James Madison University

JMU Scholarly Commons

8-2020

Singing in the beginning band classroom

Sarah Jane Moyer
James Madison University

Follow this and additional works at: https://commons.lib.jmu.edu/masters202029

Part of the Music Education Commons, Music Pedagogy Commons, and the Music Practice Commons

Recommended Citation

Singing in the Beginning Band Classroom

Sarah J. Moyer

A thesis submitted to the Graduate Faculty

of JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Music

School of Music

August 2020

FACULTY COMMITTEE:

Committee Chair: Dr. W. Bryce Hayes

Committee Members/Readers:

Dr. Jesse Rathgeber

Dr. David Stringham

ACKNOWLEDGEMENTS

I would first like to thank my 2017-2018 band students for being the most amazing participants. You all are the foundation of this research and I couldn't have done it without you. You inspired me every day I worked with you and you encourage me to better myself as an educator.

To my advisor, Dr. W. Bryce Hayes, thank you for your patience and encouragement throughout the development of this study. I am extremely grateful for your never-ending support and positive words as I completed my graduate degree. To my reading committee, Dr. Jesse Rathgeber and Dr. David Stringham, thank you for taking the time out of your busy schedules to read and provide comments. Your knowledge and guidance led me to resources that informed my research and made me a better educator. Without your dedication, this study would not be what it is.

To my James Madison University Kodály family, thank you for answering all my questions about Kodály for instrumentalists and providing me with resources to utilize in my band room. You all are inspirational, and I am a better person and educator for knowing you.

Thank you to my family and friends for being my support system. Mom and dad, thank you for supporting me in all my endeavors and cheering me on throughout this process. Becky and Mady, thank you for always being just a phone call away when I needed a listening ear. Thank you to my colleagues, mentors, and graduate cohort for your dedication to music education and encouragement throughout this process and in my work as an educator.

Most importantly, to Vince: I am so grateful to have you as my husband, friend, and colleague. Your constant love and support throughout this process has been appreciated more than words can express. Thank you for always being my sunshine.

TABLE OF CONTENTS

LIST OF FIGURES

ABSTRACT

The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. The participants' experience with vocal activities in the beginning instrumental classroom will shape their perspective. The following research questions guide this study:

1. In what ways do vocal activities in the beginning instrumental classroom influence student knowledge of repertoire?

2. In what way do vocal activities boost student confidence in the beginning instrumental classroom?

3. What aspects of vocal activities encourage or discourage students from participating in the beginning instrumental classroom?

Data was collected through participant responses on pre- and post-surveys. Observational data was also taken from the perspective of the teacher to gather information on rehearsal activities, participant reactions, and comments from participants throughout the study. Findings presented here provide insight into student perspective on singing in the band classroom and singing activities that can be implemented into the instrumental classroom. Findings indicate that the participants enjoyed most singing activities used in the band classroom and found them useful in their musical growth. Students desire an atmosphere of support in order for them to develop self-confidence and musicianship skills. Research into this topic is significant as we push to break the narrative of the band classroom and help more band directors become comfortable with vocal activities and using singing to benefit students' musical abilities.

CHAPTER 1: INTRODUCTION

"When a student has a well-developed tonal ability, correct notes become the fruit of audiation rather than the fluke of technique. We want our students to play the correct pitches because they hear that they are correct, not simply because they know the corresponding fingering for each notated symbol." –C. West (2015)

In 1994, the National Association for Music Education (NAfME), in 1994 known as Music Educators National Conference (MENC), developed national standards in nine content areas that were intended to provide a world-class model for states to adopt or use as a basis for developing their own standards (Consortium of National Arts Education Associations, 1994). Amongst those standards, singing alone and with others was first on the list. When the National Coalition for Core Arts Standards (NCCAS) committee of educators rewrote the standards in 2014, they became known as Core Music Standards (NCCAS, 2014). The committee expanded the standards from students obtaining musical skills and knowledge to developing mastery of understanding music and developing music independence. The nine content standards developed into four artistic processes that involved creating, performing, connecting, and responding to music. Updated standards emphasized understanding in elements of music that students use to engage in processes of developing musicianship. NCCAS standards state, "Students need to perform—as singers, instrumentalists, and in their lives and careers" (NCCAS, 2014). When a student is confident in how the music is supposed to sound, he or she is able to emulate that style through playing and connect with the music they are performing. Singing can also help develop audiated patterns with notation seen by musicians, similar to the sound-before-site process used in Kodály (Oare, 2011).

The students' first year of band, often referred to as beginning band, traditionally focuses on what Edwin Gordon (2007) refers to as executive skills. Executive skills, also referred to as technique, such as posture, hand position, range, facility, breath support, embouchure, and tone quality are what musicians use to physically manipulate the instrument. Conway (2003) pointed out that many beginning band directors introduce notation and executive skills at the first instrumental lesson instead of focusing on the development of strong aural skills. Gordon (2007) defined audiation skills as the process of assimilating and comprehending music we have just heard performed or have heard performed sometime in the past. The role of a band director is not only to teach the executive skills of being a musician, but to provide students with an aural education, so students have the opportunity to transform the mechanics of playing an instrument into an expression of musicianship (West, 2015). In teaching aural skills and their importance from day one, directors can avoid the "button-pusher" syndrome. Clauhs (2018) stated that "button-pusher" syndrome occurs when students believe they can magically push a key or valve to play a note in tune (p. 40). Students will have more success with instrumental music if their band directors have fostered a strong musical foundation that has a greater focus on aural skills than executive skills. Dalby (1999) reminded us that

> Nobody would advocate teaching children to read a language before they can think and speak, but often in music education we try to teach students to read notation that they cannot yet audiate. Worse, we sometimes do so while they are struggling with the initial physical challenges of an instrument. (p. 23)

Musco (2009) found more statistical growth in the experimental group that learned melodies by ear in comparison to the control group that did exercises out of the book, yielding moderate statistical power. Participants in the experimental group had more growth in new keys

to which both groups were exposed (i.e., G and D flat). While it has been shown that singing in the band classroom benefits audiation skills and developing the entire musician, there is still a large number of directors that don't utilize singing as a tool in their curriculum process. The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction.

During college, my private lesson teacher would write on my music "Sing. Buzz. Play", a practice method taught by brass players Adolph Herseth, Arnold Jacobs, and their students as they became educators (Rocco, 2013). The ultimate goal of this practice method is that the musician utilizing it would be able to sing the music in tune, then buzz it in tune, and once that is mastered, they would then perform the music on the instrument. When I would apply this concept into my daily practice routine, I found it difficult and uncomfortable at times because this concept was new to me. In my eight years of playing euphonium in band class, we had spent a lot of time playing music on our instruments with sheet music, but very little time singing and audiating music we were learning. Within those four years of practice and guidance, I became aware of how to utilize my singing voice in the instrumental practice setting.

When I began my Kodály training in Summer 2014, I met Dr. Georgia Newlin, the teacher that would inspire me to apply singing into my band classroom. Discussions on how to apply the Kodály sequence of learning rhythms and melodies made me wonder why I had never done these types of activities before college. If singing helped to internalize pitches and rhythms, then why were more teachers not utilizing these tools in the beginning band setting? I took this question into the start of my teaching career as I began to educate beginning band students.

I started to adapt class warm-ups for my students to internalize pitch patterns and new notes before playing them on their instruments. I also extracted rhythmic and melodic elements from songs to sing and chant throughout rehearsals to reinforce concepts in pieces the students were practicing. Although students were often reluctant to sing at the beginning of the year, they began requesting additional repetitions of singing toward mid-year when struggling with songs. Even though singing was working in my instrumental classroom, I was still left wondering why more band directors were not utilizing these tools in their daily routines. Did the risks of inhabiting the "in-between" space of vocal and instrumental music outweigh the potential benefits of what the unfamiliar had to offer? And if singing was happening in their rehearsals, why were we not having more discussions about singing in band?

Students in the band participate in a yearlong program that consists of learning a new instrument, vocal exercises, singing melodies, and performing those melodies on their new instruments. With all of these objectives in mind, in what way can the material be presented to enable all students to have a successful first year of band and become independent musicians? This question, along with my passion to develop young musicians' skills, drives my research on singing in the instrumental classroom. The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. Literature related to the beginning band setting, Kodály approach, Gordon's Music Learning Theory, and ideas on how to include singing in the band room serve to frame this study.

Demographics

Participants in this study were selected from a convenience sample of a large, Title-One elementary school in Northern Virginia where the researcher was the primary music instructor

for band and general music classes. The pseudonym, Meadow Ridge Elementary School, was

created for the school to maintain confidentiality for the school, students, and community. I

obtained participant information from the school's office. The demographic makeup of the 40

participants in the study at Meadow Ridge Elementary School during the 2017-2018 school year

is shown in Figure 1-A.
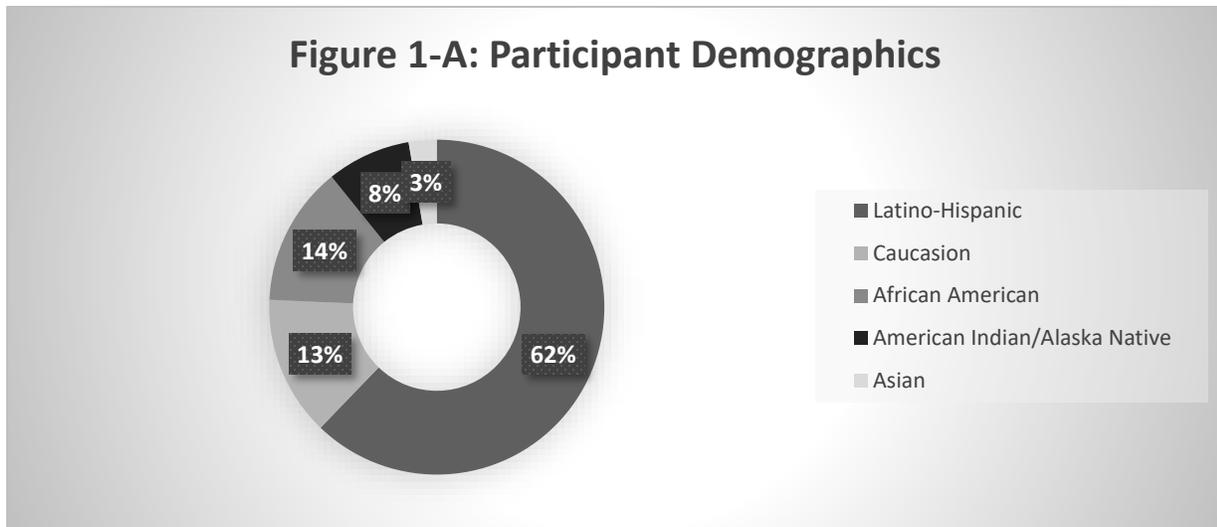
Of those participants, 76% require ESL services, 8% require gifted services, 47% require

special education services, and 16% of participants do not have services listed. The definition of

a student in need of ESL services is a student whose primary language or languages of the home

are not English and would require additional English language support to develop reading,

writing, listening, and speaking skills (Virginia Department of Education, 2017).

In my role as general music teacher for the 2017-2018 school year, all students

participated in a general music class with me once every six days for forty-five minutes. Students

from fourth and fifth grade elected to take school band as an additional musical opportunity.

There were 40 band students in the study. 29 fourth grade students had never played a band

instrument, and one fourth grade student had experience with instrumental music through private

lessons. Four fifth graders started band for the first time that year, and six fifth graders were continuing band on the same instrument from fourth grade. The woodwind section had 16 students. 10 of the 11 clarinet players were beginning fourth graders, and the eleventh was a returning fifth grader. Out of those 11 students, four identified as boys, and the other seven identified as girls. All five flute players identified as girls. Three of the five flute players were fourth grade beginners, one was a fifth grade beginner, and the fifth flute player had one year of experience. The brass section had 21 students. Eight of these students played the trombone. Five of the trombone players identified as boys and three identified as girls. The two horn players that were in the band both identified as boys. There were 11 trumpet players, six of them identified as girls, and the other five identified as boys. The student who played baritone identified as a boy. The percussion section had one snare drummer that identified as a girl and two bell players, one identified as a boy and the other a girl.

The Band Program

The band program at Meadow Ridge Elementary School was a before-school club that met 28 weeks, twice a week for an hour and a half. For the first six weeks, each student came to one rehearsal each week split by woodwinds and bells on one day and brass and snare drums on another day. The homogeneous classroom setting allowed for more instrument-specific modeling and practice during the first six weeks of instruction. The woodwind and bell class had eighteen students, which included five flutists, 11 clarinetists, and two bell players. The brass and snare class had 23 students, which includes 11 trumpets, two French horns, eight trombones, one baritone, and a snare drum. After six weeks, students met in a heterogeneous setting (i.e., as a full ensemble) twice a week for 22 weeks. Providing students with full band rehearsals and performances gives students opportunities to engage in activities that closely resemble those of a

professional musician (Millican, 2012, p. 176). The band had a Winter concert in December, a

Spring concert, and a performance at the county's Performing Arts Festival in late April.

The Kodály Approach

Hungarian music educator Zoltán Kodály taught music in a way through which children

learn naturally. The Kodály approach is a sequential, incremental, and eclectic approach to

teaching musical concepts and skills to children. The Organization of American Kodály

Educators (OAKE) describes Kodály as an experience-based approach to teaching that integrates

many of the best ideas, techniques, and approaches to music education (OAKE, 2018). Kodály

emphasized that "if one were to attempt to express the essence of this education in one word, it

could only be—singing" (Kodály Institute, 2018). Kodály contributes to singing in the band

classroom, because it pulls students away from becoming "button pushers" and gets them singing

and hearing pitches before they create a sound on the instrument.

Gordon's Music Learning Theory

Music Learning Theory combines knowledge of sequential music learning, music

aptitude, and audiation (Gordon, 2007, p. 29). If implemented correctly, aural skills activities

allow students to focus on musical content, and understanding musical information (e.g.,

tonality, meter, and rhythm function), which allows them to play in tune and in consistent tempo

expressively with or without notation. *Jump Right In: The Instrumental Series* is a method book

based upon Music Learning Theory and is designed to provide effective and appropriate

instruction in learning how to play a musical instrument. The authors of *Jump Right In* state that

when students begin to sing in tune and move their bodies rhythmically, they are developing the

ability to *audiate* (Grunow, Gordon, & Azzara, 2000). Grunow (2009) writes, "the ultimate goal

of the *Jump Right In: Instrumental Series* is to produce strong, independent musicians, and to

avoid turning young instrumentalists into button-pushers and symbol-decoders" (p. 8). Gordon's

Music Learning Theory is used through the *Jump Right In* series to provide students with a music

education that is rooted in the importance of audiation skills to develop a well-rounded musician.

Vocal Exercises in the Band Classroom

Singing is the foundation of building strong musicianship. When students are properly

guided, Wolbers (2002) suggested singing can help them develop their aural perception and

provide an alternative to a "button-pushing" mentality (p. 38). Directors should teach their

students to hear the music they are producing instead of just seeing it and pressing down the

correct valve or key combination. Elliott (1974) found that regular vocalization practice had a

significant effect on the sense of pitch of students that participated in the experimental groups.

The experimental groups participated in regular beginning band classes with the addition of

being taught vocalized pitch pattern exercises. Elliott also found that students from the control

group that participated in outside of school vocal activities scored higher than those in the

control group that did not (p. 125). While brass students generally scored higher than the

woodwind students in the posttest, the difference level was not of significant.

Utilizing vocal exercises such as echoing melodic phrases, learning tunes by ear, singing

phrases from repertoire, and improvisation provides students with the opportunity to audiate

pitches and hear how they want the music to sound. Azzara (1993) defined improvisation as a

manifestation of musical thought (p. 330). Improvisation is like having a conversation with

someone, in which a musician is able to play what they are hearing in their head. In his study,

Azzara found the use of improvisation in the classroom contributes to the improvement of fifth

grade instrumental students' music performance achievement. Participants in Azzara's study that had improvisation included in the curriculum scored higher on the teacher assisted and sight-read etudes than the group that received instrument music instruction without improvisation.

McPherson (1995, 1996) found that for students in grades 7-9, significant correlations included playing by ear and sight-reading ($r = .40$). McPherson's results also suggested that these relationships tended to strengthen as the instrumentalists mature. Bernhard's (2004) more recent study did not find a correlation between tonal training and sight reading achievement, but his research did show that tonal training used through standard method book melodies significantly affected beginning wind instrumentalists' melodic ear playing achievement. Bernhard suggested that instrumental music educators who are aware of these findings may be inclined to teach aural concepts as a component of traditional instruction (p. 101).

Purpose Statement and Research Questions

The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. The participants' experience with vocal activities in the beginning instrumental classroom will shape their perspective. The following research questions guide this study:

1. In what ways do vocal activities in the beginning instrumental classroom influence student knowledge of repertoire?

2. In what way do vocal activities boost student confidence in the beginning instrumental classroom?

3. What aspects of vocal activities encourage or discourage students from participating in the beginning instrumental classroom?

CHAPTER 2: REVIEW OF RELATED LITERATURE

Musicianship is not simply picking up an instrument and playing what is written on sheet music but combines thoughts and feelings into the piece being performed. Great musicians work to develop their musical mind for hearing how they want something to sound before creating the sound through their instrument. Singing is a foundation of musicianship and allows students to concentrate on the pitch they hear in their minds (Dalby, 1999). Using activities that involve singing in beginning band helps develop musicality through the ears and the singing voice before transferring to instruments (Newlin, 2010). The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. Literature related to the beginning band setting, Kodály approach, Gordon's Music Learning Theory, and singing in the band room informed the progress of this study.

The Kodály Approach

Hungarian music educator Zoltán Kodály taught music in a way through which children learn naturally. The Kodály approach is a child-developmental approach based on the normal musical progression of children. Kodály-inspired educators use teaching sequences based on students' needs, geography, backgrounds, and spoken languages (Newlin, 2010). The Organization of American Kodály Educators (OAKE) describes Kodály's approach to music education as an experience-based approach to teaching that integrates many of the best ideas, techniques, and approaches to music education (OAKE, 2018). As early as possible, the child is taught to listen carefully to music (Richards, 1966). Kodály emphasized that "if one were to attempt to express the essence of this education in one word, it could only be—singing" (Kodály

Institute, 2018). The development of the Kodály approach began in Hungary and spread

worldwide, benefitting people of all ages and musical abilities.

      Starting early in the 1900s, Zoltán Kodály felt deeply that it was his mission to give back

to the people of Hungary their own musical heritage and to raise the level of musical literacy, not

only in academy students but also in the population as a whole (Choksy, 1988, p. 3). Kodály

wished to see a unified system of music education across the country, one that is capable of

leading children toward a love of and knowledge about music from earliest nursery school years

to adulthood (Choksy, 1988, p. 11). Kodály also believed that music should belong to everyone

and not just to a musical elite (Houlahan & Tacka, 2008, p. 19). His passion for this belief soon

led him to become involved in young children's education, and he quickly invited colleagues to

join him. Kodály's fellow professors at the Academy, his colleagues in the area of folk music

collection and analysis, and his talented pupils became part of fulfilling his dream of a musically

literate nation (Choksy, 1988, p. 3-4). The Kodály approach begins with experiencing rhythm

and melody simultaneously through children's play songs and games. Kodály was convinced that

singing is the most direct means to a musical education (Houlahan & Tacka, 2008, p. 19).

Kodály based his work on the singing voice, using movement to music that the children make

themselves through their voices and bodies. The Kodály Institute (2018) explained his opinion

with two arguments:

      First, the human voice is the only "instrument," which is available for everyone. Second,

      our age of mechanization leads along a road ending with man himself as a machine; only

      the spirit of singing can save us from this fate. (n.p.)

      My goal of music instruction is to create a community of learners in the music classroom

who experience and explore all the various facets of music and begin sharing this knowledge as a

service to the community. Per Houlahan and Tacka (2008), students learn the craft of music from individuals whom themselves have a high level of musicianship and a broad understanding of music. Music educators need to develop children's musical and vocal skills to the highest degree possible. Kodaly's child-developmental approach creates a learning sequence that facilitates that type of quality learning environment. In his Selected Writings (1974) Kodály wrote:

> Teach music and singing at school so that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst that will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as a secret writing of a language with which he has no connection. (p. 120)

 The child-developmental approach mentioned above uses games that incorporate song and dance that children have played for years to teach melodic and rhythmic sequences. The subject-logic approach, which is found in many beginning band curriculums, begins rhythmically with a more mathematical sequence, starting with whole notes and then breaking it down to half, quarter, and eighth notes. Jaquette (1995) suggested this beginning band approach assumes that students starting band have no prior musical training and begin with the basics of rhythm and note reading in a theoretical format. The child-developmental approach is experiential and allows the children to explore through the use of folksongs and singing games that are already part of the child's culture (Houlahan & Tacka, 2008, p. 23).

A Kodály-sequenced curriculum focuses on the child as a whole to develop their musical skills and interpersonal skills. The music educator must expand the children's song repertoire and add to their knowledge of songs, games, folk music of the children's culture, art music, and recently composed music. Students should be developing their singing voices and learning to

sing, use instruments, and movements such as acting-out games, line or circle games, and improvisation. Teaching music literacy through rhythm, melodic elements, reading, writing, form, and memory will help develop the students' problem solving and critical thinking skills. The improvisation and composition within a curriculum will expand and develop a child's creative mind.

The final goal of the curriculum is to help develop student awareness of musical phrasing, style, rhythmic features, and to hear the difference between musical works such as folk music, song repertoire, and masterworks (Houlahan & Tacka, 2008, p. 29-31). A carefully-planned sequence, well taught, will result in enjoyable and successful experiences for children and the music educator. Each student will celebrate different successes, such as being able to play their first five notes to becoming professional musicians and everything in between. Success breeds success—and fosters a love of music (OAKE, 2018).

Gordon's Music Learning Theory

Edwin E. Gordon was a pioneer of research into music aptitude. Gordon spent over 50 years researching the psychology of music and how music aptitude develops in young children. Gordon believed that music is not an aptitude bestowed on only a few, just as there are no children without intelligence. Therefore, there are no children without music aptitude. Music aptitude is defined as "a measure of children's potential to learn music; it represents 'inner possibilities'" (Gordon, 2003, p. 13). A person possesses the highest level of music aptitude, or their most potential, at birth. In order to keep that aptitude high, children must be exposed to rich musical stimulation. Gordon (1998) suggested that "a good musical environment is essential if one is to be able to realize his or her maximum innate potential, whatever that level may be" (p. 7). Elaine Mitchell (2005) wrote:

Until a child is approximately nine years old, their music aptitudes are affected by the

quality of his or her music environment. The better instruction that a child receives in

music and the better the musical environment of the child when that child's music

aptitude is in the developmental stage, the higher the level of music aptitude a child will

have when his or her aptitude stabilizes. (p. 130)

Music Learning Theory (MLT) applies the process of how children learn to speak, read, and

write to how a beginning band student should learn to play their instrument. Audiation is the

primary concept in developing musicianship skills. Gordon defined audiation skills as "the

process of assimilating and comprehending music we have just heard performed or have heard

performed sometime in the past" (Gordon, 2007, p. 3). Regardless of the student's ability to read

or write musical notation, they are developing musicianship through listening and creating.

Edwin Gordon's music aptitude tests are used to determine a person's potential for

musical achievement (Gordon, 2005). Most people are in the middle of the curve for musical

aptitude and that music aptitude, but as educators, we have an obligation to meet our children

where they are so those with a low music aptitude do not get frustrated, and those children with

high music aptitudes are not bored (Gordon, 2007). Gordon identified four vocabularies within

the sequential development process: listening, speaking, reading, and writing (Gordon, 2003, p.

5). These vocabularies, in order, begin at birth and continue until after children enter

kindergarten or first grade. Children listen and interact with their indigenous language before

they speak, and only after considerable listening and speaking, do they learn to read and write

(Grunow, 2009, p. 4).

Music educators have applied Music Learning Theory (MLT) to inform their teaching of

how beginning band students should learn to play their instrument through the process children

learn to speak, read, and write. Grunow (2009) described the process as children listening and interacting with their indigenous language before they speak, and only after considerable listening and speaking, do they learn to read and write (p.4). Gordon identified four vocabularies within the sequential development process: listening, speaking, reading, and writing (Gordon, 2003, p. 5). These vocabularies, in order, begin at birth and continue until after children enter kindergarten or first grade. In language development, children entering kindergarten or first grade must have a substantial listening and speaking vocabulary to succeed in school. It is also important for children to have development in reading and writing at home before beginning this instruction in the school setting (Gordon, 2003). Gordon argued that children should learn music in the same way they learn their first language. Music Learning Theory centers around this process, so music educators can teach students to play instruments the way they naturally learn rather than asking children to adapt their learning to conventional instruction (Liperote, 2006). It is not intended to be a theory of teaching, but an explanation of how we learn music. Students are receiving the aural experience of music before adding executive skills such as note reading and learning finger positions. As Liperote (2006) noted:

> With the ability to think in sound, students can read music with comprehension by associating a new visual experience with a familiar aural experience—a sensible sequence, considering that music is an aural art. In the process, students also learn skills for improvisation, thus building their music-writing vocabularies. An orientation to music through the ears puts students on a musical road most likely to lead them to their full potential as musicians. (p. 51)

Music learning theory combines knowledge of sequential music learning, music aptitude, and audiation (Gordon, 2007, p. 29). If implemented correctly, aural skills activities allow

students to focus on musical content, understanding musical information such as tonality, meter,

and rhythm function, which allows them to play in tune and with consistent tempo expressively

with or without notation. As Grunow (2003) explained, students learn two instruments, their

audiation instrument and the actual music instrument (p. 297). Grunow, Gordon, and Azzara's

method book *Jump Right In: The Instrumental Series* (2000), is a method book based on Music

Learning Theory. Unlike other beginning band method books, Jump Right In does not start with

students playing whole notes and then resting for four beats on each new note.

    The Jump Right In: The Instrumental Series (Grunow, Gordon, & Azzara, 2000), is

framed around Music Learning Theory and how children learn a language. This series was

created with the intent of developing both audiation (in the head) and executive (in the hands)

skills. *Jump Right In* focuses on students experiencing music through listening, singing, and

movement before applying this knowledge to the instrument. The whole-part-whole sequence,

developed from how we learn a language, allows students to hear entire songs, hear them

through separate phrases, and then combine the phrases to make a complete tune. Grunow (2009)

described the *Jump Right In* process as "the road less traveled" in beginning instrumental music

(p. 4). Gronow (2009) said, "the ultimate goal of the *Jump Right In: The Instrumental Series* is to

produce strong, independent musicians, and to avoid turning young instrumentalists into button-

pushers and symbol-decoders" (p. 8).

    At the beginning of book one of *Jump Right In*, the authors explain to parents and

students what audiation and executive skills are and their importance in the instrumental learning

process. In this instrumental series, audiation skills and executive skills are given equal

emphasis, and are taught in the proper sequence—audiation skills preceding executive skills

(Grunow, Gordon, & Azzara, 2000). Grunow (2009) wrote, "Music Learning Theory, and by

extension *Jump Right In*, rests on a belief that your students will learn music most efficiently by a process similar to the process for learning a language" (p. 4). Students are taught tonal and rhythmic patterns from day one to develop audiation skills. *Jump Right In: The Instrumental Series* focuses on students experiencing music through listening, singing, and movement before applying this knowledge to the instrument. While it may be difficult to travel this road at first, taking steps to build the Music Learning Theory process into one's instrumental curriculum would benefit the students and the program's future music making.

Perception of Singing

Students starting in a beginning instrumental ensemble assume that there will not be singing involved due to learning a new instrument. Some students will even consider joining an instrumental ensemble simply because they have been told they cannot sing, do not think they can sing, or do not enjoy singing. An instrumental student's attitude toward singing in a school setting can be influenced by multiple variables. The situational factors such as the educator, understanding of material, support system, or socioeconomic factors can sway a student's positivity toward music. Gender studies have shown that boys and girls respond to school music differently, with boys generally less enthused and involved.

The girls in Mizener's (1993) study showed more positive responses when it came to questions regarding singing activities in the music classroom. When asked, "Do you like to sing?" 64% of boys responded positively, whereas 87% of girls responded positively. There was also a higher positive response from girls for questionnaire items focused around singing to the radio and singing with friends. Mizener suggested that although most students in his study thought singing was an activity equally suited for boys and girls, that boys may still be reluctant to say they like to sing because they are not frequently encouraged to find singing enjoyable (p.

241). Mizener's (1993) results also showed that students in the sixth grade were less interested in

singing than the third grade students by 19%. Students in the sixth grade reported to not like

singing but enjoyed singing to the radio. Mizener indicated that this would mean that music

educators have the ability to improve attitude toward music by including more songs that align

with student interest.

Phillips and Aitchison (1998) noticed a decline in positive responses toward their singing

survey as grade level increased from fourth to sixth. Female students in Phillips and Aitchison's

study responded more positively to questions about enjoying singing and the general music

classroom than did male students. Boys from their study were reluctant to participate in vocal

activities and did not believe that singing could be taught (Phillips & Aitchison, 1998).

Lucas' (2011) data showed that the reason a majority of males participate in the school

choir is because they think choir is fun. Students that were interested in choir class had a love for

singing and indicated a positive attitude toward music as a factor for continuing to participate.

Adolescent boys agreed that the most popular guys and girls in their schools sing in choir,

although these boys also felt they had more support for singing in choir from their female peers

compared to male peers (Lucas, 2011). Siebenaler (2008) argued that although educators'

personality and the climate of the classroom have more of an effect on student participation,

music educators often stereotype females as better singers. Iverson (2011) described how to work

with both genders to keep children interested in music. Engaging boys and girls in music means

that educators have to familiarize themselves with teaching tools that reach both genders

(Iverson, 2011). Iverson wrote:

> Providing role models, allowing performance opportunities, planning for activities that
>
> stimulate various learning styles, and including current music during class can all be

effective for both genders. Boys also learn a great deal through activities that involve

competition or risk-taking. For girls, given their social nature within the upper-

elementary age range, it is important to provide activities in which girls get to work

together and socialize with each other. (p. 14)

Iverson (2011) sought to engage both male and female singers in order to keep students

engaged. Music educators have the ability to turn musical skills into activities that make learning

fun for their students (Iverson, 2011). In order to progress, students must feel confident and

successful in musical activities. Their music educators play a major role in encouraging these

students and developing their confidence.

Breaking the Narrative

Stauffer (2016) defined core narrative as the ideas and meanings that define the

framework of a specific group or activity. Groups have core narratives—sometimes passed down

as wisdom—that guide customary practice and define membership. Core narratives are a

powerful story firmly established in the public imagination as well as in the profession (Stuaffer,

2016, p. 71). Often, people will stick to these narratives, because of comfortability in the known.

The instrumental classroom process and Kodály approach have both developed their own core

narratives over the decades in which educators identify within as they teach (Meyers, 2016).

Stauffer (2016) described the music education core narrative as being "so powerful that

filmmakers count on 'what everyone knows' about music education, music teachers, and even the

(apparent) changing fortunes of both to generate plot lines" (p. 72). Grunow (2005) noted that, if

an older person with previous band experience walked into a current band class, they would find

recognizable similarities to their experience. For example, comments such as "Do you have your

pencil? How many beats are in a whole note? How do you play a high C?" would be

recognizable and have probably been asked over the last sixty to seventy years in the band setting. In Grunow's observations, aside from improvements in technology and how the material is presented into method books, not much has changed in the typical beginning band classroom.

The director teaches the students how to put together and hold their instruments, how to breathe properly, and how to make a sound on their instrument. Students then open their beginning method book to page three or four and begin with a whole note, having the note name and which buttons to press down readily available. From Grunow's perspective, the most pressing issue in the majority of beginning band classes is to read music and manipulate the instrument in time for the first concert (2005, p. 181). Students then grow up, get teaching degrees, and align themselves with the familiar, the core narrative that has been created for them of what a band class looks like. Performances at large, public events led the public to believe that this is also part of the core narrative of music education. Large groups, consisting of instrumentalists or singers would perform on stage, showcasing what they had learned in school (Stauffer, 2016). These types of events became so common that they are still an occurrence in the core narrative today.

The Kodály approach is a child-developmental approach based on the normal musical progression of children. Some common misconceptions of Kodály are that the focus is primarily solfege hand signs, Kodály educators are opposed to using instruments, and that there is only one particular sequence or set of tools for the approach (Anderson, 2016). Meyers (2016) described the narrative of what it means to be a Kodály educator as:

- the use of singing as the primary means of musical learning

- the importance of folk songs

- the use of solfege to develop the inner ear

- the use of only music of the highest quality with the ultimate goal of musical literacy. (p. 18)

Reading the list above could provoke educators to question whether or not they fit into the core narrative Meyers has described and whether or not his understanding of Kodály actually aligns with what they believe or have been taught. Even in my own teachings, I read this list and look back on my experiences throughout my Kodály certification and wonder, "Am I doing Kodály justice? What will my Kodály and instrumental colleagues think if they were to watch me teach?". Furthermore, as Meyers' (2016) described it, that type of thinking is part of the problem. Music educators use the core narratives of their discipline as a "litmus test" to determine whether a certain way of teaching is acceptable or not.

Instrumental educators who are choosing to step outside of the core narrative they have been taught are left on unfamiliar ground between what is familiar and comfortable to new and innovative practices that show promise and the possibility of success (Meyers, 2016). Among the music educators who are willing to step away from the familiarity of the core narrative, there are educators who are hesitent to the change. Some educators struggle with the willingness to integrate these concepts, because "This is how it has always been done". Instrumental educators who seek to break that narrative and bring singing into their classroom must find balance.

Impact and Meaning of Singing in Instrumental Settings

When a baby is born, people do not hand them books and expect them to begin reading. Newborns are surrounded by spoken language before they fully understand what is being said or read to them. They learn through what they hear and soon begin imitating what they hear through vocalization (Gordon, 2003). Children acquire a speaking vocabulary long before they learn to write the alphabet and understand its construction. The voice is an important asset when

developing quality musicianship. Jarvis (1980) discussed the practice and basic musicianship of

Dizzy Gillespie, recognizing the importance of the voice in developing one's musicianship

(Jarvis, 1980). Jarvis used the term "say it to play it" to emphasize the importance of developing

musicianship through vocalization. Jarvis' own experience in private lessons led him to find that

his lack of musical understanding stemmed from his inability to sing the passage he was trying to

play on his instrument (Jarvis, 1980).

      Musco (2012) also echoed with, "If you can say it, you can play it!" (p. 26) in an article

on the use of solfège in the instrumental classroom. Musco begins the process through singing

tonal patterns on neutral syllables such as "doo" and asking the students to sing the pattern back.

Musco will later replace the neutral syllables with solfege. Including singing and tools such as

solfège allows music educators to help students become more effective, efficient, and musical in

their playing. Musco (2012) stated,

> If our students sing out loud before playing a line of music, we know they are able to
>
> prehear the pitches rather than simply pressing the correct keys and accepting what
>
> comes out of the instrument. In my experience, brass students who prehear pitches are
>
> less likely to sound the wrong partial, and string students generally have more accurate
>
> finger placement for good intonation. Typically, the singing is naturally musical and
>
> often more in tune than playing. (p. 26)

      Haston (2014) conducted a study with beginning band students, testing an aural/modeling

group, and a visual group of fourth grade students. Although there was not a significant

difference in the mean scores, results showed that students in the aural/modeling group had a

slightly higher mean score than the visual group. This data showed that participants in the aural

/modeling group may have been more responsive but was inconclusive. Haston's (2014) data also

showed that students with previous instrumental training scored lower on the posttests than brand

new students. Haston suggested that students with more experience may have been

disadvantaged because they had learned to rely more on their eyes instead of their ears (p. 216).

Elliot (1974) found that regular vocalization practice had a significant effect on the sense

of pitch of students in the experimental groups (p. 127). Elliot's control groups were taught

through their band classes as their directors usually teach, while the experimental groups were

given instructions on how to practice vocalization exercises. Three posttests were given during

the final week of the school year that consisted of: the pitch discrimination and tonal memory

sections of the Seashore Measure of Musical Talents; a constructed test to measure the subjects

ability to match music perceived aurally with musical notation, and the third test that measured

the ability to find pitch errors in a familiar melody (Elliot, p. 123). Students that had vocalization

practice scored significantly higher on the posttests than the students in the control groups. The

regular vocalization practice had a positive effect on the students in the experimental groups for

sense of pitch.

Elliott (1974) noted that the consistent use of vocal activities during band rehearsals

yielded positive results, and students who participated in both a vocal and instrumental ensemble

had a more highly developed sense of aural acuity. Oare (2011) reported that students benefited

from having an aural image of the music they were about to play. Three of Oare's students used

aural training skills in order to practice purposefully. Whether it was a CD to hear the line,

singing to assess proper pitches, or singing to again to perfect an instrumental line vocally before

playing it on the instrument, all three students benefited from the use of vocal or aural practices

(Oare, 2011). One of the eighth-grade students said, "It helps to know what it's supposed to

sound like. Because that way, if you play it wrong, you hear it more than if you do not know at

all what it's supposed to sound like" (p. 42). Through singing, a musician is able to imagine, or perform the music in his/her mind and then transfer it, through his/her instrument.

Vocal Exercises in the Band Classroom

Some educators are worried about potential outcomes that might occur in a music education process that includes singing in the band (Robinson, 1996). One worry is that many instrumentalists have had very little time singing in front of people, and among those opportunities, some of them could have been negative experiences. Another concern is how much time it will take from rehearsal, and if the singing activities are used in rehearsal, what will happen if students respond negatively? The activities that are being introduced are often unfamiliar practice in instrumental classrooms and reach outside of some educators' comfort zones. Although Robinson (1996) drew attention to why instrumental educators are hesitant to incorporate vocal activities into the classroom, it was also acknowledged that if they can see past their insecurities of singing and add such activities into their classroom setting, they will provide their students with a more enriching and enjoyable music learning experience. Meyers (2016) wrote, "Progress and innovation can only be made if we are willing to try new things, push boundaries, and challenge core narratives" (p.18). Providing educators with the resources to incorporate singing into their band curriculum can make the idea of vocal activities less daunting.

West (2015) identified five skill sets to focus on when developing musicianship called "The Big Five" (p. 102). "The Big Five" consist of rhythmic ability, tonal ability, executive skills, notation-reading ability, and creativity (p. 102). West used these five skills to adjust how one teaches a student when they make a mistake. For example, if an educator sees that a student is playing an incorrect rhythm, one could assume that the student does not have a clear

understanding of how to read rhythms. However, West challenged readers to look beyond what the student has missed and ask why. In this scenario, West identified the issues not stemming from poor note-reading ability or poor technique, but from an underdeveloped sense of steady time that prevents the student from maintaining a steady beat. West then suggested that the educator should spend time developing the student's rhythmic ability in order to fix the foundation of the issue. West (2015) recognized that when considering that many playing challenges stem from "The Big Five," it is sometimes difficult to determine which skill set a student needs more practice to develop. West (2015) said, "Students need to understand notation and properly manipulate their instruments, but it is important that these skills stem from audiation" (p.102).

The vocal exercises described within the band curriculum used in this study were modeled after ideas from Jaquette (1995), Conway (2003), Grunow (2009), West (2015), and Meyers (2017). Due to the county suggested method books and my knowledge and comfort level at the start of the study, *Essential Elements 2000* (Lautzenheiser, Higgins, Menghini, Lavendar, Rhodes, & Bierschenk, 2004) was the main resource for instructional pacing and repertoire selection. Activities used from these researchers are different from what Grunow (2009) referred to as common-practice beginning instrumental instruction" (p.4). Common-practice instruction would typically begin with notation, coupled with an emphasis on music theory, fingering charts, and executive skills. In the following examples, students are not just learning how to press down buttons on a new instrument but also developing their aural skills. This classroom environment allows students to engage in the learning process and hear the songs they are learning, rather than just pressing down valves and keys.

Warm-ups. Most instrumental music educators would probably agree that playing in tune requires strong aural skills. However, Conway (2003) noted that many instrumental music educators introduce notation and executive skills at one of the first instrumental lessons instead of focusing on the development of strong aural skills (p. 29). The first sounds created in a beginning instrumental classroom should be the use of singing. Jaquette (1995) used vocal exploration in conjunction with mouthpiece exploration in the first lessons of *The Kodály Based Band Method*. This type of vocalization is especially useful for brass players as they learn to buzz on their mouthpiece. As Jaquette (1995) stated, "these techniques supplement the development of the embouchure by immediately addressing problems of intonation before improper habits formulate" (p. 45). While this exact activity can not be replicated for woodwind or percussion players, Conway (2003) lists this as an example of early playing activities.

Similar to Meyers' Kodály-centered band rehearsal model (2017), singing was the first activity students began with when they came into rehearsal. Meyers felt that warm-ups that begin with students singing get their ears engaged for the class (p. 18). In the first six weeks of instruction, this studies' curriculum used concert B flat, C, and D as the first three pitches to learn. While Jaquette (1995) uses concert E flat, F, and G as the first three starting notes, B flat, C, and D are among the first five notes introduced in *Essential Elements 2000* (Lautzenheiser, Higgins, Menghini, Lavendar, Rhodes, & Bierschenk, 2004).

I modeled and had participants echo vocal patterns that contained our first three notes, concert B flat, C, and D on "too" or "doo" syllables. The "too" syllable represents a separated articulation, and "doo" represents a more connected articulation (Grunow, 2009). While these articulations can be modified for educator preference, these are the syllables used throughout the

current study. This echo activity would be used at the beginning of every rehearsal to get

students' aurally centered for the rehearsal.

Once students have developed an aural foundation for the notes, the same patterns are

then transferred onto the instrument without musical notation (Liperote, 2006). Jaquette's (1995)

absolute note name game is utilized during this step to allow the educator to demonstrate finger

positions on the instruments. As Jaquette described, the educator demonstrates the correct fingers

for the first three notes on each instrument. The students echo that same demonstration back.

Jaquette utilized solfege syllables and note names prior to having the students perform the

pattern on their instrument (p. 46). The three note patterns described in the above activities

would be extended to four, five, and six note patterns as participants were introduced to new

pitches throughout the year. As we progress through the curriculum, participants refer to these

activities as "notes in review." These activities become part of the daily warm-up routine and

continue into the rest of the rehearsal for other tunes being presented and practiced.

Repertoire. While most beginning band classes would move to the method book after the

warm-up, Meyers (2017) suggested that the Kodály-centered band class forgoes the method book

and uses singing to introduce songs. Articles written by Conway (2003), Grunow (2009), and

West (2016) give examples such as "Hot Cross Buns" and "Au Claire de la Lune (Pierrot)" as

three note songs to have students sing first. Other songs listed include "Mary Had a Little Lamb,"

"Go Tell Aunt Rhody," and "Twinkle, Twinkle, Little Star" as song examples for when more

pitches are introduced. As suggested by Meyers (2017):

     Instead of looking in the method book for a song, the teacher sings a song with words or

         on solfege for the students and has them join in. After singing it, students figure out the

         starting note and sing it while fingering along. Next, the students sing a phrase of the

song while fingering and then play it immediately afterward, building the song up phrase

by phrase, first by singing and then by playing (p.18).

As Conway (2003) and Grunow (2009) both suggested, these songs should be learned in

duple and triple meter. Conway (2003) mentioned that triple meter tunes may be difficult to find

in traditional method books, so educators should find some supplemental music for students to

receive the maximum benefit (p. 29-30). The process of singing the songs used in rehearsals

should be an important activity that starts early in the instrumental lessons (Conway, 2003).

These routines were established at the beginning of the school year and continued throughout in

order to develop student musicianship and ear training skills. With this process, students are

learning to sing, internalize music, and associate pitch with musical notation while developing

executive skills on a new instrument. Taking the time to provide students with the proper

readiness for playing their instrument through audiation and vocal activities will allow students

to progress musically at their own pace (Conway, 2003).

Meyers (2016) noted that typically when children start in a band or orchestral program,

the use of singing during class and practice is not part of the process. This study sought to

examine the ways that singing can benefit the progress of students in the beginning band

classroom. The perspective of singing from students of this age range as well as the benefits of

singing gave insight into why it is important to break the core narrative of the beginning band

classroom and create a more innovative and engaging experience.

CHAPTER 3: METHODOLOGY

Introduction and Overview

The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. The participants' experience with vocal activities in the beginning instrumental classroom will shape their perspective. The following research questions guide this study:

1. In what ways do vocal activities in the beginning instrumental classroom influence student knowledge of repertoire?

2. In what way do vocal activities boost student confidence in the beginning instrumental classroom?

3. What aspects of vocal activities encourage or discourage students from participating in the beginning instrumental classroom?

Action research is a way for educators to evaluate and better understand what is happening in their classrooms. It builds on our natural teaching cycle of reflection, implementation, evaluation, and improvement with minimum disruption to teaching and learning (Mills, 2017). Participating in action research allows educators to develop research evidence and build confidence in our practices. Reason and Bradbury (2008) describe action research as "a family of practices of living inquiry that aims, in a great variety of ways, to link practice and ideas in the service of human flourishing" (p. 1). Action research studies aim to improve one's educational practices and understanding of practices that are being used (Bresler, 1995). Action research through music education is designed and applied by music teachers, or the researcher works closely with those educators (Conway & Borst, 2001). This type of research allows music

educators to design research that helps answer questions that puzzle them (Conway & Jeffers,

2004; Robbins, Burbank & Dunkle, 2007).

As the general music teacher for the 2017-2018 school year, all students participated in a

general music class with me once every six days for forty-five minutes. The band program at

Meadow Ridge Elementary School was a before-school club that met 28 weeks, twice a week,

for an hour and a half. As the teacher of the band being researched, I am defined as a researcher-

teacher. Tabach (2011) stated that several researchers have chosen to assume the role of

researcher-teacher motivated by a need to better understand teaching practices (p. 32). My

involvement as researcher-teacher means that I am studying my rehearsals to better understand

and improve my teaching practices for future students. Like Tabach (2011), I taught my

participants in my music room while remaining aware of my research. My perspective as the

teacher limited my ability to observe. However, following each rehearsal, I would write

observation notes and document participant work. I gathered these observations to obtain initial

participant reactions to vocal activities within the band setting and how those reactions changed

over the seven months of exposure to the curriculum. As Bressler (1995) pointed out, I have a

key role in shaping the educational setting (p. 22). The research I am conducting is to improve

the way I educate my future students.

Participants

Meadow Ridge Elementary School has a very diverse student population. I obtained

participant information from the school's office. The demographic makeup of the 40 participants

in the study at Meadow Ridge Elementary School during the 2017-2018 school year is shown in

Figure 1-B. Of those students, 76% require ESL services, 8% require gifted services, 47% require special education services, and 16% of students do not have services listed.

Figure 1-B: Participant Demographics
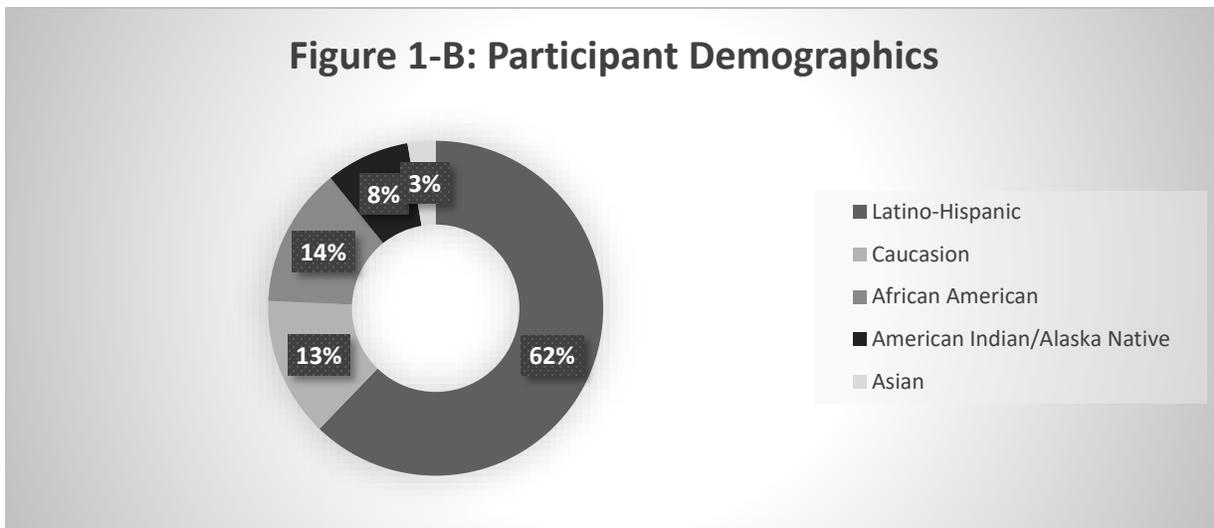
Fourth and fifth grade students elected to take band as an additional musical opportunity. There were 40 band students in the study. Twenty-nine fourth grade students had never played a band instrument. One fourth grade student had experience with instrumental music through private lessons. Four fifth graders started band for the first time that year, and six fifth graders were continuing band on the same instrument from fourth grade. The woodwind section had 16 students. 10 of the 11 clarinet players were beginning fourth graders, and the eleventh was a returning fifth grader. Out of those 11 students, four identified as boys, and the other seven identified as girls. All five flute players identified as girls. Three of the five flute players were fourth grade beginners, one was a fifth grade beginner, and the fifth flute player had one year of experience. The brass section had 21 students. Eight of these students played the trombone. Five of the trombone players identified as boys and three identified as girls. The two horn players that were in the band both identified as boys. There were 11 trumpet players, six of them identified as girls, and the other five identified as boys—the student who played baritone identified as a boy.

The percussion section had one snare drummer identified as a girl and two bell players, one

identified as a boy and the other a girl.

Beginning Band Setting

The band program at Meadow Ridge Elementary School was a before-school club that

met 28 weeks, twice a week, for an hour and a half. Due to the county suggested method books

and my knowledge and comfort level, *Essential Elements 2000* (Lautzenheiser, Higgins,

Menghini, Lavendar, Rhodes, & Bierschenk, 2004) was the primary resource for instructional

pacing and repertoire selection. For the first six weeks, each student came to one rehearsal per

week split by woodwinds and bells on one day and brass and snare drums on another. The

woodwind and bell class had 18 students, five flutists, 11 clarinetists, and two bell players. The

brass and snare class had 23 students, including 11 trumpets, two French horns, eight trombones,

one baritone, and a snare drum. Homogeneous classes (i.e., instruments of the same kind meeting

as one class) or smaller classes that include similar instruments allow the teacher to review each

instrument's intricacies, as well as model proper instrument technique throughout a class period

(MacLeod, 2010; Millican, 2012, p. 176). This environment allows students to get more

individual attention before moving into a full band classroom setting. After six weeks, students

met in a heterogeneous setting (i.e., as a full ensemble) twice a week for 22 weeks. The band had

a Winter concert in December, a Spring Concert, and a performance at the county's Performing

Arts Festival in late April.

The vocal exercises described within the band curriculum used in this study were

modeled after ideas from Conway (2003), Grunow (2009), West (2015), and Meyers (2017),

integrating material from *Essential Elements 2000* (Lautzenheiser, Higgins, Menghini, Lavendar,

Rhodes, & Bierschenk, 2004). Activities used from these researchers are different from what

Grunow (2009) refers to as common-practice beginning instrumental instruction" (p.4).

Common-practice instruction would typically begin with notation, coupled with an emphasis on

music theory, fingering charts, and executive skills. As Meyers (2017) described the Kodály-

centered instrumental classroom:

> Students start with singing, using that most intimate and personal of all instruments, as a
>
> way of becoming acquainted (or perhaps reacquainted) with a song. The voice is then
>
> paired with the fingers, building an auditory relationship between the two, which leads to
>
> performing the song on the instrument. In the traditional classroom, the voice and,
>
> therefore, connection with the music is lost. (p. 19)

Design and Procedure

The principal granted site approval to conduct research in Meadow Ridge Elementary

School's music room. To receive site approval, we discussed the purpose of the study, the

students' safety, and the class's curriculum requirements. Birk and Shindledecker (2020) stated

that establishing clear guidelines of the research is essential to ensure the safety and learning of

students as participants. IRB protocol requested the Meadow Ridge Elementary school's parent

liaison contact the participants' parents to eliminate perceived coercion. I gave participant

information to the parent liaison, and she called all parents describing the study and their

student's involvement. Schmidt (2014) suggested that the information on the consent and assent

forms be delivered to the parents or guardians of the students in familiar terms when given the

forms. Due to the IRB protocol, Meadow Ridge Elementary School's parent liaison provided

parents and guardians with consent and assent information in familiar terms before distributing

forms. I gathered students into the library to discuss what the study entailed, what their role

would be should they assent to being in the study, and why they were taking home papers for

them and their parents to consider signing. Following the parent phone calls and student

communication, packets, including the consent and assent forms (See Appendix A and B), were

sent home.

Once participants returned consent and assent forms, I conducted a five-question pre-

survey before beginning instruction (See Appendix C). Per IRB protocol, I gave the pre-survey

in the school's library, a neutral setting where research would not occur. The librarian distributed

a copy of the pre-survey to each participant. Creswell (2014) urged that participant names be

disassociated from survey responses to respect student privacy. The librarian gave each student a

number at the top of their survey. The number was accompanied by the letter "F" or "M,"

indicating student gender. The librarian also wrote a letter, "B," "W," or "P" to represent the

instrumental section of each student. The "B" represents brass, "W" woodwinds, and "P"

representing percussion. The librarian recorded this information onto the participant roster to

ensure that participants were given the matching post-survey at the end of the study. The only

person that had access to the survey roster is the librarian who administered the survey. Only a

paper copy of this roster was available throughout the study. The librarian locked the list in her

office in a locked file cabinet. I gave the participants 30 minutes to complete the pre-survey.

Once completed, I asked the participants to place the pre-survey in the envelope held by the

librarian, so I was unable to see survey numbers.

I constructed the pre-survey questions to gain an understanding of participant

expectations going into their first or second year of band (See Appendix C). I created these

questions based on my inquiry on the participant's perspective of what band class might look like

and if singing would be involved. Using open questions allowed for participants to write their thoughts without constraint, providing me with varied responses (Feldman, Altrichter, Posch & Somekh, 2018). Per IRB protocol, the paper-pencil survey allowed for participant privacy and their ability to speak freely without worrying if responses would impact their grades. I developed and administered the post-survey questions in the same paper-pencil, open format as the pre-survey (See Appendix C). I constructed the post-survey questions to understand the participants' views of what they had experienced singing in the band room within the last four months. Gathering participant perspectives is important in shaping my classroom environment and adapting the curriculum.

Following four months of instruction, I provided a post-survey to all participants. The librarian distributed a copy of the post-survey to each participant in the school's library. Per Creswell (2014), each participant was given a number at the top of their pre-survey to respect student privacy. The librarian gave each student a post-survey that matched the number and letter combination at the top of their pre-survey to ensure that I could compare both survey responses during analysis. The post-survey number was accompanied by the letter "F" or "M" to indicate gender as well as the letter "B," "W," or "P." to indicate the instrument section. The only person that had access to the survey roster was the librarian who administered the survey. Only a paper copy of this roster was available throughout the study, and the librarian locked the list in her office in a locked file cabinet. I gave participants 30-minutes to complete the post-survey and asked them to submit their survey into the envelope held by the librarian.

Data trustworthiness was promoted through the participant survey responses and reflection notes taken proceeding each rehearsal. I was able to increase my level of participant knowledge and experience through conducting both the pre- and post-surveys. I provided

participants a printed transcript of their survey responses to check for accuracy and connection

with their experiences. In order to conceal identities, the librarian handed each participant their

typed responses. Once approved, the participant placed their responses into a sealed envelope.

This process was done after both the pre- and post-survey.

Data Collection and Analysis

The pre-survey took place during the first week of band class. Per IRB protocol, the pre-

survey was given in the school's library, a neutral setting where research would not take place. I

constructed the pre-survey questions to gain an understanding of the participants' views of what

singing activities might or might not look like in the band classroom. I gave participants 30-

minutes to complete the pre-survey before it was collected.

When all pre-surveys were complete, I transcribed each survey to prepare for participant

accuracy approval. I manually entered participant responses from the written surveys over a five

day period. I stored the completed transcription in an encrypted word document on my

password-protected laptop. I provided participants a printed transcript of their survey responses

to check for accuracy and connection with their experiences. In order to conceal identities, the

librarian handed each participant their typed responses. Once approved, the participant placed

their responses into a sealed envelope. After participant approval, I began an inductive coding

method as described by Feldman, Altrichter, Posch, and Somekh (2018) to find categories within

the survey response. I read through each survey response, made notes in the margins, and

highlighted responses related to the purpose of the study and unexpected emergent themes,

resulting in 61 original codes for the pre-survey responses. For the second round of coding, I

combined the original codes into categories which exposed 20 subsequent codes for the pre-

survey responses. The three major themes that emerged from the pre-survey responses include motivations for singing, self-consciousness of the singing voice, and singing activities in band.

The same process for transcribing an inductive coding outlined by Feldman, Altrichter, Posch, and Somekh (2018) was used on the post-surveys. I read through each survey response, made notes in the margins, and highlighted responses that related to the purpose of the study as well as unexpected emergent themes, resulting in 74 original codes for the post-survey responses. For the second round of coding, I combined the original codes into categories which exposed 15 subsequent codes for the post-survey responses. The three major themes that emerged from the post-survey response: comfortability with singing, singing activities, and perceived benefits of singing in band.

I also used the inductive coding process for the observational notes. I transcribed my written notes into a word document and read through all notes, highlighting keywords and phrases, and making notes in the margins. This process resulted in 13 original codes and two subsequent codes. These two codes focused on participants' behavioral changes and the dialogue between myself and the participants as the year progressed, leading to motivation as the main theme of the observational data. For the final round of coding, I combined the final themes from the pre-surveys, post-surveys, and observational data leading to the emergent themes used in the study: personal motivation and comfortability with singing.

The final stage of this study was synthesizing the results and presenting the findings. As Schmidt (2014) states, "description of findings is the section of the written report that brings the researcher's observations to life for readers" (p. 242). While coding the responses, the data were further organized into results representing the participants' experiences and allowed for reflective discussion and application into the learning environment.

CHAPTER 4: FINDINGS

Though a vital component in instrumental study, Jaquette noted that "singing is often neglected due to 'the lack of time' for instruction" (p. 23). Providing band students with a strong foundation in aural skills such as singing and audiating will set them up for success as they develop their musical abilities. Entering this study, I expected to learn how fourth and fifth grade students viewed how a band rehearsal would run, and if that view would include or benefit from singing. Following their experience in band rehearsals, I expected to learn what singing tools they liked or disliked and whether they found them beneficial for their success. The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. The participants' experience with vocal activities in the beginning instrumental classroom will shape their perspective. The following research questions guide this study:

1. In what ways do vocal activities in the beginning instrumental classroom influence student knowledge of repertoire?

2. In what way do vocal activities boost student confidence in the beginning instrumental classroom?

3. What aspects of vocal activities encourage or discourage students from participating in the beginning instrumental classroom?

Findings

Pre-Survey

Pre-survey responses revealed the participant's perspective before having band rehearsal experience. Before taking the pre-survey, 81% of participants had no experience in a band classroom. Their experiences outside of school and activities during their general music classes

shaped their prior knowledge of music. The other 19% of participants had one year of experience in the band classroom along with their outside of school experiences and their general music classes. I initially anticipated that many participants would be skeptical about singing in the band room simply because they do not associate singing with instrumental music. The themes that emerged from the pre-survey responses include motivations for singing, self-consciousness of the singing voice, and singing activities in band.

Motivations for singing. Participant responses showed that not everyone had the same motivations to sing. Participants that liked singing used words such as great, good, love, and happy when describing their feelings about singing. Participants that disliked singing used words such as nervous, embarrassed, not good, shy, and anxious to describe their feelings. I broke down participant motivations for including singing into the band curriculum into two categories, the participants' opinions of singing and participants that would sing to improve their musicianship.

   Participant's opinion of singing. The following findings suggest that participants based their pre-survey responses on their like or dislike for singing. When asked if singing would help them in band class, 16.7% of participants responded "yes," because they enjoy singing. One participant said, "Yes, because I love singing, and I think I can do well." Other participants with similar responses used the words "like" and "love" to describe their feelings toward singing. These participants gave similar answers when responding to if they expected to sing during band class. Participants used phrases such as "singing is fun," "I love singing everywhere I go," and "singing is good" to describe why they thought singing would be used in band.

   When asked if singing would help them in band class, 13.9% of participants responded "no," because they did not like singing. Participants that reported not liking to sing used phrases such as "my singing is voice is horrible" and "I do not have a singing voice" to describe their

singing voices. When asked if they expected to sing in band, 11.1% of participants responded

"no" due to not wanting to sing. One participant stated he would be too nervous about singing

while another said they were too shy.

       Singing to improve musicianship. Some participants connected singing in front of their

peers in the band as a way to become a better musician. When asked how they felt about singing

in band class, 11.1% of participants stated they would not mind it, because it would improve

their musical abilities. Participants used phrases such as "it will help us" and "it is a skill we need

to know" to describe why they would sing in band. One participant commented, "I would feel

good about singing in class because my voice was getting better." Regarding singing activities,

19.4% of participants stated that we would use singing activities in band to help them get better

at their instruments and hear the songs. Those same participants stated that singing would help

them in band for musical reasons such as "learning the melody," "playing their instrument

better," and "hearing how the notes sound."

Self-conscious of the singing voice. Even though some participants enjoy singing, singing in

front of their peers was not a favorable outcome. When asked if they liked singing in front of the

class, 52.7% of participants responded negatively. Participants used words such as "anxious,"

"embarrassed," and "nervous" to describe how they would feel if they had to sing in front of their

peers. A brass participant said, "I would probably feel embarrassed because I am stage fright and

would be afraid if people heard my voice." Furthermore, two other participants responded with,

"Singing should not be part of band, because my singing voice is horrible" and "singing would

not help them in band, because she is a bad singer." One participant stated they do not think they

even have a singing voice. A brass participant wrote, "I feel good to sing in band class because I

like band." This response suggests that participant motivation to sing was due to enjoying band, instead of thoroughly enjoying singing.

Singing activities in band. When asked what singing activities would occur during band, 36.1% of participants pulled from their previous knowledge of general music. Participants mentioned general music games, activities, and folk songs that they had experienced during their school scheduled music time. Only three participants did not list singing activities they might do in band. One participant said, "let's wait and see," the second stated, "I do not know, because I do not think it will be part of band," and the third wrote, "To be honest, I do not know." Regarding singing activities related to band, 13.8% of participants responded with activities that did not relate to singing—the remaining 50.1% of participants mentioned learning rhythms, singing songs, and warm-ups as examples.

Post-Survey

Participants responded to post-survey questions after completing at least seven months of band instruction. Following months of instruction, I was anticipating a change from some participants regarding their perspective on their singing voice as well as the use of singing in band. The findings below represent the participants' opinions and perspectives from engaging in a band that included singing. The themes that emerged from the post-survey response: comfortability with singing, singing activities, and perceived benefits of singing in band.

Comfortability with singing. After seven months of band had been completed, 79% of participants were still uncomfortable with singing in front of their peers. Out of the 79%, 17.7% of participants responded in the pre-survey to being okay with singing in front of the class. Participant responses aligned with pre-survey responses, using words such as nervous, embarrassed, scared, and shy to describe how they felt about singing in front of their classmates.

One participant responded, "No, because I hate my voice." A brass participant said, "I feel shy because I do not talk that much, and I am scared that people will know when I am singing." These responses align with pre-survey findings regarding self-consciousness when it relates to using the singing voice. While the majority of participant responses aligned with experiences related to band rehearsals, one participant stated she did not feel comfortable singing in front of classmates due to a memory from when she made a mistake singing in church. Outside of school experiences such as these can impact how students respond in the classroom environment.

When responding to singing in front of the class, 21% of participants had a more positive perception of singing. From the 21% of positive responses, 2% of those participants had changed their minds from the pre-survey. One male participant that responded in the pre-survey that he would be nervous or embarrassed to sing in front of the class stated in the post-survey that he would sing because he feels more confident than he was. Participants that enjoyed singing in front of their classmates attributed their willingness to sing to trusting students in band and the enjoyment of songs. One woodwind participant stated, "You can trust the band kids, and it is easy to be yourself around them." A brass participant that responded in the pre-survey to being "too afraid" to sing in front of the class wrote in the post-survey, "If I can do it [sing] in front of the band I can do it in class." Other participants noted that their confidence was the reason they would be willing to sing during band.

Singing in Band. When participants sang in band, they engaged in several forms of singing— singing as warm-up activities included scales, patterns, and familiar short tunes. As participants progressed in the curriculum, we used singing to introduce unfamiliar songs we referred to as "repertoire." Participants utilized singing to audiate the songs and master how the tune sounded before applying it to the instrument. When asked to respond to what singing activities they liked

or disliked, 8.3% of participants responded they disliked all singing activities. The participants'

responses to disliking singing activities were centered around feeling embarrassed to sing and the

activities being too hard. Regarding liking singing, 25% of participants responded that they liked

all the singing activities. Participants that liked all singing activities stated they enjoyed singing,

and it helped them learn the songs. The following sub-themes reveal what warm-up activities and

repertoire that participants liked or disliked and why.

   Warm-ups. When sharing activities of like and dislike, 22.2% of participants mentioned

warm-up activities in their responses. The most commonly discussed warm-up mentioned by

participants was singing our notes in review. Participants disliked the notes in review activity

because we used it every rehearsal. One participant stated, "I did not need to count down because

I already know the notes." Participants that liked our notes in review activity found it to be

helpful in varying aspects of playing. One participant said they liked the notes in review because

it helped them figure out the notes. Another mentioned this activity being useful when learning

new notes.

   Repertoire. When asked about singing activities, 44.5% of participants gave repertoire

examples in their responses. Note that I only counted participants that referenced specific pieces

of repertoire in their like and dislike response once. The enjoyment or lack thereof regarding

repertoire appeared to be the primary influence for participants' when relating that feeling to

singing. When using repertoire in their examples, 38.8% of participants responded to liking

specific songs using phrases such as "it was fun," "I like the tune," and "it sounded good" to

reference why they enjoyed singing those pieces. Regarding disliked repertoire examples, 27.7%

of participants stated they did not like particular repertoire referring to the songs as "long,"

"boring," and "hard." When asked what activities they disliked, one participant said, "In the

beginning, the book was boring, but now nothing." This quote indicates that the more interesting the music got, the more enjoyable band became. Participant motivation, as mentioned above, from the pre-survey responses, plays a role when participants like or dislike the repertoire.

The most frequently mentioned repertoire songs were *Stars Wars* and *Hard Rock Blues*. When referencing *Star Wars* as their repertoire, four participants enjoyed the piece while one participant did not. The participant that disliked the piece stated, "*Star Wars* because I did not like it or the tune." One of the participants that liked playing *Star Wars said,* "*Star Wars* because the music helps me get the notes, and I like how it sounds." When discussing *Hard Rock Blues*, a brass participant wrote that they liked *Hard Rock Blues*, because it got stuck in their head. However, one participant said, "I did not like singing *Hard Rock Blues* because I am not good at it." Another participant agreed with disliking *Hard Rock Blues* because they did not like the rhythms.

Perceived benefits of singing in band. Out of all post-survey participants, 8.3% felt that singing did not benefit their playing. A woodwind participant felt that even though singing helped him hear the notes, he still learned more from looking in his book. Another participant that did not find it useful stated, "No, because I never used it." When asked what singing activities were helpful, a participant stated that "It [singing] does not help me, because it takes time away from playing."

When asked if they thought singing benefited them during band, 91.7% of participants wrote that the singing activities they did during band helped improve the band as a whole and individuals. The most significant trend among all participants was the connection between singing and developing their abilities to play the instrument. Key phrases participants used include, "you remember how the song goes," "we know a new way to practice," and "without

singing, we would be bad at band." Responses focused on hearing notes, creating a good tone, finding the correct pitch, and playing the melody in tune. A brass player said, "singing helped me make the sound on the trombone that I wanted." Another woodwind player stated she learns by singing and that singing was like a warm-up for her. Participants attributed the singing activities to their understanding and ability to remember the songs from class. A woodwind participant felt that it helped her know the songs better because there were some songs we worked on that she did not know. A similar response from another woodwind participant stated, "It helps me because I can remember how the songs go."

Observational Data

Observational data was taken after each rehearsal for the seven months of instruction. These notes were written from the perspective of the teacher and were collected to gather information on rehearsal activities, participant reactions, and comments from participants. Collecting observational data allowed me to reflect on my teaching and how activities impacted the participants over the course of the year. Throughout the progression of the data, I noticed a motivational relationship between participant engagement during singing activities and phrasing of participant questions during rehearsals. While willingness to engage in singing activities improved, questions asked by participants were focused less around "Why do we have to?" and more around "how can we use singing to improve in band?"

Motivation. When we began our first singing activity in rehearsal, I had many participants curious as to why we were singing in band. I recalled one participant that asked, "Why are we singing in band? This isn't general music." This question prompted our conversation on the relationship singing has to musicianship. We discussed the importance of being able to hear what the music sounds like and not just be a button-presser. Throughout the

first three weeks of instruction, almost all participants appeared to be hesitant when it came to

singing in band rehearsals. Even participants that regularly sang out and were the first volunteers

to model sing in the general music class were showing out of character behaviors. These

participants were shy and hesitant to sing, looking at the participants around them.

During weeks four through six, participants appeared to start warming up to the idea of

singing in band. There were about six participants leading the group, eight visibly not

comfortable with singing, and 26 participants whose body language was difficult to interpret.

The six participants that appeared to enjoy singing, became leaders with their louder singing

voices and noticeable pitch accuracy. The eight participants that appeared to not enjoy singing

were often seen not participating. During rehearsal, I would often walk around to assist students,

and when I'd walk closer toward these particular participants I noticed they'd begin singing and

try to join in with where we were in the activity. However, the moment I walked away, they

would stop again. During observations of the other 26 participants, most were willing to engage

in the singing, but it was with very little excitement. This made me wonder if these participants

were singing simply because it was required.

Throughout the next few months of rehearsals, more participants appeared to become

comfortable with singing during rehearsals. I noticed engagement levels varied for different

singing activities. For example, the majority of participants appeared to be engaged in our

singing warm-ups. I could hear participants singing clearly and using their hands to represent the

different notes. When switching back and forth from singing to playing in the warm-ups,

participants needed very little redirection and appeared to feel comfortable with the routine.

Singing became a challenge for some participants when we would begin new songs or sing

individually or in small groups.

As we learned new songs, there was a visible shift in participant comfortability. As noticed in the first six weeks, there was a consistent group of about six or seven participants that would always be singing loud and unafraid to make mistakes. Similarly, there would be the same amount of participants that would barely open their mouths to sing and would shy away from participating. About 25 participants still represented the middle of the engagement spectrum, where they sang and engaged in all activities, but it was unclear if they were truly enjoying the activities or doing them because it was part of class.

When participants were given the opportunity to volunteer to sing alone, the engagement from participant to participant was very noticeable. There were always seven or eight specific participants that would volunteer to sing alone or in a group with their friends. Comparatively, the number of participants that were visibly uncomfortable with volunteering to sing alone ranged from 16 to 20. During rehearsals, I noticed these participants would move down in their chairs, avoid eye contact with me, and disengage. I did notice that out of those students, I could get about four or five of them to sing alone when they came in for one-on-one assistance not during rehearsals. This observation indicated that the participants could sing but were not willing to do it alone in front of their peers.

After returning from Winter Break, we began practice guides for our new repertoire. Participants were engaged and willing to sing during warm-ups and when using familiar songs but became reserved when starting our new practice guides. As I walked through each section on the practice guide, participants began to have relaxed body language when realizing our singing activities were just being applied to new material. They became excited when listening to our new repertoire and discussed how they enjoyed the melodies. The piece that received the most positive response was *Star Wars*. I often heard participants singing the main melody as they were

coming into class and even around school. During rehearsal, I also noticed that when being asked

to sing, this was the song that had the most active engagement.

During our last few rehearsals, participants were given the opportunity to select random

songs from our method book that we had not played yet. On a few of the songs participants

suggested, I negated the singing process of singing phrase by phrase until they were confident

with how the song sounded and asked them to sight-read. Following the first sight-read through

those songs, I had several participants raising their hand, asking if we could sing through the

song first. Once the question had been asked, the majority of participants often nodded in

agreement, with the occasional few that would say "no" or sigh in annoyance. These interactions

showed that by the end of our year even though not all participants liked to sing, the majority of

them found it useful to hearing the songs.

Themes Across Data

I compared second round coding results from the pre-survey responses, post-survey responses,

and observational data to create a final round of coding. I found notable connections between

participant survey responses and behaviors exhibited during rehearsals. The most prevalent

themes across data sources were personal motivation and comfortability with singing. The

following data explains the relationship between participant responses and their actions within

rehearsals.

Personal motivation. Participant responses showed that personal motivation was a key factor in

how singing was viewed in the band rehearsal. I broke down the data results into three sub-

themes: singing for enjoyment, singing for educational benefits, and opinion of the particular

singing activity being done. These factors appeared to drive the participants' personal motivation

to engage in singing during band rehearsals.

Singing for enjoyment. Both survey responses and observational data shared

consistencies with participants having a like or dislike for singing. Throughout both surveys,

participants used the words "like" and "love" to describe how they felt about singing.

Throughout observational data, it was noticeable that some participants were singing because

they enjoyed it. Participants that were viewed as enjoying singing were the ones fully engaged in

the singing activities. However, observational data also showed that some participants visibly did

not enjoy singing and did their best to participate in as little singing activities as possible.

Singing for educational benefits. Many participants wrote that singing had educational

benefits in band rehearsals. Phrases such as "singing helped me make the sound on the trombone

that I wanted" and "hearing how the notes sound" were written by participants in both surveys to

describe the benefits of singing in band. Observational data showed that participants were

skeptical about singing for the first six weeks. Participants asked questions centered around why

we were singing in band and if we really had to sing. As participants audibly improved and

became comfortable with the singing activities, the questions of "why" began to stop and more

participants requested singing when they were unsure about how the songs sounded.

Participants that discussed warm-up activities in their responses used singing notes in

review as a frequent example. Observational data indicated that 30% of participants struggled to

engage in this activity while the other 70% of participants were engaged. Participants that liked

notes in review described its educational value. One participant found it to be helpful in varying

aspects of playing. Another participant said they liked the notes in review because it helped them

figure out the notes. A participant that did not like notes in review said "I did not need to count

down because I already know the notes." This could mean that participants that were engaged in

the notes in review activity found educational benefits in it, while the participants that struggled to engage did not find it useful.

Singing activities. The variety of singing activities used during band rehearsals also played a role in participant motivation. Based on survey results, participants had varying opinions on which singing activities they liked or disliked. While 25% of participants liked all, 8.3% of participants didn't like any. When selecting singing activities they enjoyed, 13.8% of participants chose warm-up activities and 38.8% of participants chose repertoire. Participants that selected warm-ups as their favorite singing activity mostly referenced our notes in review activity. Participants said they enjoyed this activity, because it helped them remember their notes and learn new ones. Participants during rehearsals had continual engagement when singing a melody they enjoyed. From my observations, almost every student found at least one song they enjoyed singing. For example, singing the *Star Wars* melody had even the most shy participant in class singing. However, *Old MacDonald Had a Band* was removed from our practice list, because even the most enthusiastic participants did not enjoy singing this song.

Comfortability with singing. Even though some participants enjoy singing, singing in front of their peers was not a favorable outcome. Participants used words such as "anxious," "embarrassed," and "nervous" to describe how they would feel if they had to sing in front of their peers. Some participants even said they didn't think they had a singing voice. These responses were also visible throughout rehearsals when asking participants to sing alone or in small groups. A participants' comfortability with singing can alter their view on singing.

Self-awareness. Both the pre- and post-surveys showed similar results when asking participants if they liked to sing in front of their peers. The majority of participants responded "no", using words such as "anxious" or "scared" to describe how they felt. The idea of

participants being self-aware of how their voices sound or if others are listening was noticeable in my observational data. When first beginning singing activities, many participants seemed to be hesitant to engage. There were participants that looked around with an almost completely closed mouth that resulted in mumbling rather than singing. Three or four participants would not participate until I was close to their seat, encouraging them to sing. These types of situations would occur throughout the year and showed that some participants truly did not feel comfortable with singing around others.

   Peer support. While there was about five or six participants that remained hesitant and sometimes unwilling to participate in singing activities, the majority of participants began to appear more comfortable singing in front of their peers. Over the course of the year, participants appeared relaxed and focused on the singing activities rather than if others around them were paying attention to their singing. One participant stated, "You can trust the band kids, and it is easy to be yourself around them." This response shows that this participant felt comfortable in the band environment, thus creating confidence in singing in front of the class. While I hope that feeling of comfortability exists for all participants, not all participants had similar responses. Another participant still felt shy in front of the class and did not want others to know when they were singing.

CHAPTER 5: DISCUSSION, CONCLUSION, AND IMPLICATIONS

The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. The participants' experience with vocal activities in the beginning instrumental classroom will shape their perspective. Selected participants were from a convenience sample of a large, Title-One elementary school in Northern Virginia, known in this study as Meadow Ridge Elementary.

I conducted the pre-survey to gather data on participant perspective on how a band rehearsal would run and whether it would include or benefit from singing. Before taking the pre-survey, 81% of participants had no experience in a band classroom. Their experiences outside of school and activities during their general music classes shaped their prior knowledge of music. The other 19% of participants had one year of experience in the band classroom and their outside of school experiences and their general music classes.

I took observational data following each rehearsal for the seven months of instruction. I wrote these notes from the perspective of the teacher and gathered information on rehearsal activities, participant reactions, and comments or questions from participants. Collecting observational data allowed me to reflect on my teaching and how activities impacted the participants over the year. After completing at least seven months of band instruction, participants responded to post-survey questions. I developed post-survey questions to gather participant perspectives on band rehearsals' singing activities and if they had an impact on their musical development.

The findings presented, while not generalizable to all populations, could serve to guide beginning instrumental teachers toward the use of singing in their program. Themes that emerged

from comparing the pre-survey results, post-survey results, and observational data will provide

the basis for most of the discussion in this chapter: motivation to sing and comfortability with

singing. For each theme, I will include sub-themes and one or two phrases of participant

responses and connecting literature. Later in the chapter, I will explore the implications and

make suggestions for future research.

Discussion

Personal motivation. Participant responses showed that personal motivation was vital in how

they viewed singing in band rehearsals. Based on survey responses, the motivation for engaging

in singing activities fell into three categories: enjoyment, educational benefits, and the specific

singing activity.

    Singing for enjoyment. Both survey responses and observational data shared

consistencies with participants having a like or dislike for singing. When asked if singing would

help them in band class, 16.7% of participants responded "yes," because they enjoy singing. In

comparison, 13.9% of participants responded "no," because they did not like singing. These

results support the findings of Lucas (2011), who found that specifically boys' motivation to

participate in choir class was based on their love for singing and a positive attitude toward music.

If the students enjoy what they are doing, they are more likely to engage and show higher

participation.

    Both male and female participants used the words "great," "shy," "love," and "anxious" to

describe their feelings toward singing. These findings showed that there was not a large

discrepancy in gender responses when it came to liking singing. This data is inconsistent with the

research from Mizener (1993), Phillips and Aitchison (1998), and Siebenaler (2008) that showed

boys were generally less enthused and involved in school music than girls. Iverson (2011)

suggested that to engage both boys and girls in music; educators should familiarize themselves with various strategies to reach both genders. Iverson uses examples such as competitions, small group work, and opportunities to socialize with others to achieve musical goals.

Singing for educational benefits. Findings showed that while it was important to participants that the vocal activities used were enjoyable, they also wanted the activities to be meaningful to the goals we were trying to achieve. Providing participants with meaningful singing activities outlined in research done by Dalby (1999), Conway (2003), Musco (2012), and West (2015) show them that singing is not just a filler activity and has application to the musicianship skills they are developing in band. These four researchers develop tonal ability through singing activities. As West (2015) noted, manipulating the voice to match high and low pitches is a great activity to keep participants engaged in competition while increasing their aural skills.

When asked in the post-survey, if they thought singing benefited them during band, 91.7% of participants wrote that the singing activities they did during band helped improve the band as a whole and individuals. One participant said, "singing helped me make the sound on the trombone that I wanted," indicating that singing helped develop their aural skills. Another participant with a similar answer said "hearing how the notes sound" about how singing helped them during band. Observational data did show that participants were skeptical during the first six weeks of instruction. This data begins to increase in positivity as the course continues and shows participants becoming less unsure about why we were singing and more engaged in the singing activities.

As stated in the findings, participants were requesting the opportunity to sing rather than being asked to sing by the last three rehearsals. This data shows that participants were finding

benefits in the singing and wanted to initiate the process independently. Participants attributed the singing activities to their understanding and ability to remember the songs from class. A woodwind participant felt that it helped her know the songs better because there were some songs we worked on that she did not know. However, not all participants were motivated by singing activities. One participant, in particular, was so unmotivated by the singing that they said they did not find singing useful, because they never used it. When asked what singing activities were helpful, a participant stated that "It [singing] does not help me, because it takes time away from playing."

Singing activities. Singing activities can strongly motivate or demotivate students from staying engaged in the band room. As Lucas (2011) mentioned, it is important to create and implement enjoyable activities to keep students engaged and wanting to return. Participants wrote examples of singing activities outlined by Conway (2003), West (2016), and Meyers (2017) in their survey responses. The variety of singing activities used during band rehearsals played a role in participant motivation. Based on survey results, 25% of participants liked all singing activities, and 8.3% did not like any.

Participants that selected warm-ups as their favorite singing activity mostly referenced our notes in review activity. Our notes in review warm-up activity, outlined by Meyers (2017), used singing to get participants' ears engaged and ready for rehearsal. This warm-up was not always a positive motivation for participants. One participant stated, "I did not need to count down because I already know the notes." However, other participants who liked our notes in review activity found it helpful in different aspects of playing. One participant said they liked the notes in review because it helped them figure out the notes.

When asked about singing activities, 44.5% of participants gave repertoire examples in their responses. As West (2016) suggested, we use simple tunes such as "Hot Cross Buns" and "Twinkle, Twinkle, Little Star", to develop audiation skills. As advised by Conway (1997), Dalby (1999), McPherson (2005), and Musco (2009) found, learning simple melodies by ear had a positive impact on beginning instrumentalists. The motivation or lack thereof regarding repertoire appeared to be the primary influence for participants' when relating that feeling to singing. When using repertoire in their examples, 38.8% of participants responded to liking specific songs, and 27.7% of participants stated they did not like particular repertoire.

Participant motivation in the like or dislike of repertoire was a factor in how certain pieces were practiced. If participants do not enjoy the repertoire, they are less likely to enjoy the singing activities as well as less likely practice. As Lucas (2011) found, participation is related to if students find the activities in the rehearsal fun. When referencing Star Wars as their repertoire, four participants enjoyed the piece while one participant did not. The participant that disliked the piece stated, "Star Wars, because I did not like it or the tune." When discussing Hard Rock Blues, a brass participant wrote that they liked Hard Rock Blues, because it got stuck in their head. However, one participant said, "I did not like singing Hard Rock Blues because I am not good at it." Based on observations in rehearsals, I removed Old MacDonald Had a Band from our concert list a few days after I introduced it. The majority of participants were not engaged in learning the song.

Comfortability with singing

Confidence plays a significant role in whether a student chooses to continue with music. When we look at confidence through playing the instrument, vocal activities allow students to feel more confident with remembering what to play and knowing how the tunes sound. For

others, singing the fundamentals helped them gain confidence in playing the correct notes. As

Iverson (2011) suggested, students who feel confident singing and playing their instruments will

have more success as they develop.

      Self-awareness. Regarding willingness to sing in front of others, there was little response

difference between the pre- and post-surveys. Students expressed feeling shy or embarrassed

when thinking about singing in front of a group of their peers. While Siebenaler's (2008) data

does not directly align with data in this study, it does reveal insight into the primary ethnicity

being studied. Specifically, Siebenlar found that African American students responded more

positively to questions about their singing voices and participating in singing activities than the

Hispanic students. This information could lead to why the majority of participants in the current

study responded "no", using words such as "anxious" or "scared" to describe how they felt about

singing.

      Peer support. Observational data showed that peer support had an impact on the growth

in positivity toward singing activities. I could see participants encouraging one another and cheer

when a participant would sing or play alone in front of the class. As one participant said, "You

can trust the band kids, and it is easy to be yourself around them." This response aligns with

Iverson's (2011) study that showed creating an atmosphere within the band classroom can allow

students to build confidence and a desire to sing in front of the class. If this type of atmosphere is

where students can learn for longer than a seven month time frame, would this continue to build

their confidence and allow them to sing in front of their peers?

Conclusion and Implications

The purpose of this study was to explore the impact vocal activities have on fourth and fifth grade beginning band students and their perspectives on using this method in a beginning instrumental classroom. Should the way we teach beginning band stay the same just because that is how it has always been done? Should singing be reserved just for the choral and general music setting? Or should educators push the boundaries of traditional beginning band and utilize singing sequences found in the Kodály approach and Gordon Music Learning Theory in their curriculum to develop well-rounded musicians? I hope these results will provide insight into the student perspective on singing in the band classroom and successful activities to implement.

Findings showed that participants had their motivation for singing. While some participants truly enjoyed singing and would sing even if not in the class, others did not. Recognizing these motivations can allow educators to adapt their singing approach to benefit all students in the classroom. Research data also indicated that participants in this study lack confidence when it comes to singing. Students lacking confidence in their singing voice was another motivational factor in their view on singing. More research is needed to understand why students lack confidence in their singing and what educators can do in classrooms and extra-curricular music opportunities to build that confidence.

One of the big motivations for participants engaging in the singing activities was for educational value. Participants may not have always enjoyed singing, but they were willing to participate if they saw benefit from vocal activity. As educators review their curriculum and find ways to incorporate singing, it is important to explain these activities' value to students. While this explanation may seem unnecessary to some, it can make a difference when motivating students on why singing should happen in band. Another motivation was that participants wanted

to have fun with what they were playing and enjoyed time playing music with their peers. As Iverson (2011) suggested, educators are responsible for keeping students excited about music and wanting more musical opportunities. The balance between helping students improve their musical skills, engaging with their peers, and creating beautiful music will help build a strong band program.

Further research is needed to monitor student progress in a band setting that utilizes singing exercises to provide insight into how powerful singing can be to an instrumentalist's developmental process. Using measuring tools outlined by researchers such as Elliot (1974), Azzara (1993), Musco (2009), and Haston (2014) can provide results that show growth in playing. Distributing playing pre-tests and post-tests, as mentioned in these studies, will allow further research to determine if singing shows benefits throughout instruction. Including interview questions similar to Oare (2011) will provide insight into what future participants are doing with the singing and what they are thinking throughout singing processes. Examination of singing in the band classroom should also continue into the middle and high school levels to see if singing benefits continue to be useful in more advanced instrumental areas.

Future researchers might also look into why children disassociate singing with instruments. It is important to find out when and why this disconnect occurs to help bridge the gap and make more students excited about singing in instrumental classrooms from day one. While there was no data breakdown of grade level in the current study, results from Mizener's (1993) study do show that as grade level positivity toward singing does decrease. Identifying the grade level in which this begins could have a relationship with the time children begin to disassociate singing with instruments.

As I begin to revise my band curriculum and step further away from the traditional beginning band setting, I plan to look further into the use of The Jump Right in Series: Instrumental (2000). This was not the method book used in the current study, but my research has led me to read more into this series and curriculum sequence. I will also utilize Jacquette's (1995) beginning instrumental curriculum based on the Kodály method. Being the action researcher and educator of this study has allowed me to examine the use of singing in my band room and adjust my curriculum to fit my students' needs best.

The purpose of this action research study is to explore the impact vocal activities have on fourth and fifth grade beginning band students and how their perspective might change throughout instruction. Data presented here provided insight into student perspective on singing in the band classroom and singing activities that can be implemented into the instrumental classroom. I hope that educators who read this will be inspired to step out of their comfort zone of traditional method books and try to utilize singing in their instrumental classrooms. By singing and being lifelong learners, we can continue to grow our instrumental curriculum to provide an enriching and enjoyable music making experience for all.

APPENDIX A: PARENT/GUARDIAN CONSENT FORM

Parent/Guardian Informed Consent
Identification of Investigators & Purpose of Study
Your child is being asked to participate in a research study conducted by *Sarah Moyer* from
James Madison University. The purpose of this study is to explore the impact singing activities
have on Fourth and Fifth Grade Beginning Band students and their perspectives on singing in the
Band setting. This study will contribute to the researcher's completion of her *graduate degree.*

Research Procedures

Should you decide to allow your child to participate in this research study, you will be asked to
sign this consent form once all your questions have been answered to your satisfaction. This
study consists of an *individual survey* that will be administered to student participants at
Yorkshire Elementary School. Your child will be asked to provide answers to a series of
questions related to singing activities in the Band setting.

Time Required
Participation in this study will require up to 60 minutes of your child's time. Students will be
asked to participate in two, five-questions written surveys that will take about 10-30 minutes to
answer. The first survey will be given within the first month of Band and a post-survey will be
given after the Spring Concert.

Risks
*The investigator does not perceive more than minimal risks from your child's involvement in this study
(that is, no risks beyond the risks associated with everyday life).*

Benefits
Potential benefits from participation in this study include creating a more student-friendly Band
classroom environment and possible motivation to do more Band and singing outside of the
classroom.

Payment for participation
There is no payment for taking part in this study.

Confidentiality

The results of this research will be presented in Ms. Moyer's Thesis for her Graduate
Degree. The results of this project will be coded in such a way that the respondent's identity will
not be attached to the final form of this study. The researcher retains the right to use and publish
non-identifiable data. While individual responses are confidential, aggregate data will be
presented representing averages or generalizations about the responses as a whole. All data will
be stored in a secure location accessible only to the researcher. Upon completion of the study,
all information that matches up individual respondents with their answers will be destroyed.

There is one exception to confidentiality we need to make you aware of. In certain research studies, it is our ethical responsibility to report situations of child abuse, child neglect, or any life-threatening situation to appropriate authorities. However, we are not seeking this type of information in our study nor will you and your child be asked questions about these issues.

Participation & Withdrawal
Your child's participation is entirely voluntary. He/she is free to choose not to participate. Should you and your child choose to participate, he/she can withdraw at any time without consequences of any kind. There will be no consequences for non-participation, and non-participation will not affect your child's grade in any way.

Questions about the Study
If you have questions or concerns during the time of your child's participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Sarah Moyer   Bryce Hayes
School of Music   School of Music
James Madison University   James Madison University
moyersj@dukes.jmu.edu   Telephone: (540)-568-5052
                                                    hayeswb@jmu.edu

Questions about Your Rights as a Research Subject
Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent
I have read this consent form and I understand what is being requested of my child as a participant in this study. I freely consent for my child to participate. I have been given satisfactory answers to my questions. The investigator provided me with a copy of this form. I certify that I am at least 18 years of age.

_____
Name of Parent/Guardian (Printed)

_____ _____
Name of Parent/Guardian (Signed)   Date

_____ _____
Name of Researcher (Signed)   Date

APPENDIX B: CHILD ASSENT FORM

CHILD ASSENT FORM (Ages 7-12)

IRB # **02-XXAA**

ASSESSMENT OF SINGING IN THE BEGINNING BAND CLASSROOM

We would like to invite you to take part in this study. We are asking you because you are a Yorkshire Elementary School Band student, and I am interested in your opinions on singing in the beginning Band classroom. This research will take 40-60 minutes over this year of school The first session will be a 10-30 minute long written survey followed by another 10-30 minute written post survey after our Spring Concert.

I will give you a five-question survey in the school's library. The other Band students will also be taking the survey with you.

Participating in this study will not hurt you in any way.

Your parents have been asked to give their permission for you to take part in this study. Please talk this over with your parents before you decide whether or not to participate.

You do not have to be in this study if you do not want to. There will be no consequences for non-participation, and non-participation will not affect your grade.

If you have any questions at any time, please ask one of the researchers.

IF YOU PRINT YOUR NAME ON THIS FORM IT MEANS THAT YOU HAVE DECIDED TO PARTICIPATE AND HAVE READ EVERYTHING THAT IS ON THIS FORM. YOU AND YOUR PARENTS WILL BE GIVEN A COPY OF THIS FORM TO KEEP.

_____ _____

Name of Child (printed)   Date

_____ _____

Signature of Investigator   Date

Ms. Moyer
moyersj@pwcs.edu
(703)-361-3124

APPENDIX C: SURVEY QUESTIONS

<u>Singing in the Band Classroom Survey-Post Survey</u>

1. Do you think singing will help you in band class? Why?

2. Do you expect to sing during band class? Why?

3. Do you think band class will help you with singing? Why?

4. How do you feel about singing in band class?

5. What types of singing activities do you think we will do in band class?

<u>Singing in the Band Classroom Survey-Post Survey</u>

1. Do you think singing was useful during band? Why or why not?

2. How has singing helped you during band this year? Why?

3. What was one singing activity that you liked? Why?

4. What was one singing activity that you disliked? Why?

5. Do you feel more comfortable singing in front of your classmates after doing these activities?

REFERENCES

Azzara, C. D. (1993). Audiation-based improvisation techniques and elementary instrumental students' music achievement. *Journal of Research in Music Education, 41*(4), 328-342. Retrieved from www.jstor.org/stable/3345508

Bernhard, H. (2004). The effects of tonal training on the melodic ear playing and sight reading achievement of beginning wind instrumentalists. *Contributions to music education, 31*(1), 91-107. Retrieved from www.jstor.org/stable/24133280

Bresler, L. (1995). Ethnography, phenomenology, and action research in music education. *The Quarterly Journal of Music Teaching and Learning*, *6*(3), 4–16.

Choksy, L. (1988). The beginnings of the method in hungary and its international spread. *In The Kodály method: Comprehensive music education from infant to adult* (2nd ed., pp. 3-10). Englewood Cliffs, NJ: Prentice-Hall.

Choksy, L. (1988). The beginnings of the method in hungary and its international spread. In *The method: Its sequence, tools, and materials* (2nd ed., pp. 11-18). Englewood Cliffs, NJ: Prentice-Hall.

Clauhs, Matthew. (2018). Beginning band without a stand: Fostering creative musicianship in early instrumental programs. *Music Educators Journal.* 104. 39-47. DOI: 10.1177/0027432118768383.

Consortium of National Arts Education Associations. (1994). National standardsforartseducation.Reston, VA: Music Educators National Conference.

Conway, C. M., & Borst, J. (2001). Action research in music education. *Applications of Research in Music Education, 19*(2), 3–8. https://doi.org/10.1177/87551233010190020102

Conway, C. (2003). Good rhythm and intonation from day one in beginning instrumental music. *Music Educators Journal, 89*(5), 26–31. https://doi.org/10.2307/3399916

Conway, C., & Jeffers, T. (2004). The teacher as researcher in beginning instrumental music. *Applications of Research in Music Education, 22(*2), 35–45. https://doi.org/10.1177/87551233040220020105

Conway, C. M. (2014). *Oxford handbook of qualitative research in American music education.* New York, NY: Oxford University Press.

Conway, C. M. (2020). *Oxford handbook of qualitative research in American music education*. New York, NY: Oxford University Press.

Creswell, J. W. (2007). *Qualitative inquiry & research design* (2nd ed.). United Kingdom: Sage Publications.

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches*. Los Angeles, CA: SAGE Publications.

Dalby, B. (1999). Teaching audiation in instrumental classes: An incremental approach allows teachers new to Gordon's music learning theory to gradually introduce audiation-based instruction to their students. *Music Educators Journal, 85*(6), 22–46. https://doi.org/10.2307/3399517

Elliot, C. A. (1972). The effectiveness of singing in the beginning band class. *Journal of Band Research, 9*(1), 38-39.

Elliott, C. A. (1974). Effect of vocalization on the sense of pitch of beginning band class students. *Journal of Research in Music Education, 22*(2), 120-128. Retrieved from www.jstor.org/stable/3345312

Feldman, A., Altrichter, H., Posch, P., & Somekh, B. (2018). *Teachers investigate their work: An introduction to action research across the professions* (3rd ed.). Abingdon, Oxn: Routledge.

Gordon, E. (1985). Research studies in audiation: I. *Bulletin of the Council for Research in Music Education, 84*, 34-50. Retrieved from www.jstor.org/stable/40375310

Gordon, E. (1989). Audiation, imitation, and notation: Musical thought and thought about music. *American Music Teacher, 38*(5), 15-59. Retrieved June 18, 2020, from www.jstor.org/stable/43543904

Gordon, E. (1991). Sequencing music skills and content. *American Music Teacher, 41*(2), 22-51. Retrieved June 18, 2020, from www.jstor.org/stable/43538820

Gordon, E. (1999). All about audiation and music aptitudes. *Music Educators Journal, 86*(2), 41-44. Retrieved June 18, 2020, from www.jstor.org/stable/3399589

Gordon, E. (2003). *Music learning theory for newborn and young children.* Chicago, IL: GIA.

Gordon, E. (2005). Vectors in my research (M. Runfola & C. C. Taggart, Eds.). In *The development and practical application of music learning theory* (pp. 3-50). Chicago, IL: GIA Publications.

Gordon, E. (2007). *Learning sequences in music: A contemporary music learning theory.* Chicago, IL: GIA Publications.

Grunow, R. F. (2009). JUMP RIGHT IN: The instrumental series-From the inside out and beyond. *The GIML Audea, 14*(1), 4-9.

Grunow, R. F., Gordon E., & Azzara, C. D. (2000). Note to the parents [Introduction]. *Jump right in the instrumental series*; student book. Chicago, IL: GIA Publications.

Grunow, R. F., Gordon, E., & Azzara, C. D. (2001). *Jump right in: The instrumental series: Teacher's guide.* Chicago, IL: GIA Publications.

Grunow, R. F. (2009). JUMP RIGHT IN: The instrumental series-From the inside out and beyond. *The GIML Audea, 14*(1), 4-9.

Haston, W. (2007). Teacher Modeling as an Effective Teaching Strategy. Music Educators Journal, 93(4), 26–30. https://doi.org/10.1177/002743210709300414

Haston, W. (2010). Beginning wind instrument instruction: A comparison of aural and visual approaches. *Contributions to Music Education, 37*(2), 9-28. Retrieved from www.jstor.org/stable/24127224

Iverson, B. (2011). Music and gender: A qualitative study of motivational differences at the upper-elementary level. *Visions of Research in Music Education, 18*. Retrieved from http://www-usr.rider.edu/vrme~/

Jaquette, W. C. (1995). *Kodaly-based beginning band method* (Order No. EP31757). Available from ProQuest Dissertations & Theses Global. (872310221). Retrieved from https://search.proquest.com/docview/872310221?accountid=11667

Jarvis, W. (1980). Say it to play it. *Music Educators Journal, 67*(1), 44-44. Retrieved from www.jstor.org/stable/3400597

Lautzenheiser, T., Higgins, J., Menghini, C., Lavendar, P., Rhodes, T. C., & Bierschenk, D. (2004). *Essential elements 2000: A comprehensive band method*. Milwaukee, WI: Hal Leonard.

Liperote, K. A. (2006). Audiation for beginning instrumentalists: Listen, speak, read, write. *Music Educators Journal, 93*(1), 46–52. https://doi.org/10.1177/002743210609300123

Lucas, M. (2011). Adolescent male attitudes about singing in choir. *Applications of Research in Music Education, 30*(1), 46–53. https://doi.org/10.1177/8755123311418623

MacLeod, R. (2010). A comparison of instructional strategies used by experienced band and orchestra teachers when teaching a first-year class an unfamiliar music excerpt. *Bulletin of the Council for Research in Music Education, 185*, 49-61. Retrieved from www.jstor.org/stable/41110365

McPherson, G. (1995). Five aspects of musical performance and their correlates. *Bulletin of the Council for Research in Music Education, 127,* 115-121. Retrieved from www.jstor.org/stable/40318774

McPherson, G. (2005). From child to musician: skill development during the beginning stages of learning an instrument. *Psychology of Music, 33*(1), 5–35. https://doi.org/10.1177/0305735605048012

Meyers, B. (Fall, 2016). Kodály, instrumental teachers, and core narratives. *Kodály Envoy, 43*(1), 17-18.

Meyers, B. (Winter, 2017). Instrumental method books and the kodály teacher. *Kodály Envoy, 43*(2), 23-23.

Meyers, B. (Spring, 2017). Imagining the kodály-centered instrumental classroom. *Kodály Envoy, 43*(3), 18-19.

Mills, G. E. (2014). *Action research: A guide for the teacher researcher* (6th ed.). United Kindgom: Pearson Education.

Mitchell, B. S. (1998). String teaching plus kodály equals colourstrings. *American String Teacher, 48*(1), 73–77. https://doi.org/10.1177/000313139804800113

Mizener, C. (1993). Attitudes of children toward singing and choir participation and assessed singing skill. *Journal of Research in Music Education, 41*(3), 233-245. Retrieved from www.jstor.org/stable/3345327

Musco, A. (2009). Effects of learning melodies by ear on performance skills and student attitudes. *Contributions to Music Education, 36*(2), 79-95. Retrieved from www.jstor.org/stable/24127180

Musco, A. (2010). Playing by ear: Is expert opinion supported by research? *Bulletin of the Council for Research in Music Education, 184*, 49-64. Retrieved from www.jstor.org/stable/27861482

Musco, A. (2012). Solfège for instrumentalists: How singing can help students play. *Making Music*, 26-28.

National Core Arts Standards. (2014). Retrieved from https://www.nationalartsstandards.org/

Newlin, G., Dr. (2010). Defining the kodály approach. *Kodály Envoy*, 3-4.

Oare, S. (2011). Practice education: Teaching instrumentalists to practice effectively. *Music Educators Journal, 97*(3), 41-47. Retrieved from www.jstor.org/stable/23012590

Penny, L. (1970). The kodály method and tonal harmony: An issue of post-secondary pedagogical compatibility. Retrieved from https://www.semanticscholar.org/paper/The-Kod%C3%A1ly-Method-and-Tonal-Harmony%3A-An-Issue-of-Penny/e3a9f52d73d216d678a3e9094c90da957ef66eb

Phillips, K., & Aitchison, R. (1998). The effects of psychomotor skills instruction on attitude toward singing and general music among students in grades 4-6. *Bulletin of the Council for Research in Music Education, 137,* 32-42. Retrieved from www.jstor.org/stable/40318930

Richards, M. (1966). The kodály system in the elementary schools. *Bulletin of the Council for Research in Music Education, 8,* 44-48. Retrieved from www.jstor.org/stable/40316916

Robinson, M. (1996). To sing or not to sing in instrumental class. *Music Educators Journal, 83*(1), 17-47. Retrieved from www.jstor.org/stable/3398989

Siebenaler, D. (2008). Children's attitudes toward singing and song recordings related to gender, ethnicity, and age. *Applications of Research in Music Education, 27*(1), 49–56. https://doi.org/10.1177/8755123308322275

Stauffer, S. (2016). Another perspective: Re-placing music education. *Music Educators Journal, 102*(4), 71–76. https://doi.org/10.1177/0027432116646423

Virginia Department of Education (2017). English as a Second Language (ESL). Retrieved from http://www.doe.virginia.gov/instruction/esl/

West, C. (2011). Action research as a professional development activity. *Arts Education Policy Review, 112*(2), 89-94. DOI: 10.1080/10632913.2011.546697

West, C. (2015). Developing internal musicianship in beginning band by teaching the "Big 5." *Music Educators Journal, 101*(3), 101–106. https://doi.org/10.1177/0027432114565392

West, C. (2016). Sound foundations: Organic approaches to learning notation in beginning band. *Music Educators Journal, 102*(4), 56–61. https://doi.org/10.1177/0027432116636941

Wolbers, M. (2002). Singing in the band rehearsal. *Music Educators Journal, 89*(2), 37-41. Retrieved from www.jstor.org/stable/3399840

Worthy, M., & Thompson, B. (2009). Observation and analysis of expert teaching in beginning band. *Bulletin of the Council for Research in Music Education, 180,* 29-41. Retrieved from www.jstor.org/stable/40319318