

Level of Achievement	Abstract (5 points)	Review of Lit. (10 points)	Method (10 points)	Results (15 points)	Discussion (15 points)	References (5 points)	APA Style (10 points)	Scholarly Writing Style (15 points)
Exemplary	Clearly presents topic and summarizes other sections. Length is no longer than 200 words. 5 points	Clearly presents research-based topic and question(s). Includes a minimum of 11 relevant, citations that contribute in some way to the study. 10 points	Describes all methods and materials with clarity and in detail, such that study is easily understood and could be replicated by others. 10 points	Results are presented in a clear and concise manner with no conclusions, personal references or information. 14-15 points	Demonstrates clear conceptual understanding through synthesis of previous sections. Provides multiple, relevant conclusions. 14-15 points	All required information is present in each citation. Minimum of 11 citations in both text and reference section of paper. 5 points	APA format is adhered to throughout the work. 10 points	Clear organization, Smooth transitions, Consistent tense, Third person writing, correct grammar and spelling throughout 14-15 points
Quality	Presents research topic and summarizes other section but lacks clarity. Or length is far above or below 200 words. 4 points	Presents research-based topic and/or question(s) but lacks clarity in one of these areas. Includes less than 11 relevant, citations that contribute in some way to the study. 8-9 points	Describes methods and materials but lacks detail and/or clarity, such that study is easily understood and could be replicated by others. 8-9 points	Results are presented in a clear and concise manner with some conclusions, personal references or information. 11-13 points	Demonstrates clear conceptual understanding through synthesis of previous sections. Provides single relevant conclusion. 11-13 points	All required information is present in most citations. Minimum of 11 citations in both text and reference section of paper. 4 points	APA format is adhered to with only minimal errors. 8-9 points	Clear organization, Smooth transitions, Correct grammar and spelling with only minimal errors. 11-13 points
Adequate	Presents research topic but lacks summary of other section(s) but lacks clarity. 3 points	Minimally presents research-based topic and/or question(s). Includes only a few citations that contribute in some way to the study. 6-7 points	Describes methods and materials but vaguely and/or not in a form that is easy to follow. 6-7 points	Results presented but not clearly and concisely. Might include information that should be placed in other sections of the paper. Inclusion of raw data. 7-10 points	Demonstrates minimal conceptual understanding of method, results and research topic. 7-10 points	All citations in text are listed. References are consistently formatted. Less than 11 citations in both text and reference section of paper. 3 points	APA format is adhered to with several errors. 6-7 points	Clear organization, Smooth transitions, Correct grammar and spelling with several errors. 7-10 points
Needs Improvement	Fails to present research topic adequately or lack summary of other sections 1-2 points	Fails to present background and research question(s). Includes only a few citations that contribute in some way to the study. 1-5 points	Describes methods and materials but vaguely and/or not in a form that is easy to follow. Major pieces of information/steps not referenced or addressed at all. 1-5 points	Results not presented in narrative format. May include information that should be placed in other sections of the paper and/or include raw data. 1-6 points	Does not demonstrate conceptual understanding of method, results and research topic. Presents poor conclusion or no conclusion at all. 1-6 points	Some text information lacks citation. Some citations in text aren't listed. Formatting is inconsistent. 1-2 points	APA format is neglected throughout with many errors. 1-5 points	Clear lack of effort in organization, transitions, correct grammar and spelling throughout most of the work 1-6 points
No Effort	Section is missing completely or has severe lack of information and/or formatting. 0 points	Section is missing completely or has severe lack of information and/or formatting. 0 points	Section is missing completely or has severe lack of information and/or formatting. 0 points	Section is missing completely or has severe lack of information and/or formatting. 0 points	Section is missing completely or has severe lack of information and/or formatting. 0 points	Section is missing completely or has severe lack of information and/or formatting. 0 points	APA format is not adhered to through most or all of the work. 0 points	No apparent attempt at organization, transitions, correct grammar and spelling in the work 0 points

Turned in previous drafts with final draft (15 points): 15

TOTAL POINTS: 88

Running head: THE EFFECT OF SIGHT-READING

The Effect of Sight-Singing on Instrumental Sight-Reading

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Abstract

The purpose of this study was to determine if there is a relationship between sight-singing ability and success in sight-reading among wind instrumentalists. Thirty participants volunteered: music majors (n=23), non-majors (n=7), total male participants (n=13), and total female participants (n=17). These participants were divided into two separate groups: Group A's participants sight-sang and sight-read and Group B's participants only sight-read. Using a modified rubric, all participants were scored on either sight-reading or both sight-singing and sight-reading. The results gained from comparisons between the two groups were ~~found to be~~ ^{not} statistically insignificant ^(put t-test data here) ~~because the mean scores of both groups were close together~~. These results were affected by several variables: Primary or non-primary instruments used, both music major and non-major participation, skill level of participants, sight-singing experience of participants, and a low general number of participants.

The Effect of Sight-Singing On Instrumental Sight-Reading

All musical ensembles have similar beginning places when learning new music: sight-reading. Orchestras, choirs, bands, and all other ensembles begin rehearsing a piece by reading through it for a first time. Rarely, if ever, are students required to take a piece of music home to study without playing through it. Since this skill is such an integral part of music education, several methods have been studied to learn how to increase the efficiency of sight-reading.

✓

Several factors may influence students' sight-reading abilities. Gromko (2004) discovered that reading music may function like interpreting speech and reading words and that teaching certain cognitive abilities (like spatial reasoning) may improve sight-reading ability. A study done by McPherson (1994) indicated that even though beginning students could not sight-read proficiently, they were still able to learn the skills necessary to perform successfully after several rehearsals. However, this study pointed towards a stronger correlation between sight-reading and a successful (rehearsed) performance after a longer period of training.

✓

According to Daniels (1986), demographic factors play a role in how well choir students perform. A study conducted by Luce (1965) specified demographic factors such as ethnic components, the location of the school, teaching methods, and all-state participation as factors that increase choir students' ability to sight-read. Interestingly, he also found that choir students doubling as instrumentalists scored higher than the control group at sight-reading. In a similar study, Luce (1965) had instrumental students sight

?

read identical excerpts and then tested five variables within them. None of these variables, however, dealt with sight-singing.

In another study that discussed students sight-reading ability and seven predictor variables, Elliott (1982) never mentioned sight-singing ability. In this study, Elliott stated that the strongest factor in determining good sight-reading skills is the ability to accurately sight-read rhythm patterns. In a study conducted with piano students, Beets and Cassidy (2000) came up with inconclusive results about specific ways to improve sight-reading ability. They could not determine one method of sight-reading that was better than another, as all of the methods produced similar results. Lack of previous research may have contributed to this finding, but nonetheless, using sight-singing as a tool was again left unmentioned. not in ref?

Just as several studies have been performed to test the most accurate means of preparing students for sight-reading, similar studies have been done to find the most successful strategies for sight-singing preparation. Cassidy (1993^{4?}) tested methods for improving the sight-singing scores of non-music majors. She found that hand signs used with solfege made no difference than when using solfege alone, and also informally hinted that general intelligence level may have played a role in determining the scores (in the control, the posttest produced a lower score than the pretest). This study was not tested with instrumentalists—only non-music majors. In another study that investigated practice strategies for successful sight-singing, Killian (2005) concluded that keeping a steady beat, use of hand signs, and a thirty second preparation time boasted the best scores. In this study, Killian also mentioned that the more accurate sight-singers were students that had formal music training and/or played a wind instrument.

Some musicians argue that there is a correlation between singing and playing a wind instrument, although these two disciplines are kept separate in many public schools. Giddings (1935) stated that integrating these two disciplines would help young music students improve on their instruments. In another article dealing with singing and wind instrumentalists, Robinson (1996) states that in his experience, incorporating singing into an instrumental rehearsal improves sight-reading, intonation, and instrumental skills.

Seeing as many authors support the theory of a connection between singing and playing an instrument, the question arises about when to begin teaching such a concept. In his article, ~~“An Alternative Approach to Developing Music Literacy Skills in a Transient Society,”~~ Kyle Brown (2003) states, “Teachers ought to make opportunities for their students to make connections between sight and sound early in their development” (p. 47). Brown also argues against using teachers or instruments as a crutch for learning and preaches the benefits of teaching young musicians to become more musically independent and self-critical. Although research has been carried out to determine how best to improve sight-reading and sight-singing skills, few studies have been conducted to determine if there is a strict correlation between the two. Coincidentally, little attention has been given to studying these effects on wind instrumentalists specifically. Therefore, the purpose of this study is to determine if there is a relationship between sight-singing ability and success in sight-reading among wind instrumentalists that are both music and non-music majors.

METHOD

Participants

Participants for this study were chosen from four large musical ensembles from the University of Kansas: Wind Ensemble, Symphonic Band, University Band, and Marching Band. From these four ensembles, 23 music majors and seven non-music majors volunteered for the study. Gender and age were not excluding factors. All participants were wind instrumentalists, therefore excluding voice, piano, and percussion students. Whether or not the students were on primary or secondary instruments was not taken into consideration for this study.

Instruments

Two groups were formed from music and non-music majors. Two sub-groups were created within each large group: one group that both sight-sang and sight-read, and one group that just sight-read. Participants were ~~alternated between~~ *randomly assigned* between the subgroups as they volunteered for the study. The excerpt of music used was twelve bars in length, with a meter of 4/8 (that included quarter notes, eighth notes, and sixteenth notes), and was in the key of D major. Four versions of the excerpt were created in order to cover the range of all wind instruments. All versions of the excerpt remained in D major and were not transposed for non-concert pitched instruments.

Where
did
you
take
it
from?

~~The subgroups~~ *A was* asked to sight-sing were first given the starting pitch of the excerpt and then permitted thirty seconds to prepare. They were then given the starting pitch again and asked to sight-sing the music. Immediately after, they were asked to play the excerpt on their instrument (without hearing the starting pitch again). Participants

that in the sight-singing category that chose not to complete the sight-singing portion were given a total sight-singing score of zero. The 14 participants in the non-sight-singing subgroup were not given a starting pitch or preparation time.

Procedure

Each participant was recorded using a Sony high fidelity tape, Marantz tape recorder, and a Shure condenser microphone. Each participant was then scored using a scale system based off of William Taylor's Singing Test Rubric for Men's Ensemble. ~~Sight~~ *Sight* ~~Site~~ *Site in references*

The modified rubric used consisted of five criteria that included tone, intonation, accuracy, rhythm, and tempo. These criteria were judged on a scale of one to five, with one being the lowest and five being the best possible performance, allowing for a total range from five to 25 points. A graduate conducting student at the University of Kansas listened to the audio recordings of each participant and scored sight-singing (when applicable) and sight-reading with the modified rubric.

RESULTS

In this study, comparisons were made from modified rubric scores between music majors and non-music majors. This study attempted to reveal if the participants that were allowed to sight-sing before they sight-read scored more favorably than the participants that were not allowed to sight-sing before sight-reading.

Participants were separated into two groups: those that both sight-sang and sight-read and those that only sight-read (see figure 1). At the end of the experiment, the group that only sight-read ($n = 14$) scored higher (see table 1) on the modified rubric ($m = 13.464$, $sd = 6.5793$) than the group that both sight-sang and sight-read ($n = 16$, $m = 12.469$, $sd = 6.6870$). The difference between the two results was ~~found to be~~ *not*

statistically insignificant at the .978 level because the means of both groups were close together ($t = -.410, df=28$).

On the contrary, the sight-reading scores between music majors and non-music majors were more significant at the .009 level ($t = 3.915, df = 28$). The group of music majors ($n = 23$) scored much higher ($m = 15.043, sd = 5.9236$) than the sample of non-music majors ($n=7, m = 6.000, sd = 2.2361$).

After reviewing the surveys given to participants before the study, it was discovered that the average amount of self-reported sight-singing experience (out of four levels that ranged from no sight-singing experience to a proficient sight-singer) was found to be between the second and third levels ($m = 2.67$).

~~Although not part of the original intent of this study,~~ the participants were divided into groups by men and women and statistically analyzed during the t-test. The statistics of men and women were more significant (at the .335 level) than the scores of the sight-singing and non-sight-singing groups ($t = -1.790, df = 28$). The women in this study ($n = 17$) scored significantly higher ($m = 14.735, sd = 6.7941$) than their male counterparts ($n = 13, m = 10.577, sd = 5.5896$).

You don't talk about the surveys in your method

DISCUSSION

Having reviewed articles about previous studies concerning sight-reading and sight-singing techniques, it was surprising that the scores of both groups were within a close numerical range of each other. It seems logical that the group that both sight-sang and sight-read would score higher than the group that wasn't allowed to sight read, as there is little previous data to suggest that sight-singing an excerpt of music makes a performer sight-read less accurately. Also of concern were the scores between music

majors and non-music majors, as the scores of music majors were much high on average. However, this result was to be expected because of the higher skill level inherent in music majors.

When conducting this ^{Study} ~~research~~, the question of primary or secondary instrumentation was not taken into consideration. After reviewing the results, it was discovered that musicians testing on their primary instruments scored significantly higher than those on their secondary instruments, thus distorting the final results. In one case, a participant scored toward the highest range of the sight-singing scores, yet scored toward the lowest range of the sight-reading scores because the participant was testing on a secondary instrument.

Another variable that could have altered the results occurring between the two groups could have been the varying experience levels of the musicians involved with this study. Participants were grouped together, regardless of years of experience, level in school, or the ensemble they were currently participating in. This mixture of participants was relatively homogeneous when concerning skill level. As participants arrived for this study, they were not segregated by ensemble, but instead were alternated between both sight-singing and sight-reading and sight-reading only. One possible explanation for the sight-reading only group to have scored higher is that most of the participants in that group were from a more skilled ensemble. For example, if all of the participants in the sight-reading only group were from Wind Ensemble and all of the participants in the sight-singing and sight-reading group were from University Band, it would be more difficult to determine the effect of sight-singing on the participants from University Band because the participants from Wind Ensemble would most likely score higher based

solely on skill level. Similarly, participants self-reported an average level of sight-singing experience that fell in the middle of a 4-scale range, thus perhaps lowering the ability of participants to sight-sing well.

A final limiting factor in this study that resulted in similar means between the sight-singing and sight-reading only groups was the number of participants. The methods used to recruit volunteers for this study involved posting wall notifications and making personal announcements to each ensemble. Data collection sessions were held on two different days during regularly scheduled classes. These methods yielded an insufficient number of participants in order to gain data on a large enough scale to make a correlation between sight-singing and sight-reading. Furthermore, it may have been in the study's best interest to exclude the group of non-music-majors and secondary instrumentalists from the data collection and instead focus more on recruiting music majors on primary instruments. Opening more data collection sessions or having a larger selection pool (possibly including other universities) from which to gain participants could have aided in making a clearer distinction between the two experimental groups.

Should this study be conducted again, it may be wise to divide the music-major participants into groups according to the ensemble they currently perform in. This would eliminate the risk of skill level having an effect on both sight-singing and sight-reading. Another way to streamline this study would be to allow participants to sight-read the music once, then sight-sing it, and finally read the music a second time to see if the sight-singing positively influenced the second reading.

The number of variables that were present could have caused many of the problems that occurred during the duration of this study. The survey given to all of the

participants prior to data collection asked for much more information level of experience as well as demographic information that were not included in the results of this study because of a lack of information. Future studies could perhaps focus on one of these variables instead of including them all in one study.

A final area of interest is the scores produced by the t-test between genders. These results, based on gender, could be a springboard for a future research study based on the sight-singing and sight-reading skills between genders. Results gained by the t-test referring to gender were unexpected. Since these results were discovered after the conclusion of the study, discrepancies amongst the genders could was not accounted for.

In conclusion, the results gained in this research study were inconclusive because of several variables, including gender, skill level, major, and number of participants, that affected the scores of each group. The results gained from this study warrant further investigation into determining if a correlation exists between sight-singing and sight-reading. Such a study could be achieved by limiting the amount of variables in the participant pool.

Figure 1.

Descriptive Statistics of Participants

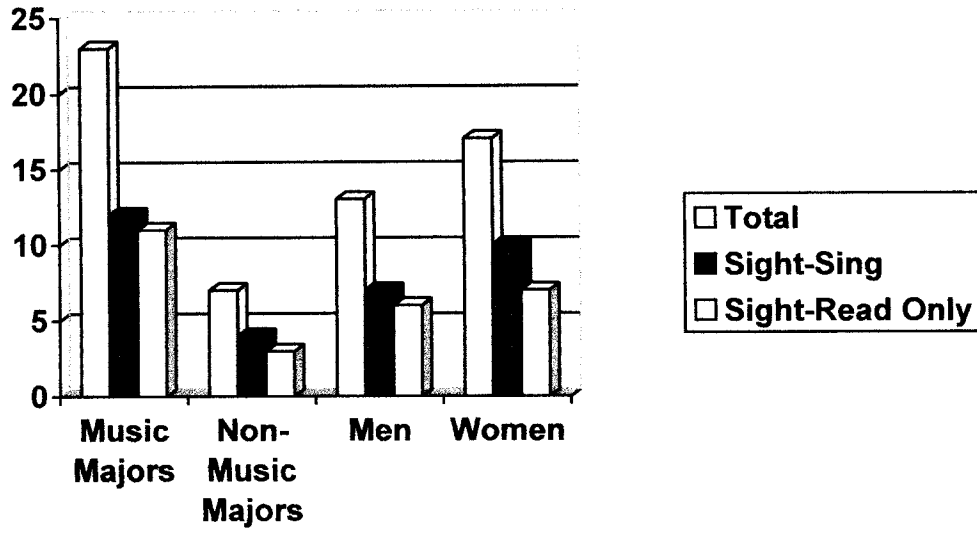


Table 1

Mean Sight-Singing Scores of Participants in Four Categories

	Music Majors	Non Majors	Men	Women
Mean Sight- Reading Score	15.043	6.000	10.577	14.735

References

- ✓ Brown, Kyle D. (2003). An alternative approach to developing music literacy skills in a transient society. *Music Educators Journal*, 90, 46-54.
- ✓ Cassidy, Jane W. (1994). Effects of various strategies on non-music majors' pitch accuracy. *Journal of Research in Music Education*, 41, 293-302.
- ✓ Daniels, Rose D. (1986). Relationships among selected factors and the sight-reading ability of high school mixed choirs. *Journal of Research in Music Education*, 34, 279-289.
- ✓ Elliott, Charles A. (1982). Relationships among instrumental sight reading ability and seven selected predictor variables. *Journal of Research in Music Education*, 30, 5-14.
- ✓ Giddings, T.P. (1935). Developing instrumental players in vocal classes. *Music Educators Journal*, 22, 21-22.
- ✓ Gromko, Joyce E. (2004). Predictors of music sight-reading ability in high school wind players. *Journal of Research in Music Education*, 52, 6-15.
- ✓ Killian, Janice N. (2005). A comparison of successful and unsuccessful in individual sight-singing preparation and performance. *Journal of Research in Music Education*, 53, 51-65.
- ✓ Luce, John R. (1965). Sight-reading and ear playing abilities as related to instrumental music students. *Journal of Research in Music Education*, 13, 101-109.
- ✓ McPherson, Gary E. (1994). Factors in abilities influencing sight-reading skill in music. *Journal of Research in Music Education*, 42, 217-231.

Robinson, Mitchell (1996). To sing or not to sing in instrumental Class. *Music Educators Journal*, 83, 17-21 + 47.

Emily ~~_____~~
James ~~_____~~

17/20

Review of Literature Scoring Criteria

Level 5: 19-20 points

- The student draws extensively on evidence presented in the articles to support the conclusion. The conclusion makes coherent use of the evidence.
- Significant recognition of the authors cited; the student may have made some attempt to consider the author's findings or point of view in order to discuss the student's conclusion.
- The student recognizes multiple sides of the issue and is able to makes transfers across topics; recognizes the strength and limitations of each position in taking a stand.

Level 4: 17-18 points

Some criteria met from level 5 and some from level 3

Level 3: 14-16 points

- The student has made a limited effort to use evidence from the articles to support the argument; the evidence may not support the conclusions or may be used somewhat incoherently.
- Some identification or recognition of author's work, but little development. - you need to explain/expand in several places
- The student recognizes that another side of the issue exists, but finds support for only his or her side; may tend to build up his or her argument by tearing down the other side.
- May be a "laundry list", citing much evidence both pro and con, but student unable to make transfers of the information in the articles to relate to their topic.

Level 2: 11-13 points

Some criteria met from level 3 and some from level 1

Level 1: 0-10 points

- The student does not cite evidence from the articles.
- No identification or recognition of author's work.
- Student sees only one side of the argument; no evaluation attempted.
- No evidence that the student used the articles; could have written the essay by only skimming the articles.

Level 0

- Non-scorable response

You have a really nice start here. Elaborate in several places and fix some terminology/wording.

All musical ensembles have similar beginning places when learning new music: sight-reading. Orchestras, choirs, bands, and all other ensembles begin rehearsing a piece by reading through it for a first time. Rarely, if ever, are students required to take a piece of music home to study without playing through it. Since this skill is such an integral part of music education, several methods have been studied to learn how to increase the efficiency of sight-reading.

Nice opening

Several factors may influence students' sight-reading abilities. Gromko (2004) discovered that reading music may function like interpreting speech and reading words and that teaching certain cognitive abilities (like ^{spatial reasoning} ~~space~~ relationships) may improve sight-reading ability. A study done by McPherson (1994) ^{indicated} ~~showed~~ that even though beginning students could not sight-read proficiently, they were still able to learn the skills necessary to perform successfully after several rehearsals. However, this study ^(showed) a stronger correlation between sight-reading and a successful (rehearsed) performance after a longer period of training.

Transition here *For ex.:* "Other factors related to sight reading success may include..."
According to Daniels (1986), demographic factors play a role in how well choir students perform. ^{? yr?} Luce mentioned ethnic components, the location of the school,

teaching methods, and all-state participation as factors that increase choir students' ability to sight-read. Interestingly, he also found that choir students that doubled as

instrumentalists scored higher than the control group. *→ on what?* In a similar study, Luce (1965) had instrumental students sight read identical excerpts and then tested five variables within

them. None of these variables, however, dealt with sight-singing. *→ this needs more explanation*
New ¶ [In another study that *→ what were they?* discussed students sight-reading ability and seven predictor variables, Elliott (1982)

never mentioned sight-singing ability. In this study, Elliott stated that the strongest factor

in determining good sight-reading skills is the ability to accurately sight-read rhythm patterns. In a study ~~done~~^{conducted} with piano students, Beets and Cassidy (2000) came up with inconclusive results about specific ways to improve sight-reading ability. Lack of previous research may have contributed to this finding, but nonetheless, using sight-singing as a tool was again left unmentioned.

← You need more info

Just as several studies have been performed to test the most accurate means of preparing students for sight-reading, similar studies have been done to find the most successful strategies for sight-singing preparation. Cassidy (1993) tested methods for improving the sight-singing scores of non-music majors. She found that hand signs used with solfege made no difference than when using solfege alone, and also informally hinted that general intelligence level may have played a role in determining the scores (in the control, the posttest produced a lower score than the pretest). This study was not tested instrumentally. In another study that ~~dealt with~~^{investigated} practice strategies for successful sight-singing, Killian (2005) concluded that keeping a steady beat, use of hand signs, and a thirty second preparation time boasted the best scores. In this study, Killian also mentioned that the more accurate sight-singers were students that had formal music training and/or played a wind instrument.

Musicians understand the correlation between singing and playing a wind

Is this an evidence based statement?

instrument although in our public schools these two disciplines are kept separate. ~~In this~~
~~article~~, Giddings (1935) stated that ^{what?} it would improve young music students to integrate these two disciplines. In another article dealing with singing and wind instrumentalists, Robinson (1996) states that incorporating singing into an instrumental rehearsal would improve sight-reading, intonation, and instrumental skills.

quite a time span?! Anything relevant in-between?

— based on what? data collected or theory?

Add a transition

In his article, "~~An Alternative Approach to Developing Music Literacy Skills in a Transient Society~~," Kyle Brown (2003) states, "Teachers ought to make opportunities for their students to make connections between sight and sound early in their development" (p. 47). Brown also argues against using teachers or instruments as a crutch for learning.

what does this mean?

Although research has been carried out to determine how best to improve sight-reading and sight-singing skills, no study has been done to determine if there is a strict correlation between the two. Coincidentally, no research has been done studying these effects on wind instrumentalists specifically. Therefore, the purpose of this study is to determine if there is a relationship between sight-singing ability and success in sight-reading among wind instrumentalists that are both music and non-music majors.

"there is little research that addresses..."

these are VERY broad statements

References

- Brown, Kyle D. (2003). An ^aAlternative ^aApproach to ^dDeveloping ^mMusic ^lLiteracy ^sSkills in a ^tTransient ^sSociety. *Music Educators Journal*, 90, 46-54.
- Cassidy, Jane W. (1994). Effects of Various Strategies on Nonmusic Majors' Pitch Accuracy. *Journal of Research in Music Education*, 41, 293-302.
- Daniels, Rose D. (1986). Relationships Among Selected Factors and the Sight-Reading Ability of High School Mixed Choirs. *Journal of Research in Music Education*, 34, 279-289.
- Elliott, Charles A. (1982). Relationships Among Instrumental Sight Reading Ability and Seven Selected Predictor Variables. *Journal of Research in Music Education*, 30, 5-14.
- Giddings, T.P. (1935). Developing Instrumental Players in Vocal Classes. *Music Educators Journal*, 22, 21-22.
- Gromko, Joyce E. (2004). Predictors of Music Sight-Reading Ability in High School Wind Players. *Journal of Research in Music Education*, 52, 6-15.
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- Luce, John R. (1965). Sight-Reading and Ear Playing Abilities as Related to Instrumental Music Students. *Journal of Research in Music Education*, 13, 101-109.
- McPherson, Gary E. (1994). Factors in Abilities Influencing Sight-Reading Skill in Music. *Journal of Research in Music Education*, 42, 217-231.

fix
throughout

Robinson, Mitchell (1996). To Sing or Not To Sing in Instrumental Class. *Music Educators Journal*, 83, 17-21 + 47.

Materials and Methods Section Rubric

19-20 Contains effectively, quantifiably, concisely organized information that allows the experiment to be replicated

✓ Written so that all information inherent to the document can be related back to this section

Identifies sources of all data to be collected

✓ Identifies sequential information in an appropriate chronology

✓ Does not contain unnecessary, wordy descriptions of procedures.

17-18 As above, but contains unnecessary information, and/or wordy descriptions within the section.

14-16 Presents an experiment that is definitely replicable

All information in document may be related to this section

Fails to identify some sources of data and/or presents sequential information in a disorganized, difficult pattern.

11-13 Presents an experiment that is marginally replicable

The reader must infer parts of the basic design

Procedures not quantitatively described

Some information in Results or Conclusions cannot be anticipated by reading the Methods and Materials section.

0-10 Describes the experiment so poorly or in such a nonscientific way that is cannot be replicated.

Adnanne A Verhoeven

* Methods *

James & Emily

nice & descriptive; easy to follow

Last P, grammatical error

"Each participant was recorded with a Marantz tape recorder using a Shure microphone and scored using a scale system based off . . ."

MENT
366

11/2

METHOD

Participants

Participants for this study were chosen from four large musical ensembles from ~~from~~ ^{at} the University of Kansas: Wind Ensemble, Symphonic Band, University Band, and Marching Band. From these four ensembles, 20 music majors and 20 non-music majors volunteered for the study. Gender and age were not excluding factors. (**insert demographics after we know actual participants**) All participants were wind instrumentalists, therefore excluding voice, piano, and percussion students. Whether or not the students were on primary or secondary instruments was not taken into consideration for this study. Each participant was given a survey before taking part in the study. The survey asked for information including age, gender, major, school classification, major ensemble, instrument, and previous sight-singing experience.

Procedure

Two groups were formed from music and non-music majors. Each group was split in half, with 10 participants in each sub-group. One sub-group from each of the large groups was asked to both sight-sing and sight-read an excerpt of music that was eight bars in length and in the key of D major. The other sub-group only sight-read the music.

The sub-groups asked to sight-sing were first given the starting pitch of the excerpt and then allowed thirty seconds to prepare. They were then given the starting pitch again and asked to sight-read the music. Immediately after, ^{what?} they were asked to play the excerpt on their instrument (without hearing the starting pitch again). Participants that did not complete the sight-singing portion were given a total sight-singing score of zero. The 10 participants in the non-sight-singing subgroup were not given a starting pitch or preparation time.

^{using a}

Instrument

Each participant was recorded ^{using a} Marantz tape recorder using a Shure microphone and scored using a scale system based off of William Taylor's Singing Test Rubric for Men's Ensemble. The modified rubric used consisted of five criteria including tone, intonation, accuracy, rhythm, and tempo. These criteria were judged on a scale of one to five, one being the lowest and five being the best possible performance, allowing for a total range of zero to 25 points. (Eric Posner) listened to the audio recording of each participant and scored each participant based on the modified rubric.

what music excerpt was used & how was it chosen?

↓
describe his qualifications w/o using his name

Rubric

Participant Number _____

Tone:

1	2	3	4	5
Thin, weak, breathy tone.				Consistent, well supported and full sound.

Sight-singing score: _____ Sight-reading score: _____

Intonation:

1	2	3	4	5
Not accurate, out of tune.				Accurate throughout complete range.

Sight-singing score: _____ Sight-reading score: _____

Accuracy:

1	2	3	4	5
8 or more errors.				All notes correct.

Sight-singing score: _____ Sight-reading score: _____

Rhythm:

1	2	3	4	5
8 or more value errors.				All values correct.

Sight-singing score: _____ Sight-reading score: _____

Tempo:

1	2	3	4	5
Unsteady and inconsistent.				Steady; appropriate tempo.

Sight-singing score: _____ Sight-reading score: _____

Sight-singing total: _____ Sight-reading total: _____

Participant Number: _____

Age: _____

Gender: _____

Your major (even if undecided or undeclared): _____

Classification (circle one):

Freshman Sophomore Junior Senior Graduate Student

Other: _____

Major ensemble you currently participate in (circle all that apply):

Wind Ensemble Symphonic Band University Band Marching Band

Instrument you're performing on today: _____ Years played: _____

Is this your primary instrument (circle one)? Yes No

Sight-singing experience (check one):

_____ "I have no sight-singing experience."

_____ "I've had a little sight-singing experience."

_____ "I've studied sight-singing in a class."

_____ "I feel I can consistently sight-sing at a proficient level."