

# Solo Singing Assessment Grade 2

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## Connecticut Common Arts Assessment Initiative

Connecticut State Department of Education

### Contacts

Scott C. Shuler, Ph.D.	Richard Wells
Arts Education Specialist	Music Assessment Chair
scott.shuler@ct.gov	RWells@simsbury.k12.ct.us
860-713-6746	860-485-1077

# CONNECTICUT COMMON ARTS ASSESSMENT

## 2nd GRADE SOLO SINGING

### ASSESSMENT TASK

#### **Task Abstract**

Students learn to sing "Rocky Mountain" over a series of five music classes, devoting only a portion of each lesson time to this song. Students' performances are recorded individually. Teachers score each performance and students assess their own performance from the recording, using a simplified version of the rating scale.

#### **Connecticut Performance Standards (Grades K-2)**

MU4:1a. sing independently, on pitch and in rhythm, with appropriate timbre, diction, and posture, and maintain a steady tempo

MU4:1b. sing expressively, with appropriate dynamics, phrasing, and interpretation

MU8:7b. evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement

#### **Task Objectives**

- Using their singing voice, students will sing correct pitches, rhythm and tempo, with expression and appropriate vocal technique.
- Students will demonstrate an understanding of the criteria that are used to evaluate vocal performance by evaluating their own performance.

#### **Enduring Understandings/Big Ideas and Essential/Focus Questions**

##### **Enduring Understandings**

1. Singing a song is communicating an idea.
2. The way musicians apply technical skills affects the quality of a performance.
3. Singers can improve by listening to and evaluating their own singing and the singing of others.

##### **Essential Questions**

1. How do I do my best singing?
2. How do I demonstrate the difference between my singing voice and speaking voice?
3. When I listen to myself sing, for what do I listen?

#### **Task Description**

Each piloting music teacher for the second grade common assessment will record all students in at least one 2nd grade class using a digital audio recorder. This class should represent a full range of student abilities at this grade level.

The teacher should teach "Rocky Mountain" as part of his or her music class, devoting only a portion of each lesson time to this song. The recommended timeframe is 5 class sessions, in each of which only 5 to 10 minutes are devoted to this task.

## Prior Learning Required

- Students should be comfortable singing by themselves. Solo singing should be a regular part of instruction.
- Students should be comfortable with the task in second grade or earlier.
- Students should be comfortable singing into a recording device.
- Students should be comfortable listening to themselves on the recording.
- Students should have an understanding of the knowledge, skills, terminology and concepts included in the task.

## Possible Teaching Strategies ( leading up to the assessment)

### 1<sup>st</sup> Lesson through the 5<sup>th</sup> Lesson

- Teacher introduces whole song
- Teacher uses solfege syllables, notation or other visuals to teach the song.
- Students echo phrase by phrase
- Class sings whole song
- Teacher isolates areas of difficulty and provides corrective input
- Teacher models student self-assessment form by critiquing student/teacher performances in class
- Individual students volunteer to perform alone
- Option - Teacher can introduce the game and/or dance if they choose.

#### Game/Dance Directions #1 for Rocky Mountain:

Students make a group of 4--or 5---walk in a circle for the verse then on the refrain, they do clap--then hit hands in the middle--the boys hit hands with the boys and the girls with the girls--that part takes some coordination--and then clap--to the side--you go through that cycle twice as you sing the refrain.

#### Game/Dance Directions #2 for Rocky Mountain:

Movement is performed with a partner.

Verse: 8 steps backwards and 8 steps forwards

Chorus: Clap - right - clap - left - clap clap clap clap (to rhythm of lyrics)

Repeat claps

## Assessment Procedures

### Preparation for Assessment

- Prior to the sixth lesson, if the teacher is using the recorded prompt to provide students with the starting pitch and tempo s/he should set up a CD player that will play the recording.
- The teacher should also prepare and test the digital recording equipment that will be used to record the students' performances.

## 6th Lesson - Singing Assessment

- Begin the class with a vocal warm up
- The prompt for the student to begin must be the teacher singing “Do remember me” (the last five notes) in the key of F, at a tempo of approximately 102 beats per minute OR using the pre-recorded vocal prompt. Each student will sing verse 1 and the refrain *a capella*.
- If the student begins on the wrong pitch the teacher or student may ask to begin again.

## 7<sup>th</sup> Lesson – Self-Assessment

- Teacher will give student blank self-assessment form, play the recording for the student to listen to his/her performance, and ask the student to complete the self-assessment form. The student may request to hear the recording a second time. [Alternatively, the teacher could play all of the student performances for the class, and ask all of the students to assess each performance.]

## After Collecting Student Work (for District-wide Assessment)

1. Score each of the students’ performances using the attached Teacher Assessment Form.
2. Remove all student names or other personal identifying information from all student work, rubrics, and other material submitted. (Keep a copy of your class list including students’ names and unique Student Code Number for your own reference, just in case.)
3. Record each student’s singing performance digitally. Assign it a 5-digit file name consisting of “2S” followed by the student’s unique 3-digit Student Code Number (for example: “2S203”), and submit it either as an e-mail attachment or on a separate data CD labeled with the student’s unique 5-digit Student Code Number. (Acceptable digital file formats: if submitted as e-mail attachments can be either .mp3 or .wma files; if submitted on CD files can be submitted in .wav format.)
4. Transfer all scores from the rubrics – both your scores and the students’ self-evaluation scores – to the Singing Performance Data Recording Form.

Forward the data CD, the completed Data Recording Form, and copies of all Student Performance Self-Assessment Forms to your district’s designee.

# Rocky Mountain

folk song from southern United States

Voice



Rock - y moun-tain, rock - y moun-tain, rock - y moun-tain high;

5



When you're on that rock - y moun-tain, hang your head and cry! Do, do,

10



do, do, do re - mem - ber me. Do, do, do, do, do re - mem - ber me.

**CONNECTICUT COMMON ASSESSMENT  
GRADE 2 SOLO SINGING  
STUDENT SELF-ASSESSMENT FORM**

	<b>CIRCLE ONE</b>		
<b>1. I started on the right pitch.</b>	<b>Yes</b>		<b>No</b>
<b>2. I sang with my singing voice.</b>	<b>Yes</b>	<b>Some</b>	<b>No</b>
<b>3. I sang the right pitches.</b>	<b>Yes</b>	<b>Some</b>	<b>No</b>
<b>4. I kept a steady tempo.</b>	<b>Yes</b>	<b>Some</b>	<b>No</b>

# CONNECTICUT COMMON ASSESSMENT

## GRADE 2 SOLO SINGING

### Singing Performance Scoring Form

<b>KEY</b> (Check if Yes, leave blank if No)	
___	<b>Begins on correct pitch</b> (i.e., within one half-step of the given tonal center) Y=2 N=0
___	<b>Maintains tonal center</b> (i.e., within one whole step of the given tonal center) Y=3 N=0

<b>SINGING VOICE</b> (Check next to the description that best applies – refer to definitions provided in task)		
___	3	<b>Uses singing voice <i>throughout</i></b>
___	2	<b>Uses singing voice <i>most of the time</i></b> (light/treble head voice above Bb register lift)
___	1	<b>Uses singing voice <i>some of the time</i></b> (primarily chest voice or modulates between head and chest)
___	0	<b>Uses <i>speaking</i> voice only</b>

<b>INTONATION/PITCH</b> (i.e., within the tonal center established by the student) (Check next to the description that best applies)		
___	3	<b>Pitch is generally accurate. Any errors do not detract from the overall performance.</b>
___	2	<b>Pitch is mostly accurate but errors do detract from the overall performance</b>
___	1	<b>Some accurate pitches</b>
___	0	<b>No accurate pitches</b>

<b>TEMPO</b> (Check next to the description that best applies)		
___	2	<b>Tempo is generally consistent. Any errors do not detract from the overall performance.</b>
___	1	<b>Tempo is mostly consistent but errors do detract from the overall performance.</b>
___	0	<b>Tempo is inconsistent.</b>

<b>RHYTHM</b> (Check next to the description that best applies)		
___	2	<b>Rhythm is generally accurate. Any errors do not detract from the overall performance.</b>
___	1	<b>Rhythm is mostly accurate but errors do detract from the overall performance.</b>
___	0	<b>Rhythm is inconsistent.</b>

<b>EXPRESSION</b> (Check if Yes, leave blank if No)	
___	<b>Student breathes at ends of phrases.</b> Y=2 N=0
___	<b>Student sings verse with bouncy style and refrain (“do, do, do, do”) legato.</b> Y=3 N=0

**GRADE 2 SOLO SINGING**  
**TEACHER ASSESSMENT FORM for STUDENT SELF-ASSESSMENT**

Student Number: \_\_\_\_\_

**ACCURACY OF STUDENT SELF-EVALUATION**

1. Add one point for each exact match between student's self-evaluation rating and teacher's score on same criterion/trait (Maximum = 4 points).
  
2. Subtract one point for each difference of two or more levels between student's self-evaluation score and teacher's score. (Applies to 3 traits: Singing Voice, Intonation/Pitch, and Tempo)

Note: Teachers score levels 2 and 1 in Singing Voice and Intonation/Pitch are equivalent to "Some" in student's self-evaluation.

Total Points:





## THE SECOND GRADE SINGING VOICE

Considerable research has been done regarding childhood singing. That research suggests that a child's voice encompasses two registers: the head voice and chest voice. When using the *head* voice, one set of throat muscles controls the vocal mechanisms for upper register singing that cause the *head* cavities to resonate the tone. In the *chest* voice, other muscles control lower register singing and the *chest* cavities are the resonators.

Lillie Feierabend is known for her work with young children. She is a director of the Connecticut Children's Chorus and teaches courses at The Hartt School at the University of Hartford. She is a frequent clinician at local, state and national conferences. She teaches that a child will not sing in tune unless he has found and can access that lighter voice which we call "head voice." We teach head voice because it enables a child, and later an adult, to sing in tune by himself and with others.

Dr. Joanne Rutkowski, Professor of Music Education and Coordinator of Music Education Programs at Penn State University, conducted considerable research on the nature of the child singing voice and the development of materials for enhancing singing achievement of children in a classroom setting. She developed the following "Singing Voice Developmental Rating Scale":

1. Pre-singer - does not sing but chants the text or speaks or whispers
2. Speaking Range Singer - sustains tone and exhibits some sensitivity to pitch but remains in the speaking voice range (usually A2 to C3)
3. Limited Range Singer - exhibits a limited singing range ( usually D3 to F3)
4. Initial Range Singer - exhibits use of initial range ( usually D3 to A3)
5. Singer - exhibits use of extended singing range (sings in head voice above the register lift: usually Bb and above)

Robert Winslow and Leon Dallin indicate in their book *Music Skills for Classroom Teachers* that the ideal child's singing voice has a "light, treble, flutelike quality" which becomes "noticeably more beautiful as he sings higher on the treble staff if he is singing freely and easily," and that using the head voice should be the desired goal for classroom singing in all the grades.

Therefore, for purposes of this assessment, the following descriptions should be taken into account when scoring the second grade child's singing voice:

For "*uses singing voice throughout,*" there should be evidence of using the singing voice consistently across the entire range of the song. The student should sing in head voice, particularly above the register lift (Bb), and reach the highest pitches with ease. The child's voice should exhibit a lighter, treble quality.

For "*uses singing voice most of the time,*" there should be evidence of using the head voice above the register lift, but the quality in that range may be forced or tight.

For "*uses singing voice some of the time,*" evidence should indicate that the student uses primarily the chest voice or modulates between the chest voice and head voice without crossing the register lift.

For "*uses speaking voice only,*" evidence should indicate that even though the student may sustain tone, s/he remains in the speaking range, OR the student may chant the text or whisper.

Please visit the MENC website for links to the latest research on the child singing voice.

### **References:**

Beddows, Diana. Notes from a conversation with Lillie Feierabend on July 26, 2010.

Mizener, Charlotte P., "Our Singing Children: Developing Singing Accuracy," *General Music Today*, Spring 2008.

Rutkowski, Joanne (1990). "The measurement and evaluation of children's singing voice development." *The Quarterly: Center for Research in Music Learning and Teaching*, 1(1-2), pp. 81-95.

Rutkowski, Joanne & Miller, M.S. (2003, Fall/Winter). "A longitudinal study of elementary children's acquisition of their singing voices." *Update: Applications of Research in Music Education*, 22(1), pp. 5-14.

Winslow, Robert & Dallin, Leon. *Music Skills for Classroom Teachers*, Dubuque, Iowa: Wm. C. Brown Company Publishers, 1972, 1988.

### **Resources and websites for strategies and activities to nurture the child voice:**

Mitchell, Loretta. *One, Two, Three. . . Echo Me: Ready to Use Songs, Games and Activities to Help Children Sing in Tune*. Dayton, OH: Heritage Music Press (a division of Lorenz Publishing), 2003.

Phillips, Kenneth H. *Teaching Kids to Sing*. New York, NY: Schirmer Books, 1996.

Rutkowski, Joanne & Runfola, Maria. *TIPS: The Child Voice*. Foreword by Mary Goetze. Lenham, MD: Rowman & Littlefield Education. Co-published with MENC: The National Association for Music Education. Second edition, 2010.

[www.choralnet.org/view/251527](http://www.choralnet.org/view/251527)

[www.menc.org](http://www.menc.org)

<http://musicconnx.wordpress.com>, "Nurturing a Young Child's Singing Voice" posted on October 2, 2007 by Debbie Mondale.