No ties across the bar line. No excessive use of rests.
**Length**: 16 to 24 measures, depending on time signature. Length of piece can be different for each classification.
**Form**: Recurring motives; strophic; ABA.
**Voicings**: Mixed— SAB and SATB, Girls— SA/SSA, Boys— TB/TTB.
**Text**: Choir may use the printed text or their preferred method of reading on both readings.

**Class M—**
**Meter**: 3/4 and 4/4. Maximum of one meter change and return.
**Key**: Major key; F, C, and G. No modulations.
**Harmony**: No altered chords. Melodic skips within the I, IV, V chords only, to include all thirds and perfect fourth.
**Texture**: Homophonic, with unison passages allowed.
**Cadences**: No use of the deceptive cadences. Authentic and plagal cadences only.
**Rhythm**: Basic pattern using eighth, quarter, half, and whole notes and corresponding rests. No dotted patterns except dotted half notes. No ties across the bar line. No excessive use of rests.
**Length**: 20 to 32 measures, depending on time signature.
**Form**: Recurring motives; strophic; ABA.
**Voicings**: Mixed— SAB and SATB, Girls— SA/SSA, Boys— TB/TTB.
**Text:** Choir may use printed text or their preferred method of reading on both readings.

**Class D—**
**Meter**: 3/4 and 4/4. Maximum of one meter change and return.
**Key**: Major key; B-flat, F, C, G, and D. No modulations.
**Harmony**: No altered chords. Melodic skips within the I, IV, V, and V7 (re-fa only) chords only, to include all thirds, perfect fourth, and perfect fifth.
**Texture**: Homophonic, with unison passages allowed.
**Cadences**: No use of the deceptive cadences. Authentic and plagal cadences only.
**Rhythm**: Basic pattern using eighth, quarter, half, and whole notes and corresponding rests. No dotted patterns except dotted half notes and dotted quarter notes. No ties across the bar line. No excessive use of rests.
**Length**: 24 to 36 measures, depending on time signature.
**Form**: Recurring motives; strophic; ABA.
**Voicings**: Mixed— SAB and SATB, Girls— SSA, Boys— TTB.
**Text:** Choir may use printed text or their preferred method of reading on both readings.[131]

As shown in the criteria, Class D provides the highest difficulty for large ensembles in performance and sight-reading. Therefore, only ensembles who were assessed in Class D were considered. Finally, ensembles are then assessed and awarded the following ratings:

I. <u>Distinguished</u>: Represents a Superior Performance- All basic elements performed on an exceptional artistic level with an accomplished performance and technical presentation.

II. <u>Proficient</u>: Represents an Excellent Performance That is Outstanding In some Respects- All basic elements performed on inadequate artistic level with limited, but noticeable and obvious, performance and technical inconsistencies.

---

[131] University Interscholastic League, "Choir Sight-Reading Criteria," UIL Hompage, , accessed November 8, 2016, http://www.uiltexas.org/music/concert-sight-reading/choir-sight-reading-criteria.

III. <u>Apprentice</u>: Represents A Good Performance but Not Outstanding- Areas within one or more of the basic elements are noticeably inconsistent and inadequate.

IV. <u>Novice</u>: Represents A below Average Performance- Areas within two or more basic elements are inadequately demonstrated, with several obvious technical inconsistencies.[132]

The highest score an ensemble may receive is distinguished. This rating indicates that the ensemble is adequate and fluent in all basic musical elements.

## Qualification for Participants

These KMEA assessment procedures show that senior division ensemble ratings include both performance and sight-reading assessments. The highest difficulty level is classified as Class D and the highest rating score is distinguished or I. Therefore, choral directors who had senior division ensembles in Class D and scored a distinguished rating three out of the last five years were considered for participation in the survey and were contacted through e-mail using addresses gathered from the staff and faculty section on the schools' website. A consent form was first e-mailed to participants prior to the survey.[133] With this consent form, they were informed that participation in the survey was voluntary and that by continuing with the survey, they acknowledged the terms and conditions. Directors were given six weeks to respond and reminded every other week until the survey was closed.

---

[132] KMEA Assessment Rules Choral, 8.

[133] Consent form can be seen in Appendix B.

Of the 34 choral directors asked to participate, 22 (22=N) responded back to the

researcher, making a 64.71% response rate. In spite of this high response rate, discretion

should be taken before relying only on the results of this survey. The sampling of data

may not reflect every choral director who teaches sight-reading or those that are

successful. Every school throughout Kentucky is not required to attend or participate in

assessments or festivals. It is therefore possible that some choral directors who may be

successful at teaching sight-reading were not included in the sample. With this

information, the results of this survey may not include an accurate depiction of all

successful choral directors throughout the state of Kentucky.

**Instrumentation**

The instrumentation used for this study was a survey questionnaire.[134] The survey

was prepared by the researcher and e-mailed to the 34 choral directors throughout the

state of Kentucky. The survey was distributed through the web using

SurveyMonkey.com. Completed surveys were gathered through a password-protected

profile, and results were calculated once the survey was closed. Since all data collection

occurred online through this site, responses were received anonymously.

The survey consisted of basic questions that elaborated the research questions.

These questions concentrated on the directors' education, how they organize their

classrooms, and their use of sight-singing techniques. The survey was designed by the

principal and co-investigator in the study. It was pilot tested with a sample of music

educators to ensure that it was easy to understand and to determine the amount of time

---

[134] See Appendix C for the full survey.

needed to complete the survey. The survey took approximately 10-15 minutes to complete and stayed open for approximately six weeks.

Directors were given prepared prompts or closed-ended questions, with the option of adding individual comments. Open-ended questions were used to allow the directors to answer as they deemed necessary. These individual comments allowed the researcher to gather more information on techniques not considered prior to the study. Finally, contingency questions were provided to gather more information on the directors' curriculum.[135] This type of question gives the respondent a yes or no question, which based on their answer prompts the participants to the following question. This provides the participants with a variety of questioning and the opportunity to skip unnecessary questions. The researcher believed that these type of survey questions would yield beneficial information for educators who want to improve their teaching of sight-singing techniques.

The survey itself was organized into three different sections; education, sight-singing techniques, and curriculum. The following fundamental questions were asked based on these sections: (1) What is the highest level of education? (2) What type of system do they use to teach pitch singing? (3) What techniques do they use to teach rhythm performance? (4) What materials or visual aids do they use for teaching sight-singing? (5) How much time is spent in a classroom on sight-singing? and (7) When throughout the class is sight-singing used?

---

[135] See question 17 and 18 in Appendix C.

The results of the survey were analyzed using measures of central tendency and graphic analysis. Measures of central tendency were used to describe the whole set of data as one single value. Since most variables in the data sets are classified as categorical variables, the measurement of mode was used. Mode refers to the most commonly occurring value. This allowed the researcher to discover and display the frequency of each selection available. Graphic analysis was then used to demonstrate these values in a visual manner.

CHAPTER 4: RESULTS

**Introduction**

This chapter shows the analyzed results represented using tabular format. This
format shows the frequency of responses and percentage of each question. Prior to these
questions are the makeup of the respondents to the survey. This makeup of respondents
compares the participants to the overall choral directors who participate in KMEA
assessment.

**Respondents**

The survey was sent to 34 choral directors throughout the state of Kentucky. Of
these 34 directors, 22 responded back to the researcher making a 64.71% response rate
and the N for this study 22. The directors were pooled from ratings in 2011-2015 and
were taken from a total average of 166 choral directors. Table 4.1 represents the number
of total choral directors from each year.

Table 4.1: Total Choral Directors

| Year | Total Choral Directors |
|------|------------------------|
| **2015** | 181 |
| **2014** | 159 |
| **2013** | 164 |
| **2012** | 170 |
| **2011** | 157 |
| | Average=166 |

The choral directors were then also calculated into their designated divisions. Figure 4.1 shows the number of choral directors who participated in each division over these five years.[136]
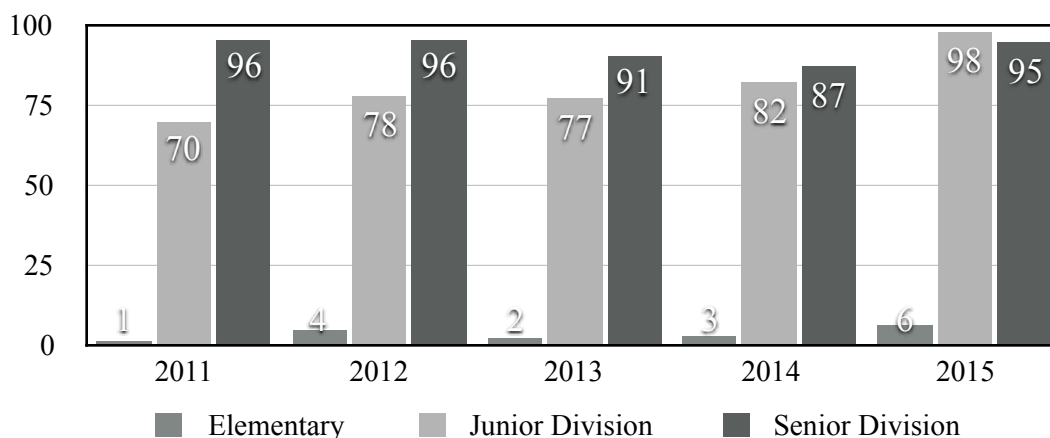


Figure 4.1: Number of Choral Directors over Five Years.

These numbers in Figure 4.1 show an average of 3 elementary, 81 junior, and 93 senior division directors over the last five years. The total average of choral directors shows that 1.81% of those directors were elementary, 48.80% were junior, and 56.02% were senior. These percentages indicate that slightly over half of the directors had large senior ensembles. Therefore, over half of the directors were assessed on sight-reading.

While a little over half of the directors were assessed on sight-reading, 36.56% of them qualified to participate in the survey. Compared to the total number of choral directors, that is only 20.48%. Considering those who responded, 23.66% of the senior division participated. Along with this, only 13.25% of the total average choral directors

_____

136 It should be noted that several choral directors instructed both Junior and Senior Division choirs. These directors were counted separately for each division. However, for the total average of choral directors, they were only considered as one person.

are included in this study. Figure 4.2 visually compares the amount of respondents to the different areas they were pooled from.
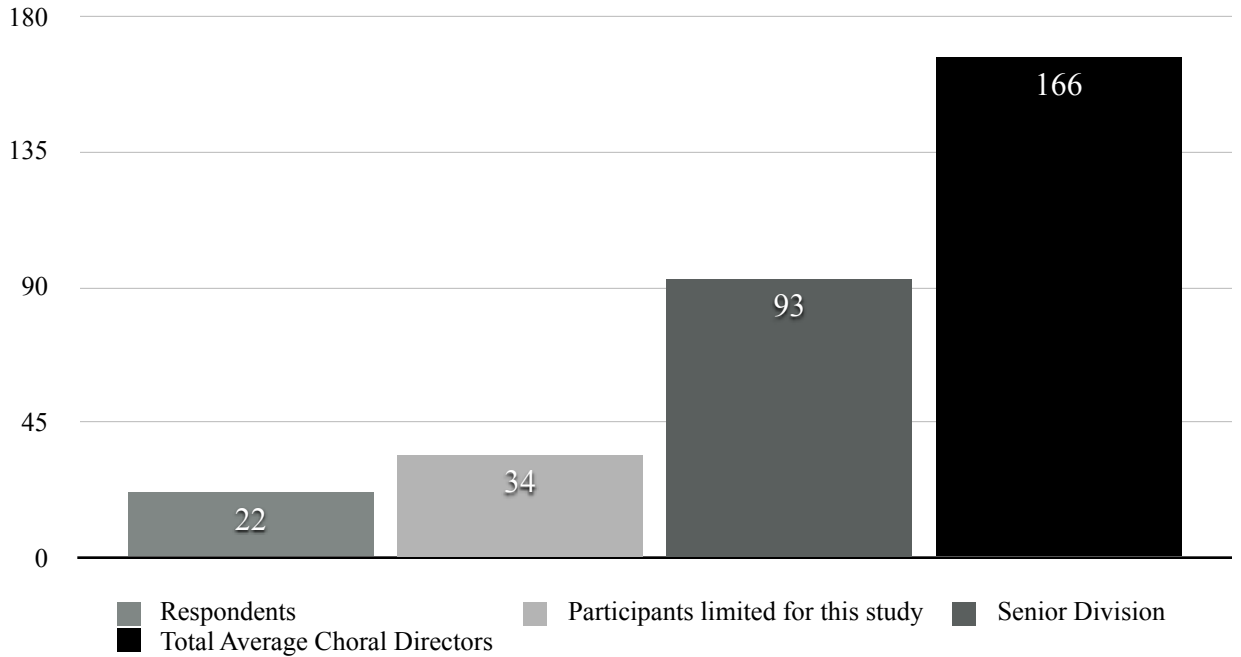


Figure 4.2: Respondents, Participants, Senior Division and Total Average Choral Directors

As mentioned previously, it is possible that some choral directors have been excluded from these figures because they do not participate in KMEA assessments. Therefore, the total range of qualified choral directors is uncertain.

**Education Results**

The first section of the survey presented questions that assessed the directors' educational background. These questions focused on the amount of training or schooling each director has acquired. The questions also queried how much training or knowledge they have received with regard to sight-singing.

Table 4.2 shows the frequency and percentage to the response of Question 1:

"What is the highest level of education you have completed?"

Table 4.2: Question 1 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| Bachelor's Degree | 2 | 9.09% |
| Master's Degree | 19 | 86.36% |
| Doctoral Degree | 1 | 4.55% |
| Total | 22 | 100.00% |

The results from Table 4.2 indicate that 90.91% have earned a degree greater than

a bachelor's degree. Beyond that, 19 respondents have received a master's degree and

only one person has received a doctorate. The higher number of master's degrees could

correlate with the Kentucky Education Professional Standards Board. This board does not

give lifetime certifications and requires teachers to renew their certifications every five

years.[137] After the first five-year renewal, teachers are required to complete fifteen hours

of graduate course work. After ten years, they should have completed a master's program.

Question 3 asked "How many years have you been teaching music?" As shown in

Table 4.3, 63.63% of the respondents have taught longer than ten years indicating that

they should have completed a master's degree.

---

[137] "KY: Education Professional Standards Board - Certification Q & A," accessed November 6, 2016. http://www.kyepsb.net/certification/certFAQ.asp.

Table 4.3 Question 3 Results

| Years | Frequency | Percentage (N=22) |
|-------|-----------|-------------------|
| 1-5 | 0 | 0.00% |
| 6-10 | 8 | 36.36% |
| 11-15 | 7 | 31.81% |
| 16-20 | 1 | 4.55% |
| 21-25 | 0 | 0.00% |
| 26-30 | 4 | 18.18% |
| 31+ | 2 | 9.09% |

Prior to question 3, directors were asked "What [their] highest degree [is] in?"

Question 2 provided an open response question for the directors to answer. The majority

of the responses indicated a field related to music. Results are shown in Table 4.4:[138]

Table 4.4 Question 2 Results

| Program | Frequency | Percentage  (N=22) |
|---------|-----------|--------------------|
| Education | 3 | 13.64% |
| Secondary Education | 2 | 9.09% |
| Instructional Leadership | 1 | 4.55% |
| Music Education | 7 | 31.82% |
| Choral Conducting | 7 | 31.82% |
| Music | 1 | 4.55% |
| Vocal Performance | 2 | 9.09% |

Table 4.4 indicates that 77.27% of the respondents have received their highest

degree in a field related to music. The other 22.27% of the respondents have earned

degrees that relate to the field of education. Secondary education refers to a degree that

---

[138] It should be noted that one director received two separate degrees. Therefore, the frequency is larger than the study N. However, percentages will always be based from the N of the study, 22.

66

focuses on the education of high school students. Instructional leadership is an educational degree that focuses on instructing and advising adults such as the duties of a school principal. This degree is a step towards an administrative position. Education may refer to any general education degree that the respondents have acquired. Furthermore, Table 4.4 shows that 59.09% of the respondents earned their highest degree in some field of education. Therefore, the results of this table show that the respondents have either earned a degree in music or education.

Questions 4-7 were directed towards the directors' training in sight-singing. Question 4: "In which context have you received sight-singing training?" Table 4.5 represents the results:

Table 4.5 Question 4 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| Being in ensembles | 20 | 90.91% |
| Private lessons | 5 | 22.73% |
| College course | 20 | 90.91% |
| Master classes | 12 | 54.55% |
| Workshops | 18 | 81.82% |
| Through your career | 22 | 100.00% |
| Other | 6 | 27.27% |

In Table 4.5, the category Other was provided to allow directors to add other answers the researcher may not have anticipated prior to the study. The Other responses included observing other teachers, self-study, conference setting, working with colleagues, Kodály levels 1-2-3, and Kodály methodology training in Hungary. Some of these responses have suggested another category that could have been provided. This

category could be called Programs. For example, the Kodály levels and training would fit this new category. These trainings are longer than a partial or full day-long event but shorter than college courses.

Table 4.5 also illustrates that a majority of the directors received their sight-singing training in group settings. Ensembles, college courses, and workshops are all group events. Only 27.27% of the respondents selected responses for individual settings, such as private lessons and self-study. It is therefore noted that group events can be beneficial for sight-singing skills. Finally from Table 4.5, every director responded to the choice "through your career". This table reflects that these directors are continuously improving their skills towards sight-singing.

Tables 4.6-4.8 represent questions 5-7: "Throughout each educational level of your music training, how many semesters did you receive sight-singing instruction? Bachelor's Degree? Master's Degree? Doctoral Degree?"

The results from these tables indicated that 90.90% of the respondents received most of their sight-singing instruction at the bachelor's level. Furthermore, 22.72% of the respondents received instruction in their master's degree and 9.09% have received instruction at a doctoral level. These results also indicate that one respondent has taken doctoral courses, but has not earned a final degree.

Table 4.6 Question 5 Bachelor's Degree Results

| Semesters | Frequency | Percentage (N=22) |
|---|---|---|
| 0 | 2 | 9.09% |
| 1 | 1 | 4.55% |
| 2 | 1 | 4.55% |
| 3 | 3 | 13.64% |
| 4 | 9 | 40.91% |
| 5 | 0 | 0.00% |
| 6 | 0 | 0.00% |
| 7 | 0 | 0.00% |
| 8 | 6 | 27.27% |

Table 4.6 shows that 40.91% of the respondents received most of their sight-singing instruction in the first four semesters of their bachelor's degree. These four semesters may correlate with the music theory curriculum provided by their institution. For example, core music theory curriculum at Indiana University in 1990 provided four separate four credit courses in music skills which created four semesters of course work.[139]

Tables 4.7 and 4.8 represent sight-singing instruction at the master's and doctoral level. These two tables demonstrate that most of the respondents did not receive any instruction in sight-singing at these graduate levels. However, since only one respondent has received a doctoral degree, it can be argued that this level may receive instruction, but it is uncertain.

---

[139] Mary H. Wennerstrom, "The Undergraduate Core Music Curriculum at Indiana University," *Journal of Music Theory Pedagogy* 3 (1989): 163.

Table 4.7 Question 6 Master's Degree Results

| Semesters | Frequency | Percentage (N=22) |
|---|---|---|
| 0 | 17 | 77.27% |
| 1 | 2 | 9.09% |
| 2 | 0 | 0.00% |
| 3 | 0 | 0.00% |
| 4 | 3 | 13.64% |
| 5+ | 0 | 0.00% |

Table 4.8 Question 7 Doctoral Degree Results

| Semesters | Frequency | Percentage (N=22) |
|---|---|---|
| 0 | 20 | 90.91% |
| 1 | 2 | 9.09% |
| 2 | 0 | 0.00% |
| 3 | 0 | 0.00% |
| 4 | 0 | 0.00% |
| 5+ | 0 | 0.00% |

Overall, Tables 4.6-4.8 show that the majority of training in sight-singing was received at the bachelor's level.

**Sight-singing Techniques**

Questions 8-11 on the survey focused on the directors' techniques, methods, and materials for instructing sight-singing. Question 8: "What Sight-singing techniques do you use in your classroom?" This question referred to pitch solmization systems and methods the directors may use. Results are shown in Table 4.9:

70

Table 4.9 Question 8 Results

| Systems | Frequency | Percentage (N=22) |
|---|---|---|
| Movable Do (Do changes to the tonic of the key sig.) | 21 | 95.45% |
| Fixed Do (Do always = C) | 1 | 4.55% |
| Scale Degree numbers | 2 | 9.09% |
| Intervals | 10 | 45.45% |
| Other | 3 | 13.64% |

Table 4.9 shows that 95.45% of the respondents use a movable-*do* system. There may be certain reasons why this is the most used system. Many of the respondents may use this technique because they were taught this system in their own sight-singing training. The respondents may also use this system to develop their students' "hearing skills" opposed to their "music reading."[140] However, without further information, it can only be stated that movable-*do* is the most frequent system used by these respondents.

The responses to Other in Table 4.9 indicated that one respondent used pitch names to reinforce actual music reading and pitch identification skills. Another respondent stated they used tendency tones. However, this respondent only mentioned that they use tendency tones and not how they are used. Therefore it is uncertain how tendency tones are used towards sight-singing instruction or exactly what they are. Tendency tones may be a technique that differentiates between whole and half steps. It also may be a technique that helps students to hear common resolutions and voice leading. Without further identification though, it is uncertain to what this respondent

---

[140] Rogers, *Teaching Approaches in Music Theory*, 133.

meant by tendency tones. Furthermore, Table 4.9 shows that 45.45% of the respondents use intervals.

This indicates that several respondents are using more than one system, method, or technique towards their students. Directors may be using multiple techniques to develop different sight-singing skills within their students. With this, two statements can be made from Table 4.9: (1) The most frequent system used is movable-*do* and (2) Directors are instructing more than one technique towards their students.

Following pitch solmization, directors were asked which rhythmic solmization system they used. Question 9: "What type of rhythmic counting system do you use in your classroom?" Results are shown in Table 4.10:

Table 4.10 Question 9 Results

| Systems | Frequency | Percentage (N=22) |
|---|---|---|
| Count singing (1&2&) | 18 | 81.82% |
| Kodaly (Ta & Ti-Ti) | 8 | 36.36% |
| Gordon (Do & De) | 0 | 0.00% |
| Ta-ka-di-mi | 2 | 9.09% |
| Other | 4 | 18.18% |

The most frequent rhythm solmization system in Table 4.10 is count singing at 81.82%. This system allows the students to subdivide the beat and keep metrical placement. Since there is a large percentage of respondents who use this system, it may be noted that this system has not changed or been completely replaced in American

public schools since its introduction in the nineteenth-century.[141] This idea is further developed in Chapter 5.

Next, Table 4.10 shows that 36.36% of the respondents also use Kodály's rhythmic system. These percentages indicate that directors are using multiple rhythmic solmization systems for their students. However, only two respondents use the Ta-Ka-Di-Mi system and no respondents use Gordon's rhythmic system. These low responses may reflect respondents' educational background and the system that they learned prior to teaching. However, these are just speculations and further discussions on rhythmic systems will be presented in Chapter 5.

Additionally, the respondents to Other in Table 4.10 included down-up, Eastman (McHose and Tibbs), speaking rhythm on solfege, and neutral syllables. The down-up system is a technique used to guide the students through a melodic passage. Speaking through the passage on rhythm, students refer to each note as either being down or up from the previous note written. The one respondent using the Eastman system may also reflect the respondent's educational background and learning. The speaking rhythm on solfege is a technique that eliminates the element of pitch for students. This allows an extra preparatory step before sight-singing a passage. However, neutral syllables are not considered a solmization system since the syllables do not correspond towards the notes or rhythms in music. Nevertheless, using neutral syllables can be considered a method that eliminates mispronouncing a system and/or a method that is easy for students to learn.

---

[141] Edwin Gordon, *Learning Sequences in Music* (Chicago: GIA Publications, 1993), 265.

Furthermore, two similar statements can be made from Table 4.10: (1) The most frequent rhythmic system used is count-singing and (2) Directors are instructing their students with more than one system.

For the end of this section, directors were asked about the materials they used to instruct sight-singing. Question 10: "What materials do you use for sight-singing?" This question provided closed-ended responses with an option to add an open response. Results are shown in Table 4.11.

Table 4.11 Question 10 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| Books | 18 | 81.82% |
| Videos/CDs | 0 | 0.00% |
| Worksheets | 17 | 77.27% |
| Hand Signs | 18 | 81.82% |
| Online Sources | 10 | 45.45% |
| Other | 9 | 40.91% |

Table 4.11 shows that directors use several materials for their classes. Of these materials, books and hand signs were most frequently used followed by worksheets.[142] The lower response to Online sources, 45.45% which is almost half of the respondents, may be generated by lack of equipment within the school's or students' inaccessibility to technology. The 0.00% of videos and CDs brings up an interesting point that there may be scarce amount of videos or CDs that instruct sight-singing. This percentage could also represent either lack of time for video instruction in a classroom or again lack of equipment in inaccessibility to technology.

---

[142] Hand signs were included in the list of materials because they represent a visual display.

The responses to Other in Table 4.11 generated one extra material that a director uses. This material is a Smart Board. This interactive board allows this director to make generated examples on Sibelius or another notation program and demonstrate them for the class. The rest of the responses in Other were specific resources that directors use. The following question 11 elaborates on these specific resources. Therefore, the responses to Other in question 10 were added to the data in question 11.

Question 11: "If you chose any materials from the previous question, please list the specific source." Thirty-four different resources were given in response to this question. These sources are shown in Table 4.12. Sources are listed in order of frequency used by the respondents.[143]

Table 4.12 Question 11 Results

| Sources | Authors/Information | Frequency | Percentage (N=22) |
|---|---|---|---|
| *Masterworks Press.* | Authors vary for arrangements | 12 | 54.55% |
| *Melodia: A Comprehensive Course in Sight-Singing* | Samuel Cole and Leo Lewis | 7 | 31.81% |
| *Song for Sight Singing* | Editor Dr. Ruth Whitlock | 5 | 22.73% |
| *Music for Sight-singing* | Nancy Rogers and Robert Ottman | 4 | 18.18% |
| **Sight Reading Factory** | Online source with GraceNotes, LLC | 4 | 18.18% |
| **Smart Music** | Web-based site by MakeMusic Corporate | 3 | 13.64% |
| **Teacher Created work sheets** | individual instructors | 3 | 13.64% |
| **Bach Chorales** | Bach | 3 | 13.64% |

---

[143] A full citation of the materials from Table 4.12 is shown in Appendix D.

| Sources | Authors/Information | Frequency | Percentage (N=22) |
|---|---|---|---|
| **Hymnals** | Various authors | 3 | 13.64% |
| ***333 Reading Exercises*** | Zoltán Kodály | 3 | 13.64% |
| ***Jenson Sight-Singing Course*** | David Bauguess | 2 | 9.09% |
| ***Successful Sight-singing: A Creative, Step by Step Approach*** | Nancy Telfer | 2 | 9.09% |
| ***Essential Musicianship*** | Emily Crocker and John Leavitt | 2 | 9.09% |
| ***Sight-Singing for SSA*** | Joyce Eilers and Emily Crocker | 2 | 9.09% |
| ***90 Days to Sight-Reading Success*** | Stan McGill and H. Morris Stevens, Jr | 2 | 9.09% |
| ***Sing at First Sight*** | Andy Beck, Karen Farnum Surmani, and Brian Lewis | 2 | 9.09% |
| **Bruce Phelps *Sight Reading Manual*** | Bruce Phelps | 1 | 4.55% |
| ***Bel Canto Solfeggio I, II & III*** | This was a program done in 2013 by John Armstrong | 1 | 4.55% |
| ***Patterns of Sound*** | Emily Crocker | 1 | 4.55% |
| **Octavos** | Various Composers | 1 | 4.55% |
| **Schoology: A learning management system** | Founded by Jeremy Friedman, Ryan Hwang, Tim Trinidad, and Bill Kindler | 1 | 4.55% |
| ***Sight Singing Made Simple: An Audio Course for Group or Self Study*** | David Bauguess | 1 | 4.55% |
| **Student repertoire** | Individual students | 1 | 4.55% |
| ***How to Read Music: Reading Music Made Simple*** | Terry Burrows | 1 | 4.55% |

| Sources | Authors/Information | Frequency | Percentage (N=22) |
|---|---|---|---|
| *Music for Ear Training* | Michael Horvit, Timothy Koozin, and Robert Nelson | 1 | 4.55% |
| *The Rhythm Reader Level 1 and 2* | Audrey Snyder | 1 | 4.55% |
| *One-minute Sight Singing* | Holly Shaw-Slabbinck and Ronald Slabbinck | 1 | 4.55% |
| *Choral Ensemble Intonation: Method, Procedure and Exercises* | James Mark Jordan and Matthew Mehaffey | 1 | 4.55% |
| *Keys to Sight Reading Success Book 3 (treble and bass clef): 125 Moderate Two-part Exercises* | Marsha Carlisle | 1 | 4.55% |
| *50 Easy Four-Part Exercise SATB Book 2* | Edited by John Hemmenway | 1 | 4.55% |
| *Ice Breakers 2* | Valerie Lippoldt Mack | 1 | 4.55% |
| *Progressive Sight Singing* | Carol J. Krueger | 1 | 4.55% |
| *The Sight Singer, Leverl 1 and 2* | Audrey Snyder | 1 | 4.55% |
| *A Treasury of Song for Sight-singing and Performance* | John Leavitt | 1 | 4.55% |

The most frequently-used material as reported in Table 4.12 is the *Masterworks Press* or *Masterworks Sight-singing Collection*. Slightly over half of the respondents, 54.55%, use this material for their instruction. Since these are choral directors, it is appropriate that they use a material which focuses on choral literature. The next most frequently-used material is *Melodia* by Samuel Cole and Leo Lewis. Of the respondents,

31.81% use this collection of books to help guide their students through sight-singing exercises.

Finally, the third most frequently-used material is *Songs for Sight-Singing* by Mary Henry and Marilyn Jones used by 22.72% of the respondents. These three resources show that directors are using a combination of both "real music" and "specially composed" music for their sight-singing instruction. Furthermore from question 11, 72.73% of the respondents acknowledge using more than one material for their instruction. One respondent listed twenty-one different sources they used for their students. Overall, directors are using multiple sources for sight-singing and combining "real" and "specially composed" music examples.

**Curriculum**

The final section of the survey contained questions that focused on how the directors' classrooms were organized. These questions were used to see how often directors worked with their ensembles, how much time was spent on sight-singing, and if they assessed sight-singing themselves. Questions 12 and 13 were used to assess how many ensembles the directors instructed and how often they met. Question 12: "How many ensembles do you direct?" The results are shown in Table 4.13:

Table 4.13 Question 12 Results

| Number of Ensembles | Frequency | Percentage (N=22) |
|---|---|---|
| 1 | 0 | 0.00% |
| 2 | 2 | 9.09% |
| 3 | 6 | 27.27% |
| 4 | 3 | 13.64% |
| 5 | 6 | 27.27% |
| 6 | 1 | 4.55% |
| 7 | 1 | 4.55% |
| 8 | 3 | 13.64% |

Table 4.13 first shows that the majority of the respondents are teaching either 3 or

5 ensembles. Secondly, the next most frequent amount of ensembles the respondents are

teaching are 4 or 8. The higher amount of ensembles taught may account for some of the

comments made previously in this study. A few directors have indicated that they teach

after school ensembles which provides more ensembles for the director to teach.

However, 77.27% of the respondents teach less than or equal to 5 ensembles. This lower

amount could correlate to several different factors. One factor may be that directors teach

other courses or have other duties besides choir in their school. These courses or duties

may include, but are not limited to, humanities, AP music theory, or holding a study hall.

Question 13: "How often do you see your ensemble(s) per week?" Choices were

provided based on standard school schedules. These options were either an every day

school schedule with a class period lasting 45 to 60 minutes or a block schedule where

classes meet every other day for 80 to 90 minutes per class period. The results are shown

in Table 4.14:

Table 4.14 Question 13 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| **Regular Schedule - every day for about 45-60 minutes** | 15 | 68.18% |
| **Every other day for about 80-90 minutes** | 4 | 18.18% |
| **Other** | 3 | 13.64% |

Table 4.14 indicates that 68.18% of the respondents are on a regular every day

schedule with their ensembles. The responses provided in the Other indicated that one

director met with after-school groups for 40 minutes only one day a week. Another

director met with three ensembles 90 minutes every day and one ensemble for 90 minutes

one day a week. The final respondent included meeting with three ensembles for a

trimester period. The respondent stated that a trimester period met for 70 minutes every

day for 12 weeks. However, the respondent also indicated that these ensembles on a

trimester period were non-auditioned groups. The respondent's auditioned groups met

every day for 70 minutes all year. In conclusion, with this information 72.73% of the

respondents met with their ensembles on a regular every day schedule.

Based on these classroom schedules, Question 14: "How much time, per class, is

spent on sight-singing? (Percentages are based on a 45 or 90 minute class)." Results are

shown in Table 4.15:

Table 4.15 Question 14 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| 10% (5 or 10 minutes) | 11 | 50.00% |
| 20% (10 or 20 minutes) | 8 | 36.36% |
| 30% (15 or 30 minutes) | 0 | 0.00% |
| 40% (20 or 40 minutes) | 1 | 4.55% |
| 50%+ (more than 25 or 45 minutes) | 0 | 0.00% |
| Other | 2 | 9.09% |

Table 4.15 indicates that half of the respondents are using the least amount of time, 5 or 10 minutes, per class on sight-singing. The responses to Other indicated that one respondent uses solfege on 99% of the repertoire given to the ensembles. This response may indicate the confusion in terminology in sight-singing methods and sight-singing systems. Demorest defines a sight-singing method as something that, "should include a specific teaching approach, a careful sequence of materials, and a teaching philosophy."[144] However, some teachers use this term as a "syllable system they use to represent pitch notation."[145] Therefore this respondent states that they don't spend a specific separate amount of time on sight-singing, but are constantly using movable-*do* throughout their literature. This may indicate that the respondent believes that every time their students use solfege, they are sight-singing.

The second respondent to Other indicated that the time spent on sight-singing varies throughout each class. Most of the time they spend 20% of the class and other times they spend 50% or more on sight-singing. Overall with these responses, this makes

---

[144] Demorest, *Building Choral Excellence*. 21.

[145] Ibid.

the 20% time spent on sight-singing 40.91% of the respondents. Overall, a majority of the directors are using a small percentage of time per class on sight-singing.

Questions 15 and 16 were asked to discover where sight-singing was given the most instruction in a single class and throughout the school year. Question 15: "At what time(s) in your rehearsal is sight-singing used?" Results are shown in Table 4.16:

Table 4.16 Question 15 Results

| Choices | Frequency | Percentage |
| --- | --- | --- |
| At the beginning, during warm-ups | 20 | 90.91% |
| Throughout the rehearsal, at random points | 14 | 63.63% |
| When new music is introduced | 14 | 63.64% |
| Other | 2 | 9.09% |

The results from Table 4.16 show that 90.91% of the respondents use the beginning of the class to work on sight-singing. This placement may correlate with the amount of time spent on sight-singing. Standard choral warm-ups generally take 10 to 15 minutes of class time. This is respectively 10-20% of class time spent on warm-ups. According to Table 4.15, 90.91% of the respondents spend 10-20% of their class time on sight-singing. Therefore, choral warm-ups may be used for sight-singing instruction.

Along with the beginning of class time, more than half of the respondents implement sight-singing throughout the class and when new music is introduced. These high percentages indicate that anytime during a rehearsal is an opportune time for sight-singing. Finally, the respondents to Other indicated a special time after warm-ups and before rehearsing music. This time was spent instructing sight-singing for their

82

ensembles. Therefore, these respondents designated their own class time just for instructing sight-singing.

Question 16 was then used to discover the placement of sight-singing instruction over the course of the school year. The Question 16: "What time of the year do you focus on Sight-singing?" The results are shown in Table 4.17:

Table 4.17 Question 16 Results

| Choices | Frequency | Percentage (N=22) |
|---|---|---|
| Beginning of the semester | 6 | 27.27% |
| Before a concert/festival/ contest etc… | 6 | 27.27% |
| After a concert/festival/ contest etc… | 1 | 4.55% |
| Throughout the year | 20 | 90.91% |
| N/A | 0 | 0.00% |
| Other | 3 | 13.64% |

Table 4.17 indicates that 90.91% of the respondents focus on sight-singing throughout the year. This encourages students to practice sight-singing all the time, rather than just for certain events or only as a first step in preparing a piece of music. A useful comment in the Other portion of the choices stated that the respondent has their choirs sight-read every day throughout the year. However, when it comes closer to events such as assessments, they cater the sight-singing to what is to be expected at these events. Therefore, they have a set amount of time each day for sight-singing which they can manipulate towards their choir's future activities.

Questions 17 and 18 were closed-ended responses. These questions centered on whether directors assessed their student's sight-singing skills, and, if so how are students

assessed. Question 17: "Do you assess your students sight-singing skills?" Results are

shown in Table 4.18:

Table 4.18 Question 17 Results

| Choices | Frequency | Percentage (N=22) |
|---------|-----------|-------------------|
| Yes | 14 | 63.64% |
| Sometimes | 8 | 36.36% |
| No | 0 | 0.00% |

From the results in Table 4.18, every respondent does some form of assessment

for their students on sight-singing. However, 36.36% of the respondents do not assess

their students all the time. This may indicate that these respondents might not assess their

students every school year or they assess them randomly when they deem appropriate.

However, these responses still indicate that they have assessed their student's sight-

singing skills. Following this, Question 18: "If yes or sometimes to the previous question,

how do you assess you students?" Results are shown in Table 4.19:

Table 4.19 Question 18 Results

| Choices | Frequency | Percentage (N=22) |
|---------|-----------|-------------------|
| Students are assessed individually | 19 | 86.36% |
| Students are assessed by quartets | 8 | 36.36% |
| Students are assessed as a whole ensemble | 18 | 81.82% |
| N/A | 0 | 0.00% |
| Other | 3 | 13.64% |

Table 4.19 shows that 86.36% of the respondents are assessing their students

individually. Beyond this, 81.82% are assessing their students as a whole ensemble. It can

84

therefore be noted that directors are assessing their students in multiple ways. The responses to Other indicated that one respondent also assesses students in duets. Another respondent indicated that they assess the entire ensemble as a whole, but only individually assess the top 15% of the class who audition for All-State Choir. The third respondent indicated that their students submit individual recordings.

The final question in the survey allowed an open-ended response for the directors. This question allowed directors to add any thoughts or comments they had to the survey or sight-singing instruction. Question 19: "Please write any other comments you would like to make about teaching sight-singing or about this survey." Full responses are shown in Table 4.20:

Table 4.20 Question 19 Responses

| Number of Responses | Responses |
|---|---|
| 1 | We work hard to make sure our students are musically literate! |
| 2 | Individual assessment is time consuming |
| 3 | Passion has to be a part of teaching sight singing. I have always loved teaching it, and therefore, my students also loved it and were good at it. Teachers who treat sight singing as a necessary evil and approach it begrudgingly will raise students who hate sight singing. That way, it will never be fun. Thank you, surveyors, for your interest in collecting information about sight reading practices. This is important work! Keep it up! |
| 4 | I do not have a set time for sight singing each day. I vary when I include it and as often as possible attempt to use their repertoire as the source. |
| 5 | I have students compete in friendly "bouts" to determine who the sight-reading champion is. |
| 6 | This is skill building. Can't rush it. Success here will happen over many months/years. A little bit every day is key. I also encourage my students heavily to take AP music theory. These students grow into my leaders for sight reading. |
| 7 | Eye movement is the key to success! Be aware of eye movement. |
| 8 | I should assess individually much more often, but time is an issue. |

The responses in Table 4.20 bring out important issues, techniques, and attitudes that will be discussed further in Chapter 5. The following chapter will expand on the results of the survey and compare them to previous research. It will provide recommendations for further studies and research in the future. Finally, a short method based on the results of the study will be provided for instructing sight-singing in a choral classroom setting.

CHAPTER 5

The primary purpose of this study was to identify effective sight-singing techniques used by successful choral directors. These findings may be useful for music educators who wish to improve their sight-singing techniques, methods, and curriculum. In addition, these findings may also contribute to improved skills of incoming freshmen entering a higher education music program, amateur choirs, and anyone else wishing to improve their sight-singing.

This final chapter is categorized into three sections. First it discusses the conclusions drawn from the results in Chapter 4. These results are compared to prior research. Second, an example model of a method warm-up/sight-singing curriculum is provided. This model is a short lesson plan that incorporates choral techniques along with sight-singing techniques based on the results of the study. Finally, this chapter presents further recommendations for future research.

**Conclusions**

The results of the study in Chapter 4 first indicate that 100 percent of the respondents have taught for more than five years. This demonstrates that each director has gathered several years of experience in teaching, directing, and organizing a classroom. Furthermore, 90.91% of the respondents have received a master's degree or higher. As previously mentioned, this may be due to the certification process of the Kentucky Board of Education.

These results show that the majority of the respondents have gained years of experience and knowledge. As one of the directors explains in Table 4.20, "This [sight-singing] is skill building. Can't rush it. Success here will happen over many months/years."[146] It takes time in building sight-singing skills and success does not happen over night. Therefore, those wishing to improve their sight-singing skills and techniques should not be discouraged about the amount of time given towards practicing.

The results indicate that 90.91% of the respondents only spend 10-15 minutes (10%-20%) of classroom time on sight-singing. While this is a low percentage of classroom time, 90.91% of the respondents implement sight-singing throughout the year. This correlates with the Web survey Demorest conducted. Respondents from this survey averaged 9.4 minutes per class on sight-singing instruction. Furthermore, 31% of the respondents instructed sight-singing at every rehearsal, while 52% instructed sight-singing at almost every rehearsal.[147] This indicates that 83% of those directors taught sight-singing almost every day for nearly 10 minutes. This demonstrates that a small amount of time spent everyday on this skill benefits sight-singing.

Along with this small amount of time spent, 90.91% of the respondents to this study utilized that time during the beginning of the rehearsal and warmups. This is slightly different from Demorest's Web survey, where 72% of the directors taught sight-singing after warmups.[148] However, this discrepancy may be due to the different format

---

[146] Refer to Table 4.20.

[147] Demorest, *Building Choral Excellence*. 31.

[148] Ibid, 31.

of each question. Furthermore, both surveys indicate that sight-singing instruction is spent towards the beginning of rehearsal, rather than the end.

The methods and systems that this study showed were: (1) The most frequent pitch solmization used was movable-*do,* (2) The most frequent rhythm solmization used was count-singing, and (3) Directors were using more than one system with their students. The higher percentage use of movable-*do* correlates with a study done in Texas.[149] This study surveyed choral programs throughout the state of Texas. The survey showed that 82% of the directors responded to using movable-*do* in their programs. This points towards a similarity in choral directors' pitch methods in different states.

The rhythm solmization used by the respondents in this study shows that directors are using a system which emphasizes a serial order in a subdivided beat. However, when discussing rhythm solmization, according to Demorest, "little attention has been given to rhythm-reading systems in most studies."[150] For example the count-singing system, although nearly two centuries old in the American Public school systems, still provides the same subdivided emphasis as the Ta-Ka-Di-Mi system. One study provides a test and comparison between these two systems. The results from the experiment indicated "no apparent differences in achievement between the two approaches to learning rhythm."[151] However, the study tested these systems with only four music students. The expansion of this study could provide more data about the utility of both of these systems.

---

[149] J.A. May, "A Description of Current Practices in the Teaching of Choral Melody Reading in the High Schools of Texas," (PhD diss., University of Houston, 1993).

[150] Demorest, *Building Choral Excellence*, 21.

[151] Tammy Renee Faust, "Syllable Systems: Four Students' Experiences in Learning Rhythm." (MM thesis, University of Louisville, 2006): vi.

Another reason for little attention of rhythm-reading could be that directors, musicians, and educators are more concerned with pitch solmization. One study provides an experiment to discover the effects of "systematic rhythmic reading versus rote rhythm drills on the sight-singing skills."[152] This study had a controlled group that used movable-*do* for pitch while any rhythm issues were corrected through rote singing. The experimental group used movable-*do* for pitch but used a modified version of the "Eastman" rhythmic system for reading rhythm.

The results indicated that both groups improved in their rhythm reading, but the controlled group significantly surpassed the experimental group in pitch reading. However, it was noted that the pitch exercises may have been too complex for both groups. There was also an inadequate amount of time teaching the students a rhythm system which also took time away from pitch exercises. Based on the results of these two studies, there is no indication of which rhythm systems are most beneficial, but any system increases improvement in the overall sight-singing. Therefore, the results of this study may indicate that (1) Directors are using a rhythmic system that students may already know or uses a language familiar to them [numbers], and (2) They are using this system because it has been used for an extended period in the American public school.

Overall, the respondents to this survey are using multiple systems and techniques to their students. This is encouraged by Karpinski who recommends repeating a single exercise three different times using different solmization systems.[153] While he also claims

---

[152] Johnson Blythe Egbert, "The Effects of Systematic Rhythm Reading Instruction Versus Rote Rhythm Drill on the Pitch and Rhythm Sight-Singing Performance of High School Choral Ensemble Members," (Phd diss., University of Missouri, 1990): ii.

[153] Karpinski, *Aural Skills*, 169.

that instructors should use these systems wholeheartedly, Demorest also describes the purpose of these systems accurately. He states that, "the goal of any sight-singing system should be obsolescence, to bring the singers to a point where they no longer need a system to help them read."[154] Therefore, the respondents are providing a ritual instruction every day for their students' sight-singing skills.

The materials that the respondents are using mainly indicate that directors are using multiple sources. Of these sources, they are combining "real music" and "specially composed" materials. However, these materials differ from the Web survey by Demorest. Within Demorest's survey, teachers preferred octavos and self-created materials rather than "commercial sight-singing books."[155] In this study, only one respondent mentioned octavos and three respondents mentioned self-created materials. Somewhere, there has either been a shift towards using structured materials, or this is only an incident in the state of Kentucky.

Last to be discussed are some of the comments provided in Table 4.20. First, some of the comments reflect a positive attitude about sight-singing. One director indicated that passion should be a part of teaching sight-singing. Another director expressed that they work hard to make their students music literate. While these two comments may not represent the attitudes of all the other respondents, it can be noted that no respondents throughout the survey indicated that they did not teach sight-singing nor did they not use

---

[154] Demorest, *Building Choral Excellence*, 36.

[155] Ibid, 21.

any methods in their classroom. These positive attitudes towards sight-singing are an important factor for the students' success.

These attitudes correlate with the study done by Daniels. This was done to "determine the relationships of sight-reading ability in the high school chorus to factors in four general categories: the school, the music curriculum, the chorus teacher, and the individual characteristics of the students in the choir."[156] The study consisted of 20 high school choirs and revealed that the attitude of the chorus teacher towards sight-reading instruction was of great importance towards the students' sight-reading ability. Therefore, the respondents' positive attitudes towards sight-singing correlates with their students' success in sight-singing.

Secondly, other comments provided in Table 4.20 mentioned individual assessment. These two comments indicated that individual assessment was time consuming. This brings in a comment made by Michael Rogers claiming that there is an underused teaching device, cassette tape recorders.[157] While cassette tape recorders are an outdated form of technology, recording devices are easily accessible to directors. Creating homework assignments for students to record and listen to themselves does not take away from in-class time and provides students with extra practice.

Along with this, individual assessment is a great tool for directors to assess their own personal performance as an instructor. Demorest conducted a study that examined the possible effects of individual assessment. The results suggested that individual

---

[156] Rose Dwiggins, Daniels, "Relationships among Selected Factors and the Sight-Reading Ability of High School Mixed Choirs," *Journal of Research in Music Education* 34, no. 4 (1986): 281.

[157] M. Rogers, *"Teaching Approaches in Music Theory,"* 130.

assessment provides knowledge towards group instruction to individual performance.[158]

Therefore, assessing students individually can improve an instructor's technique or

method of sight-singing instruction.

Finally, the last comment mentioned in Table 4.20 indicated that a director used

an activity for sight-singing. They state that they "have students compete in friendly

'bouts' to determine who the sight-reading champion is."[159] This activity provides a great

assessment for individual students. It is an activity that can be used prior to assessment

events, after concerts, and for substitute teachers to coordinate. Further investigation may

be acquired towards sight-singing activities.

In summary, the following conclusions have been made from the results of this

study:

1. 10-15 minutes per class is spent on sight-singing.

2. Sight-singing instructions are done prior to the rehearsal of music, either at the
   beginning of class, during warmups, or right after warmups.

3. Directors are experienced and therefore they have had time to build programs.

4. The most frequent pitch solmization system used is movable-*do*.

5. The most frequent rhythm solmization system used is count-singing.

6. The most frequent material used is *Masterworks Press*, material that is based on
   choral literature.

---

[158] Steven M. Demorest, "Improving Sight-singing Performance in the Choral Ensemble: The Effect of Individual Testing," *Journal of Research in Music Education 46* (1998): 190.

[159] Refer to Table 4.20.

7. Directors are using multiple sources that combine "real" and "specially composed" music.

8. Directors have a positive attitude towards the teaching of sight-singing.

9. Directors, at some point, individually assess their student's sight-singing skills.

With these conclusions, the following section presents a model of sight-singing method for applying sight-singing techniques in a choral classroom. This model outlines a 10-15 minute lesson plan that incorporates choral warmups towards sight-singing skills.

**Model of a Sight-Singing Method**

This method folds sight-singing in with vocal warmups. before the method is presented, this section will examine the ingredients of vocal warmups and how they are used in a choral classroom. Vocal warmups are considered a series of exercises that readies the voice for singing, talking, or other uses. Just as athletes warm up their bodies prior to a game, singers warm up their voices prior to singing. These exercises should warm up the body and prepare the singer for the material that is going to be rehearsed or performed. Therefore, this model of sight-singing method, hereafter "method model," shall use vocal warmups to prepare a sight-reader for a musical example to sight-sing.

The following section will present seven categories of exercises that are used for vocal warmups.[160] These warmups will then be related to Karpinski's model curriculum presented in Chapter 2. Finally, combining Karpinski's exercises and the exercises presented by these vocal warmups, a method model of a vocal warmup sight-singing exercise will be presented.

---

[160] These categories are provided and taught by Dr. Lori Hetzel at the University of Kentucky in her choral methods courses.

The following categories are a series of vocal exercises that may be presented during vocal warmups in a class:

1.  Stretching Exercises — These exercises are used to release tension and cultivate good posture in singers. These stretches may include warming up large areas of the body such as the chest and back, to the smallest areas of the body such as the jaw and face muscles.

2.  Breathing Exercises — These exercises are used to get the singer's air flow moving. They also teach proper breathing techniques for singers, build breathing stamina, and can release tension in the singer.

3.  Placement/Resonance Exercises — These exercises are used to help singers feel the placement of basic vowels, their tongue, and any facial muscles used while singing. Knowing these placements and the sounds they create, singers can manipulate the sound to create different timbres with their voices.

4.  Intonation Exercises — Intonation exercises are used to develop a singer's realization of pitch accuracy. This may be done through exercises that force singers to listen to others around them. Therefore, these exercises also may be used for singers to realize blend, balance, and ear training.

5.  Range Extension Exercises —  These exercises are used to extend and stretch a singer's vocal range. Since the voice is controlled by muscles, these exercises stretch those muscles and expand a singer's singing range over time. Furthermore, these exercises also make singers aware of what their singing range is. Therefore, they know what is too high or too low for them to sing comfortably.

6. Articulation/Diction Exercises — These exercises develop a singer's muscles to quickly pronounce words and articulate sounds correctly. These exercises also provide singers with understanding the placement of their tongue in their mouth to project a clearer sound.

7. Expressivity Exercises — These exercises are used to develop a singer's musicianship and musicality of music. These exercises may include phrase structures, crescendos and decrescendos, or articulating different timbre qualities.

This list categorizes the different types of vocal warmups available to choral directors and how they develop certain skills. When presenting vocal warmups to an ensemble, not every category may be covered during a single warmup, but may be presented through several different series of warmups. Overall, warmups prepare the body for singing and develop proper skills of vocal production.

Vocal warmups are presented to singers without using music notation. Therefore, these exercises mainly relate to developing the fundamental skills that are discussed in Chapter 2 from Karpinski's book *Aural Skills Acquisition.* The first two categories, stretching and breathing exercises, develop the fundamental skill of vocal production. These exercises focus on creating good posture, breathing through the diaphragm, and supporting the breath. Furthermore, it may be stated that all of these exercises work on the overall vocal production of a singer since the goal of vocal warmups is to create a healthy and accurate tone.

Along with this, exercises within any category may be used to reinforce the solmization system chosen by the instructor. These exercises may use "ascending and

descending scales, sequential scales, and functional progressions of basic note-pairing resolutions for students to gain fluency in singing these syllables."[161] To further this comparison, vocal warmups use one exercise through several different keys. This helps to develop Karpinski's idea of establishing collection and tonic. Continuously changing the key of an exercise forces the singer to think about a new diatonic scale and what notes are to be sung.

Finally for the fundamental skills, vocal warmups may relate to Karpinski's establishing pulse, tempo, and meter. This skill may be developed through exercises that speed up or slow down, forcing the singer to pay attention and follow along with the instructor. This also provides the singer with an awareness of what an out-of-control tempo is versus an in-control tempo.

Although vocal warmups do not use music notation, some exercises are used to help eliminate the issues that occur when music notation is introduced. One issue that is mentioned by Karpinski is intonation. For the vocal warmup categories provided, intonation receives its own separate category. This category is directed towards developing a singer's pitch accuracy. Having this category improves a singer's inner ear and creates a more independent singer.

Another issue Karpinski addresses is performance indicators and musical expressions. Within the vocal warmup categories, expressivity exercises are used to develop singer's musicianship and relate short excerpts to larger pieces of music. These exercises increase the singer's musical knowledge and create more efficient performers.

---

[161] Karpinski, *Aural Skills Acquisition,* 148-151.

These vocal warmups combined with Karpinski's exercises and guidelines will be presented in an example model of a vocal warmup that leads into a sight-singing exercise.

The following demonstrates a series of exercises that prepare the singer for a sight-singing example. For each exercise, one to two minutes is all that should be spent on them. Overall, the warmups should be given about eight to ten minutes leaving five to seven minutes for the sight-singing exercise. For this example, students are already familiar with the chosen pitch solmization system movable-*do*. They are also familiar with simple key signatures, treble clef, bass clef, and simple meters.

The first exercise is stretching. For this exercise, have the students stand and reach towards the ceiling all the way on their tippy toes. Quickly have them drop their arms down to their sides and repeat this process. On the third time, instead of quickly dropping their arms, have the students slowly bring their arms down and around to their sides. This naturally brings the chest up and has the students standing in the correct posture position.

The second exercise is breathing. This exercise is a series of *lip trills*. Lip trills are when air is moving out of a closed mouth creating the lips to buzz. If students are having difficulties with lip trills, suggest that they try to do a tongue trill or place their fingers on the corners of their mouth. For this warmup, start on D3/D4 and ascend up arpeggiating ^1-^3-^5-^3-^1.[162] Take the students up to the octave and then descend back down. When descending, change the lip trill pattern to a five note scale ^5-^4-^3-^2-^1. This exercise

---

[162] Different octaves are given for female and male voices.

is shown in Figure 5.1:



Figure 5.1: Lip Trill Exercise

The third exercise is for articulation/diction. This exercise is used to get the student's tongue and articulators moving. For this warmup, use the word *Unique New York* on the scales ^5-^4-^3-^2-^1 and descend down the keys starting on E4/E3. Continue repeating the phrase going down the scales increasing the tempo to try and get the students tongue-tied. This exercise is shown in Figure 5.2:
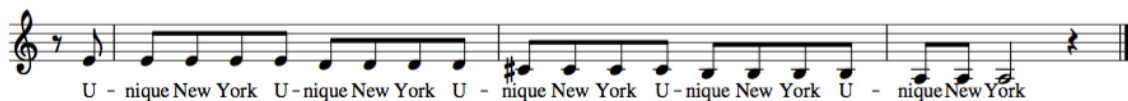


Figure 5.2: Unique New York Exercise

The fourth exercise is a range extension exercise. This exercise uses the word *Allelujah* and extends the upper register in the voices. It ascends on the note pattern ^1-^3-^5-^8-^7-^8-^9-^8-^7-^6-^5-^4-^3-^2-^1. Begin this exercise on C4/C3 and ascend upwards. To further this exercise, add a hand gesture or allow the singers to bend their knees during the ^8-^9-^8 part of the exercise. This exercise may go extremely high for singers, therefore encourage singers to drop out when it becomes too high for them to

sing. This exercise is shown in Figure 5.3:



Figure 5.3:Allelujah Exercise

The fifth exercise is for intonation. This exercise focuses on semitone relations using a pattern. To begin, have the students sing a G in the octave of their choice on the sound *oo*. Have them continuously drone this note, taking breaths as needed. Have the students sing a semitone up from G and then back down. Repeat three times. Do this same pattern moving to a semitone below G. Finally, alternate above and below G. To further this exercise, split the group into two sections. Have the the first section start the pattern with the semitones going above the note G while the second section starts the pattern with the semitones going below the note G. Both patterns and exercise are shown in Figure 5.4:



Figure 5.4 A and B: Intonation Exercise for split sections

The sixth exercise is an expressivity exercise. Using the words *nee-nay-nah-no-nu*, begin the exercise on C4/C3 using the scales note ^1-^3-^2-^4-^3-^5-^4-^2-^1.

Within this exercise, let the singers crescendo towards the ^5 then decrescendo when they come back down. Allow them to use their hands to create the sound in the air before them. Have them concentrate on a gradual and smooth crescendo and decrescendo. This will help the singers to be more expressive in their lines and phrases. This exercise is shown in Figure 5.5:
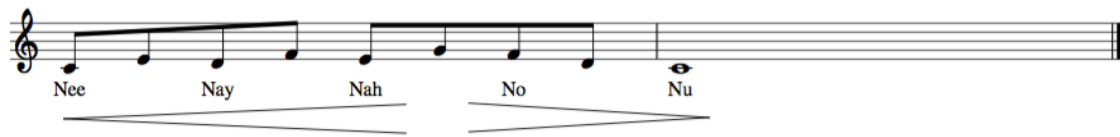


Figure 5.5: Nee-Nay-Nah-No-Nu Exercise

The final exercise is a placement/resonance exercise. This exercise uses the solfege syllables in a movable-*do* system to help the students understand the placement of certain intervals. Begin this exercise on G4/G3 and descend using the scale notes ^1-^3-^5-^3-^4-^2-^7-^5-^1. Take the exercise down to C4/C3 and then ascend back up ending on G4/G3. This exercise leads the singers into the sight-singing example that is to follow. This exercise is shown in Figure 5.6:



Figure 5.6: Placement/Resonance Exercise

Following these warmups, present the students with a sight-singing example. Give the students the starting pitch of the example and allow them one minute to scan through the music. Encourage them to write in any solfege, notes, or useful tips that will help

them sing through this example. After one minute, replay the starting pitch and have the

students sing through the key of the sight-singing example. Once the students have

established the key, sing through the sight-singing example. After the first reading, ask

students what musical gestures they may improve when singing the example again, such

as the dynamic changes or the decrescendo at the end. Have the students take these

suggestions and sing through a second time. The sight-singing example used for this

method model is shown in Figure 5.7:



Figure 5.7: Ottman and Rogers, *Music for Sight Singing,* 7th ed., #6.2.[163]

Overall, these vocal warmups are being used to prepare the students for the sight-

singing example. The first half of the warmups presented showed the singers proper

singing techniques and warmed their bodies. The second half of the warmups was chosen

based on the sight-singing example that was to be presented to the students. This method

model only represents one example of how vocal warmups may be used to develop sight-

---

[163] This transcription is by the author.

singing. The last section of this chapter will discuss further recommendations from the research in sight-singing pedagogy and the conclusion from this study.

## Recommendations

This study shows that further research and investigations are required to improve the pedagogy of sight-singing. The following recommendations are provided in two sections: (1) Recommendations from the findings of this study and (2) Recommendations suggested by the research. The recommendations presented here are to further develop and improve the understanding of the sight-singing skill.

The first recommendation presented by this study is to further investigate the systems and methods successful choral directors are using outside of the state of Kentucky. This investigation would broaden the scope of the research and identify more similarities and differences between choral directors. While these systems are deemed successful for these directors, further research might identify other successful practices.

More investigation is needed into why directors choose the pitch and rhythm systems they use. Since a high percentage of the respondents, 95.45%, used movable-*do* and 81.82% used count-singing, further questions may be asked as to why these systems are taught. Such questions may include but are not limited to (1) What pitch and rhythmic systems were you taught during your education? and (2) What are the distinguishing strengths of these systems? These questions may provide answers as to whether or not these directors are using systems they learned or systems they deem appropriate for their students.

103

Similar questions may be asked about the materials and sources used by the respondents. Even though the majority of the respondents use *Masterworks Press*, 31.81% are using *Melodia*. Since *Melodia* is over one-hundred years old, further investigation is required as to why respondents are still using this material. Therefore, the following questions may further investigate towards the materials and sources: (1) What sight-singing materials were used in your own education process and (2) What are the strengths provided in your selected material choices? These questions inquire if directors are using materials they are familiar with and provide reasoning about their selection of sources.

Continuing with this study, the next process will be to test the method model provided from the results. Further experiments should start with beginner sight-readers and test the method model with them. This will allow the method model to focus on creating a solid fundamental foundation. Also when starting with beginner sight-readers, the method model may develop and advance at the pace appropriate towards the students. Furthermore, experimenting and testing the method model will provide necessary critiques and criticisms towards improving this method.

Finally with recommendations provided from the findings of the study, further exploration may be geared towards individual assessment of the respondents' students. The respondents selected for this study were successful based on their group assessment of students' sight-singing. Further examination of these respondents' students may determine if their success of group sight-singing correlates with individual sight-singing. This investigation will provide appropriate responses to the following questions: (1)

Should directors devote more time toward individual sight-singing assessments? and (2) Does group sight-singing improve individual sight-singing?

The following recommendations for future research are suggested by the research presented throughout this paper. The first recommendation is presented by Demorest who acknowledges the "lack of attention" on rhythmic systems.[164] To further investigate rhythmic systems, experiments, such as Faust's, may be expanded to include a larger sample of students or participants. Also, this experiment may include the four basic categories for rhythm solmization systems: (1) syllables reflecting duration, (2) syllables reflecting metrical hierarchy, (3) syllables reflecting serial order in a subdivided beat, and (4) speech cues associated with specific rhythmic patterns.[165] Expanding this experiment will reveal similarities and differences between each rhythmic system.

Along with rhythmic studies, further investigation may be done to see how much of a role rhythmic systems play in improving the overall sight-singing skill. This role may be tested by using a rhythmic system versus neutral syllables. With these further investigations on rhythmic studies, answers may be provided for the following questions: (1) Which rhythmic system provides the highest correct response rate? and (2) Should directors devote more time toward teaching rhythmic systems?

Building on the research presented throughout this paper, further investigations may be done by comparing the effects of "real music" versus "specially composed" music on acquisition of sight-singing skills. Experiments may include testing three

---

[164] Demorest, *Building Choral Excellence*, 21.

[165] Nancy Rogers, "Index of /nrogers/Handouts." Index of /nrogers/Handouts. Accessed November 8, 2016. http://myweb.fsu.edu/nrogers/Handouts/.

separate groups: one group that only receives "real music" examples for sight-singing;  a second group that only receives "specially composed" music examples for sight-singing; and finally, a third group that combines "real" and "specially composed" music examples. This experiment may reveal the strengths and weaknesses provided by each musical examples.

A third recommendation suggested by the research in this paper, is to create a program that develops specific kinds of reading ahead in music. This expands on Karpinski's simple drill and exercise where sight readers sing a unit of music, which they have covered up, while they look at the next unit of music.[166] The program that may be developed would provide the sight reader with a musical example. While singing through the example, the beginning of the example will fade away forcing the sight reader to continue singing while looking ahead in the music. This drill and practice will aid in the development of the sight reader's eye movement by forcing them to look ahead since they know they can not back track in the example given.

As a further strategy, prior to the music fading away, sight readers will be allowed to scan the musical example. The scanning of the music should be given an allotted amount of time, anywhere from 60-75 seconds. This could potentially allow the sight reader to develop quicker eye movement by quickly assessing the entire musical example. However, specific drills need to be created to develop a sight reader's understanding of musical chunking. These drills may include practicing harmonic progressions, bass and melodic line progressions, and rhythmic patterns. Drilling these

---

[166] Karpinski, *Aural Skills*, 174.

elements will aid in a sight reader's ability to quickly scan music and locate these patterns.

The final recommendation provided by the research is presented from a comment by a respondent in Table 4.20. This comment indicates that the respondent provides the students with an activity where they compete in an in-class sight-singing competition. Further research and investigation may include researching appropriate activities that develop sight-singing skills. This investigation may include surveying the respondents specifically for activities or games they use for sight-singing. Finally, another investigation may include testing other aural skills and how they may aid in the development of sight-singing, such as dictation.

Overall, the following list provides an outline of recommendation for future research provided by the results of the study and the research presented in this paper.

1. Further investigation of pitch and rhythmic systems used by choral directors in different states.

2. Further investigation of directors' rationales for using certain pitch and rhythmic systems.

3. Further investigation of directors' rationales for using certain materials and sources.

4. Testing the method model, especially on beginner students.

5. Further investigation of individual assessments of the respondents' students.

6. Further investigations of rhythmic studies and their role in sight-singing.

7. Comparing the effects of "real music" versus "specially composed" music examples.

8. Development of a program that provides a single drill to develop specific kinds of reading ahead in music.

9. Developing more drills that develop musical chunking for sight reading.

10. Researching appropriate activities that develop sight-singing skills.

This study has introduced an example model method to present to educators who want to improve their teaching of sight-singing, incoming freshmen who wish to take music courses in higher education, amateur choirs, such as church choirs or clubs, and anyone else who wants to develop better reading skills in music. This study has not revealed one specific approach that creates successful sight readers, but indicates a variety of methods and techniques used towards this development. Overall, time is the key factor in creating and developing successful sight-singing skills. It is now time then to continue developing this method model, and to spread this example to those wanting to improve their sight-singing abilities.

REFERENCES

"AP Music Theory: Example Textbook List." AP Music Theory: Example Textbook List. Accessed November 8, 2016. http://www.collegeboard.com/html/apcourseaudit/ courses/music_theory_textbook_list.html.

Bauguess, David. *The Jenson Sight Singing Course.* Milwaukee, WI: Jenson Publications, 1984.

Bentley, A. "Fixed or Movable Do?" *Journal of Research in Music Education* 7, no. 2 (1959):163-168.

Benward, Bruce. *Music in Theory and Practice*. Dubuque, IA: Wm. C. Brown, 1977.

Berkowitz, Sol, Gabriel Fontrier, and Leo Kraft. *A New Approach to Sight Singing*. New York: Norton, 1976.

Blum, Beula Blanche Eisenstadt. "Solmization in Nineteenth-Century American Sight-Singing Instruction." Ed.D. diss., University of Michigan, 1968.

Butler, David and Mark Lochstampfor. "Bridges Unbuilt: Aural Training and Cognitive Science." *Indiana Theory Review* 14 (1993): 1-17.

Carr, Maureen A., and Bruce Benward. *Sight Singing Complete*. New York: McGraw-Hill, 2006.

Casarow, Pattye. "Sight-Singing Pedagogy: Analysis of Practice and Comparison of Systems as Described in Related Literature." DMA diss., Arizona State University, 2002.

Chabris, C.F. "Prelude or Requiem for the 'Mozart Effect'?" *Nature* 400 (1999): 826-827.

Check, John. "Back to School-A Report on the Institute for Music Theory Pedagogy." *Journal of Music Theory Pedagogy* 28 (2014): 59-66.

Cole, Samuel W. and Leo R. Lewis, *Melodia: A Comprehensive Course in Sight-Singing,* Boston: Oliver Ditson Company, 1909.

Collins, Irma Helen Hopkins. "Current Attitudes and Trends in the Teaching of Sight Singing in Higher Education." PhD diss., Temple University, 1979.

Daniels, Rose Dwiggins. "Relationships among Selected Factors and the Sight-Reading Ability of High School Mixed Choirs." *Journal of Research in Music Education* 34, no. 4 (1986):279-89.

Demorest, Steven M. *Building Choral Excellence : Teaching Sight-Singing in the Choral Rehearsal.* New York: Oxford University Press. 2001.

Demorest, Steven M. "Improving Sight-singing Performance in the Choral Ensemble: The Effect of Individual Testing." *Journal of Research in Music Education 46* (1998): 182-192.

Durham, Thomas L. *Beginning Tonal Dictation*. Prospect Heights, IL: Waveland Press, 1994.

Egbert, Johnson Blythe. "The Effects of Systematic Rhythm Reading Instruction Versus Rote Rhythm Drill on the Pitch and Rhythm Sight-Singing Performance of High tSchool Choral Ensemble Members." Phd diss., University of Missouri, 1990.

Faust, Tammy Renee. "Syllable Systems: Four Students' Experiences in Learning Rhythm." MM thesis., University of Louisville, 2006.

Fletcher, Stanley. "Music Reconsidered as a Code-learning Problem." *Journal of Music Theory* 1 (1957): 76-96.

Gordon, Edwin. *Learning Sequences in Music.* Chicago: GIA Publications, 1993.

Harris, Clement Antrobus. "The War Between the Fixed and Movable doh." *Musical Quarterly* 4 (1918): 184-95.

Henry, M.L. and Demorest, S.M. "Individual Sight-Singing Achievement in Successful Choral Ensembles: A Preliminary Study." *Update: Applications of Research in Music Education, 13* no. 1 (1994): 4-8.

Hoffman, Richard, William Pelto, and John White. "Takadimi: A Beat Oriented System of Rhythm Pedagogy." *Journal of Music Theory Pedagogy* 10 (1996): 7-30.

Holms, Alena V. "Effect of Fixed-Do and Movable-Do Solfege Instruction on the Development of Sight-singing Skills in 7-and-8-year-old Children." PhD diss., University of Florida, 2009.

Jones, Evan and Matthew Shaftel with Juan Chattah, *Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation.* New York: Oxford University Press, 2013.

Karpinski, Gary S. *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-level Musicians.* New York: Oxford University Press, 2000.

Karpinski, Gary S. *Manual for Ear Training and Sight Singing*. New York: Norton 2007.

Killian, J.K. and Henry, M.L. "A Comparison of Successful and Unsuccessful Strategies in Individual Sight-Singing Preparation and Performance." *Journal of Research in Music Education*, 53 no. 1 (2005): 51-65.

KMEA Assessment Rules Choral. April 21, 2015. Accessed November 8, 2016. https://www.kmea.org/FESTIVAL/FestRulesChoral.pdf.

KY Educational Professional Standards Board. "KY: Education Professional Standards Board - Certification Q & A." Accessed November 6, 2016. http://www.kyepsb.net/certification/certFAQ.asp.

League, University Interscholastic. "Choir Sight-Reading Criteria." UIL Hompage. Accessed November 8, 2016. http://www.uiltexas.org/music/concert-sight-reading/choir-sight-reading-criteria.

Leonhard, Charles. "An Easier Way to Read music." *Music Journal* 11 no. 3 (March 1953): 49-55.

May, J.A. " A Description of Current Practices in the Teaching of Choral Melody Reading in the High Schools of Texas." PhD diss., University of Houston, 1993.

McHose, Allen, and Tibbs, Ruth. *Sight-Singing Manual.* New York: F.S. Crofts & Co., 1944.

Middleton, J. "Develop Choral Reading Skills." *Music Educators Journal, 68 no. 7* (1984): 29-32.

"Music Learning Software for Educators & Students." SmartMusic. Accessed November 8, 2016. https://www.smartmusic.com/?utm_expid=66136220-3.uoh04QZKTUCqHiLuK5eyvg.0&utm_referrer=https%3A%2F%2Fwww.google.com%2F.

111

Mutler, Walt. "Solmization and Musical Perception." *Theory and Practice* 3 no. 1 (1978): 29-51.

Nagel, Jody. "The Use of Solfeggio in Sightsinging: Fixed vs. Movable Do for People Without Perfect-Pitch." Accessed November 8, 2016. http://www.jomarpress.com/nagel/articles/Solfeg.html.

Palisca, Claude V. and Dolores Pesce. "Guido of Arezzo." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 8, 2016, http://www.oxfordmusiconline.com.echo.louisville.edu/subscriber/article/grove/music/11968.

"Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory®." Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory®. Accessed November 8, 2016. https://www.sightreadingfactory.com/.

Rauscher, F.H., Shaw, G.L, and Ky, K.N. "Music and Spatial Task Performance." *Nature,* 365 (1993): 611.

"Report of the Sixth Annual Meeting." *College Music Symposium* 4 (1964): 103-32. http://www.jstor.org/stable/40373144.

Rogers, Michael R. *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*. Carbondale: Southern Illinois University Press. 2004.

Rogers, Nancy. "Index of /nrogers/Handouts." Index of /nrogers/Handouts. Accessed November 8, 2016. http://myweb.fsu.edu/nrogers/Handouts/.

Rogers, Nancy and Robert W. Ottman. *Music for Sight Singing*. 9th ed. Upper Saddle River, NJ: Pearson, 2014.

Schellenberg, E.G. "Music Lessons Enhance IQ" *Psychological Science*, *15* (2004): 511-514.

Seitz, Harry W. "Proven Techniques in Teaching Notation and Rhythm." In *Developing Teaching Skills in Music*, ed. Richard H. Werder, 85-93. Washington, D.C.: Catholic University of America, 1960.

Siler, Henry. "Toward an International Solfeggio." *Journal of Research in Music Education* 4, no. 1 (1956): 40-43.

Smith, Timothy. "A Comparison of Pedagogical Resources in Solmization Systems." *Journal of Music Theory Pedagogy* 5 (1991): 1-23.

Surface, Joseph A. "'Transposable Do' for Teaching Aural Recognition of Diatonic
        Intervals." *Theory and Practice* 3 no. 2 (1978): 25-27.

Thompson, W.F., Schellenberg, E.G., and Husain, G. "Arousal, Mood and the Mozart
        Effect." *Psychological Science*, 12 (2001): 248-251.

Walton, Charles W. "Three Trends in the Teaching of Theory." *Music Educators Journal*
        48, no 2 (1961): 73-76.

Wennerstrom, Mary H. "The Undergraduate Core Music Curriculum at Indiana
        University." *Journal of Music Theory Pedagogy* 3 (1989): 153-76.

APPENDICES

**Appendix A: Conclusions from Irma Collins Hopkins' Study**

1. Sight singing is given insufficient time in the theory curriculum.

2. The need for sight singing is not entirely supported by colleagues in some departments.

3. The "Period of Common Practice" is the largest era of music literature covered.

4. There is no basic standard concerning the skill of sight singing, and competencies vary from institution to institution as well as within the same institution when taught by a number of varying instructors.

5. Programmed instruction is not used to the extent that a number of people have thought it to be. And there is still some opposition to its use at all. Some think that programmed instruction is dehumanizing.

6. Sight singing instructors are not writing or prompting to publish materials in their area of expertise. There is no indication as to why this is so. One could theorize about "lack of time" for this activity, especially when individual teaching loads include a diversity of teaching responsibilities and overlaps in some schools.

7. Comprehensive Musicianship and Integrated Theory combined is the largest curricular choice among the 233 schools.

8. Music education and performance majors generally have the same sight singing requirements.

9.  A large number of schools have had their curriculum revised within the last ten years.

10. Movable-do, numbers, and La or Look were named most often as the approaches used in sight-singing.

11. The largest number of sight singing activities used included: isolated drill (non-melodic); patterns using solfege or numbers in triad; and songs.

12. Eras used most were: Renaissance, Baroque, Classical, and Romantic. The Impressionist and Contemporary eras were least used.

13. Sight singing classes sing individually and in groups, and there appears to be more attention given to singing in two or more parts.

14. Some schools require conducting while sight singing and a large number of schools require an emphasis on the reading of rhythm as a specific sight singing skill.

15. Piano accompaniments are used occasionally, and the piano is used more to give pitches than any other medium.

16. "Out of class" preparation leans toward vocal interval drills and specific assigned melodies.

17. Of those using programmed instruction, *Ear Training and Sight-Singing* by Bruce Beward was named more often than any other.

18. For singing non-tonal music, the use of La or Loo was the approach indicated by most respondents.

19. Over half the schools do not have a "coordinator" of the sight singing program.

20. A large number of schools do require prior teaching experience for those teaching sight singing.

21. Some of these instructors received specific instruction in the teaching of sight singing in a graduate theory course.

22. A number of graduate assistants are assigned as sight singing instructors, and of these, a small number are given specific instructional procedures on a weekly basis.

23. A large number of schools will allow a student to "pass" sight singing with a letter grade of "D."

24. Many schools do not offer any type of remedial sight singing course.

25. For concentration on non tonal music, most school reported a "moderate amount."

26. The majority of respondents reported "No" to the question: Do you think that the continued use of synthesizers, computers and tape recorders as tools for music composition will minimize the need for sight-singing instruction within the next 5 to 10 years?

27. Robert W. Ottman's text, *Music for Sight Singing,* was checked most often as a basic sight singing text.

28. A majority of schools require sight singing courses for students with perfect pitch.

## Appendix B: Consent Form for Choral Directors

Effective Sight-singing Techniques: A Survey of High School Choral Directors
Date: 3/21/16

Dear Choral Directors:

You are being invited to participate in a research study by answering the attached survey about your sight-singing techniques. There are no known risks for your participation in this research study. The information collected may not benefit you directly. The information learned in this study may be helpful to others. The information you provide will help in discovering effective sight-singing techniques for future choral directors or directors who are lacking in this skill. Your completed survey will be stored at Surveymonkey.com on a password protected computer. The survey will take approximately 10-15 minutes time to complete.

Individuals from the Department of University of Louisville School of Music, the Institutional Review Board (IRB), the Human Subjects Protection Program Office (HSPPO), and other regulatory agencies may inspect these records. In all other respects, however, the data will be held in confidence to the extent permitted by law. Should the data be published, your identity will not be disclosed.

Taking part in this study is voluntary. By completing this survey you agree to take part in this research study. You do not have to answer any questions that make you uncomfortable. You may choose not to take part at all. If you decide to be in this study you may stop taking part at any time. If you decide not to be in this study or if you stop taking part at any time, you will not lose any benefits for which you may qualify.

If you have any questions, concerns, or complaints about the research study, please contact:

Rebecca Jemian (Principal Investigator) at 502-852-6997 or e-mail rjemian@louisville.edu

Marissa Pollock (Co-Investigator) at 502-417-1235 or e-mail at Mlpoll42@gmail.com

If you have any questions about your rights as a research subject, you may call the Human Subjects Protection Program Office at (502) 852-5188. You can discuss any questions about your rights as a research subject, in private, with a member of the Institutional Review Board (IRB). You may also call this number if you have other questions about the research, and you cannot reach the research staff, or want to talk to someone else. The IRB is an independent committee made up of people from the University community, staff of the institutions, as well as people from the community not connected with these institutions. The IRB has reviewed this research study.

If you have concerns or complaints about the research or research staff and you do not wish to give your name, you may call 1-877-852-1167. This is a 24 hour hot line answered by people who do not work at the University of Louisville.

Sincerely,

Rebecca A. Jemian (Principal Investigator)          Marissa L. Pollock (Co-Investigator)

**Appendix C: Survey**

## Education

* 1. What is the highest level of education you have completed?

○ Bachelor's degree

○ Master's degree

○ Doctoral degree

* 2. What is your highest degree in?

[                                    ]

* 3. How many years have you been teaching music?

[                                    ]

* 4. In which context have you received sight-singing training? (Choose all that apply)

☐ Being in ensembles

☐ Private lessons

☐ College course

☐ Master classes

☐ Workshops

☐ Through your career

☐ Other (please specify)

[                                ]

* 5. Throughout each educational level of your music training, how many semesters did you receive sight-singing instruction?
Bachelor's degree?

○ 0 semesters

○ 1 semester

○ 2 semesters

○ 3 semesters

○ 4 semesters

○ 5 semesters

○ 6 semesters

○ 7 semesters

○ 8 semesters

* 6. Master's Degree?

○ 0 semesters

○ 1 semester

○ 2 semesters

○ 3 semesters

○ 4 semesters

○ 5+ semesters

* 7. Doctoral Degree?

○ 0 semesters

○ 1 semester

○ 2 semesters

○ 3 semesters

○ 4 semesters

○ 5+ semesters

## Sight-Singing Techniques

* 8. What Sight-singing techniques do you use in your classroom? (Choose all that apply)

☐ Movable Do (Do changes to the tonic of the key signature)

☐ Fixed Do (Do always = C)

☐ Scale Degree numbers

☐ Intervals

☐ Other (please specify)

[ ]

* 9. What type of rhythmic counting system do you use in your classroom? (Choose all that apply)

☐ Count singing (1&2&)

☐ Kodaly (Ta & Ti-Ti)

☐ Gordon (Do & De)

☐ Ta-ka-di-mi

☐ Other (please specify)

[ ]

* 10. What materials do you use for sight-singing? ( Choose all that apply)

☐ Books

☐ Videos/CDs

☐ Worksheets

☐ Hand signs

☐ Online sources

☐ Other (please specify)

[ ]

* 11. If you choose any materials from the previous question, please list the specific source.  (If none please type N/A)

[ ]

## Curriculum

* 12. How many ensembles do you direct?

[                              ]

* 13. How often do you see your ensemble(s) per week?

○ Regular schedule - everyday for about 45-60 mins

○ Every other day for about 80-90 mins

○ Other (please specify)

[                              ]

* 14. How much time, per class, is spent on sight-singing? (Percentages are based on a 45 or 90 minute class).

○ 10% (5 or 10 mins)

○ 20% (10 or 20 mins)

○ 30% (15 or 30 mins)

○ 40% (20 or 40 mins)

○ 50%+ (more than 25 or 45 mins)

○ Other (please specify)

[                              ]

* 15. At what time(s) in your rehearsal is sight-singing used? (Choose all that apply)

☐ At the beginning, during warm-ups

☐ Throughout the rehearsal, at random points

☐ When new music is introduced

☐ Other (please specify)

[                              ]

* 16. What time of the year do you focus on Sight-singing? (Choose all that apply)

☐ Beginning of the semester

☐ Before a concert/festival/contest etc...

☐ After a concert/festival/contest etc...

☐ Throughout the year

☐ N/A

☐ Other (please specify)

[                                        ]

## Curriculum continued

\* 17. Do you assess your students sight-singing skills?

○ Yes

○ Sometimes

○ No

\* 18. If yes or sometimes to the previous question, how do you assess your students? (Choose all that apply)

☐ Students are assessed individually

☐ Students are assessed by quartets

☐ Students are assessed as a whole ensemble

☐ N/A

☐ Other (please specify)

[                                      ]

19. Please write any other comments you would like to make about teaching sight-singing or about this survey.

[                                      ]

## Appendix D: Work cited for Table 4.12

Bacak, Joyce Eilers., and Emily Crocker. *Patterns of Sound: A Practical Sight-Singing Course for Young Voices*. New Berlin, WI: Jenson Publications, 1988.

Bauguess, David. *The Jenson Sight Singing Course*. Milwaukee, WI: Jenson Publications, 1984.

Bauguess, David. *Sight Singing Made Simple*. Milwaukee, WI: Hal Leonard, 1995.

Beck, Andy, Farnum Surmani, and Brian Lewis. *Sing at First Sight*. Los Angeles, CA: Alfred Music, 2004.

Burrows, Terry. *How to Read Music: Reading Music Made Simple*. Abingdon: Carlton Books, 1999.

Carlisle, Marsha. *Keys to Sight Reading Success Book 3 (treble and bass clef): 125 Moderate Two-part Exercises*. Houston, TX: Alliance Music Publications.

Cole, Samuel W., and Leo R. Lewis. *Melodia: A Comprehensive Course in Sight-Singing.* Philadelphia, PA: Oliver Ditson Company, 1909.

Crocker, Emily, and John Leavitt. *Essential Musicianship: A Comprehensive Choral Method: voice, theory, sight-reading, performance*. Milwaukee, WI: Hal Leonard, 1998.

Eilers, Joyce, and Emily Crocker. *Sight-Singing for SSA: A Practical Sight-Singing Course for Beginning and Intermediate Choirs*. Milwaukee, WI: Hal Leonard, 1995.

Hemmenway, John. *50 Easy Four-Part Exercise SATB Book 2*. Houston, TX: Alliance Music Publications.

Horvit, Michael M., Timothy Koozin, and Robert Nelson. *Music for Ear Training*. Boston, MA: Schirmer Cengage Learning, 2009.

"Introducing a better way to assess with our new Assessment Management Platform (AMP)." Learning Management System | LMS | Schoology. September 23, 2015. Accessed November 8, 2016. https://www.schoology.com/.

Jordan, James Mark., and Matthew Mehaffey. *Choral Ensemble Intonation: Method, Procedures & Exercises*. Chicago, IL: GIA Publications, 2001.

Kodály, Zoltán. *333 Reading Eexercises*. Edited by Percy M. Young. London: Boosey & Hawkes, 1972.

Krueger, Carol J. *Progressive Sight Singing*. New York: Oxford University Press, 2007.

Leavitt, John. *A Treasury of Song for Sight-singing and Performance*. Milwaukee, WI: Hal Leonard.

Mack, Valerie Lippoldt. *Ice Breakers 2: 64 more games and fun activities*. Nashville, TN: Shawnee Press, 2009.

"Masterworks Press - Your Sight-Singing Solution: All Voicings I." Masterworks Press - Your Sight-Singing Solution: All Voicings I. Accessed November 8, 2016. http://www.masterworkspress.com/.

McGill, Stan, and H. Morris Stevens, Jr. *90 days to sight reading success*. Houston, TX: Alliance Music Publications.

"Music Learning Software for Educators & Students." SmartMusic. Accessed March 16, 2017. https://www.smartmusic.com/?utm_expid=66136220-3.uoh04QZKTUCqHiLuK5eyvg.0&utm_referrer=https%3A%2F%2Fwww.google.com%2F.

Phelps, Bruce. *Bruce Phelps Sight Reading Manual*. Coon Rapids, MN: Phelps Music Company, 1993.

"Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory®." Practice Sight Reading and Sight Singing Exercises Online – Sight Reading Factory®. Accessed November 8, 2016. https://www.sightreadingfactory.com/.

Rogers, Nancy, and Robert W. Ottman. *Music for Sight Singing*. 9th ed. Upper Saddle River, NJ: Pearson, 2014.

Shaw-Slabbinck, Holly, and Robert Slabbinck. *One-Minute Sight Singer*. San Diego, CA: Neil A. Kjos Music Company.

Snyder, Audrey. *The Sight-Singer: A Practical Sight-Singing Course for two-part mixed or three-part mixed voices*. Miami, FL: Studio 224, 1993.

Snyder, Audrey. *The Rhythm Reader*. Milwaukee, WI: Hal Leonard, 2001.

Telfer, Nancy. *Successful Sight Singing: A Creative, Step by Step Approach*. San Diego, CA: N.A. Kjos Music, 1992.

Whitlock, Ruth, ed. *Songs for Sight Singing.* San Antonio, TX: Southern Music Company, 1988.

CURRICULUM VITA

NAME:       Marissa Lee Pollock

ADDRESS:   503 Coachouse Court
           Louisville, KY 40223

DOB:        Cincinnati, Ohio - May 27, 1990

EDUCATION
& TRAINING:        B.M.M.E., Music Education (Voice)
                   University of Kentucky
                   2008-2012

                   M.M., Music Theory
                   University of Louisville
                   2015-2017

ENSEMBLES:         University Choir
                   University of Louisville
                   2015-2017

                   Chorale Choir
                   University of Kentucky
                   2009-2012
                   Trips- France (2010), Hilton Head (2012)

                   Women's Choir
                   University of Kentucky
                   2008-2012
                   Trips- Italy(2009), London Ireland and Whales(2012), Spain(2015)

                   Paws and Listen
                   University of Kentucky
                   2009-2012

COMMITTEES:        University of Louisville
                   2016-2017 Music Theory Search Committee Student
                   Representative