THE EVALUATION OF CHORAL PERFORMANCE IN NEWFOUNDLAND

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THE EVALUATION OF CHORAL PERFORMANCE IN NEWFOUNDLAND

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A PROJECT REPORT: 1981-1984

ABSTRACT

Effective choral performance develops in students both aesthetic awareness and learning behaviours, which can be evaluated qualitatively and quantitatively. It is important that music educators and administrators have a clear understanding of the topics included in each evaluative category, and that they develop detailed methods for the assessment of student learning and program effectiveness.

In light of the objectives for choral performance outlined in the Department of Education Course Description (1983), this report discusses the historical role of choral performance in Newfoundland high schools, and evaluative techniques used by teachers in June 1983. It points out the discrepancies between teacher practices in evaluation and course requirements.

New evaluative guidelines presented in this report are designed to narrow the gap between prescription and practice, and an examination format is proposed for both schools and the Department of Education. The guidelines,

based on each objective listed in the Course Description, are for the assessment of student performance, aural training, and knowledge and understanding of historical eras, music terms, and choral styles.

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CHAPTER I

INTRODUCTION

High school music in Newfoundland has been evaluated quantitatively by schools and by the provincial Department of Education since the early 1970s. In the final school year, students have been awarded marks as an average of assessments made by their schools and the results of public examinations set and marked by the Department. Prior to 1981, music was offered as one subject with content areas of performance, history and theory. The Department of Education was responsible for testing theoretical and historical aspects of music, i.e. the areas which were accessible to pen and pencil testing. Schools were totally responsible for the evaluation of performance. Considerable confusion existed among teachers, however, as to the exact breakdown of marks to be awarded various aspects of performance. The role of the school in evaluating cognitive and affective areas of learning was also unclear.

A variety of factors may have contributed to unevenness in school marking practices. There were diverse teacher competencies and teaching strategies. Directives from the Department tended to be unclear and/or contradictory. Also, problems in evaluation were caused by the

elusive nature of performance and aesthetic learning.

Despite differing school approaches to evaluation, the Department of Education and schools participated in shared evaluation (the averaging of results) which followed the scaling and modification of school marks. The purpose of the latter two techniques was to bring marks from schools in line with one another and consistent with the normal curve of anticipated provincial results.

In September, 1981, Newfoundland high schools, directed by the Department of Education and the province's thirty-five school boards, introduced a reorganized program of studies. An extra year of study and many new courses were added to the existing curriculum. The goal of this reorganization was to broaden and enrich the high school program and to provide students with an unprecedented number of subject choices. Each step of the teaching process in each subject area was challenged by changes inherent in the reorganized program.

This report examines the new and expanded program for music and offers guidelines for effective change in Choral Performance according to Wolk and Scannell's paradigm for successful teaching (1972, p. 166). These authors maintain that such teaching involves the following essential processes:

(a) The definition of goals or objectives

(b) The selection of content

(c) Decisions on methods of instruction

(d) The instruction itself

(e) The measurement of results.

The report gives detailed guidelines for measuring results which are relevant to the objectives found in the Department of Education's Course Description for Choral Performance, 1983. The process of measuring results involves five steps:

1. Defining evaluation in general terms and establishing the link between the evaluation of Choral Performance and its stated program objectives;

2. Determining choral objectives which may be qualitatively assessed by schools;

3. Determining objectives which may be quantitatively assessed by schools and by the Department of Education;

4. Suggesting a marking procedure for the shared evaluation of students by schools and the Department of Education;

5. Outlining objectives which are common to both schools and the Department, the evaluation of which may be subjected to existing scaling and modification procedures.

DELIMITATIONS

The diagram below outlines the three learning areas which apply to choral music. It is felt by many music educators that the most important among the three is the affective area, which includes the development of attitudes, emotions and initatives. Although such attributes cannot be taught, they can be encouraged through the development of cognition and motor skills and by the example of sensitive teachers. Achievement in at least one major area of choral learning, however, cannot be evaluated in quantitative terms. Also, as the diagram suggests, there is a recognized

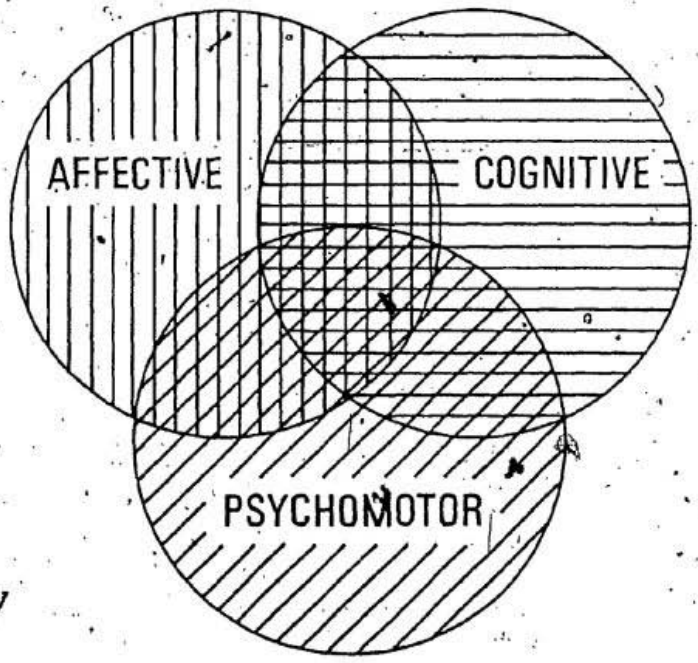


Figure 1: Interaction and overlap among the three learning areas of choral performance.

overlap in the three areas of musical learning. For example, it is often difficult for a teacher to determine if a negative musical behavior results from inadequate motor development, a lack of knowledge and understanding, or from an emotional set peculiar to the situation.

Another limitation is that a part of choral performance evaluation must involve a subjective assessment of student singing. The degree of subjectivity in such evaluation would be lessened if students were adjudicated by a panel of competent and impartial judges (Fiske, 1972, and Roberts, 1975). Time, distance and financial considerations make this impractical for Newfoundland schools. Actual performance, therefore, must be assessed by individual teachers who bring their varied competencies and biases to the task.

The recommendations of this project address evaluative practices in Newfoundland only. They are formed within the framework of existing program objectives, of teacher-designed testing tools and, to some extent, of marking procedures for public examinations established by the Department of Education.

PROCEDURE

The project commenced with the introduction of choral performance as a high school credit course in September, 1981. It was completed immediately prior to the writing of the first public examination for Choral Performance in June, 1984. During these years, discussions were held with teachers in the field and with representatives of the Music Council of the Newfoundland Teachers' Association. This study also involved an appraisal of philosophical, pedagogical, and evaluative literature, consultations with Canadian and American music educators, a review of choral curricula from other provinces and discussions with evaluation specialists from the Newfoundland Department of Education.

The work was conducted in four stages. As choral performance had never been offered in Newfoundland schools prior to 1981, the first stage was to conduct an historical study of evaluative practices for music before that date.

The second stage was to gauge progress made by teachers in evaluating choral performance between September 1, 1981 and June, 1983, when two levels of performance had been offered. This was to assess the degree to which teachers were following directives of the Department's Course Description and to determine areas of special

difficulty in evaluation. A "Questionnaire on the Evaluation of Choral Performance 1103, 2103" was designed for this purpose and distributed to the small but entire population of teachers in the field.

Responses to the questionnaire, and discussions with music teachers, led to the major part of this project, i.e., detailed guidelines for the evaluation of choral performance. These guidelines applied to each objective found in the Course Description and emphasized both methodology and evaluation for aural training, the area of greatest need.

The final stage of the project involved the evaluation of the third level course. For this, an examination format for schools and the Department was designed. Performance directives were included in the guidelines and the format for the aural and written examination was accepted by the Department and distributed to the field. As well, a sample examination in choral performance was sent to all schools in February, 1984 (See Appendix E).

HISTORICAL VIEW OF MUSIC EDUCATION IN NEWFOUNDLAND

The Early Years

The evaluation of students in a classroom setting is relatively recent, but the formal evaluation of musical learning has a long history in Newfoundland, dating back to the inauguration of music examinations by the Council of Higher Education in 1893.[1] Local "professors of music" conducted the early examinations to assess an individual student's performance. In 1902 Trinity College of Music, London, held the first external examination in Newfoundland (Rex, 1977). Again, evaluation was for the individual student and the culmination of private tuition. The result of such individual evaluation was recorded by the Council of Higher Education, and later by the Department of Education, as "Practical Music".

Curriculum Development

According to Department of Education reports, the goals which motivated early school music educators were first, the development of a high school music curriculum,

[1] From 1893 until 1949 the evaluation of high school subjects (for which classroom programs existed) was by externally administered Council of Higher Education (C.H.E.) examinations. Since 1949, external examinations have been administered by the Newfoundland Department of Education.

and second, the acceptance of music as a matriculation credit by Memorial University of Newfoundland. Progress in achieving these goals can be traced through various groups of music teachers who were instrumental in bringing about change. One such group was the first curriculum committee of high school teachers who met under the guidance of H.J.B. Gough, director of the Division of Curriculum for the Department of Education. Gough, in the Department of Education Annual Report of 1959 (pp. 33, 34), outlined the work of curriculum committees in four stages:

1. Preparing a statement for the guidance of teachers concerning the meaning and purpose and value of a particular subject area.

2. Setting down a set of objectives to be attained through a study of the subject.

3. Outlining a teaching-learning program which if followed should lead to the attainment of these objectives.

4. Choosing textbooks and recommending supplementary reading which enable the program to be carried through.

Gough reported in 1959 that all curriculum committees, of which music was one, had completed the first two stages of their work and were engaged in stages three and four. No detailed report was given for the progress of the music committee. However, the 1962 Annual Report announced the completion and authorization of a Teaching Guide in the

History and Appreciation of Music for Grades IX, X and XI.

Music for Matriculation

The special interest Music Council, organized by the Newfoundland Teachers' Association in 1966, became the second influence for change within Newfoundland schools. One of the Council's first acts was to present the following resolution to the Department of Education (June 15, 1966):

> Be it Resolved that the Curriculum outlined by the Workshop[2] culminate in Grade XI with an option of ... (a) a Matriculation examination OR (b) a Grade XI Pass Certificate examination.

There was considerable overlapping of personnel serving on Departmental teacher curriculum committees and the executive of the Music Council during the late sixties and early seventies. Consequently, the aims and objectives of both groups tended to coincide. Music activities gained additional focus in 1970 when the post of Music Consultant to the provincial Department of Education was created and Sister Mary Paschal Carroll was appointed to that position. In 1972 (Newfoundland Department of Education Annual Report) Sister Carroll reported:

[2]This is a reference to the first Music Teachers' Workshop held in Newfoundland in May, 1966, and sponsored by the newly formed Music Council of the Newfoundland Teachers' Association.

> Early in the fall (1971) a Provincial High School Committee was formed for the purpose of discussing the possibility of implementing a Music Program which would carry credit and thus enable Music to assume the same academic standard as other subjects in high school.

In her 1973 report, Sister Carroll mentioned that a resolution had been sent to Memorial University by the Music Council, urging the university to accept Music (Grade XI) as an entrance subject for the first year course. By June, 1973, no official reply from the university had been received but Sister Carroll said that,

> All High School teachers, both academic and music, were very happy that this step had been taken, and soon, we Hope, Music would be a Matriculation subject, thus making it an acceptable subject for University entrance.

In the spring of 1974, Sister Carroll reported the following accreditation of music by the province's university:

> This year Music has been accepted by Memorial University as a Matriculation subject. This means that students who have included the Music Course in their Matriculation programme will be permitted to substitute (Music) for either the second arts course or the second science course required under the present regulations.

Thus, in 1974, thirty-two students wrote their first matriculation examination in music, the successful outcome of which was accepted as a Memorial University entrance requirement for the academic year 1974-1975.

Shared Evaluation

In 1971 the system of shared evaluation began with the final grading for Grade XI students shared equally between participating schools and the Department. Newfoundland high schools were eligible to become participating schools (i.e. to participate in shared evaluation of graduating students) upon application to the Department of Education's Division of Instruction and upon fulfilling academic and technical requirements stated by the Department.[3] The Shared Evaluation Plan was designed with two major purposes:

1. To obtain a more valid assessment of pupil achievement.

2. To encourage the improvement of instruction. (Shared Evaluation Plan, 1974, Revised - "Standards for Participating Schools").

The Evaluation Guidelines for Participating Schools revised for the same year, state:

> A number of subjects have important objectives which cannot normally be tested by pen and paper tests. The schools' evaluation should include these objectives, the emphasis given to them depending on the subject. Examples of these would be ... performance skills in music, research skills in social studies, etc. In Art, Home Economics, Music and Industrial Arts, the school evaluation will be based entirely on such objectives.

[3]Shared Evaluation Plan, 1973-1974 (Revised), Grade Eleven Shared Evaluation Handbook, 1978, and Shared Evaluation Handbook.

In the 1978 Shared Evaluation Handbook the above directive was modified to "... school evaluation will be based primarily on such objectives".

Under the shared evaluation plan, which is still in practice, schools submit marks representing 50% of the students' final grades, to the Department of Education. The Department, through Public Examinations held in June each year, determines the other 50% and awards the final grade. Other methods for school leaving evaluation have been followed, i.e. evaluation by principal's recommendation, by public examination only and by total internal evaluation (Bull, 1977, p. 3). The latter method was used in music for the three years prior to 1974 when classroom music examinations were set and marked within a single school - Prince of Wales Collegiate in St. John's. These examinations in Music Appreciation were submitted to the Department of Education for approval and results were recorded in Public Examinations Conducted by the Department of Education (1970-1973).

The first truly provincial examination in music, following a syllabus of studies[4], devised, approved and distributed by the Department, was written in 1974, as

[4]Syllabus, containing requirements for the Grade XI theory exam, was drawn up by a curriculum committee of teachers under the guidance of Sister Paschal Carroll and was distributed to all high schools offering music.

mentioned earlier. The content of this examination encompassed both music theory and history as prescribed by the high school guide. In addition, there was the evaluation of music learning to be shared by schools. The components of the schools' evaluation were outlined in "Suggestions for the Distribution of Credit" (Curriculum guide entitled Music, High School, 1973). These suggestions directed teachers to evaluate student participation, enthusiasm and performance skills (i.e. areas other than those of cognitive learning assessed by public examinations).

No curriculum guide in high school music has been printed since 1973 (and the supplement of 1974). However, guidelines for assigning marks, printed in the 1978 and 1980 Shared Evaluation Handbooks, have redirected teachers in the following way:

> The school evaluation should consider the full range of measurable objectives ... (An) example(s) of these (important objectives which are not normally tested by pen and paper tests) would be ... performance skills in music ... They would not include objectives such as attitude, interest, dependability, etc.

The 1978 and 1980 manuals clearly directed teachers to base their evaluation on student performance and to avoid such highly subjective topics as participation and enthusiasm.

Modification of School Marks and Scaling

In recognizing the fact that marking standards varied among schools and that public examinations were occasionally too difficult, the Department of Education, in 1978, introduced modification in determining final student grades.

The modification of school marks now takes place when a school's standard of marking is more than five points out of line with the average standard of marking used by teachers across the province (Shared Evaluation Handbook, 1980, p. 12). The modification is designed to bring teachers' marking standards in line so that students of comparable ability will show similar achievement regardless of the school they attend. The rationale behind this move by the Department and the safety devices proposed to avoid unfair treatment of individuals within small classes is detailed in Appendix B of the 1980 Shared Evaluation Handbook.

The scaling of public examinations occurs when the results in a given subject deviate to a marked degree from reasonable expectations. The following features are assessed to determine the necessity for scaling:

1. Overall percentage of passes for the Grade (combined marks)

2. Provincial average marks by subject (public examination marks)

3. Provincial percentage passes by subject (combined marks)

Scaling is performed by adding the same number of marks to all raw scores (Shared Evaluation Handbook, 1980, Appendix C).

The Reorganized High School

As mentioned earlier, Newfoundland schools began to implement the Reorganized High School Plan in 1981, whereby a third year of study was added to the existing two-year program. The reorganization of courses for all subject areas was outlined by the Department of Education to encompass the three high school years. The music program, previously taught and evaluated as one subject, was divided into courses for theory and aural training (two courses), history and literature (two courses), and performance (three courses in each of choral and instrumental performance). Music 1200, a basic introductory course, was also introduced. The objective of Music 1200 was to "... make possible minimal exposure to students hitherto denied an understanding of music, and provide an aesthetic growth of which the student would otherwise be deprived." (Course Description, Music 1200, Department of Education, 1981).

Summary

No clear pattern for student evaluation in music had emerged in Newfoundland high schools before 1981. Evaluative directives to participating schools, offered since public examinations in music were introduced in the early seventies, tended to be vague or contradictory. Both the content and the evaluation of performance were left to the discretion of individual schools. Despite this lack of uniformity among schools, the Department of Education applied the modification of final marks in music as for other, more clearly defined, subjects.

RATIONALE FOR THE PROJECT

The historical inconsistencies in the evaluation of a single high school music course are clear. With the reorganization of the Newfoundland High School and the introduction of ten new courses in music, there is a very real danger that evaluation problems will become compounded. Therefore, it is essential that these problems be examined and that a rationale for evaluation be adopted by schools and by the Department of Education.

School Evaluation. Newfoundland music teachers, often working alone in a school or an area, have not followed a consistent method of marking high school music. The three sources of evaluation literature[5], issued by the Department of Education, tend to give vague directions or to contradict one another. Many teachers consult the last published curriculum guide while others use one of the Shared Evaluation papers or handbooks. The 1983 Course Description for Choral Performance offers little guidance for the adjudication of actual performance or the various skills listed for the program. In a province using a shared system of evaluation between schools and government, it is

[5]The Music curriculum guide for high schools (1971), Shared Evaluation literature prior to the introduction of the modified plan (1971-1978) and Shared Evaluation handbooks subsequent to the plan (1978 on).

essential that teachers adopt a consistent evaluation policy.

Shared Evaluation. In 1984, students taking the third level of Choral Performance (Music 3101) were examined jointly by their schools and by the Department of Education. This co-operative assessment is a summative evaluation of student achievement, the purpose of which is to qualify students for further education or for jobs demanding a high school diploma. The results of such examinations should represent as fair and unbiased an evaluation as possible. With this aim in mind, it is important to examine the areas of choral skills and knowledge which can be evaluated objectively and attempt to reduce the degree of subjectivity in the remaining areas.

CHAPTER II

A REVIEW OF RELATED LITERATURE

This literature review defines and appraises evaluation in general terms, and points out the relationship between music evaluation and program objectives. It outlines the purposes and the characteristics of effective evaluation. It also discusses the specific problems, challenges and opportunities encountered by music educators in the evaluation of choral performance.

Definition of Evaluation and Related Terms

According to Payne (1974, p. 8), evaluation is the inclusive term which describes the general processes of making judgments and decisions. It involves the gathering and use of data which may be drawn from classroom or public examinations, standardized tests, informal observation, work samples, rating scales and checklists and from questionnaires. Quantitative evaluation is often referred to as measurement and is defined here as the "process of gathering data that will provide for a more precise and objective appraisal of learning outcomes than could be accomplished by less formal and systematic procedures" (Payne, p. 7). The results of testing may be either quantitative, as a form of

measurement, or may involve an informal and subjective appraisal of student progress. In this project the word "assessment" is used as an umbrella term for the objective or subjective collection of data and is used synonymously with "evaluation".

Music Evaluation and Program Objectives

Music educators Leonhard and House (1972, p. 390) point out that evaluation involves much more than the collection of data. They state that "... attention must also be given to the formulation of instructional objectives, the definition of objectives in terms of pupil behaviour and the development of techniques to evaluate the behavioral outcomes". Leonhard and House, in fact, stress the interrelatedness of evaluation and objectives in their definition of the former by stating that evaluation is "the process of determining the extent to which objectives of an educational enterprise have been attained". These authors maintain, therefore, that any successful evaluation must follow these three steps:

1. Identification, formulation and validation of objectives - The building of sound objectives for any program involves philosophic and pedagogical decisions. These must be clearly and precisely stated.

2. Collection of data relevant to status in relation to those objectives - Testing which gives no information on pupil status in relation to a specific objective has no place in the program. The first criterion for an evaluative tool is the relevance of the resulting data to one or more of the objectives.

3. Interpretation of collected data.

The various uses, or interpretations, of evaluation are now examined.

Purpose of Evaluation

Lehman (1968, pp. 2-3) declares that, "Rational behavior is based upon the evaluation of the likely outcomes of various possible courses of action viewed in the light of past experiences". He elaborates upon these required rational behaviors in music education by citing the following purposes of evaluation:

1. Appraisal of student progress;

2. Identification and guidance of talented students;

3. Appraisal of the effectiveness of the teachers (when a teacher evaluates a student, he also evaluates himself);

4. Appraisal of the educational process (i.e. the accountability of the process to the general public);

5. Motivation of student learning;

6. Establishment and maintenance of standards; and

7. Assessment of research programs (e.g. The experimenter who designs new techniques or materials can arrive at no conclusion as to the success or failure of his/her design unless the results are compared with those obtained by conventional means.)

Oliver (1979, p. 40) agrees with these points and adds the need for evaluation in program planning: "We need to know how much learning has occurred, and is going on, before we make decisions for the future."

Baily (1971, pp. 4-5) concurs with this by saying that one purpose of evaluation is "... to aid in selecting and refining instructional objectives". In the initial formation of objectives, "... one cannot foretell completely the needs and abilities of a group". Another purpose is to affect positive changes in teaching/learning methods, for "... the value of various teaching procedures and materials will be judged by the effect which they have upon student learning". Baily also discusses the accountability of school to community by stating that quantitative evaluation can provide parents, teachers and other concerned persons with evidence of learning.

Evaluation by public examinations, such as those distributed by the Newfoundland Department of Education and written by students at the end of the final year of high school studies, serves another function. This evaluation is of a purely summative nature and serves to judge the standing of students relative to their peers. It qualifies students "... for particular forms of employment or for admission to post-secondary educational institutions" (Bull, 1977, p. 20). The advantages, and possible pitfalls, of evaluation in the Newfoundland classroom setting are succinctly summed up in "The Evaluation of Students in the Classroom", a paper distributed in 1979 to teachers by the Department of Education:

> Proper classroom evaluation used to monitor instruction can improve overall classroom achievement, improve the student's self-confidence, improve the teacher-student relationship, and improve teaching. On the other hand, improperly managed evaluation in the classroom can stifle learning and retard both pupil and teacher growth.

Characteristics of Effective Evaluation

The strength of an evaluative tool is assessed by its relevance, validity, reliability and objectivity. All four characteristics view the results of evaluation in the light of course objectives. **Relevance**, which refers to the relationship between collected data and stated

objectives, is discussed above. **Validity** describes the extent to which a test measures what it purports to measure (Noll and Scannel, 1972, p. 135). Are the test items representative of program objectives as expressed by course content (Content Validity)? Do results measure up to outside criteria such as marks in other subjects or future success (Empirical or Predictive Validity)? Construct validity, which embraces both content and empirical validity, is particularly important in the testing of music. Often the music educator "constructs" a logical series of fundamental traits by which to assess aptitude, ability or achievement. Noll and Scannell (1972. p. 140) offer examples of basic musical ability tests which include tasks measuring pitch discrimination, time and intervals and rhythm patterns.

The term "face validity", which simply refers to the appearance of a test, is criticized by many authorities. Colwell (1970, p. 35) states that, "Face validity is no validity. No expert can casually look at a test and say with assurance that the test is a good measure of a certain area of learning." Colwell's second statement may be true. In the theoretical aspects of music testing, however, one can spot technical errors and obvious ambiguities with little effort. It is important that teacher-designed music tests be carefully examined for such errors as incorrect key signatures and faulty notation.

Reliability refers to the consistency with which a test measures whatever it proposes to measure. Colwell (1970, p. 37) states that "... a test is reliable when one can have confidence that the score it offers is an accurate statement of what one really knows about the questions asked. The measurements (of such accurate appraisals) should yield consistent and replicatable results" (Payne, 1974, p. 5). The degree of objectivity in testing, reflecting the uniformity with which different teachers score the same tests, affects test reliability.

Assessors of **objectivity** ask the question, "How free is the test mark from personal bias, opinion and judgement?" Where personal opinion is a necessity, as in the adjudication of performance, one might ask, "How reliable is this opinion from one testing situation to another?". Colwell (1970, p. 40) discusses the difficulty in maintaining a stable basis for the judgement of performance:

> They (the judges) are influenced by the performance that preceded, by their increasing familiarity with the task, by the fifth repetition of a number that should never have been allowed to be a contest selection, by fatigue, by boredom with the same kind of errors over and over, and by the live distractions of the contest situation. Reports of high reliability in such situations should be accepted with skepticism, for the evaluator who can maintain a highly reliable rating is probably influenced by nonessential constants, such as the type of number or appearance of the individual.

Evaluation of Choral Performance

Many of the evaluative problems unique to the fine arts stem from the fact that much artistic learning takes place in the affective domain. This is particularly true of music performance. Prominent American music educators, who conducted the National Assessment of music, realized early in their deliberation that music is:

> ... first of all a personal, aesthetic experience - in terms of composition, production or response. It is not easy to set standards for it. (Music Objectives, National Assessment of Educational Progress, 1970.)

The educators chose to measure the realms of knowledge, skill, recognition and taste, with behaviors that are assumed to correlate with sensitivity to music. One such set involved the performance of music. It was assumed that:

> A person can perform well yet remain insensitive - or be sensitive and fail to perform well - but the two are likely to correlate to some extent. (Music, An Overview, 1974, p. 1)

These educators were not seeking a measureable correlation. They did recognize, however, that vocal performance involved specific learning. Five categories were chosen to test knowledge and the skills of listening and response: singing familiar songs, repeating unfamiliar musical material, improvising, sight singing and performing

a prepared piece.

Despite the fact that music performance has been a valued part of many North American high school systems, recognition of the learning behaviors (and their evaluation) has not kept pace. In 1956 Bloom reported, "... we find so little done about it (skill development) in secondary schools or colleges, that we do not believe the development of a classification of (skills) objectives would be very useful at the present". However, by 1970, Colwell (pp. 101, 102) notes an encouraging development.

> The objectives for the performance groups have changed from performance for its own sake - winning contests and giving concerts - to performance as a vehicle for appreciation ... the emphasis has shifted to instruction.

He goes on to say,

> ... because musicianship is made up of such a variety of skills, the only way to estimate student progress is to evaluate many of these skills periodically for each student.

Colwell regrets that evaluation in music is often neglected until the student is relatively advanced and notes that an analogy with academic subjects would be to wait until high school to evaluate a student's reading or computational ability. Unfortunately, it is often too late to take corrective measures at this stage and the student "drops music".

Bradley (1977, p. 31) feels that a similar absence of learning objectives has retarded Canadian music education. He states that,

> ... failure to establish and articulate expected musical behaviors in the learning cycle will inevitably create doubt on the efficacy of instructional outcomes ... what must be emphasized, is that successful programs and successful courses require clearly defined end goals.

Bradley believes that behavioral psychology's contribution to music education has been to clarify the goals of instruction, create an awareness of the need for evaluation and promote the concept of accountability.

The performance class, according to Reimer (1970, p. 136), offers the ideal setting for music learning.

> The laboratory-like atmosphere of a performing group, in which the living stuff of music is right there to be handled, to be examined, to be manipulated, to be shared, is so educationally rich that it can be considered the best example of what meaningful education can be. There is no separation, in a performing group, of material being learned from the subject itself.

Reimer insists that if the focus of performance class deviates from the learning of music and the development of aesthetic awareness, any benefits accruing to students are temporary. The director who neglects learning in favour of sheer technical mastery and social goals fails both students

and the cause of music.

Summary

There is thus an inextricable link between the development and statement of instructional objectives and the evaluation of learning outcomes. As in other subjects, school music (including the study of choral performance) can only be justified by such objectives and evaluation. Now that choral objectives are in place as part of the reorganized high school program in Newfoundland, it is appropriate to examine the degree to which the new courses conform to accepted practices of successful evaluation.

CHAPTER III

EVALUATION GUIDELINES FOR CHORAL PERFORMANCE

EVALUATION BETWEEN 1981 AND 1983: THE QUESTIONNAIRE

In an attempt to gauge progress in the new field of evaluation, a questionnaire was circulated to the entire provincial population of fourteen music teachers in June, 1983. At that time, only two levels of the program had been introduced. There were five purposes for distributing the questionnaire:

1. To gather information on the musical background of students entering the first level of choral performance;

2. To assess, quantitatively and qualitatively, student progress in the first two years of the program;

3. To assess qualitatively the degree to which teachers were following the course description;

4. To stimulate awareness in teachers of the objectives of the course and the problems inherent in performance evaluation; and

5. To gather suggestions from teachers to aid the researcher in further course development and the planning of inservice.

Although the seven responses were regarded as representative of choral teaching conditions and evaluative

practices in Newfoundland, the small sample is not treated statistically in this chapter. An analysis of the responses is found in Appendix C of this report.

The major finding is the wide variation in student entry level and in the approach of teachers to choral performance as a school subject. Only one teacher had followed the Department's specific objectives and worked out an appropriate method for evaluation. Four teachers were following the Course Description to varying degrees but were limited by time restrictions and insufficient preservice and inservice. Two teachers tended to conduct the course along traditional extra-curricular lines, i.e. for choral performance alone.

The most difficult learning areas for students were those associated with aural skills and sightreading. Students finding such difficulties were reported by teachers who seemed unclear about their instructional methods in these areas and who were not following the prescribed sight-reading text. The responses indicated that sightreading objectives are being met in some schools but, in other schools, are misunderstood or completely neglected.

Part-singing was described by all teachers as the most interesting aspect of the course while one teacher added the study of conducting and sightreading to this category. From this it is clear that the aesthetic experience was of primary importance to all reporting teachers and, therefore, one of the main purposes of the course was

being met. The objectives involving cognition and skill development, however, required much more attention from teachers and administrators. The gap between the Department's statement of purpose that "one of the major objectives of the music education program is to teach both musical perception and musical mastery simultaneously" (Course Description, p. 3) and actual teaching, as reflected by responses to the questionnaire, was still far too wide in June, 1983.

THE GUIDELINES

To further bridge the gap between the Department of Education's stated objectives for Choral Performance and the realization of these objectives by both teachers and students, detailed guidelines for student evaluation were prepared. These were circulated to all choral teachers as Appendix D of the Course Description.

While it is a policy of the Department to give detailed objectives in the Course Description, it is felt that specific pedagogical methods are the prerogative of high school teachers. These guidelines, therefore, discuss appropriate evaluative techniques and refer to pedagogical methods only where, in the researcher's opinion, they are necessary as indicated by responses to the questionnaire.

The purpose for the credit courses in choral music, as part of the high school curriculum, was reiterated in a Preface to the guidelines:

> In addition to the aesthetic goals of choral performance, the present credit courses are designed to develop areas of student knowledge, understandings, and skills. Areas of study include aural training, sightreading, conducting, and musical styles and terms.

The evaluative techniques, which offer some suggestions for the assessment of each objective for the three years of high school choral training, are based on the following assumptions:

1. that musical knowledge and the development of musical skills enhance the performer's art;

2. that the student, through the study of choral performance, should grow in aesthetic sensitivity, cognition, and performance skills and cognition, i.e., the student should **feel, think, and do**;

3. that there are areas of performance which should be evaluated objectively and quantitatively and others which can only be judged in a subjective and qualitative manner (see Table 1);

4. that as there is, at present, no prerequisite for Choral 1103, the final summative evaluation must be based on student achievement within the minimum musical instructional time, i.e., three periods per six-day cycle for three years.

Performance

The evaluator of choral performance in our schools is faced with two major problems. The first is that students enter Music 1103 with vastly different backgrounds

TABLE I

TOPICS OF CHORAL PERFORMANCE WITH APPROPRIATE METHODS OF ASSESSMENT

Topic	Method of Assessment
Solo performance of repertoire Part-singing Performance of studies, scales and arpeggios Sightreading Application of terms and signs Performance of conducting patterns	Qualitative
Knowledge of terms and signs Understanding of styles Knowledge of conducting patterns Rhythmic identification Melodic identification Interval identification Meter identification	Quantitative

in music. Teachers must diagnose[6] the entry point of each student and apply remedial teaching methods where necessary.

While every encouragement must be shown the late beginner, students with previous musical training cannot be penalized. The teacher will have different expectations for each group and must consider, for the individual student, both progress and final achievement.

The second problem for evaluators of performance is that at least half the course content demands a qualitative and subjective assessment. Educators must cope with the fact that many aspects of music cannot be evaluated with high reliability. The reliability of evaluation, however, can be increased by team adjudication and/or by applying standard weightings for topics. Teachers are asked to assess aspects of singing and assign a numerical mark based on weightings given in the Course Description, Choral Performance (p. 14), as follows:

	%
Tone (blend, control, articulation)	10
Intonation	
Techniques (scales and arpeggios, exercises)	10
Interpretation and Music Effect (including the performance of expressive controls)	20
Sightreading	10

[6]See the Course Description, p. 13, for a brief description of diagnostic, formative, and summative evaluation.

Tone, Intonation and Interpretation

Teachers may select their own vocal material for evaluating the performance of individual students. The material may be drawn from the selections studied in class or from a solo assigned for home preparation.

An excellent way to prepare a solo item while enhancing the program is to select two unison songs for the year's repertoire. Each student may choose one of the songs for performance in June. The unison songs should be selected for suitability of range, inclusion of expressive controls (dynamics, tempi, etc.) and quality of music. It might be advisable to select one song for mezzo soprano or tenor/baritone and one for contralto or bass/baritone, bearing in mind that the vocal range of 15-18 year olds is not fully established.

It is essential that each student perform alone for all tasks except when intonation and interpretation is assessed in part-singing.

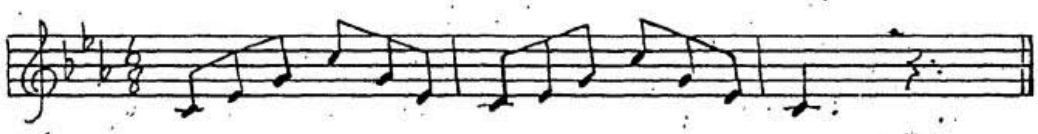
Each student should be asked to maintain parts in ensemble performance. A simple canon will test the ability to maintain an independent line and a part-song drawn from the repertoire will call for harmonic ability. Students should demonstrate the ability to maintain both upper and lower parts.

Technique

Students are responsible for all vocal exercises as outlined in the Course Description, Appendix B. Note that the knowledge and performance of solmization is a requirement. The use of absolute note names (A, B, C, etc.) is not required.

Vocal tecnique must be evaluated subjectively by one teacher or, more reliably, by a team of teachers. When assessing technique, evaluators should observe the following aspects of voice production: projection, breath control, timbre, and flexibility.

Exercises. As an example, listed below are five ideas for the performance of the fifth study in Appendix B of the Course Description. A similar approach to all exercises will foster better voice production and, at the same time, reinforce rhythmic and melodic learning skills.



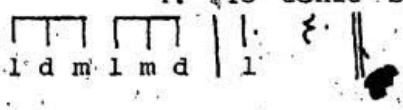
Students should perform the exercise in the following ways:

1. To a neutral vowel, keeping the beat (2 beats per measure) which may be tapped on some part of the body or by pen on desk;

2. To duration (rhythm) syllables while keeping the beat: ti-ti-ti ti-ti-ti | ti-ti-ti ti-ti-ti | tum 𝄽 ‖

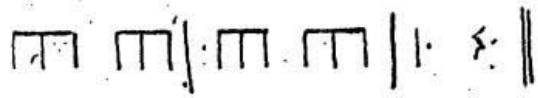
3. To a neutral vowel, internalizing the beat (i.e. without a visible or audible demonstration of the beat);

4. To tonic solfa syllables, i.e., l d m l m d



5. Using various keys (Note that the solfa syllables remain the same).

Rhythmic and melodic identification should be combined with the preparation of technical exercises. Rhythmic ability in the above exercise will develop as the result of performing step 2 and identifying the number of sounds over each beat.

Rhythm: 

Beat: x x x x x

Verbal Response: There are three sounds over the beat.

Students should also recognize, from step 4, that the melodic pattern moves by skips and that the exercise is built on the tonic minor triad (i.e., l, d, m).

Identification skills, as they apply to technical exercises, may be assessed objectively by circling the correct response for aural testing. More effective student learning, however, will be encouraged by performance responses as outlined.

Scales. At the first level students are required to sing the full diatonic major scale and the do and la pentatones.

Some ways of adding variety to scale singing and making the learning process more meaningful include:

- Use of tone ladders as shown in Tables II and III, leading students through the intervals by pointing to repeated notes, steps and skips;
- Use of handsigns to direct scale singing and the blending of tones;
- Devising exercises based on scale blends, e.g.

  Section 1: d r m f s l t d r d

  Section 2: d r m f s l t d
- Having students discover songs which use the diatonic major and do and la pentatonic scales.

For levels 2 and 3, scale work extends to the minor diatonic scales (both melodic and harmonic) and to the remaining pentatones, so, me, and ray (See Table III).

TABLE II

TONE LADDERS FOR A DO AND LA PENTATONES AND THE DIATONIC MAJOR SCALE

do	la	major diatonic	
d		d t	½ step
l	l	l	
s	s	s	
m	m	f m	½ step
r	r	r	
(d)	d	(d)	
	(l)		

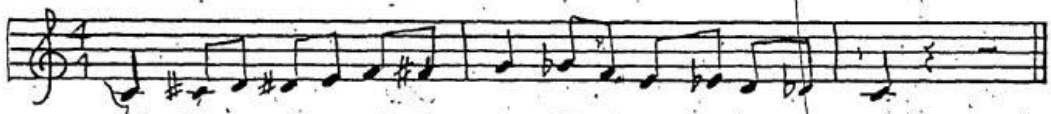
TABLE III

TONE LADDERS FOR HARMONIC AND MELODIC MINOR SCALES AND FOR SO, ME, AND RAY PENTATONES

Harmonic Minor	Melodic Minor		Pentatones		
			s	m	r
l	l	l			
si	si				
		s	s		
	fi				
f		f			
m	m	m	m	m	
r	r	r	r	r	r
d	d	d	d	d	d
t	t	t			
(l)	(l)	(l)	l	l	l
			(s)	s	s
				(m)	m
					(r)

Perhaps the most difficult technical requirements is the singing of chromatic scales. This skill is introduced slowly and teachers unfamiliar with chromatic solmization can learn together with their students.

At level one (Course Description, Appendix B, Study 8) the skill calls for chromatic singing of d to s, a total of eight notes.[7]



d di r ri m f fi s fi f m ma r ra d :

From the earliest lessons in melody, we describe notes as moving by steps, skips (skipping one note in the scale), leaps (moving by larger intervals) or by repeated notes. Broken scales are formed from notes that move by skips, for example:

d m, r f, m s, f l, s t, l d, t r, d;

or in terms of absolute notes:

C E, D F, E G, F A, G B, A C, B D, C.

In the first and second years of study, students are required to sing a modified broken scale (third exercise, AB1 of the Course Description). For Music 3104, students must sing the full broken scale, ascending and descending.

[7] Consult the chromatic chart and pronunciations given in Appendix C of the Course Description.

To develop the skills of intonation, mental independence and solfa singing and in order to vary class and home practice, students may be asked to sing the broken scale in the following ways:

. To syllables selected for vocal resonance and focus, such as ma-nee, ma-nee, etc.

. To a single syllable, such as loo

. To numbers: 13, 24, 35, etc.

. To tonic solfa syllables: dm, rf, etc.

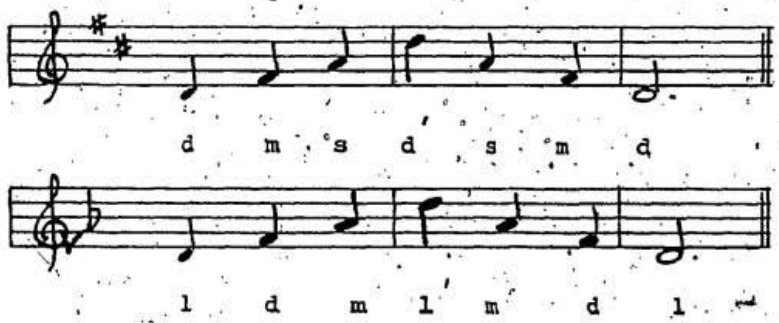
. To solfa, using handsigns

. From a tone ladder

. With legato and staccato phrasing

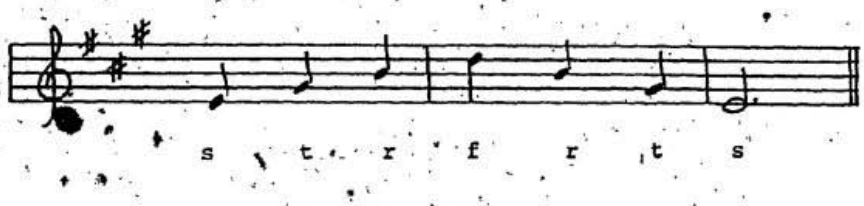
. With dynamic expression.

An arpeggio is a chord performed in broken form. In the first year of study, students are required to perform the tonic chord in both major and minor keys. Here are examples in D Major and D minor:

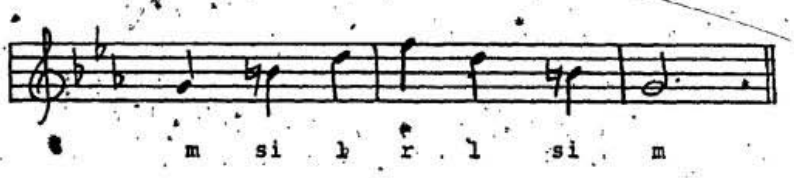


Numerous exercises in Appendix B vary and extend these basic tonic chord arpeggios. There are arpeggios to the 10th and 12th [d, m, s, d, m, (s), m, d, s, d], arpeggios combined with scale runs, and legato and staccato arpeggios. Nowhere in the Appendix is there an example of the dominant 7th arpeggio which is a requirement listed for the second year. This arpeggio is built on the fifth step of the diatonic scale.

Example in A Major:



The dominant 7th in any major key contains the solfa syllables above. Minor key syllables, because of the raised 7th, are: m si l r l si m, as in the following example in C minor:



Students should perform arpeggios in the various ways described for broken scales. Qualitative assessment is based on vocal intonation, flexibility, projection, dynamics, and use of required syllables.

Triplets. The singing of triplets is a requirement of the third year. The purpose of triplet work is to develop vocal flexibility, focus and accuracy, rather than to improve solfa skills. It is, therefore, advisable to use for these exercises a single syllable or a series of syllables such as: no, ma, so, saw, so-saw, no-ma, da-me, ding-dong.

Sightreading

The development of student musical literacy should be an essential objective of all music courses. While music writing is not part of the choral performance courses at present, the reading of notation is both a performance requirement and a necessary skill for identification exercises.

As there are no prerequisites for Choral Performance 1103, many students will have little or no reading experience. To develop reading skills effectively, students must be guided through the pedagogical process as outlined in the primary music guide.[8] Students must build upon present skills and move from the known to the unknown.

The recommended sightreading text for students,

[8]Primary Music: A Teaching Guide. Department of Education, Government of Newfoundland and Labrador, 1983, pp. 5-8.

Kodaly's Choral Methods: 333 Reading Exercises, is designed for the beginner. The rhythms are based on eighth and quarter notes and their equivalent rests and the melodies move from two notes to full pentatonic patterns. Developing sightreading skills requires a few minutes of school preparation, much home practice, and the regular assessment of individual students. Students should be assessed on the following tasks:

. A rhythmic exercise to be selected from a home assignment (e.g., 333 Reading Exercises, pp. 1 and 2);

. A melodic exercise from assigned work;

. New work. Eventually, students will learn to apply their growing reading skills to unfamiliar exercises.

Summary of Technique. All technical work is designed for the dual purpose of providing a laboratory setting for theoretical knowledge and for improving voice production. Other useful suggestions for the development of the individual student's vocal quality are given in Chapter IV of the teacher reference, Sing Out Like Never Before, in Chapters 5 and 6 of the teacher resource Choral Techniques and in Chapter IV of the resource, Choral Music Education.

IDENTIFICATION SKILLS

Rhythmic Patterns

While developing student skills in rhythmic identification, teachers should keep in mind the basic concepts of rhythm as outlined in Primary Music: A Teaching Guide (p. 23), and call for specific student responses. Concepts and appropriate responses are outlined in Table IV, p. 61.

As students work with warm-up exercises, simple rounds and canons or with song repertoire, they must be able to physically demonstrate the first three concepts. The last three concepts may be indicated verbally.

The use of duration syllables will greatly aid student awareness of rhythmic patterns. All notes and syllables needed for the three courses are listed in Table V, p. 50.

Apart from the student responses suggested in Table V, progress may be monitored by the following methods:

. The class claps and speaks a given rhythmic pattern (from the board or from 333 Reading Exercises).

. An individual claps and speaks an exercise.

. An individual claps a phrase from the repertoire, speaks the words, and then the duration syllables.

. As objective testing, all students identify the phrase they hear by circling the correct notation.

TABLE IV

THE BASIC CONCEPTS OF RHYTHM WITH SUGGESTED ACTIVITIES FOR STUDENT RESPONSES

BASIC CONCEPTS	STUDENT RESPONSE
Music moves to a steady beat.	Claps, taps
Some beats have a feeling of stress or accent.	Taps accented beat
Music moves in groups of beats defined by accented beats.	Claps accented beat, taps unaccented beat(s)
All music moves in groups of twos and threes or in combinations of twos and threes.	Claps and taps the groupings
Over the beat, music moves in longer and shorter sounds and silences. Rhythm is the duration of sound.	
There may be one sound on a beat, two sounds on a beat or more than two sounds on a beat.	There are x sounds on the beat.
Some sounds last longer than a beat.	The sound lasts for x beats.
Sounds over beats can be evenly or unevenly arranged.	The sounds are uneven.

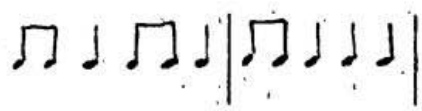
TABLE V

DURATION SYLLABLES FOR NOTES OF SIMPLE AND COMPOUND METER

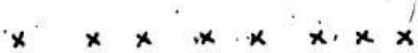
Notes of Simple Meter	Duration Syllables	Notes of Compound Meters	Duration Syllables
	toe (oh) (oh) (oh)		tam
	tay (ay) (ay)		ti-ti-ti
	too		ta-ti
	ta		
	ti-ti		ti ta-
	tum-ti		
	ti-tum		
	ti-ka ti-ka		tim-ka-ti
	synco-pa		

Here is an example of objective testing for the fourth concept (i.e., All music moves in groups of twos and threes ...):

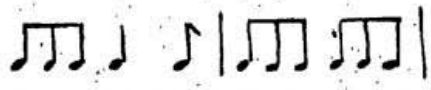
(a) Teacher taps rhythm on desk



Teacher keeps beat with pencil on desk

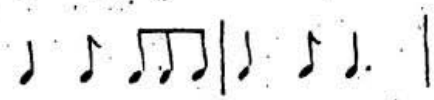


(b) Rhythm



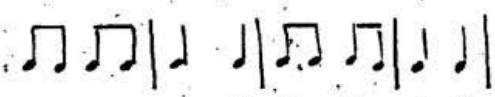
Beat

(c) Rhythm

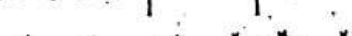


Beat

(d) Rhythm



Beat



Student page: As your teacher taps each rhythm, circle the number which indicates the number of sounds over the beat.

(a) 2 3 (b) 2 3 (c) 2 3 (d) 2 3

Other suggestions for objective testing are found in the Department's Guide to Aural Training and in the sample examination.[9]

[9]The sample examination for Choral Performance, 1983, is found in Appendix B.

Melodic Patterns

It was stated earlier that melodies move by:

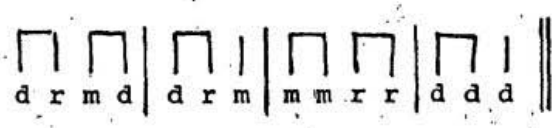
- steps
- repeated notes
- skips (intervals of a third)
- leaps (intervals of more than a third).

Melodies also move from:

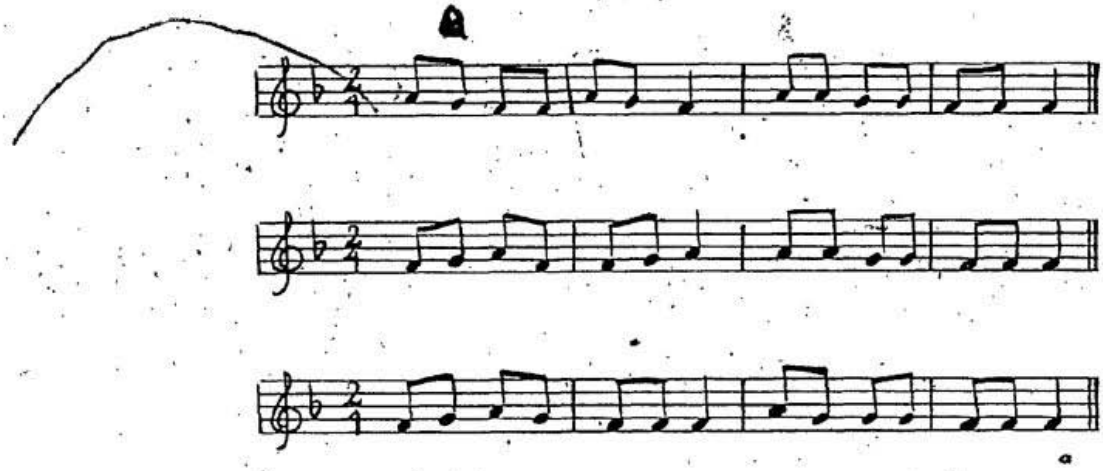
- lower to higher, and from
- higher to lower.

The ability to identify melodic patterns is closely linked with sightreading skills. Both are aural skills calling for careful listening and a basic knowledge of the written language. Both skills, those of melodic reading and of melodic identification, must be developed simultaneously. Sightreading exercises using three notes, for instance, should be followed by a question on identification using a combination of the same notes.

Example: Techer plays or sings the following melody, using d, r, and m:



Students are instructed to examine the three sample melodies and to circle the melody they hear.



Further examples of objective testing for melodic identification are found in A Guide for Aural Training (1982) and in the sample examination (Appendix B).

The range of notation for melodies given in the Course Description has been revised in order to make it consistent with the sightreading text and with sequential patterns of melodic progressions. The revisions are shown in Table VI.

TABLE VI

RANGE OF MELODIC PATTERN NOTATION FOR THE THREE YEARS OF STUDY

FIRST YEAR MELODIC RANGE		
Diatonic		Pentatonic
Major	Minor	
		d
		l
s		s
f m	m	m
r	r	r
d	d t	d
	l	

SECOND YEAR MELODIC RANGE		
Diatonic		Pentatonic
Major	Minor	
d		d
	l	l l
s		s s
f m	m	m m
r	r	r r
(d)	d t	(d) d
	(l)	(l)

TABLE VI (continued)

THIRD YEAR MELODIC RANGE		
Diatonic		Pentatonic
Major	Harmonic Minor	
d, t		r d d
l	l, si	l l l
s		s s s
f, m	f, m	m m m
r	r	r (r) r
(d)	d, t	(d) d
	(l)	(l)

Meters: 2 3 4 and 6
4 4 4 8

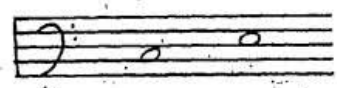
Keys: C, G, and F Major and A, E, and D minor. Melodic examples should be in both the treble and bass clefs.

Rhythmic patterns correspond to those stipulated for the appropriate year's rhythmic identification.

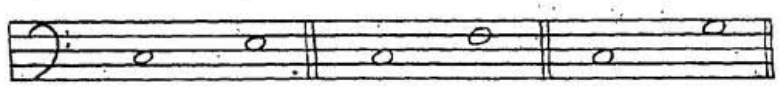
Intervals

Interval identification is the ability to distinguish the distance between two notes. The notes may be sounded together (harmonically) or one after the other (melodically). Students must hear the distance between the notes and read the correct notation.

These abilities may be evaluated as follows:

Teacher: Plays 

Student: From three given examples, draws a circle around the interval heard (i.e., the first example).



Students may also be asked to respond verbally, that is, by naming the interval (a Major 3rd, in the example above).

For effective interval identification, students should think in tonic solfa syllables (d-m or f-l or s-t above). As with all aspects of aural training, interval identification should be formatively evaluated during each rehearsal as part of repertoire study.

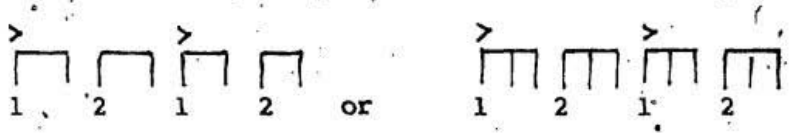
Patterns for summative evaluation may be found in A Guide for Aural Training and in the sample examination.

Meter

The identification of meter is a listening skill. It is an outgrowth of keeping the beat, determining the number of sounds over the beat, and identifying accent. For instance, the student may listen to a recording and feel that the music moves in two-beat measures.

> > >
1 2 1 2 1 2 etc.

Over each beat is heard a subdivision of either two or three sounds:



Two sounds over the beat will be identified as 2/4 meter while three sounds will indicate 6/8 meter.

Although students are required to identify the meter of recorded music, they should begin to develop this skill by following the stages outlined in A Guide for Aural Training. The sequence of recognition would be for rhythmic patterns, melodic patterns, and for recorded vocal/choral music.

Student ability to identify meter may be assessed by objective testing (see A Guide for Aural Training). More informal, and fairly accurate, methods of evaluation may

include the following:

A. . Teacher claps a rhythm while a student keeps the beat.

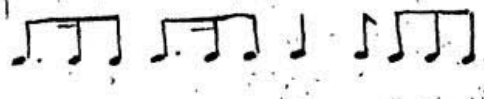
. Class echoes the rhythm and speaks the duration syllables.

. One student enumerates the number of sounds over the beat and names the meter.

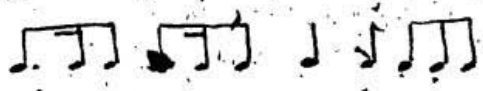
B. . Teacher gives both rhythm and beat.

. Individual student echoes, speaks the duration syllables and gives the meter.

Example

Teacher: Pencil 

Tap x x x x

Student: Pencil 

Tap x x x x

Words tim-ka ti tim-ka ti ta ti tititi

"There are three sounds over the beat. The meter is 6."
8

C. . Individual student claps (or sings) the rhythm and taps the beat for a short exercise, such as one from the student sightreading text, 333 Reading Exercises.

. Another student names the meter.

For the identification of meter from recorded music, the teacher should select songs of obvious rhythm and marked accent. Suitable materials may be drawn from children's albums, folk collections (both solo and ensemble), choruses of familiar Christmas music, Bach chorales, and from tapes of school choirs.

The teacher may write the meters for each record album and, as a formative evaluation, students may test one another. There may be some disagreement as to the identification of 2/4 and 4/4 meter. This is understandable for sometimes only the printed score will determine if the music moves in accents of 1 2 1 2 etc., of 1 2 3 4 1 2 3 4.

CHARACTERISTICS OF CHORAL STYLES

Without an understanding of style, the student learns only unrelated parts, such as pitches, dynamics, and tone colour, out of meaningful context with the music. Stylistic characteristics are studied most effectively as students perform works of the appropriate periods. It is advisable, however, to concentrate on two periods during each of the first and second years of study. The third year can then be used for comparative analyses of the eras. In the comparative study, the development of choral music can be traced through topics such as:

- stylistic characteristics - rhythm, melody, harmony, dynamics, tempo;
- the importance of accompaniments;
- choral forms - madrigal, chorale, oratorio, opera, choral symphony, chambre choir, operetta, musical, jazz choir;
- scores.

Teachers may assign projects and essay work on these topics as well as on the lives and works of specific composers. The material on style found in the teacher resource texts[10] may be enriched by films, visiting performers, and reference material from the library. As written work for Music 3103 is evaluated by the Department of Education, teachers should highlight the following points for which students will be held responsible:

Renaissance (1400-1600)

- pentatones and modes, moving towards major and minor tonality
- polyphonic texture, equal voice lines - music is horizontal in nature
- instruments double vocal parts or substitute vocal parts
- instrumental accompaniment used more for secular music than for sacred

[10] The resources are Choral Techniques by Gordon H. Lamb and Choral Music Education by Paul F. Roe.

- very little vibrato in voices or instruments - tone rather as for folksong, pure and clear
- much "a capella" singing
- clear words heighten the natural accent of text (i.e. stress is determined by the words)
- notation tends to indicate the tempo
- chorale, madrigal - be able to write a paragraph on each
- high parts sung by boys
- tonic accent (highest note tends to receive greatest stress)
- agogic accent (longest note receives stress)
- contrasts achieved by:
  - doubling or subtracting voices and instruments
  - interspersing polyphonic and hemophonic sections
  - using various vocal timbres
- Tierce de Picardie (know meaning)
- pp. 300, 301, Roe - re tone quality and dynamics
- List 3 Renaissance works studied and name composers.

Baroque (1600-1700)

- block dynamic contrasts (echo effects)
- Bach choirs small (3 or 4 singers per part)
- Handel's choirs very large occasionally
- music becomes metered and measured
- tempo deliberate, rhythm steady and driving
- expression and emotion
- vocal virtousity - long runs, ornaments demand excellent breath control and technique.

- use of ground bass (ostinato)
- Christofori's piano begins to replace clavichord and harpsichord
- instrumental accompaniments to choral music tends to support the vocal line
- parts tend to double (instruments with voices and one vocal part with another)
- recognize these baroque names: Bach, Handel, Pachelbel, Scarlatti, Purcell, Vivaldi
- forms: oratorio, chorale, early opera

N.B. Students are not responsible for notation (pp. 308, 390, Roe)

Classical (1750-1820)

- structure vertical, choral in design
- instructions written into the music
- melodies dominant, harmonies subservient
- 8th and 16th notes sung slightly spaced, but not staccato
- dynamics of all kinds are used
- some details of Haydn, Mozart and Beethoven (Roe, pp. 314, 315)

Haydn and Mozart
- regular phrases
- tempo rubato
- light, clean runs
- variety in dynamics

Beethoven
- elegant
- powerful music
- long crescendos and descrescendos
- great range of dynamic changes
- staccato

Romantic (1820-1900)

- great subjectivity
- emotional content
- opera becomes more important
- less emphasis on form
- more emphasis on form
- more emphasis on texture and orchestration
- chromaticism and some dissonance
- full major-minor harmonic system
- wide contrasts in dynamics and tempi
- program music
- structure vertical (i.e. harmonic)
- frequent use of rubato, accelerando and rallentando

Some composers to identify:

Franz Schubert
Felix Mendelssohn
Robert Schumann
Johannes Brahms
Gabriel Fauré
Edward Elgar.

Contemporary (20th Century)

- meter changes
- intricate rhythm patterns (i.e. variety of rhythmic accents and groupings)
- exploration beyond tonality
- increased dissonance
- tempo changes may be abrupt

- extreme dynamic range and different indications may be assigned for the various voices
- many tone qualities are required and are usually specified by the composer
- scores become carefully marked by composers to give exact effects
- non-singing vocal sounds
- use of any sound source (e.g. environmental sounds)
- growing body of music written for small ensemble
- complex scores, e.g. the graphic scores of Murray Shafer
- new notation: be able to discuss two or three examples
- aleatoric composition (i.e., where performance is dependent on chance)
- choral works occasionally employing audio-visual effects.

Student knowledge and understanding of choral styles must be evaluated by projects[11], small ensemble performances, and tests calling for written, multiple-choice, and item matching responses.

[11] In all music courses, the actual music should take precedence over anecdotal material. All projects, therefore, should include recorded or performed examples of music by the composer or era being studied.

SUMMATIVE EVALUATION

Summative assessments of student achievement will be carried out at various times during the three years of choral study. The number of examinations and reporting periods are the prerogative of each school board although the usual number of such evaluations would be six.

With the exception of the public examination for 3103 students, the emphasis of school examinations should be equally divided between performance, and the skills and knowledge associated with performance.

Performance

To enable teachers to evaluate vocal quality and technique, each student should prepare the following tasks:

1. Sing one song alone, as assigned one month in advance.

2. Sing one song which is well-established in the student's repertoire.

3. Sing a part-song with one (or more) other student(s).

4. Scales, arpeggios and vocalises, selected from Appendix B of the Course Description.

5. Sightreading exercise(s) to be selected from 333 Reading Exercises.

In addition, students should be given one entirely unfamiliar pentatonic sightreading exercise and a rhythm exercise using one of the meters and the notation listed for the appropriate year.

Some degree of subjectivity on the evaluator's part is inevitable. Teachers are cautioned, however, to follow these guidelines in assigning marks:

	Percentage
Tone (blend; control; articulation of words) and Intonation (pitch)	10
Technique (exercises from Appendix B)	10
Interpretation and Music Effect	20
Sight Reading	
(a) from 333 Reading Exercises	4
(b) new work	3
(c) rhythmic sightreading	3

Knowledge and Skills

Both students and teachers require feedback on all aspects of individual progress and the effectiveness of the course. It is essential, therefore, that examinations be conducted periodically to evaluate student knowledge and aural skills. The exception, again, is for the public examination where these areas are tested by the Department of Education.

The Public Examination

The public examination for Choral Performance 3103 is the final summative evaluation. It is limited to topics which can be evaluated from written responses. Students answer questions as given by cassette tape and the standard printed paper. This examination constitutes 50% of the student's final mark. In order to balance written responses and performance aspects of the course, schools are advised to report on performance alone.

CHAPTER IV

SUMMARY AND CONCLUSIONS

The purpose of this concluding chapter is to present a summary of the problem which inspired the project and of the procedures used in its development. Some general conclusions are presented and the limitations under which the study was completed. Recommendations arising for the project and implications for further research are also provided.

Restatement of the Problem

An historical study of music evaluation in Newfoundland before 1981 indicated that there had been little consistency in methods practised by teachers or in directives given by the Department of Education. For the most part, choral singing had been an extra-curricular activity in schools. The objective of singing had been to prepare students for community concerts and music festivals. Evaluation, on the basis of vocal excellence alone, had been limited to festival adjudication or to the judgement of teachers.

In 1981, choral performance moved from its peripheral position to become a credit course within the

high school program. A course description, based on literature for effective high school performance curriculum development, was prepared for teachers and distributed by the Department.

A study of the literature indicates that objectives should include topics additional to those for performance. They should, as well, encompass objectives for musicianship skills, such as aural perception and sightreading, and areas of cognition, such as a knowledge and understanding of musical terms and symbols and of musical styles in their historical context.

The literature also points to the important link between stated objectives and appropriate methods of evaluation. While the course description covers a broad spectrum of objectives, the material on evaluation is brief. It offers a general outline of evaluative categories without reference to the detailed assessment of specific course objectives.

As choral performance was a new subject in the curriculum in 1981, and considering its historical role, there was little reason to be confident that teachers would devise uniform methods of evaluation. Uniformity is particularly important, however, in Newfoundland where third year studies culminate in public examinations. As the marking system involves both schools and the Department of

Education, it is important that course objectives are clearly understood and followed among schools and between schools and the Department.

Restatement of the Procedure

In 1983, when Choral Performance had been taught for two years, a study by questionnaire was made to determine the degree to which teachers were following the Course Description in carrying out student evaluation. The study indicated, with some notable exceptions, a large gap between the Department's directives and teacher practices. A few teachers had devised evaluative techniques appropriate to course objectives while others had attempted no formal evaluation of skills and knowledge whatsoever.

All teachers commented on the areas of evaluation which gave them most difficulty. Topics of aural training were indicated by each teacher to be the most problematic.

Responses to the questionnaire, and discussions with teachers, led to the design of a detailed guide for choral evaluation. Objectives, as stated in the Course Description, were categorized for qualitative and quantitative assessment and specific suggestions were given for the evaluation of each. The guidelines were published in January, 1984, as an appendix to the Course Description and distributed to all teachers of choral music.

Conclusions

Very little formal research has been conducted on the evaluation of performance as a learning experience since the early 1970s. Useful studies have been done on adjudication reliability for instrumental performance (e.g., Fiske and Roberts at Western University), and American projects for the development of musicianship in a performance context are currently in progress. The latter, such as the Wisconsin and the Hawaiian Projects, are concerned primarily with instrumental skills. Both projects emphasize student/teacher motivation and attitudes rather than measureable results.

At the present time, Newfoundland is the only Canadian province which conducts public examinations in music. British Columbia, Alberta and Manitoba add the musicianship skills of "theory and history" to their choral/vocal programs, but these provinces have no detailed guidelines for evaluation.

Saskatchewan recognizes and records results for individual students who sit the practical and theoretical examinations of the Royal Conservatory of Music, the Conservatory of Western Ontario, Trinity College (London, England), and the Conservatory of McGill University.

The Ontario Ministry of Education prints general guidelines for a choral concentration, from which the

various boards further develop their curricula of study. Evaluation is at the discretion of each school.

A similar plan exists in Quebec, with the added provincial check that any school may be called upon to submit a copy of its final examination to the Ministry for approval.

There are no credit courses in choral music developed by the Nova Scotian, New Brunswick, and Prince Edward Island ministries. Individual schools, however, may offer singing as part of a general music course.

Newfoundland has a vibrant heritage of choral singing which is a source of considerable pride. The province's school and university choirs are among the finest anywhere. It is most important that the students of choral singing develop skills and knowledge that will make music learning, performing, and listening, a lifelong experience.

Choral performance courses, as developed in 1981, mark the first attempt to emphasize musical literacy through performance and to bring the subject area within the curriculum. It is desirable that aesthetic learning, in general, become a recognized part of each child's education, and that performance, in particular, become an available course option. At present, the courses are offered by only a few schools and, within those schools, many potential choral students are discouraged by scheduling problems and limited course choices.

The second step toward the successful implementation of performance study is to make the courses accountable to the public. Parents, teachers, and school board personnel must be convinced that music performance contributes to both the artistic and the intellectual development of students.

The goal of this project is to provide an instrument for measuring student achievement where possible, that is, for aural training, sightreading and cognition. As well, the project aims to strengthen the reliability of evaluation in the more elusive areas of vocal technique and interpretation.

Limitations of the Project

As stated in the opening chapter, this project is limited to the evaluation of high school choral performance in the province of Newfoundland and Labrador. This is not to suggest, however, that the evaluation guidelines designed here could not be adapted for choral and classroom courses at other grade levels and in other locations.

Guidelines for the evaluation of skills are limited to the present level of course development. This is judged to approximate grades III or IV in a properly sequenced music program. In other words, the tasks of aural training and sightreading to be evaluated are well below high school

level. Areas of knowledge and understanding, on the other hand, are appropriate for the age group.

The effectiveness of these evaluation guidelines, as of the choral courses, is dependent upon adequate teacher preservice by the province's major education institution (Memorial University), and regular and co-ordinated inservice provided by school boards, the Music Council of the N.T.A., and the Department of Education.

Recommendations

The major recommendation of this project is addressed to the Department of Education and calls for a revised marking procedure for Choral Performance 3103. At present, schools are advised to evaluate the "practical aspects" of the course while the Department is responsible for evaluating the written section. Schools and the Department share equally in the evaluation of each student.

It has long been recognized that schools tend to vary in their standards of marking. This tendency may be particularly obvious for music performance as the school's contribution is based entirely on qualitative assessments. To correct such variation, the Department makes adjustments to school marks where it is determined that the standard of marking is not in line with that used by teachers across the province.

The formula for determining how school marking compares with the average standard is measured by this formula:

$$D = (SS-PS) - (SP-PP)$$

where:

D is the difference
SS is the school average on school evaluation
PS is the Provincial average on school evaluation
SP is the school average on Public Examinations
PP is the Provincial average on Public Examinations

(Shared Evaluation Handbook, 1980, p. 23)

'Marks in a school will be adjusted by the amount the D exceeds the limits of +5 or -5. The basic premise of this system is that marks in school should correlate positively with public examination results. This position is tenable only if the objectives of school and Department are similar. Where objectives are entirely different, as for performance courses, the present marking system is inadequate.

Major Recommendation

It is recommended that the final evaluation for Choral Performance 3103 be recorded as two marks. One mark will be submitted by schools alone and will represent an evaluation of student performance skills, i.e., the aspects

of performance which require qualitative and subjective assessment. The second mark will be shared equally by schools and the Department and be based on common course objectives which receive qualitative and objective evaluation. (See Table VII). The latter mark, alone, will be subject to scaling and modification.

Table VII: Recommended breakdown of student marks to be awarded by schools and the Department of Education.[12]

Mark A: 100%	Mark B: 100%
School Evaluation	School (50%) and Department (50%) Evaluation
Aspects of performance which are subject to qualitative evaluation	Skills and knowledge of performance which are subject to quantitative evaluation

Other Recommendations

1. Preservice. In order to plan and execute effective preservice for teachers of choral music, it is recommended that Memorial University's Faculty of Education and the Provincial Department of Education develop formal and ongoing links of communication.

[12]See Appendix D for a detailed examination format.

2. Inservice. To accommodate the needs of music teachers in the field, it is recommended that the Department of Education, the province's school boards, and the Music Council of the N.T.A. co-ordinate a systematic program of inservice for teachers of performance courses.

3. Program Development. In view of the sequentially developed music program now in place at elementary school levels, the following specific program recommendations are made for high school choral courses:

(a) that prerequisites be stipulated for students entering Music 1103;

(b) that aural training objectives require written responses to sound (i.e., aural dictation, rather than tasks of identification); and

(c) that objectives for musicianship skills be gradually upgraded until the level of required competency is appropriate for high school studies.

IMPLICATIONS FOR FURTHER RESEARCH

Choral performance is only one of the performance areas in the province's high school program. There are, as well, three levels of instrumental performance and a design for evaluative techniques is needed for these courses.

This project has focussed on methods of student evaluation. When the project commenced in 1981, the courses were in place and the deadline for final student evaluations was given. The needs of the student were paramount at that time. It is appropriate, now, to conduct program evaluations, whereby both musical literacy and teacher/student attitudes may be tested. Control and experimental groups, representing traditional and Choral Performance teaching methods, could best be established in a junior high school setting.

In keeping with Newfoundland's primary/elementary music program, the tools for formative evaluation outlined in this project are handsigns, rhythm syllables, and solmization. Skills are observable through speaking, singing, and the motions of clapping, tapping, and stepping. The application of these activity-centered methods should be studied for their effectiveness in other areas and levels of music, such as the junior high classroom, or in elementary special interest groups.

It is assumed by Department of Education personnel, at present, that one can expect a significantly positive correlation between student marks in performance, per se, and in the skills associated with performance, such as aural training and historical knowledge. It would be useful to test this assumption.

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APPENDIX A

CHORAL PERFORMANCE 1103, 2103, 3103

COURSE DESCRIPTION

DIVISION OF INSTRUCTION

AUTHORIZED BY THE MINISTER
FEBRUARY, 1983

ACKNOWLEDGMENTS

The Department of Education gratefully acknowledges the contribution of the High School Choral Music Working Group in the preparation of this course description. The members are as follows:

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INTRODUCTION

> "Man's relationship to music becomes educational when succeeding generations are assisted in becoming critically intelligent about musical styles and forms, about the organization and design of sound, and about the social, emotional, and physical phenomena which characterize music as an art form".[1]

If we, as music educators, strive to bring about the relationship endorsed by Schwadron, we are doing a service not only to the students in our classrooms, but also to the families in our society. Both the audiences in our concert halls and our future performers must benefit from sound musical education.

The basic argument for music in the curriculum is its aesthetic value. All experiences with music should lead from a purely emotional to an intellectually aesthetic experience. Music education must nurture the improvement of taste and discrimination. To be effective, a music program requires a process both sequential and developmental, proceeding from the simple and obvious to the complex and abstract. Teachers are required to be sensitive to a plurality of cultural values. Every student should be given the opportunity to share and understand our common musical heritage. Students should also have the freedom to extend their musical powers in accordance with their interests in a program of music education from which they can profit. In the program, provision must be made for growth; without growth, no enduring values can result.

The high school program has been completely reorganized, and Music 1200 has been designed to meet the needs of students with little or no previous background. It may be treated as a terminal course or as a prerequisite course for a student with no previous background who wishes to continue the study of music in high school. Because of the varied backgrounds of students entering the senior high school program, the music program has been divided into three components: theory and aural skills (Music 2100,

[1]Abraham A. Schwadron, Aesthetics: Dimensions for Music Education (Washington, D.C.: MENC, 1967), p. 5.

3100); history and literature (Music 2101, 3101); choral performance (Music 1103, 2103, 3103); instrumental performance (Music 1104, 2104, 3104). Many students in larger centers enter high school with a very high level of theoretical knowledge and so may wish to take only the Music 3100 course. Adequate prerequisites for this course include Royal Conservatory (Grade VI) and Trinity College (Grade IV) certificates or an equivalent placement test. In placing such students, care must be taken to determine that aural skills are comparable to those expected for Music 2100.

To provide for the development of both instrumental and vocal talent, two performance options are offered. Schools which have facilities and personnel should offer both streams. Some schools may offer only an instrumental or a choral program. Students may opt to take their chosen performance course for three successive years, with a different evaluation scheme for each year. Students may elect to take only one performance credit a year, and may elect to do history or theory. It is highly recommended that students take Music 2100 during their first year of performance. The combination of performance study with music theory and music history is to be encouraged whenever interest and scheduling permit.

All music courses satisfy core requirements for the reorganized high school program.

STATEMENT OF PURPOSE

Over the past decade, music educators have made great strides in developing curricula which emphasize the contribution of music to students' aesthetic development. Although aesthetics cannot be taught, educators try to provide the learning experiences necessary to foster such growth. Music involves the three areas of cognitive, psychomotor, and affective learning. Of the three, the affective area is the most important and should receive constant attention from teachers. The goal of music activity should be the achievement of beauty in sound, rhythm, and movement. It is felt that the quality of aesthetic insight gained is based on the calibre of the music presented to the student. Therefore, it is the responsibility of teachers to present a program containing the finest possible examples of recorded music and performance repertoire.

One of the major objectives of the music education program is to teach both musical perception and musical mastery simultaneously. Hence, wherever possible, the ideal is to offer students two kinds of activities: general music and performance. In order to achieve the desired outcome, performing groups must have as their main goal the improvement of their members' perception so that their reactions to music's expressiveness become progressively deeper and more satisfying.

Music educators in the secondary school, therefore, must:

1. be aware of the aesthetic needs not only of the school, but of the community which it serves
2. develop a curriculum which uses music of such quality that it illuminates the nature of music as an art, involves participation and performance, and teaches skills, understanding, and attitudes
3. provide an opportunity for students to grasp the basic musical concepts of rhythm, melody, harmony, form, and expressive controls, and equip students to use these concepts to interpret music and to create it.

In addition to these objectives of the total music program, there are other general objectives which pervade many areas of the curriculum and apply to music education.

The following objectives of the music program relate to Category B objectives of the "Aims of Education" presented in the Handbook for Senior High Schools of Newfoundland and Labrador:

1. to foster the development of moral values by a study of the ways in which society determines our interests, and of how the arts, visual and aural, in turn help shape the society in which we live
2. to further develop mature thinking and critical judgment through assessing the greater and lesser works of others
3. to assist in the development of reading, listening, and communicating skills
4. to provide students with the skills needed to become good performers and mature audiences, and to make them aware of vocational and avocational opportunities
5. to allow for the development of students' special talents.

Music education at the secondary level addresses all of these objectives. Specific objectives dealing with the acquisition of theoretical and historical knowledge and performance skills determine the course content. To the end that all students have as a basic right the development of aesthetic values and the development of natural talent, this curriculum satisfies the requirements of the new restructured program. Therefore, the study of music should be an available option for all students.

Any music program with a performance option must involve not only regular instructional time, but also extra hours of sectional rehearsal. Often, too, a music program must meet some demands of the broader community. Such demands should be met where possible, but they should never be allowed to supersede the main objective of performance - the development of the students' aesthetic values.

COURSE OBJECTIVES

> The focus of all efficient learning of performance skill and of good technical practice is upon the music meaning one desires to express, the musical goal he/she has in view.[2]

Musical understanding, listening skills, and aesthetic awareness are basic to the development of performance skills. Mere proficiency or technique, however fluent, cannot function expressively without these basics. Performance class offers the student an opportunity to put knowledge and skills into practice. The seed is present for the student to acquire a sense of becoming part of the act of aesthetic creation: anything less is a denial of our students' right to truly reap the best possible benefit from music education.

In the realization of aesthetic awareness, it is expected that student behavior will improve in the following areas:

(a) the techniques of good singing
(b) posture and breathing
(c) listening skills
(d) stage presence and deportment
(e) knowledge of choral/vocal repertoire, singers, composers and styles
(f) self-reliance
(g) mental and emotional maturity
(h) general musicianship.

The specific objectives for Music 1103, 2103, and 3103 are as follows:

A. Knowledge of:
   1. various styles of music from different periods of musical history, through the performance of repertoire selected from the Choral List
   2. basic choral skills and conducting patterns
   3. common musical terms.

[2]Leonard and House, Foundations of Musical Learning (New York: McGraw-Hill Ryerson, 1972).

B. Skills in:

1. voice production
2. sight reading
3. maintaining a harmonic line
4. using and responding to basic conducting patterns
5. aural recognition of triads, intervals, and melodic and harmonic patterns (as in Guide for Aural Training)
6. demonstrating correct posture and diaphragmatic breathing
7. producing accurate intonation and rhythm patterns from printed scores
8. indicating meter and writing intervals and simple melodic/rhythmic patterns.

C. Understanding of:

1. problems in performing and learning to perform
2. the elements of good musical interpretation
3. the general methods by which music is constructed.

D. Appreciation of:

1. skilled and tasteful performance
2. good music in any medium, style, or period.

E. Initiatives in:

1. practicing frequently and effectively
2. participating wholeheartedly in musical groups
3. attending rehearsals; proper deportment and attention.

COURSE CONTENT

Basic Topics

Voice Production
Repertoire Study
Sight Reading
Aural Training
Conducting Skills
Characteristics of Choral Periods

It is expected that students will study different, and progressively more difficult, choral literature in each of the three course levels: 1103, 2103, and 3103.

In addition to the study of performance repertoire, teachers should allocate some time at each rehearsal for sight reading, aural training, and basic theoretical and style analysis. As the skills associated with choral/vocal performance are quite demanding, students will be required to supplement class work in the knowledge and skill areas by home study and practice.

MUSIC 1103 MUSIC 2103 MUSIC 3103

Styles

The study of styles of music from different periods is to accompany chosen repertoire. All periods are studied each year. However, the material is to become more comprehensive at each level (see Roe, Chapter X, and Lamb, Chapter XI).

Conducting Patterns

Simple Duple	Compound Metre	All Given Patterns Plus
Simple Triple	Irregular Metre	L. H. Expressive Signs
Quadruple		

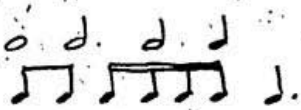
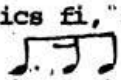
Musical Terms

Approximately one third of the terms, as they arise within repertoire study are to be covered each year. In the third year, students will be responsible for all terms listed in Appendix A.

Vocal Techniques

Major and minor scales	Dom. 7th arpeggios	Triplets
Major and minor arpeggios	Legato, Staccato	Full chromatic scale
Chords: I, IV, and V	Chromatics, doh-lah	Full broken scale (dm, rf; ms, fl, st, ld, tr, d-; dl, ts, lf, sm, fr, md, rt, d-.)
Chromatics, doh-soh		
Broken scale, doh-lah		

Sight Reading

Minimum of 8 measures	8 Measures	Minimum of 16 measures
2/4, 3/4, 4/4	2/4, 3/4, 4/4, 3/8, 6/8	Simple and compound meter
	Syncopation (and Chromatics fi, si	Chromatic sol-fa
	6/8 	Modulations to IV and V
Do and La pentatones		Syncopated beat subdivision
Slurs and ties	Dynamics, accents, fermatas	
Even subdivision of beats	Full diatonic Sol-fa (Major and minor)	

Maintaining a Harmony

Sing a descant or canonic line as part of small ensemble	Maintain a lower harmonic line alone	Demonstrate various part-singing abilities

Conducting Patterns

As above for Knowledge.

Posture and Breathing

Student is expected to handle progressively longer song phrases at each level.

Intonation and Rhythm

Student is expected to produce accurate pitch and rhythm in the performance of solo and choral repertoire.

Meter

Student is expected to indicate meter (duple, triple, and quadruple; simple and compound) from listening to recorded choral/solo music.

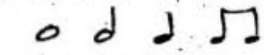
Intervals

Above given note: Major 2, Minor 3 p4, p5, P8 Below given note: Minor 2, 3; Major 2 P5, P8	Above: All major and minors P4, P5, P8 Below: Major and Minor 2, 8, and 6 P4, P5, P8	Above and Below: All majors and minors within the octave P4, P5, and P8 Diminished 5

Melodic Identification

2 measure phrase in keys of C, G, and F (major and minor) 3/4 or 4/4 Doh-soh, starting on the tonic or dominant	4 measure major or minor melody of approx. 12 notes, based on first five notes and upper tonic and starting on tonic, mediant, or dom. 2/4, 3/4, or 4/4	8 measure major or minor melody tonic-tonic mediant-mediant dominant-dominant 4/4, 2/4, 3/4, or 6/8

Rhythmic Identification

Minimum of 2 measures 2/4, 3/4, 4/4  and Rests	2/4, 3/4, 4/4 meter Sixteenth notes Dotted rhythms 	Simple and Compound meter with syncopation 6/8 meter subdivisions 

COURSE MATERIALS

Required

Teacher:

Bray, Snell, and Peters. For Young Musicians. Vols. 1 and 11. Waterloo, Ontario: Waterloo Music, 1980.

Guide for the Evaluation of Aural Training. Newfoundland Department of Education.

Lamb, Gordon H. Choral Techniques. Dubuque, Iowa: Wm. C. Brown, 1979.

Roe, Paul F. Choral Music in Education. Englewood Cliffs, New Jersey: Prentice-Hall, 1970.

Recommended Student Sight Reading Book:

*Kodaly, Zoltan. Choral Method, 333 Reading Exercises. Willowdale, Ontario; Boosey and Hawkes, 1972.

References

Adler, Kurt. Phonetics and Diction in Singing. Minneapolis: University of Minnesota, 1967.

Choksy, Lois. The Kodaly Context. Englewood Cliffs, New Jersey: Prentice-Hall, 1981.

Neidig, K., and I. Jennings. Choral Director's Guide. West Nyark, New York: Parker Publishing, 1967.

Zimmerman, Rae. Sing Out Like Never Before. Tucson, Arizona: Up With People, 1978.

Zimmerman, Rae. Sing Out Like Never Before. Cassette tape.

Teachers who are members of the N.T.A. Music Council may borrow sets of music from the Music Council Resource Library, 3 Kenmount Road, St. John's.

*Available from Provincial Music, Box 7375, 21 Campbell Ave., St. John's, NF A1E 3Y5.

PHILOSOPHY OF INSTRUCTION

Music performance in our schools has traditionally been an extra-curricular activity. The goals have been largely social; to prepare for Christmas and end-of-year concerts, to provide entertainment for school assemblies, and to compete in local festivals. Another objective, unfortunately limited by the amount of available rehearsal time, has been to develop musical talent. While these objectives are important, they are peripheral to the true need - aesthetic education. The present high school music program must attempt to develop students' creative talents, sense of perception, musical judgment, and aesthetic sensitivity. Students leaving performance class should possess performance skills, aural discrimination, and a true appreciation of various styles and periods of music, all of which can be used in their post-school years.

In choral performance class, students must be assisted in achieving good vocal production and in mastering technical skills. More important, however, is the opportunity to acquire musical understanding. Students should be lead to perceive and to react to the expressive quality of the music that they perform.

The development of aesthetic sensitivity is not an automatic outcome of performance class. It must be the conscious, well-planned primary goal of every program. To this end, only music of a high quality is worthy of serious study. Within the selected repertoire, there should be a balance between more challenging and easier works. The majority of works performed should have enough challenge to be restudied over a period of time even though they can be understood and performed adequately in a short time. In this way, students can observe their own growth in musical ability and understanding. Once the balance between challenge and satisfaction is met, each student's sense of responsibility is awakened and each member of the group grows nearer to aesthetic awareness.

When public performance is secondary to aesthetic education, technical

mastery and drill fall into the right perspective and much unnecessary stress is removed from teacher and students. If the group's work is well planned, a certain percentage of the selections are at performance level; some are not at performance level and will not be for some time, and others are in repertoire ready for use with very little review. The more fully members grasp the basic concepts of melody, harmony, rhythm, and texture, and see and feel the value of balance and blend, the more fully they can share in the aesthetic beauty inherent in the music.

EVALUATION

The purpose of evaluation in music is to improve learning in the following ways:

1. to provide information about progress
2. to identify areas of difficulty and recommend solutions
3. to encourage the student
4. to qualify the student for further learning activities.

Three forms of evaluation are used at the high school level. The first is diagnostic and seeks to determine the student's place of entry into the learning experience. Music is a relatively new subject in our schools and it is only realistic to expect wide disparities in student background. Diagnostic evaluation is particularly useful in the first high school year.

Formative evaluation speaks to all four purposes listed above and should be a part of each contact between teacher and student. Formative evaluation, as the name implies, encourages the formation of progressively higher levels of student performance, knowledge, and aesthetic involvement. Whatever its form - teacher and student comments during class time or an assessment of achievement by formal testing - evaluation is a constant and ongoing process.

A summative evaluation is usually made at the end of each term and at the end of the school year. Its purpose is to signify the student's total achievement to date and to qualify the student for further learning activities. In the case of the public examination, it is to provide qualification for further study or facilitate entry into the job market. It is the responsibility of schools and the Department of Education to offer a fair and unbiased evaluation of student achievement, especially in the final summative assessment. With this aim in mind, we can examine the areas of music which can be evaluated objectively and attempt to reduce subjectivity in the remaining areas.

Evaluation, to be relevant to the teaching/learning situation, must be

directly linked with stated objectives. It is the objective of music education to promote growth in the three areas of cognitive, psychomotor, and affective learning. Although affective learning is foremost among the three and must be evaluated constantly, this area is the most difficult to assess in objective terms. Obviously, student interest, attitudes, and appreciation can only be estimated. it is in the areas of cognition and motor skill development that we must seek objective measurement of student learning. These are the areas for summative evaluation by schools (and by the Department of Education for Music 3103). An emphasis on growth in knowledge and skills provides the environment for music education's basic goal, i.e., aesthetic development.

In the evaluation of performance subjects it is necessary, obviously, to assess student ability to perform. Such evaluation must be subjective. However, subjectivity may be kept to a minimum by following performance weightings which are consistent among schools within this province. Suggested guidelines for these weightings are given below:

Performance	Percentage
1. Tone (blend, control, articulation)	
2. Intonation	10
3. Technique (scales and arpeggios, exercises)	10
4. Interpretation and Musical Effect (including the performance of expressive controls)	20
5. Sight Reading	10

There are also a number of skills and cognitive areas pertaining to choral performance which can be evaluated objectively:

Aural Skills

1. Recognition and identification of:
   (a) meter
   (b) melodic phrases
   (c) rhythmic patterns
   (d) simple harmonies
   (e) vocal timbre
   (f) chord patterns and cadences

2. Knowledge of:
   (a) the expressive controls of choral music
   (b) conducting patterns
   (c) basic characteristics of choral music from given periods (i.e., Renaissance, Baroque, Classical, Romantic, Contemporary)
   (d) given music vocabulary.

It is suggested that equal weighting be given to performance and to the skills and knowledge associated with the program. The evaluation of skills and knowledge should be as objective as possible to balance the subjectivity of performance adjudication.

In small schools and schools which share teaching personnel, it is possible to combine the three grade levels for all choral classes. The courses will be taught simultaneously; that is, with all students of Music 1103, 2103, and 3103 scheduled for the same time space. However, students will be examined on different knowledge and skill objectives to determine that grades received at each given course level. This will require teachers to be highly organized and skilled in evaluation. In large schools this problem should not exist, and therefore all sections of the three programs should be offered independently.

School Evaluation of Students

Evaluation of student achievement in knowledge, skills, and understandings should be both formal and informal. The skills of performance should be quantitatively measured by objective testing at least twice each semester. For the evaluation of aural training in these areas, students should be exposed to both live and taped examples of melodic, harmonic, and rhythmic patterns. Examples may demonstrate instruments and voices of varying timbre.

It is desirable that adjudication of choral work by teachers, students, and interested guests, be a constant process. Individual performance should be adjudicated periodically as the student performs alone or as part of an

ensemble. Although it is not a school objective to fill the role of the private teacher, school music educators can realistically expect to see a marked improvement in vocal production, breathing, diction and control, and musicianship for each student. Any quantitative assessment of performance must be based on the realization of given learning objectives. All learning areas may be evaluated informally by the teacher or by students, or both. Opportunities for effective evaluation are possible as students assess students or, ultimately, as each student becomes capable of self-evaluation. Evaluation may be presented as spoken or written adjudications, corrected projects and reports, or in the form of checklists and score sheets. Students, having been made aware of the specific objectives for the program, should be encouraged to devise realistic and creative tests for their classmates. By using such methods, both the process and the product of evaluation will be enjoyable and beneficial to students.

COURSE DESCRIPTION

APPENDIX A

MUSICAL TERMS

A Capella
Accelerando
Accent
Adagio
Allergo and Allergretto
Andante and Andantino
Animato
Art Song
A Tempo
Atonal
Baritone
Bass
Cadence
Cadenza
Canon
Cantabile
Cantata
Castrati
Chorale
Chromatic
Coda
Coloratura
Con (expressione, amore, fuocco, passione)
Contralto
Counter Tenor
Crescendo
Da Capo
Dal Segno
Decrescendo
Descant and Obligato
Diatonic
Diminuendo
Dissonance
Dolce
Espressivo
Fermata
Fine
Forte
Fortissimo
Gregorian Chant
Legato
Leggiero
Lento
Libretto
Lieder
Lyric
Maestoso
Marcato
Meno Mosso
Mezzo Forte
Mezzo Piano
Mezzo Soprano
Modulation
Molto (leggiero, tranquillo)
Motif
Opera
Ostinato
Pentatonic
Pianissimo
Piano
Piu Mosso
Poco a Poco
Polyphonic
Presto
Recitative
Repeat Signs
Ritardando
Sempre
Senza
Slur
Soprano
Staccato
Syncopation
Tempo Primo
Tempo Rubato
Tenor
Tessitura
Tie
Timbre
Tonality

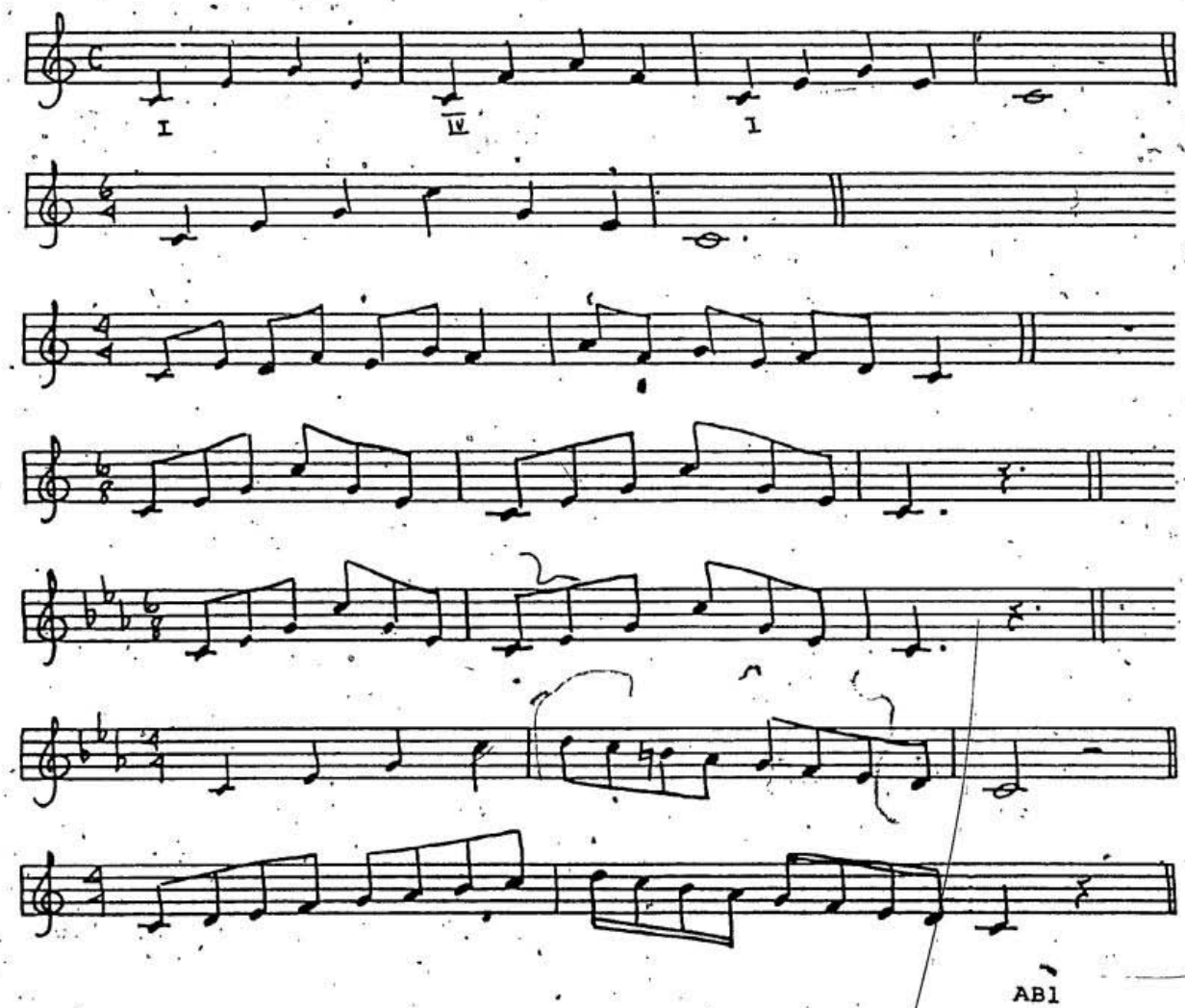
COURSE DESCRIPTION

APPENDIX B

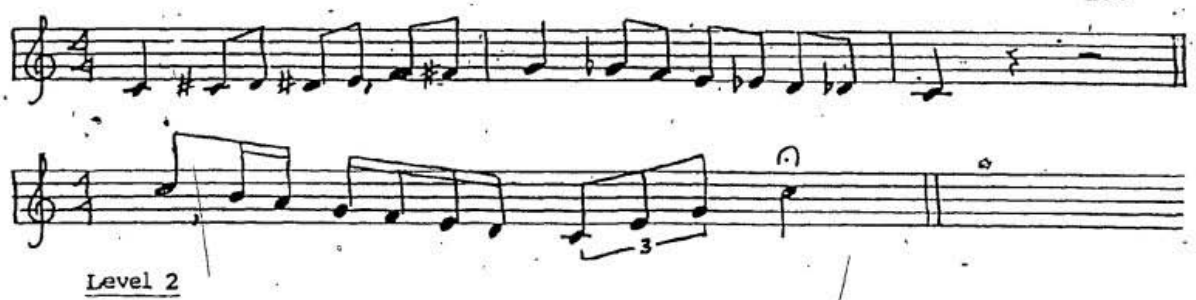
The following exercises are suggested for the development of vocal and aural skills. These exercises may be supplemented by material from any good choral/vocal text. Students should be prepared to sing the exercises in tonic solfa and to a neutral syllable (e.g. no, ma, ni, si, sa).

Level 1

Sing the major scale and the do and la pentatones. Exercises should be sung in various keys:

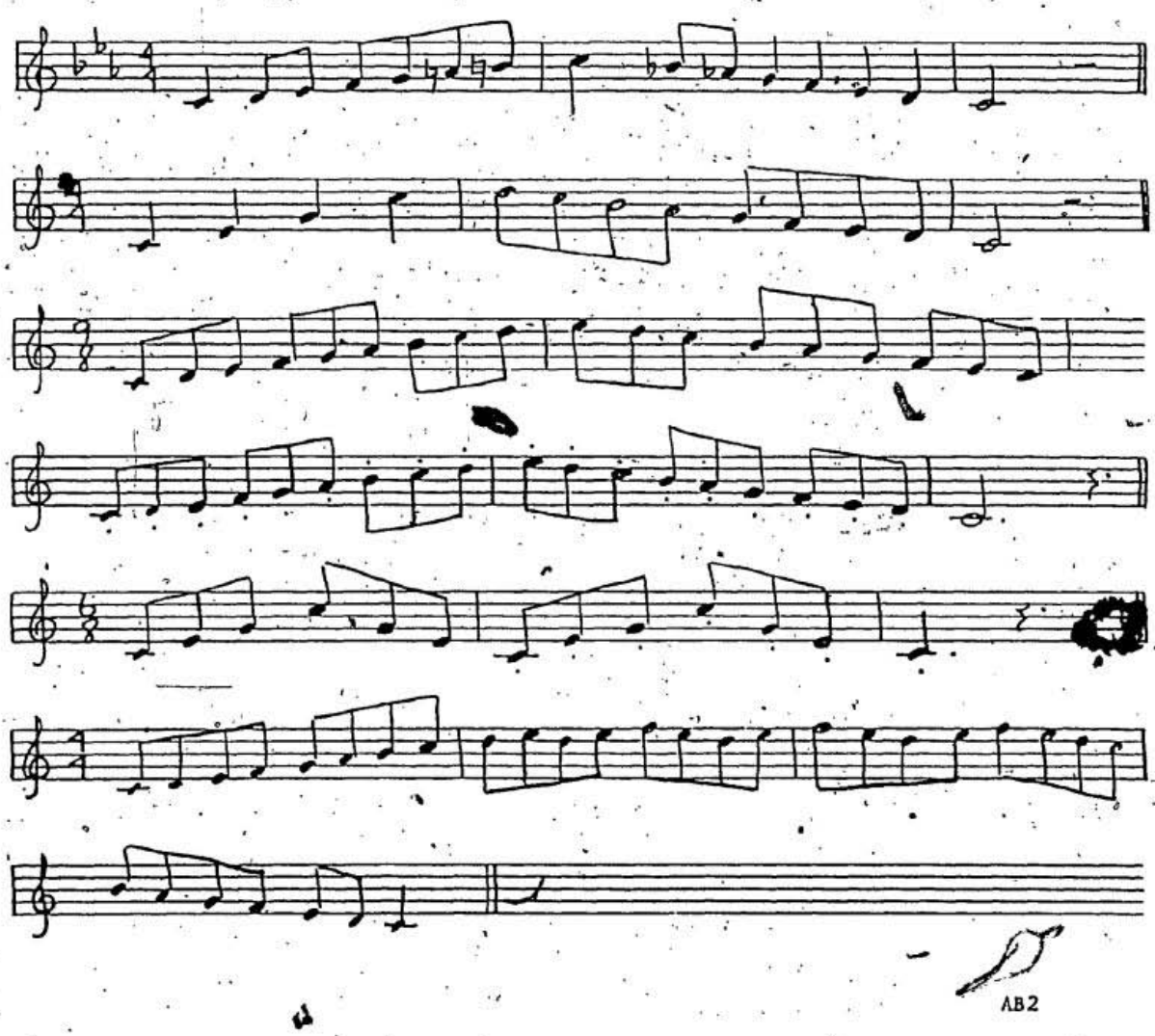


AB1

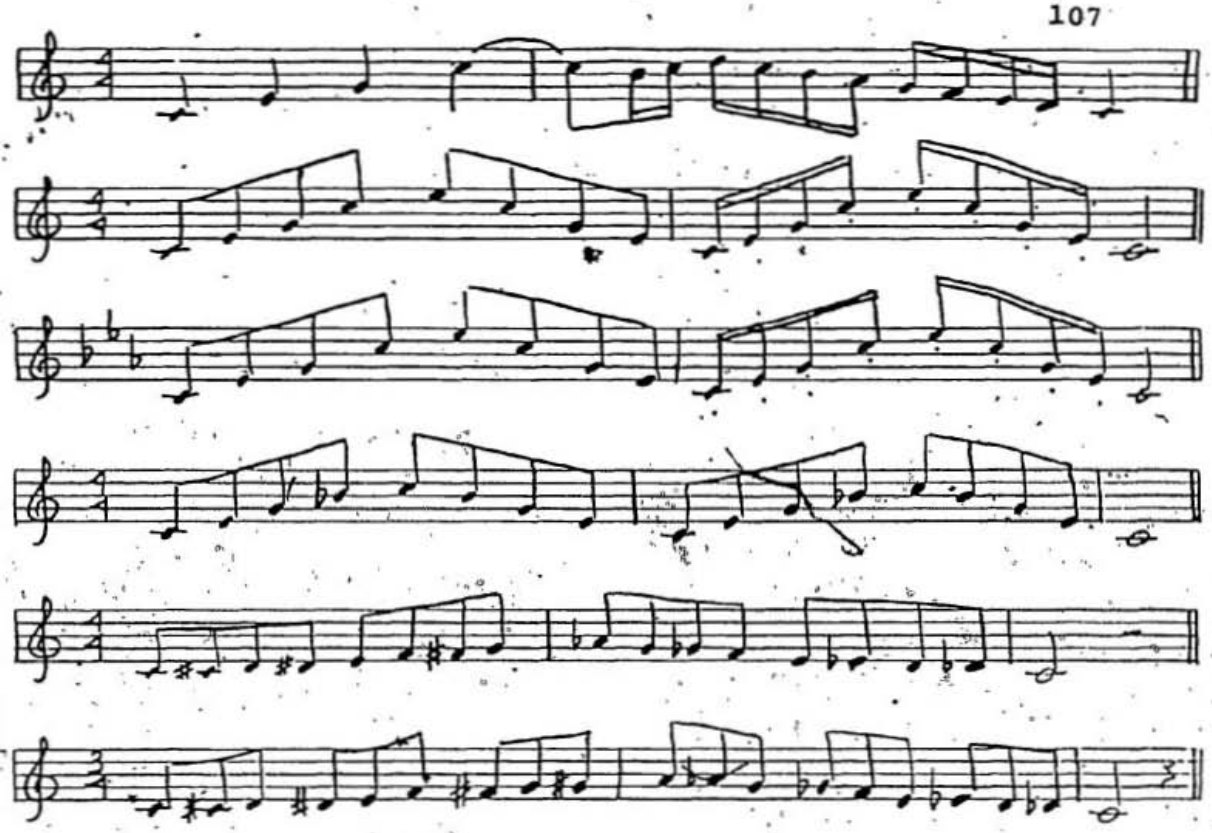


Level 2

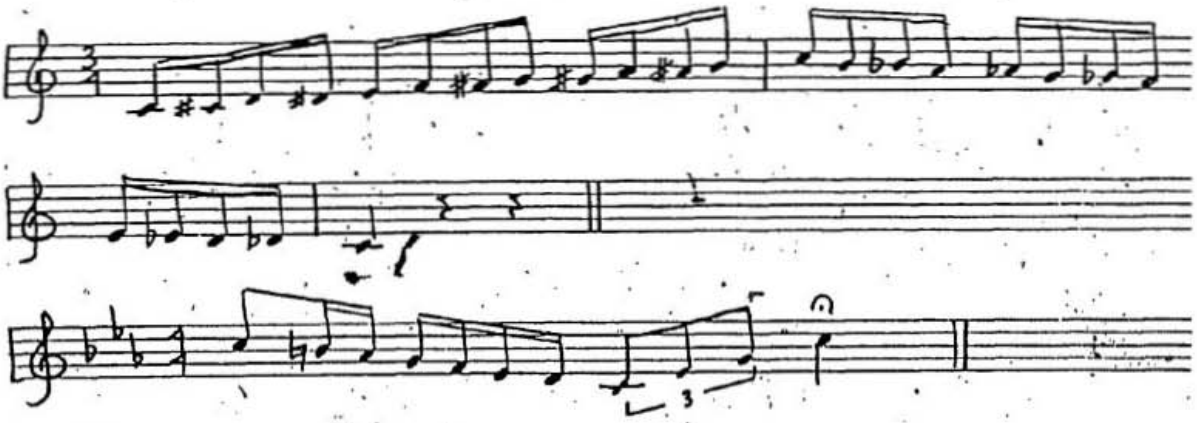
Sing harmonic and melodic minor scales and s, m, and r pentatones.



AB2



Level 3



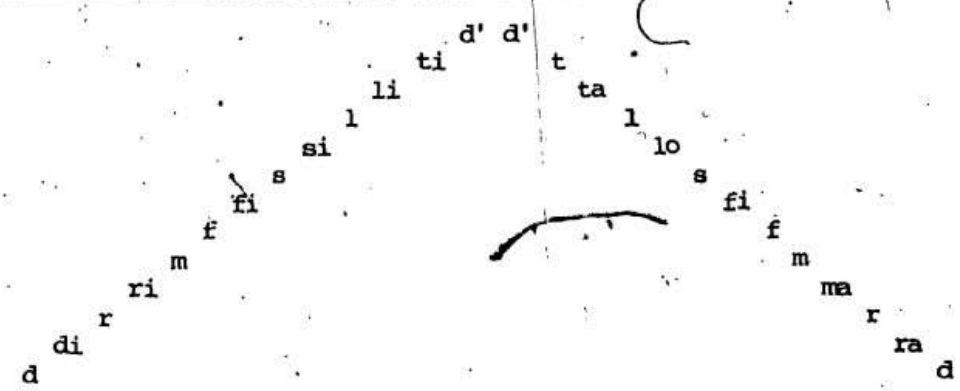
COURSE DESCRIPTION

APPENDIX C

SOLFA SYLLABLES, ABSOLUTE NOTE NAMES, RHYTHM SYLLABLES

I. Chromatic Solfa Alterations:

Diatonic Name	form	form
d	di, pronounced "dee"	none, because below "d" there comes a minor 2nd
r	ri, pronounced "ree"	ra, rhymes with "ah"
m	none, because above "m" there is a minor 2nd	ma
f	fi, pronounced "fee"	none, because below "f" there comes a minor 2nd
s	si, pronounced "see"	none, because in the baroque and Viennese classical styles the dominant in the major tonality is not flatted
l	li, pronounced "lee"	lo, pronounced "low"
t	none, because above "t" there is a minor 2nd	ta



NOTE: 1) Solfa names use lower case letters: i.e., d r m f s
Absolute note names use capital letters: i.e., C D E F G

2) Notes below the tonic are shown in writing by a prime below the syllable: i.e. s l t d r m f s or m f s l t d r m
The octave above the tonic and notes above the octave are shown in writing by a prime above the syllable: i.e. d r m f s l t d r m or l t d r m f s l' t' d'

II. Absolute Note Names:

1. The note names altered by a :

C sharp = C ; pronounced "cease"
D sharp = D ; pronounced "dease" (rhymes with "cease")
E sharp = E ; pronounced as in "eastern"
F sharp = F ; pronounced as in "feast" (without the "t")
G sharp = G ; pronounced "jease" (rhymes with "cease)
A sharp = A ; pronounced "ace"
B sharp = B ; pronounced as in "beast" (without the "t")

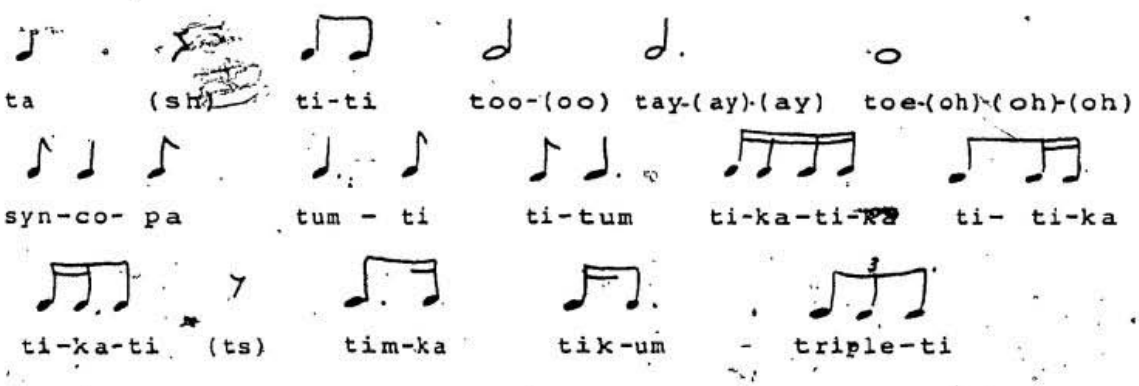
2. The note names altered by a :

C flat = C ; pronounced "cess"
D flat = D ; pronounced as in "desk" (without the "k")
E flat = E ; pronounced as in "escalator"
F flat = F ; pronounced as in "festival"
G flat = G ; pronounced as in "jest" (without the "t")
A flat = A ; pronounced "us"
B flat = B ; pronounced as in "best" (without the "t"

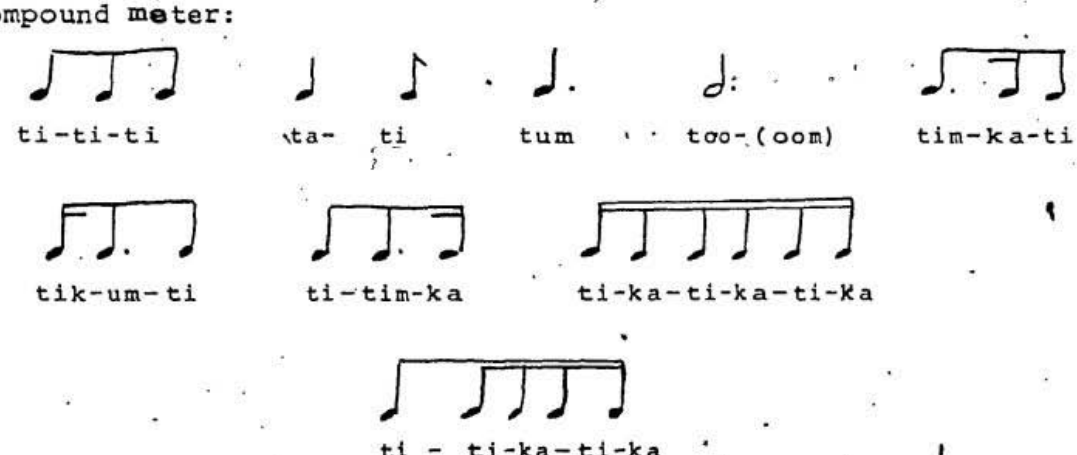
III. Rhythm (Duration) Syllables

Developed by Pierre Perron, with the exception of 

Simple meter:



Compound meter:



APPENDIX B

QUESTIONNAIRE ON
THE EVALUATION OF CHORAL PERFORMANCE 1103, 2103

1. Please indicate the level(s) of Choral Performance which you taught this year:
   1103 ☐
   2103 ☐

2. Please indicate number of students in Choral Performance class(es):
   1103 ☐
   2103 ☐

3. Indicate the entry level for the majority of choral students in your school.
   No choral background ☐
   Elementary choral experience only ☐
   Junior High choral experience only ☐
   Sequential choral training, 4-9 ☐
   Choral experience with community choir(s) ☐

4. Indicate the sight reading entry ability for the majority of students:
   None ☐ A Little ☐ Adequate ☐ Superior ☐

5. Are your students using a sight reading book? If so, please give the title.

6. If not, what method do you use to teach this skill?

7. Do you consider the objectives for sight reading to be realistic for your class, as stated on p. 8 of the 1983 Course Description?
   Yes ☐ No ☐

Consulting the objectives found in the 1983 Course Description (pp. 7-10), please indicate your evaluation of student learning in each achievement category. For instance, if your class size is 12, arrange these twelve students according to achievement.

e.g. [4] [5] [3]

Where quantitative assessments are applicable, let Poor = 0-60%, Satisfactory = 60-80%, and Good = 80-100%.

Class Size _____

Area of Learning	Method of Assessment	Achievement		
		Poor	Satisfactory	Good
		☐	☐	☐
Historical Styles	Quantitative	☐	☐	☐
Knowledge of Conducting Patterns	Quantitative	☐	☐	☐
Performance of Conducting Patterns	Qualitative	☐	☐	☐
Terms	Quantitative	☐	☐	☐
Vocal Technique	Qualitative	☐	☐	☐
Part-Singing	Qualitative	☐	☐	☐
Meter	Quantitative	☐	☐	☐
Intervals	Quantitative	☐	☐	☐
Melodic Identification	Quantitative	☐	☐	☐
Rhythmic Identification	Quantitative	☐	☐	☐

9. Which area of skill development did students find most interesting?

- least demanding?

- most difficult?

10. Are there any areas of skill development that you would like to see added to present objectives?

11. Are there any areas of skill development which you think to not apply to choral performance?

12. Are there areas of knowledge which you feel should be added to the present objectives?

13. Are there areas of knowledge presently required which you think are unnecessary for choral performance?

14. Please describe the method you used in evaluating the performance of individual students.

15. List the five selections studied this year to illustrate the historic periods.

Music 1103

Medieval/Renaissance

Baroque

Classical

Romantic

Contemporary

Music 2103

Medieval/Renaissance

Baroque

Classical

Romantic

Contemporary

16. Please indicate the percentage of homework assigned in the various areas:

Sight reading	____
Preparation of aural skills (rhythm, melody, and interval identification)	____
Listening to tapes	____
Preparing tapes	____
Preparing projects	____
Learning repertoire	____
Other (please specify)	____
TOTAL:	100%

****

APPENDIX C

ANALYSIS OF RESPONSES TO THE QUESTIONNAIRE ON THE EVALUATION OF CHORAL PERFORMANCE 1103, 2103

Seven of the fourteen questionnaires, circulated to choral performance teachers in June, 1983, were returned. Three of the remaining teachers had left the province, two were no longer offering choral performance in their schools, and two teachers failed to reply. The seven replies, however, represent the variations found among provincial music teachers. The responding teachers vary in sex, age, and religious, educational, geographical and ideological backgrounds. The views and findings of even this small sample of teachers are regarded as representative of choral teaching conditions and evaluative practices in Newfoundland.

Analysis of Questionnaire

In the first four items of the questionnaire teachers were asked to list their class level(s) (1103 and/or 2103), numbers of students taught, and the general entry level in terms of choral training and sightreading ability. Choral entry experience was ranked according to the following: no choral background; elementary choral experience only; junior high choral experience only; sequential choral training, grades 4 to 9; and choral experience with

community choirs. Teachers were to indicate sightreading entry ability as: none, a little, adequate or superior.

As illustrated by the graph of Figure 2, students from three schools were reported to have received sequential choral training from elementary school to grade IX. These students were judged to have a little or adequate ability in sightreading. Three schools had junior high training only. One of these was considered to have had no background in sightreading and the other two, a little. Students from the remaining school had received elementary training only and had no reading skills.

Items 5 and 6 asked if a text was used for sightreading and which methods were used for teaching this

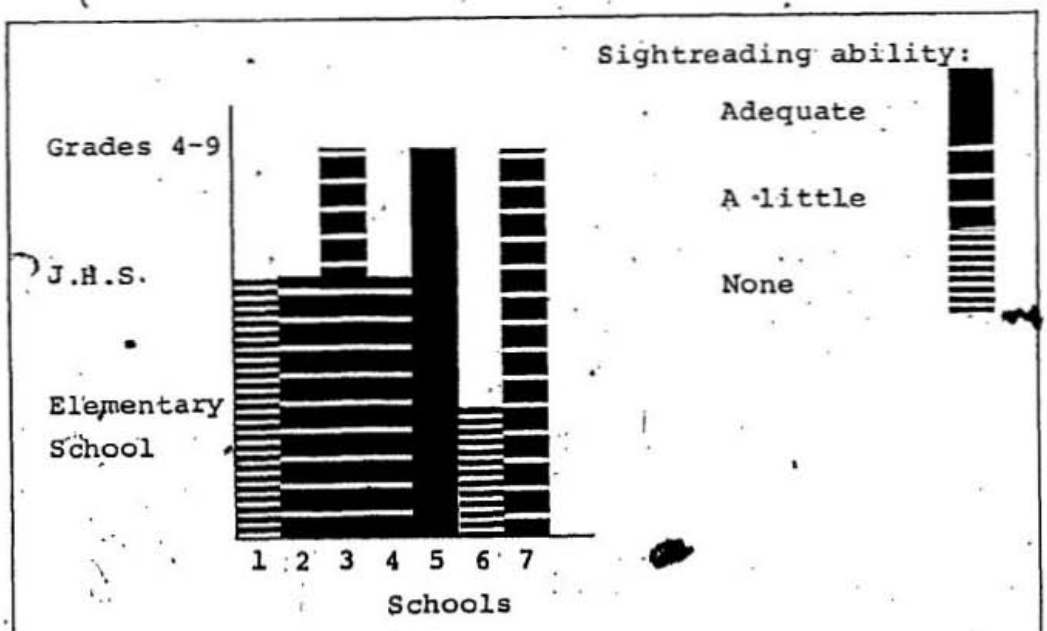


Figure 2: Student choral experience and sightreading ability as reported by teachers from seven schools.

skill. Five teachers were following the text prescribed for the course, 333 Reading Exercises by Zoltan Kodaly. These teachers, to varying degrees, were using rhythm and tonic solfa syllables to introduce and reinforce sightreading. Two teachers were not following any particular method for sightreading although one mentioned the use of recorders. The latter method would apply to instrumental sightreading but not to the internalization of sound necessary for vocal reading.

For item 7, three teachers considered the objectives for sightreading, as stated in the Course Description, to be realistic for their students. Four teachers did not.

Item 8 required teachers to record student achievement in each area of learning as given in the Course Description. Achievement was to be listed as poor, satisfactory, or good. Where quantitative assessments were applicable, poor would range from 0-60%, satisfactory from 60-80%, and good from 80-100%. The following areas were listed as suitable for quantitative assessment: knowledge and understanding of historical styles, knowledge of conducting patterns, musical terms, and identification of meter, intervals, melodies and rhythms. Performance of conducting patterns, vocal technique and part singing were listed for qualitative assessment.

The following bar graphs illustrate teacher assessments in all ten areas. It was assumed that the two schools where teachers failed to respond had no formal evaluation of stated objectives.

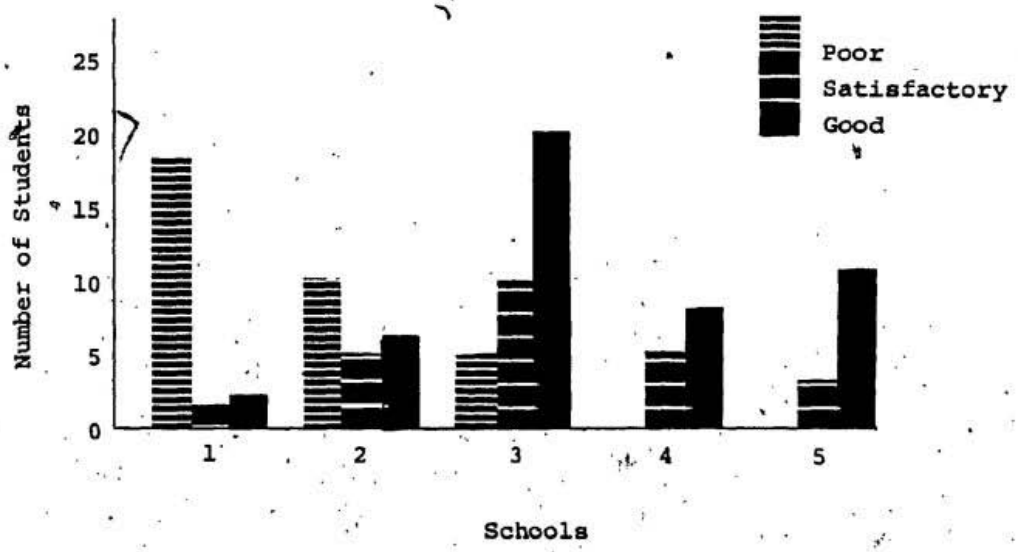


Figure 3: Student achievement in learning the characteristics of historical choral styles.

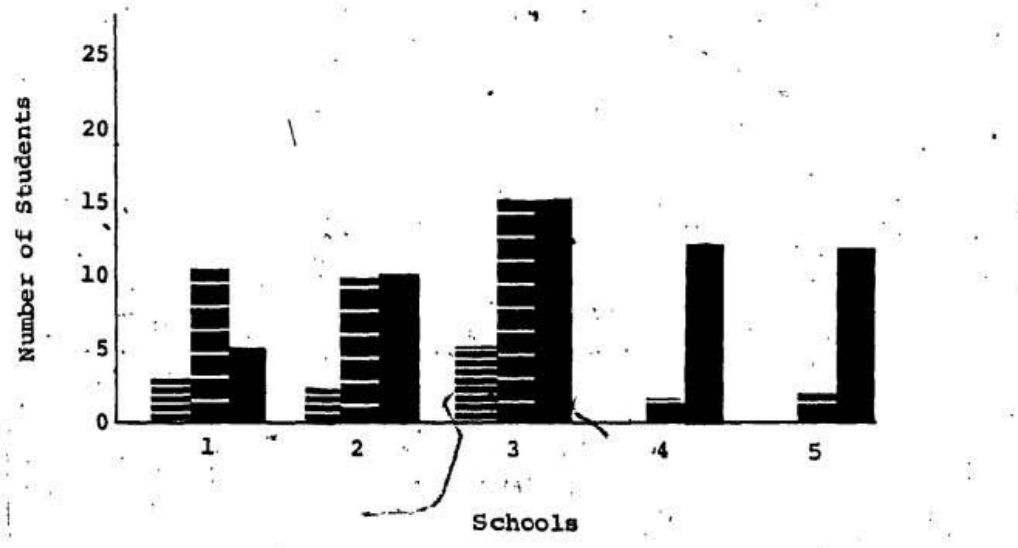


Figure 4: Student achievement in describing musical terms.

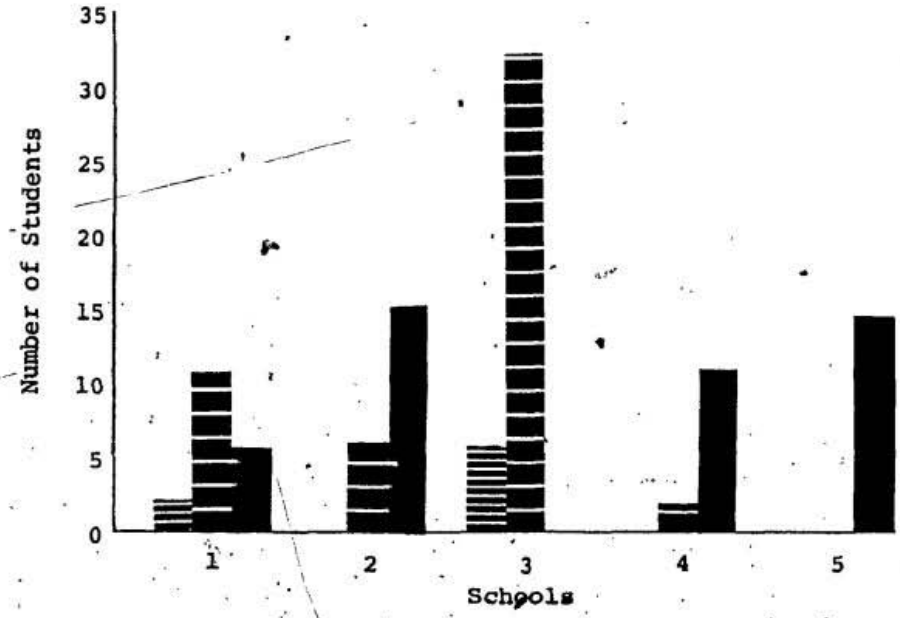


Figure 5: Student knowledge of conducting patterns.

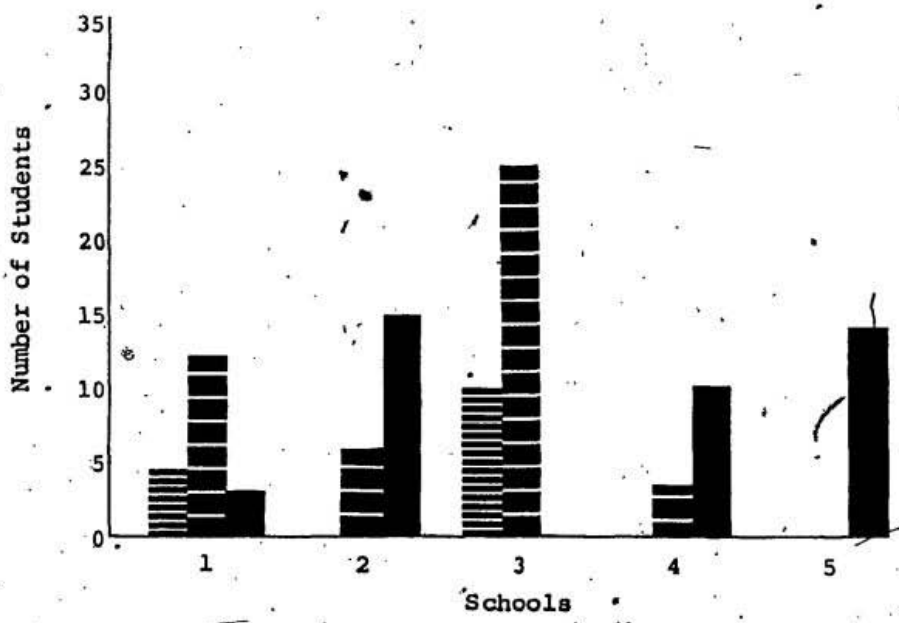


Figure 6: Student achievement in conducting skills as evaluated qualitatively by teachers.

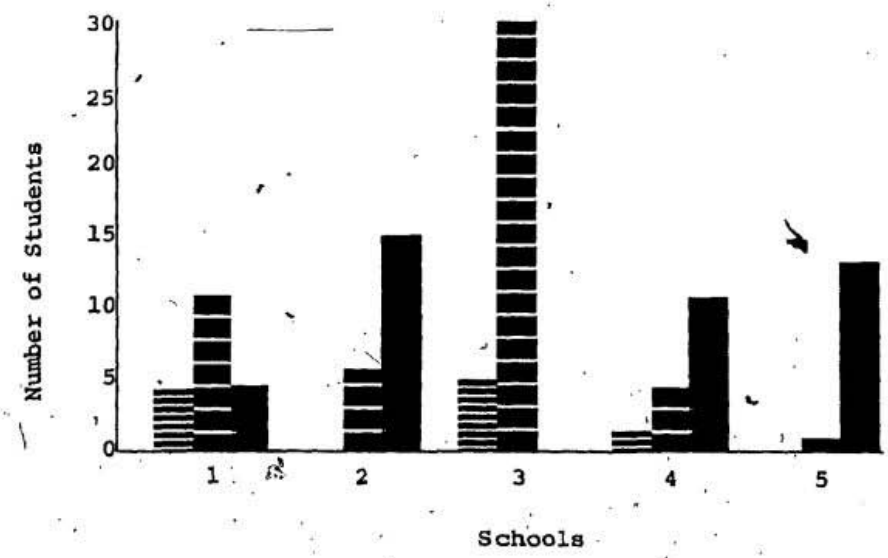


Figure 9: Student achievement in identifying meter from recorded music.

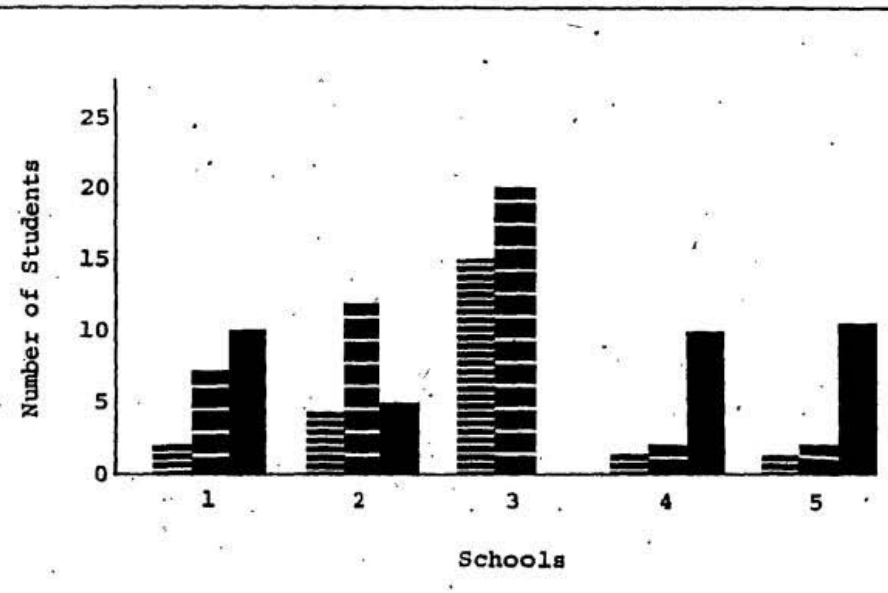


Figure 10: Student achievement in identifying intervals.

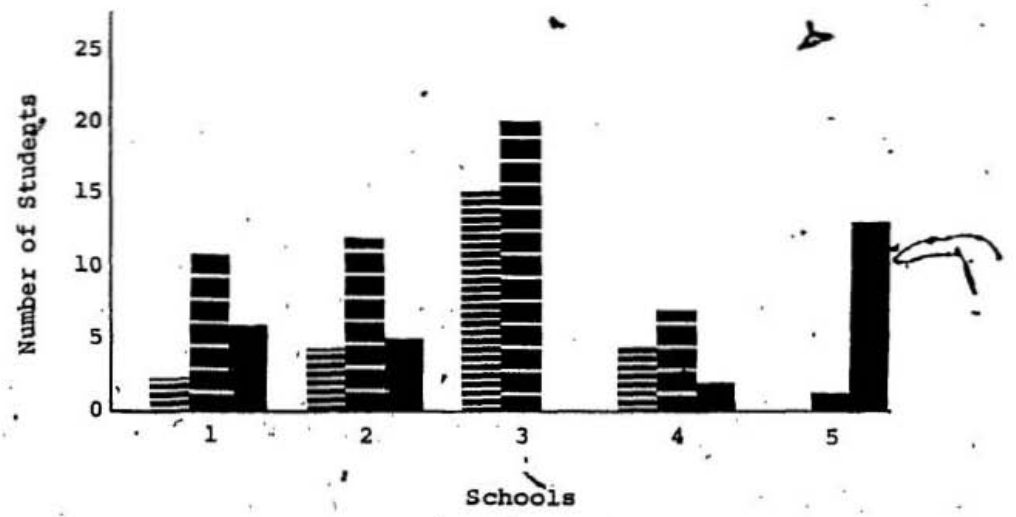


Figure 11: Student achievement in identifying melodic phrases.

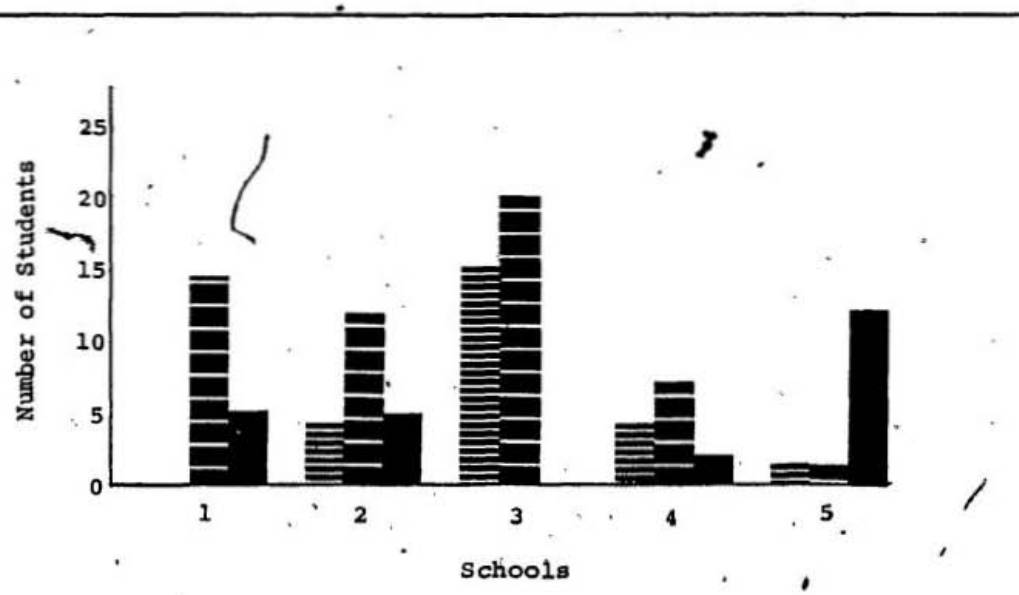


Figure 12: Student achievement in identifying rhythmic patterns.

In item 9 teachers were asked to state areas which they consider to be of special interest to students and to stipulate areas of difficulty. Two trends appear in this small sample. Students find the practical aspect of choral performance (singing) most enjoyable, and the difficult area is clearly that of skill development in sightreading. Interval, melody and rhythm identification are the three areas of aural training in this course which affect student reading.

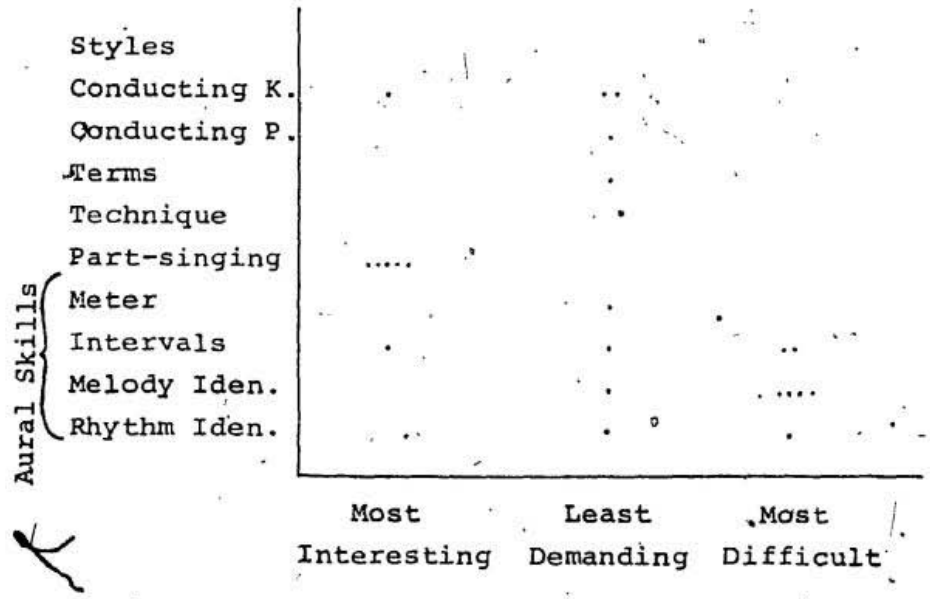


Figure 13: Scatter diagram depicting student interest and ability in ten learning areas of choral performance.

The purposes of items 10 to 13 were to gauge the suitability of the course to students in various geographical settings and to gather suggestions to aid in future course development. The four questions were:

. Are there any areas of skill development that you would like to see added to the present objectives?

. Are there any areas of skill development which you think do not apply to choral performance?

. Are there areas of knowledge which you feel should be added to the present objectives?

. Are there areas of knowledge presently required which you think are unnecessary for choral performanc?

With one exception, all teachers replied to the first three questions in the negative. One teacher suggested that more terms and a number of expressive signs be added to the existing list. Five teachers replied negatively to the fourth question. Two teachers, however, wrote letters on this topic. They approved the course content, in principle, but felt it was too demanding for the students at present. The following reasons were given:

. There are no prerequisites for 1103 and many students have had little or no musical preparation;

. Choral performance is a one-credit course and the time allocation of three periods per six-day cycle is inadequate for the demands of the course;

Too much emphasis on cognition and the development of skills may devalue the aesthetic experience.

One teacher, during a personal interview, offered specific suggestions for a preferred sequencing of sight-reading objectives, based on his own studies and classroom experience.

Item 14 asked for methods used in evaluating the performance of individual students. Reported methods fell into two categories; the individual performance test or interview, and the written test. One teacher kept a file for each student, recording results from the two categories above and observations made in class.

Part-singing, aural skills and vocal technique were tested in the individual performance test but only one teacher included sightreading in this category. A written test was mentioned by four teachers while two named "quizzes". The form of quiz, whether verbal or written, was unspecified.

The Course Description states that students should study at least one selection from each of five historical periods and that the study of history be incorporated with this repertoire. Item 15 asked for the representative titles studied during the year. Five teachers completed this item with suitable repertoire while two teachers failed to respond.

APPENDIX D

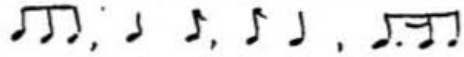
SUGGESTED EXAMINATION FORMAT FOR CHORAL PERFORMANCE 3103

Achievement in Choral Performance will be recorded as two separate marks.

MARK A 100%

The evaluation of vocal quality and technique will be conducted by the Schools according to instructions given on page 14 of the Course Description. Students could prepare the following tasks for this practical examination:

1. Sing one song alone, as assigned one month in advance
2. Sing one song which is well-established in the student's repertoire
3. Sing a part-song with one (or more) other student(s)
4. Scales, arpeggios and vocalises, selected from Appendix B of the Course Description
5. Sightreading exercise(s) to be selected from 333 Reading Exercises.

In addition, students should be given one entirely unfamiliar pentatonic sightreading exercise and a rhythm exercise in 6/8 meter containing notations of 

and .

Some degree of subjectivity on the evaluator's part is inevitable. Teachers are cautioned, however, to follow these guidelines in assigning marks:

	Percentage
Tone (blend, control, articulation of words) and Intonation (pitch)	20
Technique (exercises from Appendix B)	20
Interpretation and Musical Effect	40
Sightreading (a) from 333 Reading Exercises	8
(b) new work	6
(c) rhythmic sightreading	6

MARK B 100%

Skills and learning will be evaluated jointly by schools and the Department. This evaluation will be subject to scaling and modification as is customary for public exams.

PART I 50%

Part I will require candidates to listen and respond to a series of taped items. These items will require aural recognition and identification* of:

1. Meter - 2/4, 3/4, 4/4, and 6/8 meter from recorded choral/solo music
2. Melodic phrases - two to four measures of d or l pentatonic or diatonic (major or minor) melodies, i.e.

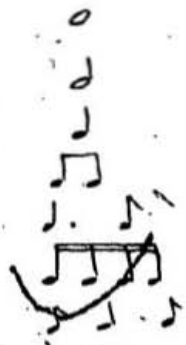
Major	Harmonic Minor	Pentatonic
d'		d'
t		
l	l'	l l'
s	si	s s
f	f	
m	m	m m
r	r	r r
(d)	d	(d) d
	t	
	(l)	(l)

Meter will be limited to 6/8, 2/4, 4/4, and 3/4.

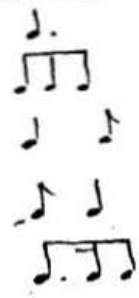
*Please note that this skill involves aural identification. Students are not required to take melodic and rhythmic dictation.

3. Rhythmic phrases - two to four measures in simple and compound meter using the following notation:

Simple



Compound



4. Intervals - All major and minor intervals, P4, P5, and P8, above a given note and a minor 3rd, P4 and P5 below.

PART II 50%

Part II will consist of objective and essay items based on knowledge of the basic characteristics of choral music in each historical setting (renaissance, baroque, classical, romantic and contemporary); music vocabulary (found in Appendix A of the Course Description); the characteristics of good choral singing and the expressive controls of the printed choral page.

FORMAT:

CHORAL PERFORMANCE 3103

The Choral Performance 3103 examination will consist of two sections, the first involving the use of a tape, and the second being in the usual written form.

The taped section will require each centre school to provide a good quality tape recorder (preferably reel-to-reel, or a cassette player of 9 watts minimum) for the use of the Examiner, and a small restricted space for its administration to groups of not more than 25 each. One tape for each 50 candidates writing the examination will be provided. All items and instructions for the taped section will be presented on the tape, which will be played only once, and answers are to be written in the answer paper provided.

Specifications for the sections are as follows:

SECTION A - Aural - 50%

Section A will require candidates to listen and respond in writing to a series of taped items to test aural recognition and identification of the following: (Note that students are not required to take melodic and rhythmic dictation.)

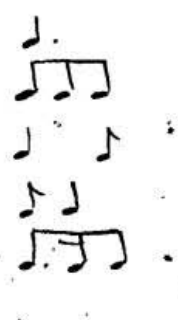
1. Meter - 2/4, 3/4, 4/4, and 6/8 meter from recorded choral/solo music.

2. Melodic phrases - two to four measures of d or l pentatonic or diatonic (major or minor) melodies, i.e.,

Major	Minor	Pentatonic
d, t		d
l	l	l l
s	s	s s
f, m	f, m	m m
r	r	r r
(d)	d, t	(d) d
	(l)	(l)

Meter will be limited to 6/8, 2/4, 4/4, and 3/4.

3. Rhythmic phrases - two to four measures in simple and compound meter using the following notation:

Simple	Compound
	

4. Intervals - all major and minor intervals, P4, P5, and P8, above a given note and a minor 3rd, P4 and P5 below.

SECTION B - Written - 50%

Section B will consist of objective and essay items with values approximately equally weighted among the following aspects of the course:

- Knowledge of the basic characteristics of choral music in each historical setting (renaissance, baroque, classical, romantic, and contemporary).
- Music vocabulary (as per Appendix A of the Course Description).
- The characteristics of good choral singing.
- The expressive controls of the printed choral page.

APPENDIX E

DO NOT OPEN THE EXAMINATION PAPER UNTIL YOU ARE TOLD BY THE SUPERVISOR TO BEGIN.

DEPARTMENT OF EDUCATION
PUBLIC EXAMINATIONS

CHORAL PERFORMANCE 3103

SAMPLE

Value: 100 marks

Time: 3 hours

Examination Number .....

GENERAL INSTRUCTIONS

1. The examination consists of two sections, as follows:

   SECTION A — 50% — This section is administered by tape, and candidates are required to do all items. Directions for individual items will be given on the tape as each item is presented. Also, most of the directions you will hear are written at the beginning of individual items so that you can read along as they are being read on the tape. LISTEN VERY CAREFULLY — THE TAPE WILL NOT BE STOPPED FOR REPETITION. Sufficient time will be allowed for writing each response.

   SECTION B — 50% — This section is presented entirely in written form on this paper, and candidates are required to do all items as directed in each.

2. All answers are to be written in the spaces provided on this paper. Candidates are cautioned not to use allotted answer spaces for rough drafts which they may wish to discard.

3. Be sure to write your Examination Number in the space provided above.

REGULATIONS FOR CANDIDATES

Candidates are expected to be thoroughly familiar with all regulations pertaining to their conduct during the examinations. These were explained in detail by the Chief Supervisor prior to the first session, and have been posted for further reference near the entrance to the examination room. Candidates should ensure that they understand and comply with all requirements governing the following matters:

- Materials required
- Materials not permitted
- Use of handheld calculator
- Use of pen or pencil
- Communication and movement during the examination
- Punctuality
- Leaving the room
- Use of answer booklets
- Completion of required information
- Use of unauthorized means, and penalties

SECTION A

Value

Do ALL items in this section as directed on the tape. Total value: 50%.

14 1. METER IDENTIFICATION

You will hear six musical selections, numbered (a) to (f), each played twice. For each selection, four possible meters are indicated on your paper. Listen carefully to each selection and circle the correct meter for the selection on your answer paper.

EXAMPLE

(2/4) 3/4 4/4 6/8

(a) 2/4 3/4 4/4 6/8

(b) 2/4 3/4 4/4 6/8

(c) 2/4 3/4 4/4 6/8

(d) 2/4 3/4 4/4 6/8

(e) 2/4 3/4 4/4 6/8

(f) 2/4 3/4 4/4 6/8

Now that you have completed your identification of the meter for all six selections, in the remaining spaces provided in your answer paper (below), sketch a simple diagram of the conducting pattern for each of the following meters:

(i) $\frac{2}{4}$ meter:

(ii) $\frac{3}{4}$ meter:

(iii) $\frac{4}{4}$ meter:

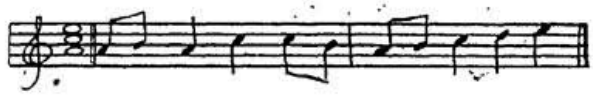
(iv) $\frac{6}{8}$ meter:

Value
12 | 2. MELODY IDENTIFICATION

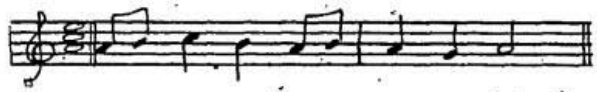
You will hear six melodies, numbered (a) to (f), each played twice. For each melody, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each melody, and write the letter of the correct notation for each in the blank provided. Note that a tonic chord will be sounded at the beginning of each melody to establish the key.

EXAMPLE ..... (Ex) C

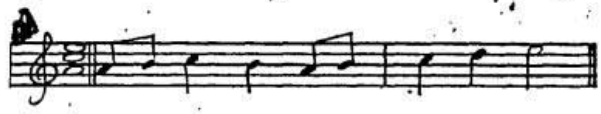
(A)



(B)

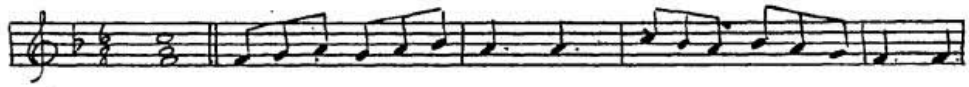


(C)

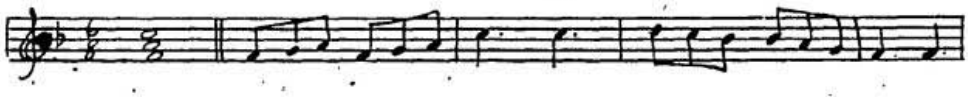


Melody (a): ..... (a) _____

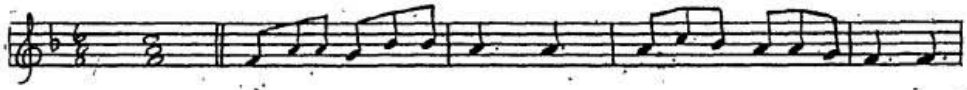
(A)



(B)

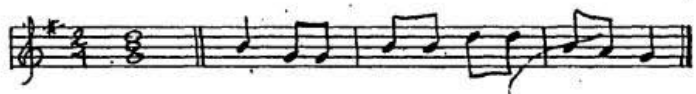


(C)

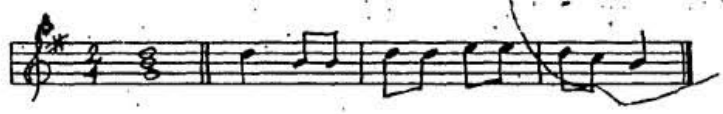


Melody (b): ..... (b) _____

(A)



(B)

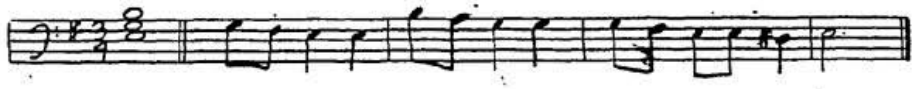


(C)

Melody (c): .....(c) _____

(A)

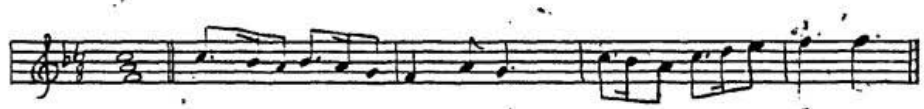
(B)



(C)

Melody (d): .....(d) _____

(A)



(B)

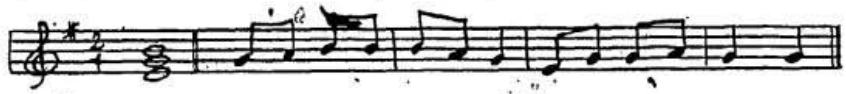
(C)

Melody (e): .....(e) _____

(A)

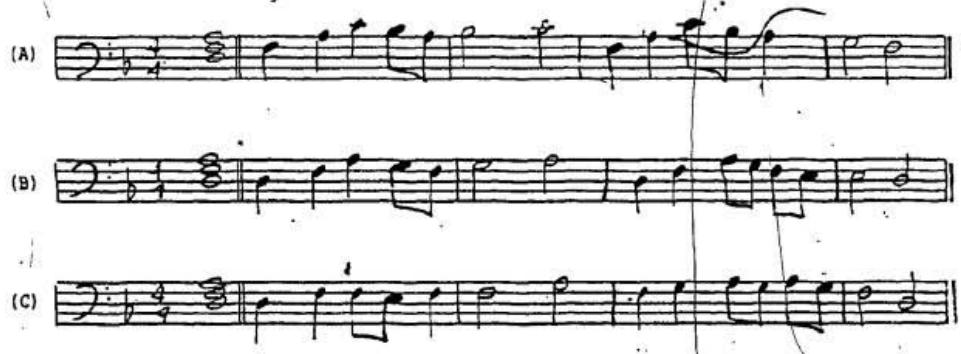
(B)

(C)



Value

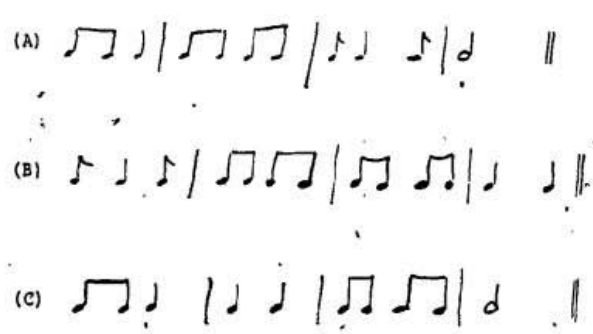
Melody (f): .....(f) _____



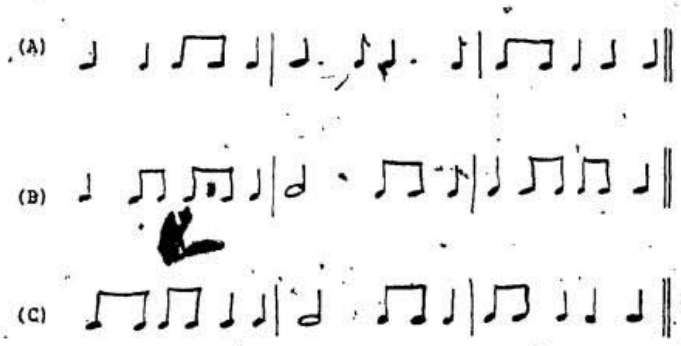
3. RHYTHM IDENTIFICATION

You will hear six rhythms, numbered (a) to (f), each performed twice. For each rhythm, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each rhythm, and write the letter of the correct notation for each in the blank provided. Note that each rhythm will be preceded by four beats clapped.

EXAMPLE ..... (Ex) A



Rhythm (a): ..... (a) _____



Value

Rhythm (b): ..... (b) _____

(A)

(B)

(C)

Rhythm (c): ..... (c) _____

(A)

(B)

(C)

Rhythm (d): ..... (d) _____

(A)

(B)

(C)

Rhythm (e): ..... (e) _____

(A)

(B)

(C)

Rhythm (f): ..... (f) _____

(A)

(B)

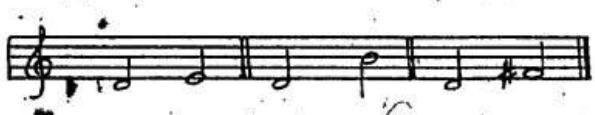
(C)

12 4. INTERVAL IDENTIFICATION

You will hear six intervals, numbered (a) to (f), each played twice. For each interval, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each interval, and write the letter of the correct notation for each in the blank provided.

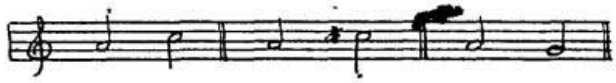
EXAMPLE ..... (Ex) A

(A) (B) (C)



Interval (a): ..... (a) _____

(A) (B) (C)

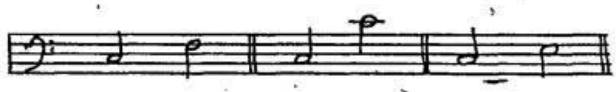


Interval (b): ..... (b) _____

(A) (B) (C)

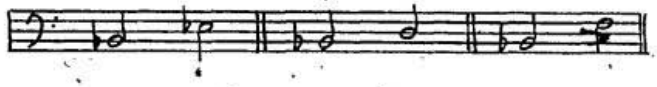
Interval (c): ..... (c) _____

(A) (B) (C)



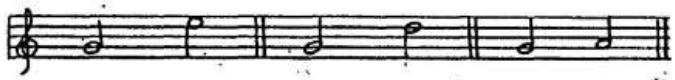
Interval (d): ..... (d) _____

(A) (B) (C)



Interval (e): ..... (e) _____

(A) (B) (C)



Value

Interval (f): ..... (f) _____

(A) (B) (C)

SECTION B

Do All items in this section. Total value: 50%.

5. You have studied at least one song from each of the following musical eras: renaissance, baroque, classical, romantic, and contemporary. Choose two of these eras, and for each era,
   (1) name one song,
   (2) name the composer of the song, and
   (3) describe the musical characteristics of the song and tell how it represents its particular era.

(a) The song: _____

1 (i) The era: _____

1 (ii) The composer: _____

4 (iii) Musical characteristics, etc: _____

(b) The song: _____

1 (i) The era: _____

1 (ii) The composer: _____

4 (iii) Musical characteristics, etc: _____

value

10 6. Do all parts of this item by choosing the historical period from Column I to match each musical characteristic in Column II, and writing the letter (A, B, C, D, or E) identifying it in the blank to the right. Part (a) is done as an example.

COLUMN I	COLUMN II
A - Renaissance	(a) Madrigals come from this period .....(a) A
B - Baroque	(b) Warmth and emotion are particularly important .....(b) _____
C - Classical	(c) Rubato plays a large part in the music of this period .....(c) _____
D - Romantic	(d) Beethoven's work spans both of these periods.....(d) _____ and _____
E - Contemporary	(e) The natural accent of the words tended to dictate note values...(e) _____
	(f) Purcell and Bach belong to this period .....(f) _____
	(g) Music of this era sometimes goes beyond tonality .....(g) _____
	(h) Here we may use non-singing vocal sounds .....(h) _____
	(i) Subjectivity (i.e., one's interpretation) is important to both composers and performers. .....(i) _____
	(j) Clarity and balance typify the music. .....(j) _____

10 7. Give the meaning of any ten of the following terms or signs:

(a) a capella _____

(b) diatonic major scale _____

(c) staccato _____

(d) timbre _____

Value

(e) ‖: :‖

(f) mezzo soprano

(g) molto leggiero

(h) coloratura

(i) con passione

(j) da capo

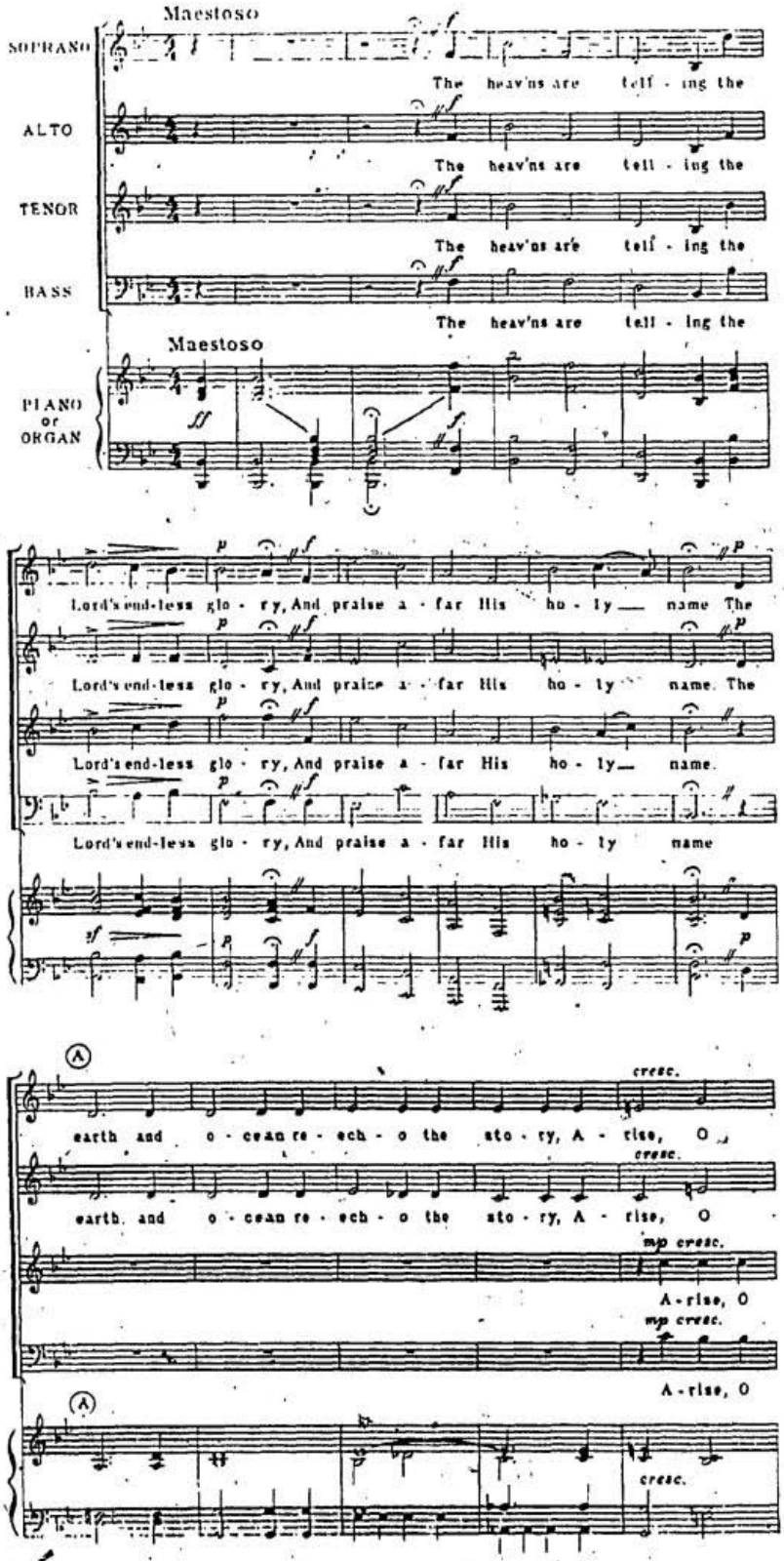
(k) marcato

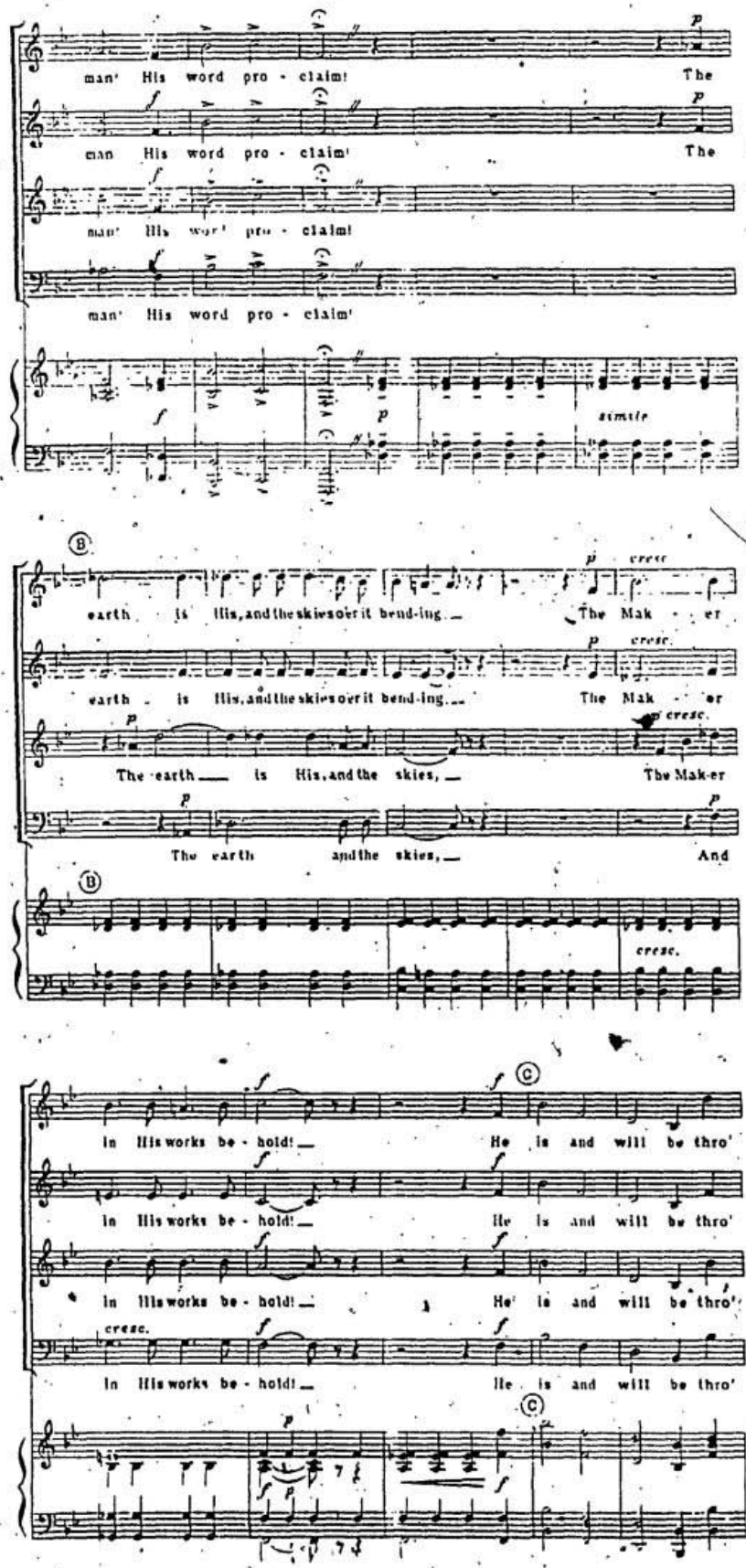
(l) recitative

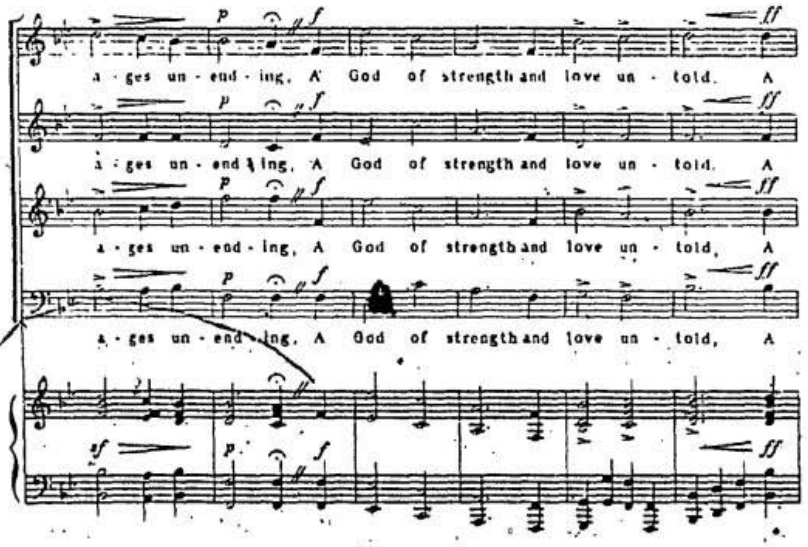
8. Carefully examine the score for "Creation's Hymn" by Beethoven, presented below, and do both parts of this item in reference to it.

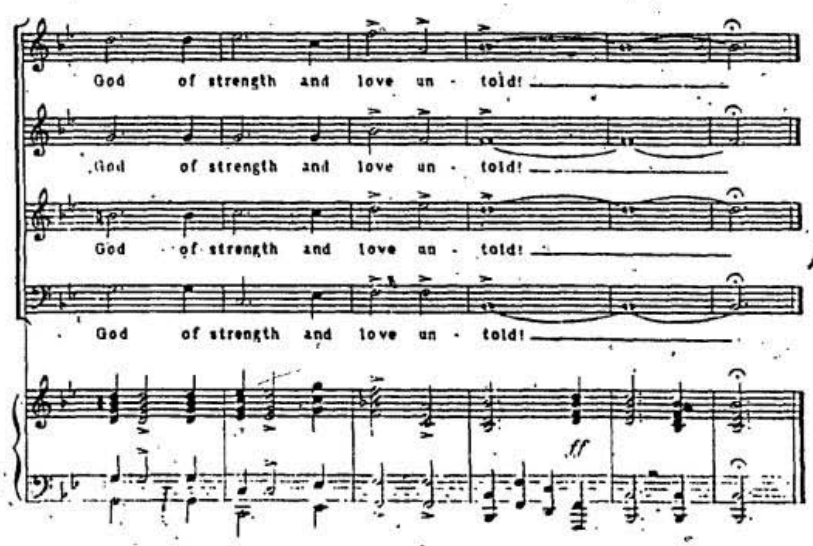
9 (a) Describe how this piece should be performed by a choir. Give the details for general mood, dynamics (as they are given on the score, and as you might add to them), and expressive controls, and explain how the accompaniment enhances the choral part.

9 (b) Briefly describe <u>three</u> warm-up exercises the director of a choir might give <u>before</u> the choir performs this anthem. These can be either vocal or breathing warm-ups or a combination of both.


Maestoso
SOPRANO
The heav'ns are tell - ing the
ALTO
The heav'ns are tell - ing the
TENOR
The heav'ns are tell - ing the
BASS
The heav'ns are tell - ing the
Maestoso
PIANO or ORGAN
Lord's end-less glo - ry, And praise a - far His ho - ly name The
Lord's end-less glo - ry, And praise a - far His ho - ly name. The
Lord's end-less glo - ry, And praise a - far His ho - ly name.
Lord's end-less glo - ry, And praise a - far His ho - ly name
A
cresc.
earth and o - cean re - ech - o the sto - ry, A - rise, O
cresc.
earth and o - cean re - ech - o the sto - ry, A - rise, O
mp cresc.
A - rise, O
mp cresc.
A - rise, O
A
cresc.


man' His word pro - claim! The
man His word pro - claim! The
man' His word pro - claim!
man' His word pro - claim!
simile
earth is His, and the skies o'er it bend-ing. The Mak - er
earth is His, and the skies o'er it bend-ing. The Mak - er
The earth is His, and the skies, The Mak-er
The earth and the skies, And
cresc.
In His works be - hold! He is and will be thro'
In His works be - hold! He is and will be thro'
In His works be - hold! He is and will be thro'
cresc.
In His works be - hold! He is and will be thro'


a - ges un - end - ing, A God of strength and love un - told. A
a - ges un - end - ing, A God of strength and love un - told. A
a - ges un - end - ing, A God of strength and love un - told, A
a - ges un - end - ing, A God of strength and love un - told, A


God of strength and love un - told!
God of strength and love un - told!
God of strength and love un - told!
God of strength and love un - told!

PUBLIC EXAMINATIONS

SAMPLE

TRANSCRIPT OF TAPE FOR

CHORAL PERFORMANCE 3103

SECTION A

10-9-8-7-6-5-4-3-2-1-0

Before beginning Section A of the Choral Performance 3103 examination, supervisors are advised to ensure that the tape is audible in all parts of the examination room. This beginning portion of the tape is to be used for this purpose and may be played as often as is necessary.

You will hear three sentences and two music examples during which you should adjust volume and tone as necessary. Here are the three sentences:

1. The bear went over the mountain.
2. A rolling stone gathers no moss.
3. The tail of the beaver is flat.

Music example No. 1 --- (From Invention #1, Bach)

Music example No. 2 --- (Nonsense song, "Perry Merry")

You may rewind and repeat this beginning portion of the tape if required.

ITEM NO. 1 METER IDENTIFICATION

You will hear six musical selections, numbered (a) to (f), each played once. For each selection, four possible meters are indicated on your paper. Listen carefully to each selection, and circle the correct meter for the selection on your answer paper.

Here is an example:

(Selection: "The Handsome Butcher" from A Children's Gift)

You will note that there are two beats in each measure and that there are two sounds over each beat. $\frac{2}{4}$ meter is circled on your answer paper because that is the meter of the selection you heard.

Now, here are the selections:

Selection (a): ("The "Hallelujah Chorus" from Handel's Messiah, The Enjoyment of Music records.)

Selection (b): ("Simple Gifts" from Music Builders V)

Selection (c): ("Music Alone Shall Live", Musicanada III, Record IV, Side B.)

Selection (d): ("I'se the B'y", Musicanada IV, Record III, Side B.)

Selection (e): ("I Know That My Redeemer Liveth" from Handel's Messiah, any recording.)

Selection (f): ("I Wonder as I Wander", Sound, Beat and Feeling, Record 4, Side A.)

Now that you have completed your identification of the meter for all six selections, in the remaining spaces provided in your answer paper, sketch a simple diagram of the conducting pattern for each of the following meters:

(i) $\frac{2}{4}$ meter (ii) $\frac{3}{4}$ meter (iii) $\frac{4}{4}$ meter (iv) $\frac{6}{8}$ meter

ITEM NO. 2 MELODY IDENTIFICATION

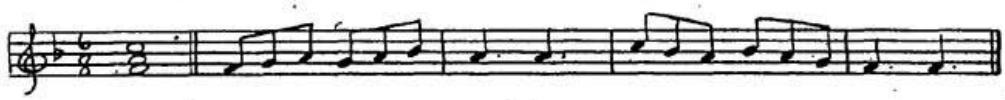
You will hear six melodies, numbered (a) to (f), each played twice. For each melody, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each melody, and write the letter of the correct notation for each in the blank provided. Note that a tonic chord will be sounded at the beginning of each melody to establish the key.

Here is an example: (played twice)

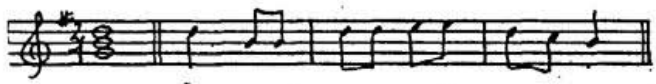
The letter "C" is placed in the blank on your answer paper because the third notation is correct for the melody you heard.

Now, here are the melodies: (played twice)

Melody (a):

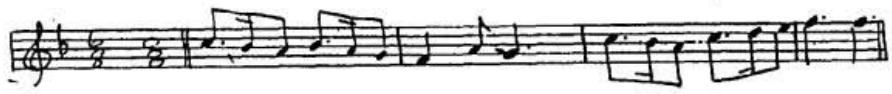


Melody (b):

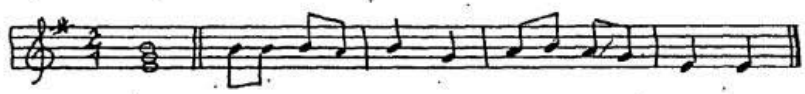


Melody (c):

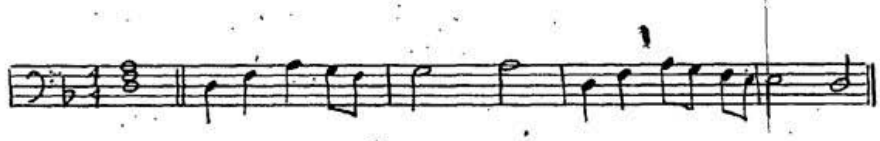
Melody (d):



Melody (e):



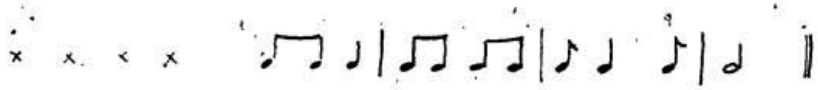
Melody (f):



ITEM NO. 3 RHYTHM IDENTIFICATION

You will hear six rhythms, numbered (a) to (f), each performed twice. For each rhythm, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each rhythm, and write the letter of the correct notation for each in the blank provided. Note that each rhythm will be preceded by four beats clapped.

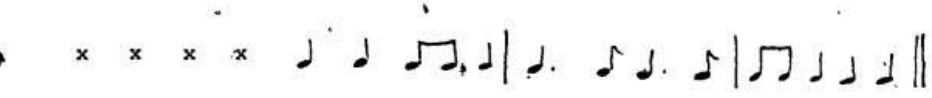
Here is an example: (played twice)



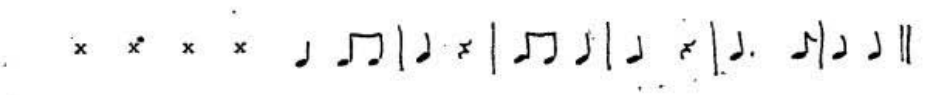
The letter "A" is placed in the blank on your answer paper because the first notation is correct for the rhythm you heard.

Now, here are the rhythms: (played twice)

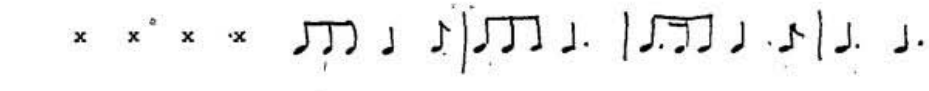
Rhythm (a):



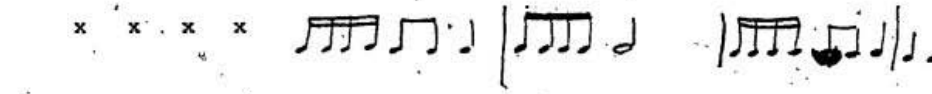
Rhythm (b):



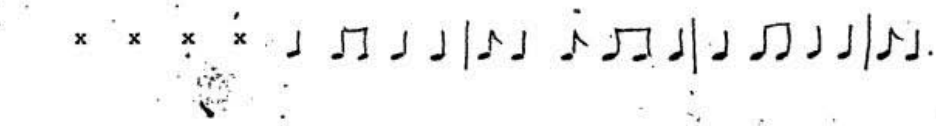
Rhythm (c):



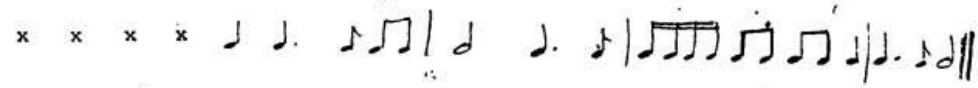
Rhythm (d):



Rhythm (e):



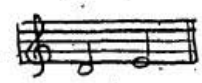
Rhythm (f):



ITEM NO. 4 INTERVAL IDENTIFICATION

You will hear six intervals, numbered (a) to (f), each played twice. For each interval, three possible notations, A, B, and C, are presented on your paper. Listen carefully to each interval and write the letter of the correct notation for each in the blank provided.

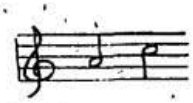
Here is an example (played twice):



The letter "A" is placed in the blank on your answer paper because a Major 2nd, indicated by the first notation, is the interval you heard.

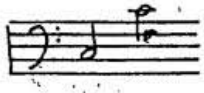
Now, here are the intervals:

Interval (a):

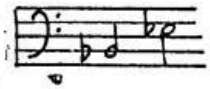


Interval (b):

Interval (c):



Interval (d):



Interval (e):

Interval (f):