

AN EXAMINATION OF HIGH SCHOOL CHORAL DIRECTORS' USE OF
AUDIATION IN UNIVERSITY INTERSCHOLASTIC LEAGUE
SIGHT-READING COMPETITION

A THESIS

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BY

AMY JEZEK B.S.

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DEDICATION

For my friends and colleagues who believe in the importance
and power of quality music education, do not give up.

ACKNOWLEDGMENTS

I would like to humbly acknowledge the numerous people who contributed to this thesis. I would like to thank the five regions that allowed me to observe during one of the most stressful activities of their academic year. My heart was warmed by the hospitality I received from the host schools and by the music that was made in the sight-reading room. I want to thank the Music Department of Texas Woman's University for allowing me to be a student worker while I pursued my dream. As this degree comes to a close, I am reminded how much each of my committee members taught me in classes. I want to thank Dr. Vicki Baker for everything. Literally everything. You have been my mentor and guide since I set foot in the music building to audition. I will seek your wisdom forever. I also want to thank Mark Baker for believing in me at the age of 14 even though I didn't listen to him until I was 30. I want to thank my family for believing in my pursuit of another degree although they may not have understood anything I sang or said during the last few years. I want to thank my mom, who has watched my sweet baby boy so I could research and type without interruption. Finally, I want to thank my husband, Jacob. You have kept a roof over my head, cooked me countless dinners so I could finish homework, helped me stay up to finish projects, prepared my vehicle for safe travel for all my observations, put our son to bed without me, provided for our family in every way, dried my tears, and you have never doubted me. You are my biggest fan and I thank you for making sure I know that. I am better for knowing you. You are my favorite.

ABSTRACT

AMY JEZEK

AN EXAMINATION OF HIGH SCHOOL CHORAL DIRECTORS' USE OF AUDIATION IN UNIVERSITY INTERSCHOLASTIC LEAGUE SIGHT-READING COMPETITION

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The purpose of this study was to determine if the use of audiation in the sight-reading process resulted in more successful scores at University Interscholastic League Choral Sight-Reading Contest. Data were collected while observing 82 directors conduct 150 high school choirs in UIL sight-reading competition to determine if there were any trends among those who used audiation. Results indicated that among the 77% of the directors ($N=82$) that used audiation during their sight-reading study periods, 89% scored a superior composite sight-reading score with at least one of their choirs. A profile of the choirs most likely to use audiation was suburban, 29-40 singers, TBB voicing, conference 5A, and sub-non-varsity. One hundred percent of the choirs who audiated for 211 seconds or more received a Superior rating. The difference in sight-reading superior ratings between the choirs who did and did not use audiation was not significant.

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CHAPTER I

INTRODUCTION

Music is an essential part of the human experience. Universally, humans demonstrate the need for musical expression. Music provides humans a medium for communication when words are inadequate. Gordon (1999) stated: “Music is the result of the need to communicate. Performance is how this communication takes place” (p. 42). In the same way that humans are able to read words and determine what the author was attempting to communicate, musicians are able to look at a score and “hear” the music that the composer wrote. “The ability to hear and understand music without the sound being physically present” is termed “audiation” (Gordon, 2001, p. 3). Gordon explained: “Audiation is to music what thought is to language” (2001, p. 3). Audiation enables musicians to hear and understand what music is communicating without it being performed. Audiation is what enables a vocal musician to read music at sight and reproduce what they read. The process of sight-singing was described by Hylton (1995) as the ability of an individual to accurately produce the pitches, rhythms, and expressive markings of a piece of music without the assistance of an external instrument. Sight-singing is an important component of musical literacy, and music educators currently use methodologies that originated during the Middle Ages.

Development of Sight-Singing and Sight-Reading Practices

Medieval music theorist Guido d’Arezzo (c. 991-after 1033) created the first

solmization system based on the syllables *ut, re, me, fa, sol, and la*. This centuries old system related syllables to designated pitches and intervals, thus assisting singers in learning melodies more quickly and memorizing music (Mark & Gary, 2007). The *Bay Psalm Book*, published by the Puritans in 1651, was the first book printed by the settlers of Massachusetts Bay. It featured a four-syllable solmization system of *fa, sol, la, and mi*, applied to 150 Hebrew psalms translated into English and set to meter for singing. The *fasola* system remained popular in America until the mid-19th century (Mark & Gary, 2007).

To improve congregational singing in Colonial times, the first American composer and music educator, William Billings, wrote sight-singing tune books and established singing schools to promote musical literacy among the congregants. Billings's *New England Psalm Singer*, the first collection of music written entirely by an American composer, was used to introduce a music reading system in which *fasola* syllables were related to the musical scale, using the first seven letters of the alphabet (Mark & Gary, 2007).

In 1834, Lowell Mason, singing instructor in Boston, wrote the *Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music, on the System of Pestalozzi*. In his book, Mason defined a seven-syllable solfege scheme to be used in rote teaching (Mark & Gary, 2007). Around the same time in England, Sarah Glover developed a system of syllables that represented all the tones of a major scale, along with new syllables for sharps and flats to accommodate the singing of minor scales. American

clergyman and music teacher, John Curwen, then adapted Glover's system and developed the syllables (based on the tonic) that are used today (Bennett, 1984; Curwen, 1901).

By the mid-1800s, school choirs in the United States had been established primarily as a method of teaching sight-singing. In the early 20th century, those early music literacy programs were replaced by glee clubs, or other choruses, frequently incorporating the whole student population of a school (Demorest, 2001). Interest in band and orchestra resulted from the lack of emphasis on singing by the 1920s in American schools (Kegerreis, 1970). From the 1930s until his death in 1967, the Hungarian music teacher, composer, and philosopher Zoltan Kodály, worked to improve resources for teaching music literacy in the classroom. He created a method that added solfege syllables to already known folk songs to facilitate in the familiarity of pitch relationships (Sinor, 1997). Kodály also believed in sound before sight perception. He said, "We should read music in the same way that an educated adult will read a book: in silence, but imagining the sound" (Kodály & Bónis, 1974, p. 204).

Literacy is defined by Meriam-Webster as having knowledge or competence. In today's schools, subject areas are guided by this goal of literacy through standards and objectives. Educators strive to yield independent learners who have the knowledge and competence to problem solve. Music educators are no exception, as they teach music literacy with the objective of enabling their students to independently read and respond to music (Demorest, 1998a). The ability to sing music at sight, or sight-reading, is a major component of music literacy. Whether reviewing National Standards (National Coalition

for Core Arts Standards, 2014), or the Texas Essential Knowledge and Skills (Texas Education Agency, 2013), music literacy is skill that is at the forefront of current music education. Demorest (2001) deduced that the volume of published materials on sight-singing, the surge of sight-singing in contests and festivals, and the stress on standards and assessment of sight-reading indicated a revival of interest in music literacy in America.

Texas University Interscholastic League Sight-Reading Contest

The University Interscholastic League (UIL) is the umbrella organization for academic, athletic, and music competitions for the state of Texas. The state is divided into 33 geographical regions based on the number of schools, population, and participation. UIL choral concert and sight-reading contests are held each spring across the state. Middle schools and high schools are required to perform three prepared selections for their concert and sight-read a piece that was written specifically for their conference and ability level.

High school choirs are given six minutes to study the score prior to singing it aloud. Sub non-varsity choirs, the least experienced groups, are allowed an additional minute in the initial study period. After the first reading, the director is permitted an additional two-minute instruction period, followed by a final reading. Choral directors use a variety of strategies and tools during the instruction periods to prepare their students to perform the sight-reading selection. While directors and students may chant, tap, or clap, they may not reproduce the music tonally. The director has the option to play the

tonic chord in broken fashion once during each instructional period. Students will then be given the opportunity to mentally sing the selection in the key in which it will be performed. Three judges rate the sight-reading performance and assign scores of Superior (I), Excellent (II), Average (III), Below Average (IV), and Poor (V), based on the UIL Vocal Sight-Reading Rubric (UIL, 2016).

CHAPTER II

REVIEW OF LITERATURE

Numerous techniques for teaching sight-reading have been developed and researched to ascertain which methods are the most effective. Studies have targeted various age groups and psychologies, utilizing a variety of procedures for collecting data, but few studies have specifically addressed the use of audiation in the sight-reading process.

Studies of Younger Children

Reifinger (2012) studied the effects of solfege and tonal patterns in learning sight-singing skills. His research was unique in that he mentioned specific methods of teaching sight-reading. His study of younger elementary children indicated that the methods for teaching sight-reading primarily focused on tonal patterns. Gordon's (1985) study of kindergarten children revealed a low correlation between the tonal subset score on the Primary Measures of Music Audiation test. He attributed the results to the fact that many young children have not discovered their singing voices. Most researchers do not differentiate or mention the elements used or needed in teaching the tonal patterns which could include audiation (Klemish, 1970; Reifinger, 2009).

Studies of Middle School Students

The majority of the research on audiation has been conducted with middle-school-aged children, primarily instrumental music students and not choral students. For

example, Gordon (1984) conducted a longitudinal study of the predictors for musical ability using the Intermediate Measures of Music Audiation test. This test did not reveal the methods students used for sight-reading nor discuss how the students acquired their sight-reading abilities. In another study of middle school instrumentalists by McPherson (1994), the factors that affected sight-reading ability were examined, but the skill of audiation was not addressed. Kuehne's (2007) research on the sight-reading instructional methods used by middle school choir teachers in Florida revealed that the teachers disagreed on the amount of time spent on sight-reading as a whole, along with methods used in sight-reading. Again, audiation was not discussed. Research indicates that teachers may not include audiation in their curriculum for several reasons: teachers feel they do not have time to teach any additional objectives, they do not have adequate materials to teach sight-reading, or they do not know how to teach the abstract concept of thinking in sound (Liperote, 2006; Nichols, 2012).

Studies of High School Students

The research that has been conducted on high school age musicians and their directors, particularly choral students, also lacks focus on the use of audiation in sight-reading (Demorest & May, 1995; Demorest, 1998a, 1998b; Daniels, 1986; Henry, 2001; Henry, 2004, 2011; Killian & Henry, 2005; McClung, 2008). Since high-school-age musicians have a more developed understanding of sight-reading, one of the studies focused on the students' individual strategies for sight-reading (Killian & Henry, 2005). The researchers compared the accuracy of sight-reading with and without a 30-second

practice time. They did not research the use of audiation during this practice time, which could have supported its usefulness. A study of sight-singing scores of high school choir students did show that those who used solfege and Curwen hand signs had higher sight-reading scores than those who did not use them (McClung, 2008), but the researchers did not test for audiation skills separately.

Studies on Adults

Research has been conducted on adult auditory memory (Brown & Palmer, 2012; Simoens & Tervaniemi, 2013), which is closely related to audiation. Brown and Palmer (2012) found that adults using hand signs with audiation were more successful sight-readers, but Simoens and Tervaniemi (2013) noted their participants reported using auditory strategies without discussing what strategies they used. In the meta-analysis study conducted by Mishra (2014), sight-reading was shown to be a learned skill after comparing 92 other research studies and the variables that related to sight-reading. The study indicated that the ability to hear and understand music without actually hearing it played can be taught.

Psychology of Sight-reading and Sight-singing

Researchers Sergent, Zuck, Terriah, and MacDonald (1992) used magnetic resonance imaging (MRI) and positron emission tomography (PET) for brain mapping of 10 professional pianists while they sight-read a musical score. Their study located the part of the brain where sight-reading occurs (supramarginal gyrus) and found that it is not the same portion that reads and interprets words; however, they did not mention any of

the techniques or systems used by the pianists during sight-reading.

In 1942, Jacobssen studied the eye movements of 37 adults and sixth grade music students by photographing them while they sight-sang a piece of vocal music. His study showed that those who maintained their eyes moving forward and not looking back had more positive results sight-singing. Goolsby (1994a, 1994b) conducted two similar studies that measured eye movement while graduate music students sight-read a melody. He found that skills in the discernment of rhythm and pitch notation had to be processed and comprehended prior to being performed and the more skilled sight-readers were able to process and understand more rapidly.

Current Techniques and Strategies in Teaching Sight-Reading

The research on sight-reading strategies and methods over the last 30 years has either consisted of surveys of educators and choral directors and the techniques they use or has centered on individual sight-reading success. For example, in May's (1993) survey of 224 Texas choral directors, 82% reported using the moveable do system and 79% reported they spent an average of 10 to 20 minutes on sight-reading instruction every class period. Demorest and May (1995) compared the sight-singing success of 414 choir students from four Texas high school in relation to fixed "do" and movable "do" pitch systems. They found that students who used moveable "do" had much higher scores on the sight-reading tests. However, they also found a strong relationship of high scores associated with the number of years the individual had been in choir, played the piano, or taken lessons.

In Brendell's (1996) study, high school choir classes were video- and audio-recorded. Time spent on sight-reading instruction was calculated at over 22% of the class period, which was almost double the amount of time the teachers spent on vocal warm-ups. Demorest's (2004) survey of 272 choir directors revealed they spent an average of nine and a half minutes teaching sight-reading, with the majority using moveable "do" for pitch reading and numerical counting for rhythm. The study also revealed that most directors preferred to create their own sight-reading materials and 83% of the directors assessed their students' sight-reading ability. In the survey conducted by Kuehne (2007) of 152 middle school choir directors in Florida, 52% reported using published sight-reading materials and books while 36% created their own. Kuehne's research also revealed the moveable "do" pitch system as the most popular (79%). Myers (2008) surveyed 414 college choir directors in the Southern Division of the American Choral Director's Association and found that 64% of the directors taught sight-reading to their ensembles, 93% thought teaching sight-reading should be a regular part of choir rehearsal, but only 27% reported having measures in place to assess sight-reading abilities of their ensemble members.

As this review of literature suggests, the research that has been conducted on sight-reading mainly focused on individuals, teaching methods, or instructional time and was primarily based on survey, not observation. Comparatively little research has been conducted to describe the effectiveness of sight-reading techniques and strategies for choral ensembles, in particular the use of audiation in sight-reading instructional

practices. Furthermore, no research was found at the time of the present study that examined correlations between the use of audiation by choral directors with their choirs and their sight-reading scores. Therefore, additional research is required to show the effects of teaching audiation as a sight-reading technique.

CHAPTER III

METHODS AND PROCEDURES

The research on the use and effects of audiation as a sight-reading technique is minimal and dated. The majority of the research that has been conducted does not focus on audiation as a method of sight-reading. Therefore, conclusive results on its benefits as a sight-reading tool have not been researched fully. Additional and current research on the specific technique of teaching audiation and the benefits of its use in sight-reading scenarios could supplement what is available to music educators, thus being a resource for them as they plan their sight-reading practice.

Purpose of the Study

The purpose of this study was to discover if the use of audiation in teaching sight-singing enhances students' music reading skills. The results of this study can provide choral directors with empirical evidence regarding what sight-reading methodology is most effective. Their UIL sight-reading preparation throughout the school year can be modified to include techniques that can increase the sight-reading proficiency of their students. This study will address the following research questions:

1. Is there a specific demographic of director or choir that uses audiation while performing at UIL Sight-Reading Contest?
2. Among choirs who were observed using audiation, which demographics, if any, were more likely to receive a superior rating?

3. What, if any, additional variables used in the sight-reading procedure influenced choral ratings?

Method

UIL Concert and Sight-Reading Contests for choir take place across the state of Texas every spring. High school choir directors ($N=82$) were observed during their scheduled UIL sight-reading competition for their region, including Region 2, Region 5, Region 25, Region 30, and Region 31. These regions were selected because they represent large and small schools with diverse student populations and are located within a two-hours driving distance of the university. Permission to conduct the study was granted with an exempt status from the university's Institution Review Board (see Appendix (A)).

Due to UIL rules, the audience must remain quiet and are not permitted to interact with the directors or choirs. I had no contact with any of the participants during the sight-reading process, and assumed the role of an independent observer. The directors stood in front of their choirs and I was seated in the audience area provided in each observation room. I was provided a copy of each of the sight-reading selections to aid me in my data collection.

Both director ($N=82$) demographics (position, gender, and region), along with choir ($N=150$) demographics (conference, ability level, voicing designation, and size of membership) were recorded on the observation data sheet (see Appendix B). The categories listed on the data sheet were based on studies of sight-reading instruction and

assessment. The key of the sight-reading piece, the meter of the piece, the directors' use of system, time spent on audiation, other techniques used like hand signs and chanting, and judges' scores were also recorded. A director was recorded as using the sight-reading method of audiation if they verbally instructed their choirs to "audiate."

Judges are chosen from the approved list of the TMAA by the Region Executive Committee according to section 1112, a of the UIL constitution (2017). Judges are to follow the vocal sight-reading evaluation rubric (see Appendix C). Following the conclusion of all five regions' sight-reading contests, the researcher used the public UIL website to obtain the scores given to each choir by the panel of three sight-reading judges and record them on each observation data sheet.

The data were extracted from each observation data sheet, accounting for the same director being observed multiple times if they had more than one choir at their region's competition, and was entered on the researcher-designed data analysis spreadsheet. Data included the following categories: director's demographics, choir demographics, directors' sight-reading methodology, and use of audiation. Data were reported in frequency and percentages in table format.

RESULTS

High school choral directors ($N = 82$) were observed at their respective region's UIL sight-reading competition in the North Texas area. The following data provide a demographic overview of the participants and the choirs included in the study.

Demographic Profile of Directors

The participants' demographic information addressed gender, teaching position, and UIL Region affiliation. Participants included 50 (61%) males and 32 (39%) females; 60 (73%) were head directors and 22 (27%) were assistant directors of choirs that competed at UIL sight-reading contest. Participating choral directors represented five UIL Regions in North Texas, with the largest percentage (27%) coming from Region 2, followed by Region 30 with 20% of participants. Regions 25 and 31 tied with 18% of participants, and Region 5 followed closely behind with 17% (see Table 1).

Demographic Profile of Choirs

Demographic information about the participating choirs ($N=150$) included conference, ability level, voicing designation, and size of membership. Conference classification for Texas high schools is based on student population (UIL, 2017a). The three largest conferences were represented in this study: 6A (2150 students and above), 5A (1100-2149 students), and 4A (480-1099 students). The majority of the participating choirs were classified as either 5A (47%) or 6A (46%), with the remaining 6% falling under 4A classification (see Table 2).

Table 1

Participating Choral Directors by Region

Region	No. Directors	Percentage
Region 2	22	27%
Region 5	14	17%
Region 25	15	18%
Region 30	16	20%
Region 31	15	18%

Table 2

Participating Choirs by Conference

Conference	Total Choirs	Percentage
4A	9	6%
5A	71	47%
6A	70	46%

The UIL Constitution and Contest Rules (2017b) designates three ability levels for choirs entering UIL Sight Reading Contest—Varsity (advanced), Non-Varsity (intermediate), and Sub Non-Varsity (beginning). The difficulty level of the sight-reading music each choir is required to sing is adjusted in accordance with its ability

level. Choirs in this study were designated as follows: sub-non-varsity choirs (5%), non-varsity choirs (37%), and varsity choirs (58%; see Table 3).

Table 3

Participating Choirs by Ability Level

Ability Level	Total Choirs	Percentage
Sub non-varsity	7	5%
Non-varsity	56	37%
Varsity	87	58%

The voicing of the sight-reading music is mandated by the governing body of UIL (UIL Constitution and Contest Rules, 2017b). On the high school level, male gender choirs are required to sight-read in three parts (sections), Tenor, Bass 1, and Bass 2 (TBB) and female gender choirs read Soprano 1, Soprano 2, and Alto (SSA) voicing. Mixed choirs either read Soprano, Alto, and Bass (SAB) or Soprano, Alto, Tenor, and Bass (SATB), depending on the voicing of the literature they sing in the concert portion of the contest. Participating choirs were divided into the following voicing categories during sight-reading: 33 (22%) TBB, 78 (52%) SSA, 6 (4%) SAB, and 33 (22%) SATB (see Table 4).

Choirs varied greatly in size across the five regions, ranging from 7 to 113 singers. Of the choirs observed, 7 (5%) choirs had 16 singers or fewer, 45 (30%) choirs had 17-28 singers, 36 (24%) choirs were in the 29-40 singers category, 32 (21%) choirs

averaged 41-52 singers, and 30 (20%) choirs had 53 or more singers in the ensemble (see Table 5).

Table 4

Participating Choirs by Voicing Designation

Voicing Designation	Total Choirs	Percentage
TBB	33	22%
SSA	78	52%
SAB	6	4%
SATB	33	22%

Table 5

Participating Choirs by Size of Membership

No. Singers	Total Choirs	Percentage
16 singers or less	7	5%
17-28 singers	45	30%
29-40 singers	36	24%
41-52 singers	32	21%
53 singers or more	30	20%

Research Question 1

Is there a specific demographic of director or choir that uses audiation while performing at UIL Sight-Reading Contest?

Use of Audiation among Directors

Observations revealed 62 (76%) of the 82 high school choral directors used audiation with their choirs during the UIL Sight-Reading Contest. Thirty-seven (74%) of the male directors and 25 (78%) of the female directors used audiation, along with 44 (73%) head directors and 18 (81%) assistant directors. Among the five regions represented at the UIL competitions, the directors who used audiation as part of the sight-reading process were divided as follows: 19 (86%) Region 2 directors, 8 (57%) Region 5 directors, 10 (66%) Region 25 directors, 11 (69%) Region 30 directors, and 14 (93%) Region 31 directors (see Table 6).

Table 6

Use of Audiation by Director Region

Region	No. Directors	Used Audiation	Percentage
Region 2	22	19	86%
Region 5	14	8	57%
Region 25	15	10	67%
Region 30	16	11	69%
Region 31	15	14	93%

Use of Audiation among Choirs

Among the 150 participating choirs, 108 (72%) choirs used audiation. Results were analyzed further by different demographics. Observations revealed that 75% of the 4A choirs used audiation, along with 76% of the 5A choirs and 71% of the 6A choirs (see Table 7).

Table 7

Use of Audiation by Choir Conference

Conference	Total Choirs	Used Audiation	Percentage
4A	9	4	75%
5A	71	54	76%
6A	70	50	71%

Identification by ability level revealed that 86% of sub non-varsity choirs, 70% of non-varsity choirs, and 72% of varsity-level choirs used audiation as part of their sight-reading procedure (see Table 8). Categorization of the choirs by voicing indicated that 76% of TBB choirs, 73% of SSA choirs, 50% of SAB choirs, and 70% of SATB choirs used audiation (see Table 9).

Table 8

Use of Audiation by Choir Ability Level

Ability Level	Total Choirs	Used Audiation	Percentage
Sub non-varsity	7	6	86%
Non-varsity	56	39	70%
Varsity	87	63	72%

Table 9

Use of Audiation by Choir Voicing Designation

Voicing Designation	Total Choirs	Used Audiation	Percentage
TBB	33	25	76%
SSA	78	57	73%
SAB	6	3	50%
SATB	33	23	70%

For the purposes of reporting, choirs were arranged in groups, based on the average number of singers per voice part, using a four-part voicing configuration. In relation to the size of the choirs, it was observed that 57% of the choirs that had 16 or fewer singers used audiation, as well as 78% of the choirs that had 17-28 singers, 72% of the choirs that had 29-40 singers, 72% of the choirs that had 41-52 singers, and 67% of the choirs that had 53 or more singers (see Table 10).

Table 10

Use of Audiation by Size of Choir Membership

Size	Total Choirs	Used Audiation	Percentage
16 singers or less	7	4	57%
17-28 singers	45	35	78%
29-40 singers	36	26	72%
41-52 singers	32	23	72%
53 singers or more	30	20	67%

Research Question 2

Among choirs who were observed using audiation, which demographics, if any, were more likely to receive a superior rating?

As previously mentioned, the choir demographics that were observed were conference, ability level, voicing, and size of membership. Of the 150 choirs that were

present at the contests, 108 (72%) were observed using audiation. The conference designation of choirs who used audiation and received a Superior rating included the following: 75% of the 4A choirs, 78% of the 5A choirs, and 90% of the 6A choirs (see Table 11).

Table 11

Percentage of Choirs Using Audiation Who Received a Superior Rating by Conference

Conference	Used Audiation	Received a Superior Rating	Percentage
4A	4	3	75%
5A	54	42	78%
6A	50	45	90%

Data shows that 33% of 4A choirs received a superior rating and used audiation as well as 33% of choirs that received a superior rating and did not use audiation. For 5A choirs, 59% received a superior rating and used audiation as compared to the 13% that did not use audiation and received a superior rating. Conference 6A observations showed that 64% of choirs that received a superior rating used audiation, compared to the 23% that did not use audiation and received the same rating (see Figure 1).

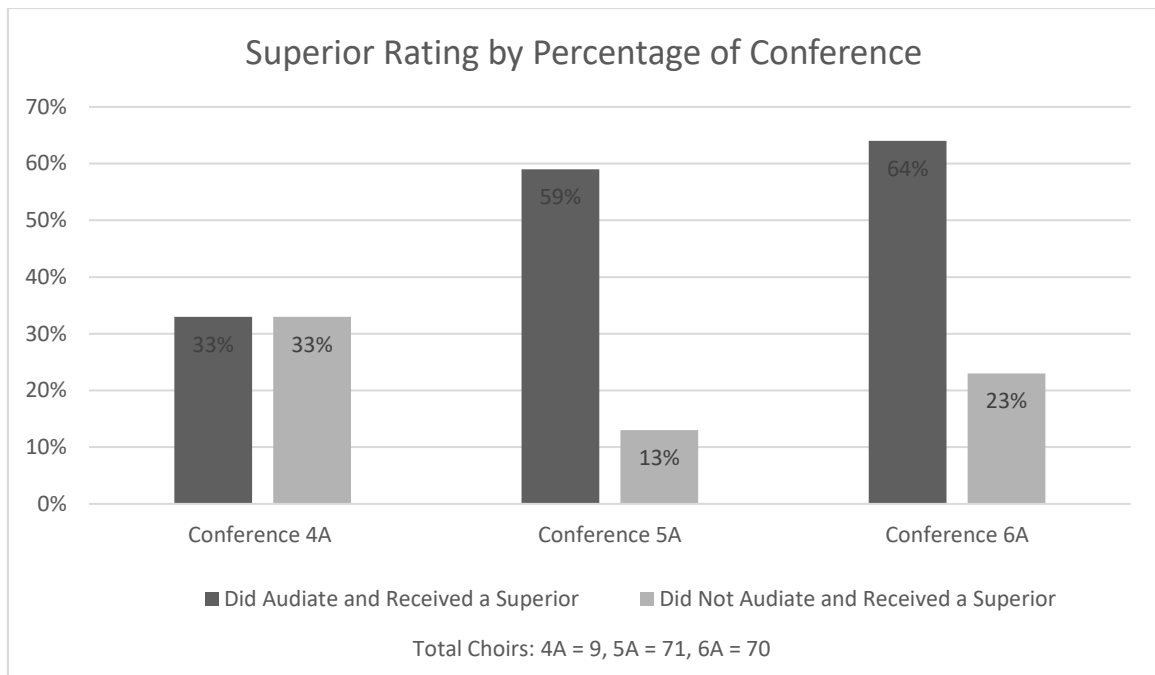


Figure 1. Superior Rating by Percentage of Conference.

Note. Missing percentages represent choirs that received a score other than Superior.

When viewed by ability level, it was found that among the choirs that used audiation, 50% of the sub non-varsity choirs received a superior rating, along with 77% of the non-varsity choirs, and 90% of the varsity choirs (see Table 12).

Data show that 43% of sub non-varsity choirs received a superior score when using audiation, as compared to only 14% of sub non-varsity choirs that received a superior rating and did not use audiation. In the non-varsity choir category, 54% received a superior rating and used audiation, as compared to the 16% that did not use audiation and received a superior rating. Varsity choir observations showed that 66% of choirs that received a superior rating used audiation compared to the 21% that did not use audiation and received the same rating (see Figure 2).

Table 12

Percentage of Choirs Using Audiation Who Received a Superior Rating by Ability Level

Ability Level	Used Audiation	Received a Superior Rating	Percentage
Sub non-varsity	6	3	50%
Non-varsity	39	30	77%
Varsity	63	57	90%

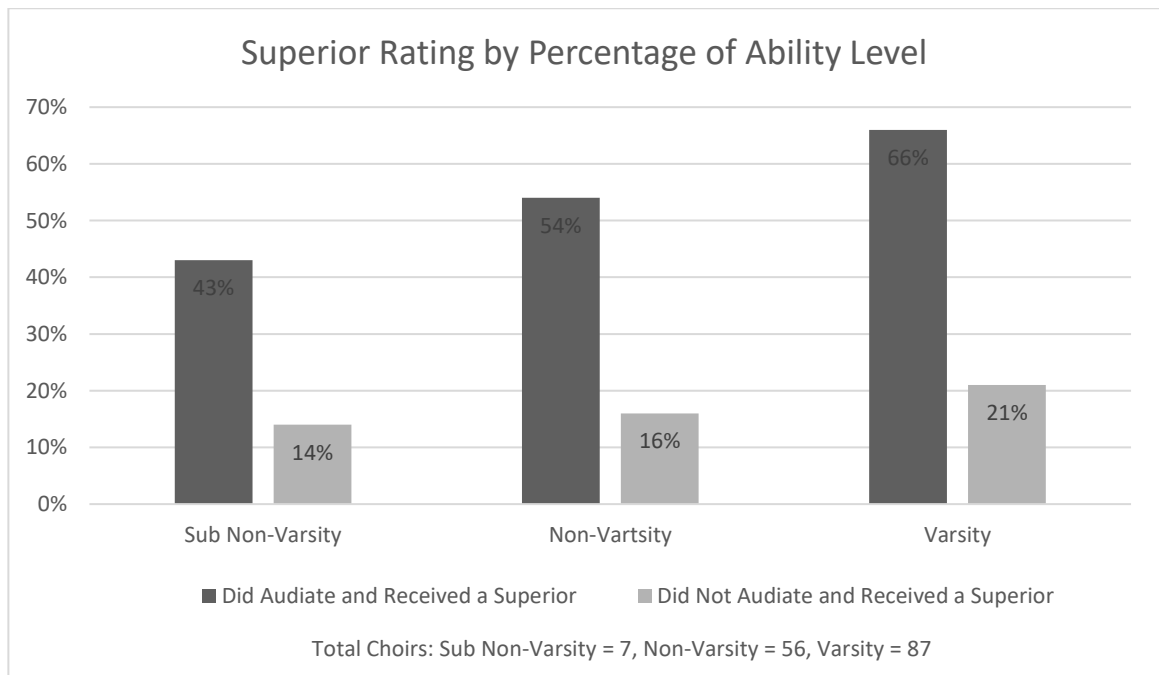


Figure 2. Superior Rating by Percentage of Ability Level

When grouped according to voicing of choirs who used audiation, it was found that 80% of the TBB choirs, 88% of the SSA choirs, 33% of the SAB choirs, and 83% of the SATB choirs received a superior rating (see Table 13).

Table 13

Percentage of Choirs Using Audiation Who Received a Superior Rating by Voicing

Voicing Designation	Used Audiation	Received a Superior Rating	Percentage
TBB	25	20	80%
SSA	57	50	88%
SAB	3	1	33%
SATB	23	19	83%

Data shows that 61% of TBB choirs received a superior and used audiation as compared to only 18% of TBB choirs that received a superior rating and did not use audiation. For SSA choirs, 64% received a superior rating and used audiation as compared to the 17% that did not use audiation and received a superior rating. SAB choir observations showed that 17% of choirs that received a superior rating used audiation, as well as 17% of choirs that received the same rating and did not use audiation. Fifty-six percent of SATB received a superior rating and used audiation, compared to the 24% that did not use audiation and received the same rating (see Figure 3).

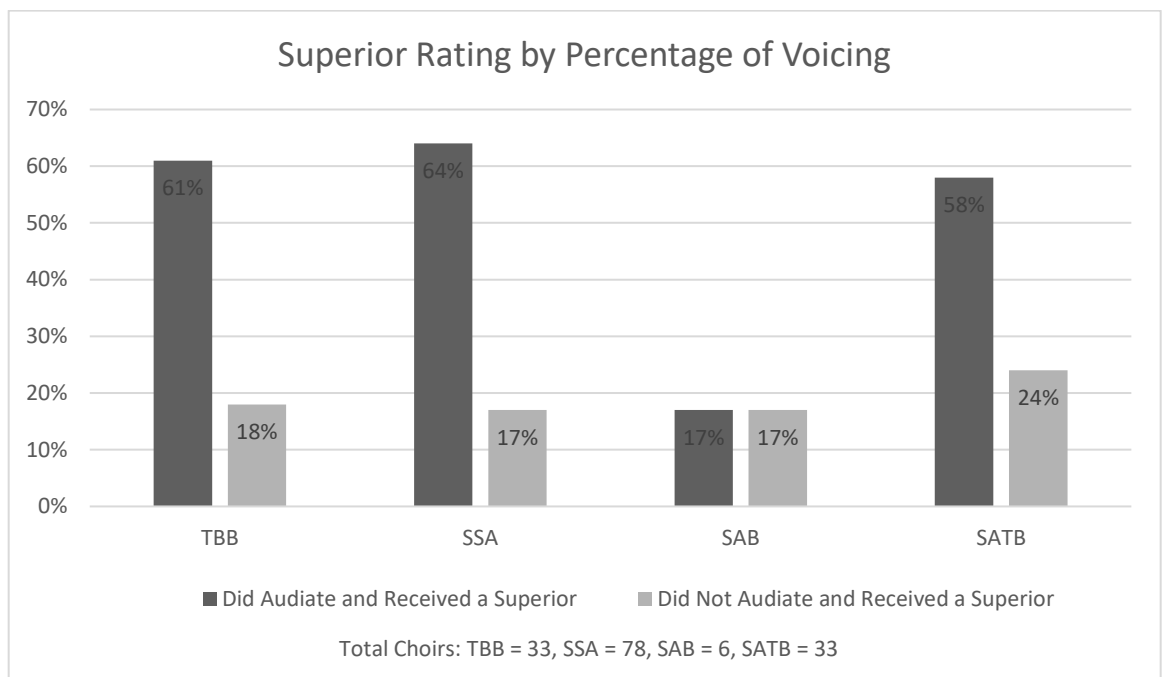


Figure 3. Superior Rating by Percentage of Voicing.

When grouped according to size of choir using audiation, results showed that 50% of the choirs with 16 or fewer singers received a superior rating, along with 80% of the choirs with 17-28 singers, 92% of the choirs with 29-40 singers, 87% of the choirs with 41-52 singers, and 80% of the choirs with more than 53 singers (see Table 14).

Data shows that 29% of choirs with 16 singers or less received a superior and used audiation as compared to no choirs (0%) that received a superior rating and did not use audiation. For choirs with 17-28 singers, 62% received a superior rating and used audiation as compared to the 9% that did not use audiation and received a superior rating. Choir observations of 29-40 singers showed that 67% of choirs that received a superior rating used audiation but only 19% of choirs that received the same rating did not use

audiation. There were 53% of choirs with 53 or more singers who received the superior rating and used audiation compared to the 33% that did not use audiation and received the same rating (see Figure 4).

Table 14

Percentage of Choirs Using Audiation Who Received a Superior Rating by Size of Membership

Size	Used Audiation	Received a Superior Rating	Percentage
16 singers or less	4	2	50%
17-28 singers	35	28	80%
29-40 singers	26	24	92%
41-52 singers	23	20	87%
53 singers or more	20	16	80%

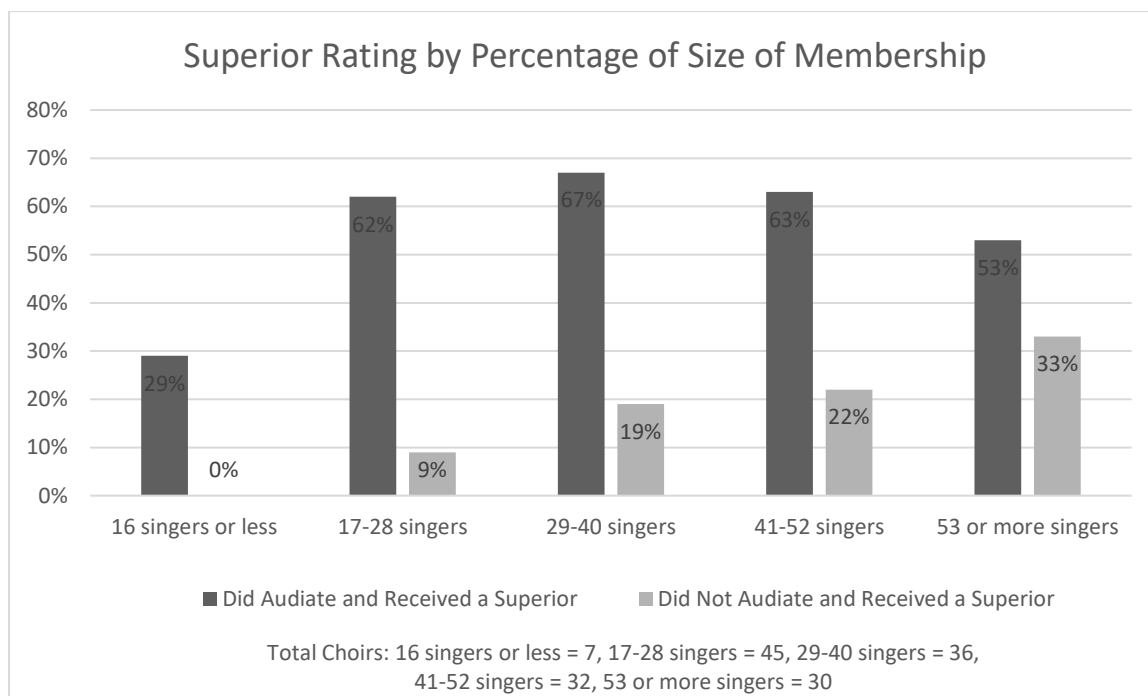


Figure 4. Superior Rating by Percentage of Size of Membership

Research Question 3

What, if any, additional variables used in the sight-reading procedure influenced choral ratings?

The third research question sought to determine which techniques employed by directors during the sight-reading procedures of their choirs influenced the composite ratings positively or negatively. To determine affect, additional variables were compared to total choirs. Observations of techniques used in the sight-reading process revealed that 147 (98%) choirs used the moveable do system, with the remaining 2% using the fixed do system (2) or singing on text (1) choirs used the fixed do system. No choir used the numbers system (see Table 15).

Table 15

System Used During Sight-Reading

System	No. Choirs	Percentage
Moveable Do	147	98%
Fixed Do	2	1%
Numbers	0	0%
Text	1	.7%

Of the 147 choirs that used moveable do, 116 (79%) received a superior rating, 24 (16%) received an excellent rating, 5 (3%) received an average rating, 2 (1%) received a below average rating, and none received a poor rating (see Table 16).

Table 16

Ratings of Choirs Using Moveable Do

Rating	No. Choirs	Percentage
Superior (I)	116	79%
Excellent (II)	24	16%
Average (III)	5	3%
Below Average (IV)	2	1%
Poor (V)	0	0%

The 2 choirs that used fixed do each received a superior rating and the choir who sight-read the piece on the text received a poor rating.

Observations showed that 123 (82%) choirs sight-read in the key of Ab major, 32 (21%) choirs sight-read in the key of Eb major, 50 (33%) choirs sight-read in the key of F major, and 45 (30%) choirs sight read in the key of G major (see Table 17). It is important to note that, in accordance with UIL guidelines, directors have the latitude to modulate into any key they wish (UIL, 2016).

Table 17

Key of Sight-Reading Music

Key	No. Choirs	Percentage
Ab major	123	82%
Eb major	32	21%
F major	50	33%
G major	45	30%

Of the choirs who sight-read in the key of Ab, 120 (98%) received a superior rating and 3 (2%) received an excellent rating (see Table 18).

Table 18

Ratings of Choirs Sight-Reading in Ab major

Rating	No. Choirs	Percentage
Superior (I)	120	98%
Excellent (II)	3	2%
Average (III)	0	0%
Below Average (IV)	0	0%
Poor (V)	0	0%

Of the choirs that sight-read in the Eb, 28 (88%) received a superior rating, 3 (9%) received an excellent rating, and 1 (3%) received an average rating (see Table 19). Of the choirs who sight-read a piece in the key of F, 37 (74%) received a superior rating, 11 (22%) received an excellent rating, 1 (2%) received an average rating, 1 (2%) received a below average rating, and 1 (2%) received a poor rating (see Table 20). Of the choirs who sight-read a piece in G, 33 (73%) received a superior rating, 7 (16%) received an excellent rating, 3 (7%) received an average rating, 1 (2%) received a below average rating, and 1 (2%) received a poor rating (see Table 21).

Table 19

Ratings of Choirs Sight-Reading in Eb major

Rating	No. Choirs	Percentage
Superior (I)	28	88%
Excellent (II)	3	9%
Average (III)	1	3%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 20

Ratings of Choirs Sight-Reading in F major

Rating	No. Choirs	Percentage
Superior (I)	37	74%
Excellent (II)	11	22%
Average (III)	1	2%
Below Average (IV)	1	2%
Poor (V)	1	2%

Table 21

Ratings of Choirs Sight-Reading in G major

Rating	No. Choirs	Percentage
Superior (I)	33	73%
Excellent (II)	7	16%
Average (III)	3	7%
Below Average (IV)	1	2%
Poor (V)	1	2%

Sight-reading pieces were written in either 4/4 meter or 3/4 meter. There were 121 (81%) choirs that sight-read in 4/4 meter and 29 (19%) choirs that sight-read in 3/4 meter. Of the choirs that sight-read in 4/4 meter, 97 (80%) received a superior rating, 21 (17%) received an excellent rating, 2 (2%) received an average rating, none received a below average rating, and 1 (1%) received a poor rating (see Table 22). Among choirs that sight-read their assigned piece of music in 3/4 meter, 21 (72%) received a superior rating, 3 (10%) received an excellent rating, 3 (10%) received an average rating, 2 (7%) received a below average rating, and none received a poor rating (see Table 23).

Table 22

Ratings of Choirs Sight-Reading in 4/4 Meter

Rating	No. Choirs	Percentage
Superior (I)	97	80%
Excellent (II)	21	17%
Average (III)	2	2%
Below Average (IV)	0	0%
Poor (V)	1	1%

Table 23

Ratings of Choirs Sight-Reading in 3/4 Meter

Rating	No. Choirs	Percentage
Superior (I)	21	72%
Excellent (II)	3	10%
Average (III)	3	10%
Below Average (IV)	2	7%
Poor (V)	0	0%

Choirs were observed to discover if they used audiation in the sight-reading room, and if so, for how long. Audiation times were divided into 30-second increments for data analysis. Only 5% of the choirs audiated for 30 seconds or less, 4% audiated 31-60 seconds, 9% audiated for 61-90 seconds, 9% audiated for 91-120 seconds, 6% audiated for 121-150 seconds, 18% audiated for 151-180 seconds, 8% audiated for 181-210 seconds, and 13% audiated for 211 seconds or more (see Table 24).

Table 24

Time (in seconds) Spent Audiating during Sight-Reading Procedure

Times	No. Choirs	Percentage
0 seconds	42	28%
30 seconds or less	8	5%
31-60 seconds	6	4%
61-90 seconds	13	9%
91-120 seconds	13	9%
121-150 seconds	9	6%
151-180 seconds	27	18%
181-210 seconds	12	8%
211 seconds or more	20	13%

Of the choirs who did not use audiation, 28 (67%) received a superior rating, 9 (21%) received an excellent rating, 2 (5%) received an average rating, 2 (5%) received a below average rating, and 1 (2%) received a poor rating (see Table 25).

Table 25

Ratings of Choirs who did not use Audiation

Rating	No. Choirs	Percentage
Superior (I)	28	67%
Excellent (II)	9	21%
Average (III)	2	5%
Below Average (IV)	2	5%
Poor (V)	1	2%

All eight choirs who audiated for 30 seconds or less received a superior rating. Of the six choirs who audiated for 31-60 seconds, 3 (50%) received a superior rating, 2 (33%) received an excellent rating, and 1 (17%) received an average rating (see Table 26). For the choirs who audiated for 61-90 seconds, 10 (77%) received a superior rating and 3 (23%) received an excellent rating (see Table 27). When the choirs observed audiated for 91-120 seconds, 10 (77%) received a superior rating, 2 (15%) received an excellent rating, and 1 (8%) received an average rating (see Table 28). Of the choirs who

audiated for 121-150 seconds, 7 (78%) received a superior rating and 2 (22%) received an excellent rating (see Table 29). Among the choirs who audiated for 151-180 seconds, 22 (81%) received a superior rating, 4 (15%) received an excellent rating, and 1 (4%) received an average rating (see Table 30). Of the choirs who audiated for 181-210 seconds, 10 (83%) received a superior rating and 2 (17%) received an excellent rating (see Table 31). All 20 (100%) choirs who audiated for 211 seconds or more received a superior rating (see Table 32).

Table 26

Ratings of Choirs who Used Audiation for 31-60 Seconds

Rating	No. Choirs	Percentage
Superior (I)	3	50%
Excellent (II)	2	33%
Average (III)	1	17%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 27

Ratings of Choirs who Used Audiation for 61-90 Seconds

Rating	No. Choirs	Percentage
Superior (I)	10	77%
Excellent (II)	3	23%
Average (III)	0	0%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 28

Ratings of Choirs who Used Audiation for 91-120 Seconds

Rating	No. Choirs	Percentage
Superior (I)	10	77%
Excellent (II)	2	15%
Average (III)	1	8%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 29

Ratings of Choirs who Used Audiation for 121-150 Seconds

Rating	No. Choirs	Percentage
Superior (I)	7	78%
Excellent (II)	2	22%
Average (III)	0	0%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 30

Ratings of Choirs who Used Audiation for 151-180 Seconds

Rating	No. Choirs	Percentage
Superior (I)	22	81%
Excellent (II)	4	15%
Average (III)	1	4%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 31

Ratings of Choirs who Used Audiation for 181-210 Seconds

Rating	No. Choirs	Percentage
Superior (I)	10	83%
Excellent (II)	2	17%
Average (III)	0	0%
Below Average (IV)	0	0%
Poor (V)	0	0%

Table 32

Ratings of Choirs who Used Audiation for 211 Seconds or More

Rating	No. Choirs	Percentage
Superior (I)	20	100%
Excellent (II)	0	0%
Average (III)	0	0%
Below Average (IV)	0	0%
Poor (V)	0	0%

CHAPTER V

DISCUSSION

The relationships found in this study of the directors and choirs of five UIL regions are particular to the participants observed and the methodologies used to collect data. However, there appear to be several findings worthy of mention and further research.

Research Question 1

Is there a specific demographic of director or choir that uses audiation in their sight-reading contest at UIL?

The observations show that there appear to be relationships between director demographics and the use of audiation. Female (78%) directors were more likely to use audiation than males (74%) and assistant directors (81%) were more likely to use audiation than head directors (73%). Region 31 (93%) and Region 2 (86%), both made up of primarily suburban schools, had the most directors that chose to employ audiation. More than half of the remaining regions did use audiation (Region 30 had 69%, Region 25 had 66%, and Region 5 had 57%). Region 5, with the smallest use of audiation, is predominantly an urban district. The directors, as enthusiastic as they are about music literacy, are encountering ensembles that do not have consistent membership due to grades, students who may be experiencing multiple personal hardships (hunger, homelessness, jobs), and lack of administrative support for materials used in sight-

reading due to other priorities. These high school directors also do not have the feeder systems in place that suburban high schools often do. These directors are teaching more basic music reading and music making techniques than their colleagues in other regions.

Observations of the choirs revealed similarities in use of audiation among the three conference designations. Seventy-six percent of the 5A choirs used audiation followed closely by 75% of the 4A choirs and 71% of the 6A choirs. Due to date and time overlap of region contests, logistically, I was unable to observe 1A, 2A, and 3A choirs, so no clear conclusions can be made about schools with smaller populations.

More of the sub non-varsity choirs (86%) used audiation at UIL sight-reading competitions than the non-varsity (70%) or varsity (72%) ability levels. It was somewhat surprising that the lower-level ability choirs used audiation more readily than more advanced groups. A degree of training is required before students can actually “hear” pitches in their head. Since sub-non-varsity choirs have had the least amount of ear training, it would seem to be more fitting that the more advanced groups use audiation. More research is needed to determine if the majority of lower level choirs using audiation is consistent in different circumstances.

This study showed that TBB voiced choirs (76%) were the most likely to use audiation in UIL sight-reading contest over SSA choirs (73%), SATB choirs (70%), and SAB choirs (50%). A high majority of TBB, SSA, and SATB choirs used audiation, yet SAB choirs only had a 50% rate. There appears to be an interesting dichotomy between the TBB choirs with the highest percentage of audiation and the SAB choirs with the

lowest percentage. SAB choirs typically have a fewer number of male singers than SATB, thus requiring the 3-part mixed choir voicing. If all-male choirs endorse the use of audiation, it seems that a choir with just a few males would benefit from audiation to strengthen the security of the bass section. Further research of the use of audiation and the voicing of choirs could reveal if other voicing divisions or variables affect the use of audiation.

The size of membership of the choirs observed was quite diverse ranging from 7 to 113 singers. When the choir with only seven singers divided into parts to sight-read, there were less than three people per part. That is a very different experience when compared to a 100 member choir reading four-part division. Further research could compare data with specific numbers of members per part to determine if the size of section effects the outcome of sight-reading success. While other studies (Demorest, 2004; Kuehne, 2007; Myers, 2008; Von Kampen, 2003) have surveyed directors for their input on what techniques and how much time they spend on sight-reading instruction, none of them have compared demographics and use of audiation in sight-reading to see if significance exists.

Research Question 2

Among choirs who were observed using audiation, which demographics, if any, are more likely to receive a superior rating? In the current study, there is significance among the conference using audiation and the ratings received. Ninety percent of the 6A choirs that used audiation during their sight-reading received a superior rating. Seventy-

eight percent of 5A choirs and 75% of 4A choirs that used audiation received superior ratings. This shows a trend towards the greater likelihood of using audiation in the sight-reading process as the school population increases. Further research is needed to determine if the effectiveness of audiation is dependent upon the conference or other variables.

When comparing the results of ability level choirs who used audiation, a high percentage (90%) of the varsity level choirs received a superior rating while 77% of non-varsity choirs and only 50% of sub non-varsity level choirs who used audiation received the superior rating. It is expected that better-trained musicians (varsity level) would be able to hear pitches internally, due to their experience and practice, than sub non-varsity choir members, novice choir members. This supports the study conducted by Demorest and May (1995) who found a strong relationship between high sight-reading scores and the number of years the individual had been in choir, played the piano, or taken lessons.

The observations of the voicing of the choirs related to the ratings they received showed that SSA choirs (88%) using audiation were the most likely to receive a superior rating closely followed by SATB choirs (83%) and TBB choirs (80%). Only 33% of the choirs voiced SAB used audiation. Further research is needed to determine if the cause of so few SAB choirs using audiation and the SSA voiced choirs being most likely to use audiation is related to more females being in choir than males and having more years 'experience singing than males who may join later in their high school careers.

As the results indicated, it is more advantageous to use audiation in sight-reading

and have a choir that has at least seventeen members to receive the superior rating. Of the three groups of choirs of at least 17 members who used audiation, a minimum of 80% achieved a superior rating. The smallest ensembles who used audiation had the least success in receiving the superior rating. Taking audiation out of the equation, due to the small size of the choirs, they might be less likely to be successful due to lack of confidence or skill. For a large choir, having a core of strong sight-readers and those who can audiate can help support the others in their sections. Additional research on the sizes of sections using audiation could further detail the benefits and challenges of using audiation with different sized groups. Prior research has overlooked the significance that demographic characteristics could have, not only sight-reading practices, but the effectiveness of such practices.

Research Question 3

What, if any, additional variables used in the sight-reading procedure influenced choral ratings?

An overwhelming majority of choirs (98%) were observed using the moveable do system, while only two choirs used fixed do and one sight-read using the text of the piece of music. No choirs used numbers to sight-read. Of the choirs that used the moveable do system, 79% received the superior rating, showing its reliability in the sight-reading room. The two choirs who used the fixed do system also received a superior rating, while the choir who sight-read on text received the lowest rating. While other variables were most likely present for the choir who sight-read on text, their lack of knowledge of

solfege or numbers systems proved to contribute to their inability to attain the superior rating. When a choir sight-reads on text, that is a clear indication that they do not have a sight-reading program in place using sight-reading techniques and methods (solfege system, rhythm system) which they practice on a daily basis. Without a systematic approach to sight-singing, students are not prepared to read music, and certainly not audiate the pitches. Further research is needed to reveal the prevalence of systems in other regions beside moveable do and the effect the systems have on sight-reading ratings.

The majority of choirs (82%) sight-read pieces in the key of Ab major. The other three keys represented in the sight-reading contests were sight-read by significantly less choirs – 33% of the choirs sight-read in Eb major, 30% in F major, and 21% in G major. Interestingly, 98% of the choirs that sight-read the key of Ab major received superior ratings. Choirs sight-reading in the key of Eb major were slightly less successful in obtaining the superior rating with 88% of choirs reaching that level. Seventy-four percent of the choirs who sight-read in the key of F major and 73% of the choirs who sight-read in G major received the superior rating. Since students are required to sight-read in the keys of F major and G major for UIL sight-reading competition in 7th and 8th grade, they have many more years' experience singing in those keys. Singers typically learn to sing in multiple flat keys after they enter high school. Therefore, the expectation would be that they would be more successful singing in the keys of F major and G major. Future research could focus on the role key signatures and altered pitches have on sight-reading success.

Only two meters were represented in this study: 4/4 and 3/4. Eighty-one percent of the choirs sight-read in 4/4 meter while only 19% read in 3/4 meter. While 80% of the choirs who sight-read in 4/4 meter received the superior rating, only 72% of the choirs who sight-read pieces in 3/4 meter received the highest rating. Since the majority of choral literature is written in 4/4 meter (common time), it seems logical that singers would be more comfortable with a duple rhythmic pattern, rather than a triple pattern. Lack of familiarity and experience with 3/4 meter could explain the lower percentage of choirs receiving a superior rating. While the criteria for UIL sight-reading contest includes 2/4, 3/4, 4/4, 2/2, and 6/8 meter, by and large, 4/4 is the meter used most frequently. Future research could investigate what meters have been used in previous choral contests and examine the scores to determine if the meter has a significant effect.

The time spent using audiation in the sight-reading room was fairly evenly divided among the time categories other than the largest group (28%) who audiated for 0 seconds. Among those choirs that did not use audiation, only 67% received a superior rating. Among the choirs that did use audiation (the other 72%), the eight (100%) choirs that audiated for 30 seconds or less received a superior rating. This was inconsistent with the other time categories as the more time spent audiating resulted in larger groups receiving the superior rating. Only 50% of the choirs who audiated in the sight-reading room for 31-60 seconds received a superior rating. This increased to 77% of choirs who audiated for 61-90 seconds, 77% of choirs who audiated for 91-120 seconds, 78% of

choirs who audiated for 121-150 seconds, 81% of choirs who audiated for 151-180 seconds, 83% of choirs who audiated for 181-210 seconds, and finally 100% of choirs who audiated for 211 seconds or more received the superior rating. There appears to be a positive connection between the time spent audiating and successful sight-reading. Additional research could focus on the impact that the time spent audiating to determine if it actually has an effect on a choir's performance in sight-reading competition.

CHAPTER VI

CONCLUSION

The results of this study indicate that the use of audiation and the length of time spent audiating while engaged in choral sight-reading can potentially lead to higher scores in the UIL sight-reading contest. This information is not only the beginning of filling a void in research on sight-reading methodologies linked to music literacy and sight-reading ability, but could also be a resource for music educators when planning their curriculum.

While observing the five region contests, it became apparent that there are many additional variables about sight-reading that could be further researched for the benefit of choral directors and their instructional practices. For example, many of the directors instructed their choirs to chant the solfege syllables during their study periods. Comparison of the use of this technique and rating outcomes could show if this instructional method results in sight-reading success. Other techniques used by the directors included the spacing of their sections far apart from one other, employing section leaders during study periods, instructing their choirs to use Curwen hand-signs and/or modeling themselves, and keeping a very slow tempo.

Factors related to the director that could be considered when assessing sight-reading ability of an ensemble could be the director's teaching tenure, as well as how long they have directed the performing choir being observed, and the attitude and demeanor they possess in front of their students.

The age of the members of the high school choirs varies from 14 to 19 years. The age of choir members could also be studied for relationship to musical literacy and sight-reading ability. Other considerations for the success of choirs in sight-reading that could be researched are singers' feeder school music programs and students' additional musical experience in private lessons or other music ensembles.

There were several music-associated variables that were noted during observations of the competitions that could be studied further to determine their significance on sight-reading success: the difficulty level of the sight-reading pieces, accidentals in the music, and vowel shapes of the singers when performing.

Psychological distractions were also observed as possible factors that affected director and choir success in the sight-reading room. These variables include but are not limited to: transportation issues causing late arrival and lack of preparation time before the concert portion of the contest, the temperature of the sight-reading room, participants fainting during sight-reading, and the demeanor of the judges in the room.

Limitations of the current study include the humanity of the adjudicators when attempting to consistently follow the rubric provided for rating criteria. Also, each region was judged by different panels, allowing for difference in the opinion of rating expectations being achieved or not. Other limitations could include the geographical area of the study, the physical set-up of the sight-reading rooms for the observer (obstructed view in some cases), and design of the observation data sheet.

As the previous research provided, sight-reading is a key component of music literacy. While the process of sight-reading may be daunting to many, teaching techniques and methods can prove adept at increasing odds of success. This study revealed that the use of audiation correlated with higher ratings in sight-reading at UIL. This could assist choral music educators in their pursuit of teaching music literacy to their students, not simply to meet standards, but to provide opportunities for their students to become better musicians. Future research could explore more regions and expand the participation base to determine if the results found in this study were typical of the entire state.

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APPENDIX A

IRB Exemption Approval Letter



Institutional Review Board
Office of Research and Sponsored Programs
P.O. Box 425619, Denton, TX 76204-5619
940-898-3378
email: IRB@twu.edu
<http://www.twu.edu/irb.html>

DATE: March 30, 2017

TO: Ms. Amy Jezek
Music & Drama

FROM: Institutional Review Board (IRB) - Denton

Re: *Exemption for Relationship of High School Choral Directors' Use of Audiation and Scores Received in Sight Reading Competition (Protocol #: 19518)*

The above referenced study has been reviewed by the TWU IRB (operating under FWA00000178) and was determined to be exempt from further review.

If applicable, agency approval letters must be submitted to the IRB upon receipt PRIOR to any data collection at that agency. Because a signed consent form is not required for exempt studies, the filing of signatures of participants with the TWU IRB is not necessary.

Although your protocol has been exempted from further IRB review and your protocol file has been closed, any modifications to this study must be submitted for review to the IRB using the Modification Request Form. Additionally, the IRB must be notified immediately of any adverse events or unanticipated problems. All forms are located on the IRB website. If you have any questions, please contact the TWU IRB.

cc. Dr. Pamela Youngblood, Music & Drama
Dr. Vicki Baker, Music & Drama
Graduate School

APPENDIX B

Observation Data Sheet

Observation Data Sheet

Region / Date			
Director Number			
Director or Assistant	director	assistant director	
Director Gender	male	female	
Voicing	Mixed: SAB OR SATB Treble: SSA Tenor-Bass: TBB		
Conference	1A Varsity 4A Non-varsity 4A Varsity	2A Varsity 5A Non-varsity 5A Varsity	3A Varsity 6A Non-varsity 6A Varsity
Size			
Key of Sight-reading piece	Major keys: C F G D A E Minor keys: d e b f# c#		
Key given to singers			
Meter	2/4	3/4	4/4 6/8
Use of moveable do or fixed do	moveable do	fixed do	numbers
Time spent on audiation			
Techniques used	section chant group chant group audiation other:		
Judge 1 score			
Judge 2 score			
Judge 3 score			
Composite score			

Completed by: Amy Jezek

APPENDIX C

University Interscholastic League Adjudicators Vocal Sight-Reading Rubric

Vocal Sight-Reading Evaluation

TONE: Vocal				
Superior (Division I)	Excellent (Division II)	Average (Division III)	Below Average (Division IV)	Poor (Division V)
<ul style="list-style-type: none"> Student performers demonstrate <u>highly developed</u> characteristic tone qualities within their vocal section <u>throughout</u> the performance. Student performers demonstrate an <u>elevated awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section with minimal or no flaws. Student performers demonstrate a <u>highly developed</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>above average</u> characteristic tone qualities within their vocal section, but there are some <u>minor lapses</u>. Student performers demonstrate an <u>acceptable awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>minor flaws</u>. For the <u>most part</u>, student performers demonstrate a <u>excellent</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>average</u> characteristic tone qualities within their vocal section, but there are some <u>major lapses</u>. Student performers demonstrate an <u>adequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section, although there are <u>several flaws</u>. Student performers demonstrate an <u>intermediate, inconsistent</u> concept of balanced musical lines and blend of tone within their section. 	<ul style="list-style-type: none"> Student performers demonstrate <u>inadequate</u> characteristic tone qualities within their vocal section, and lose control and focus <u>often</u>. Student performers demonstrate an <u>inadequate awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>inadequate</u> concept of balanced musical lines and blend of tone within their section, and <u>do not produce</u> a desirable and appropriate sonority of music performed. 	<ul style="list-style-type: none"> Student performers demonstrate <u>undesirable</u> characteristic tone qualities within their vocal section, and lose control and focus <u>most or all of the time</u>. Student performers demonstrate <u>little or no awareness</u> of tuning choral sections and sensitivity to uniform intonation within their section. Student performers demonstrate an <u>improper</u> concept of balanced musical lines and blend of tone within their section, and <u>produce an undesirable and inappropriate</u> sonority of music performed.
TECHNIQUE: Choral				
<ul style="list-style-type: none"> Student performers sing <u>most</u> pitches correctly, but errors are <u>not</u> corrected quickly. Rhythmic precision and preferred method of sight-reading are <u>uniform throughout</u> the ensemble. Vocal technique and diction are <u>near flawless</u> with only <u>minimal lapses</u> that recover quickly. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Student performers sing <u>most</u> pitches correctly, but errors are <u>not</u> corrected quickly. Rhythmic precision and preferred method of sight-reading are <u>excellent</u>, but <u>some passages</u> are not uniform throughout the ensemble and detract from the overall performance. Vocal technique and diction are <u>excellent</u> within each section, but there are <u>some lapses</u> that do not recover quickly. Correct attacks and releases are <u>consistent</u> throughout the performance. 	<ul style="list-style-type: none"> Students sing <u>incorrect</u> pitches and <u>do not</u> recover quickly. Rhythmic precision and preferred method of sight-reading are <u>good</u>, but not uniform <u>much of the time</u>. Vocal technique and diction are <u>good</u> within each section, but <u>at times</u> there is a consistent loss of clarity and precision. Attacks and releases are <u>inconsistent</u> throughout the performance. 	<ul style="list-style-type: none"> Students sing <u>incorrect</u> pitches <u>throughout</u> the performance. Rhythmic precision and preferred method of sight-reading are <u>inconsistent most</u> of the time. Vocal technique and diction are <u>missing</u> within each section, with an <u>overall</u> lack of clarity and precision. Attacks and releases are not performed together <u>most</u> of the time. 	<ul style="list-style-type: none"> Student performers sing <u>incorrect</u> pitches <u>throughout</u> the performance and <u>do not recognize</u> use of key signature/accidentals. Rhythmic precision and preferred method of sight-reading are <u>fundamentally</u> lacking. Vocal technique and diction are <u>fundamentally</u> lacking within each section, restricting the ability of the performers to meet the demands of the music. Attacks and releases are <u>not</u> performed together.
MUSICIANSHIP: Ensemble Performance				
<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated. Clear and expressive shaping of the musical line is <u>often</u> achieved within and between sections of the ensemble with some <u>minor errors</u>. Throughout the majority of the performance, an <u>exceptional</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>excellent</u> control of all aspects of rhythm, tempo, and tone. Student performers <u>consistently</u> convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated with <u>only minor inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat evident</u> within and between sections of the ensemble with <u>some errors</u>. At times, an <u>excellent</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>above average</u> control of all aspects of rhythm, tempo, and tone, with only <u>minor lapses</u>. Student performers <u>at times</u> convey an artistic, energetic, and emotional performance to the audience. 	<ul style="list-style-type: none"> Student performers artistically demonstrate the appropriate markings indicated, but there are <u>noticeable inconsistencies</u>. Clear and expressive shaping of the musical line is <u>somewhat evident</u> within and between sections of the ensemble, but it is <u>not consistent</u>. At times, an <u>average</u> use of dynamics provides musically effective and appropriate contrast for the music performed. The ensemble exhibits <u>adequate</u> control of all aspects of rhythm, tempo, and tone, with <u>some lapses</u>. Student performers convey a performance to the audience that <u>to some degree</u> lacks artistry, energy, and emotion. 	<ul style="list-style-type: none"> Student performers do not demonstrate the appropriate markings indicated throughout <u>most</u> of the performance. <u>Little evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. A <u>below average</u> use of dynamics provides musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>inadequate</u> control of all aspects of rhythm, tempo, and tone. Student performers convey a performance to the audience that <u>has little or no</u> artistry, energy, and emotion. 	<ul style="list-style-type: none"> Student performers <u>do not</u> address appropriate markings. <u>No evidence</u> of clear and expressive shaping of musical passages exists within and between sections of the ensemble. An <u>inadequate</u> use of dynamics proves musically ineffective and results in little contrast for the music performed. The ensemble exhibits <u>little or no</u> control of all aspects of rhythm, tempo, and tone. Student performers convey a performance to the audience that <u>has absolutely no</u> artistry, energy, and emotion.

APPENDIX D

Signature Page

TEXAS WOMAN'S UNIVERSITY

DENTON, TEXAS

November 16, 2017

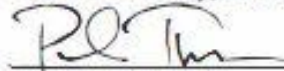
To the Dean of the Graduate School:

I am submitting herewith a thesis written by Amy Jezek entitled "An Examination of High School Choral Directors' Use of Audition in University Interscholastic League Sight-Reading Competition." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts with a major in Music Education.


Vicki Baker, PhD, Major Professor

We have read this thesis and recommend its acceptance:


Danielle Woolery, DMA


Paul Thomas, PhD


Department Chair

Accepted:

Dean of the Graduate School