

**Audiation in the high school choral classroom: Utilizing solfege
alongside various methods of teaching music**

by

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Abstract

The lessons demonstrated in this report are focused on implementing the idea of audiation within the context of a high school choral music classroom, utilizing solfege regularly alongside various methods of teaching as facilitators. In my classroom I noticed a general disconnect between visual and auditory learning. Students were often able to identify notes as they saw them, but they were unable to determine how those notes were supposed to sound. Because of this disconnect, I decided to create lessons that focused deliberately on the idea of audiation within the context of a regular rehearsal. My goal was to help the students in my class become well-rounded singers, combining their visual reading skills with their aural skills. Combining these aspects creates for much more efficient music-making and allows for students to become independent singers. Throughout these lessons, I utilized the curriculum I created for sight reading as part of my coursework in the Master's program, as well as a variety of teaching methods I learned through many of my classes in the program. As a result of these lessons, I was able to see and hear growth in a relatively short amount of time. With deliberate attention to the idea of Audiation coupled with the utilization of solfege, as well as a variety of teaching methods, I was able to notice growth in desired skills in students that will ultimately make them stronger, well-rounded musicians.

Over the course of my time in the Master's program, I have been able to gain an incredible amount of new ideas, knowledge, skills, and methods. I have gained a much deeper understanding of effective music instruction, refining my own personal teaching philosophy along the way. Through my coursework, I developed a sight-reading curriculum specifically tailored to the needs of my students, with the goal of increasing overall literacy and independence in the choral music classroom. Leadership lessons from coursework also

challenged me to consider the broader impact of my role as a music educator, encouraging me to lead with a broad vision, but also keep a student-centered mindset in every rehearsal. I was influenced by many different kinds of teaching methods, including Music Learning Theory, which emphasizes the concept of Audiation, which ultimately lead me to create this project. Audiation is a skill that I was taking for granted and needed to spend more time focusing on teaching the skill within my classroom. During the completion of this project, I was able to realize that Audiation was happening throughout my rehearsals, but students were not utilizing the skill when it was needed, or did not have the vocabulary to describe it. Deliberate attention to this concept, coupled with the sight-reading curriculum I created, and all of the various methods and philosophies I learned in the Master's program have been showcased throughout this project. From this report I have gained tremendous insight about the direction I would like to grow in as a music educator, and how all of my coursework can lead me there.

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Dedication

I would like to dedicate this project to my incredible students at Carbondale Attendance Center/Santa Fe Trail Junior High and Santa Fe Trail High School in Carbondale, Kansas. I would not be half the person I am without the experiences I have gained working with them.

I would also like to dedicate this project to my parents, who have given me unconditional support throughout my entire life and raised me to have an unwavering drive to do my best every single day.

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Chapter 1 - Teaching Philosophy

Many philosophies of music education exist to declare that only one way of teaching and learning music is the correct way. It is my belief that there is no single correct method or philosophy of music education, but rather all of the methods and philosophies that exist should be taken into consideration and used to benefit the whole child. Formal education exists for students to achieve certain goals before reaching adulthood, which can be met through a vast array of experiences within the scope of music education. By understanding each student's needs, their goals can be met within the context of music. However, we can also provide them with a means to learn beyond music for music's sake.

Why Education?

There are many ways in which to think about formal education and the purpose for its existence. The most obvious justification for creating a system of formal education is to raise upcoming generations with a solidified, common, general knowledge base. It is widely believed that individuals should have a foundation of knowledge in order to become a productive member of society. Societies have a certain level of expectations of knowledge for each person that exists within it, so it only makes sense to set up the people who will eventually join it for success as individuals in the future. Within this knowledge base exists a vast array of subjects and experiences that are believed a person should, at the very least, be aware of as they enter their lives. Through a shared knowledge base, students are able to expand their scope of knowledge into a more well-rounded perspective of the world and all of the ideas and thoughts present within it. Creating a well-rounded individual can result in a person who exhibits more empathy and tolerance. The easiest way to invest in the creation of competent individuals is by compulsory education.

Furthermore, education systems are used not only to bestow academic knowledge needed to be a productive member of society, but also the social and ethical knowledge. Throughout the various social systems presented in school settings, students are taught rules and expectations from the very beginning. Starting from the ground up in Kindergarten, children are taught what is right and what is wrong in many different facets throughout their day. This continues as students age and grow; they become more free thinkers, able to analyze and engage more with the environment around them and are eventually able to discern their own perceived code of ethics as they reach adulthood. The formal school setting sets students up for societal expectations in this regard, through its many environments and circumstances.

Beyond general knowledge and social expectations, education exists also to enrich the lives of children as they grow throughout their lives, with the goal of creating a life-long learner. Though, historically, general knowledge and social knowledge in education have been incredibly fruitful and have become an integral part of education systems, the goal of education should now be shifting in order to help individuals grow as society grows. Education systems are starting to, and should continue to, be used in a way that promotes inquisitive learning, where individuals become curious of their surroundings and start to ask questions about them. Creating people that seek to disturb what is considered the norm and facilitate change around them is a sagacious reason to continue with formal education. Through experiences they face in the classroom that are enabled by their teachers, students can become critical thinkers and agents for change in the future.

What is Music/Why Music?

Throughout time and history, music has ignited infinite interpretations of its definition and purpose in any given context, but especially in education. Merriam-Webster provides two

leading definitions of music: “vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony,” and “the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity” (Merriam-Webster, n.d.). These two definitions provide a solid foundation to build upon when diving into definitions of music as multiple kinds of experiences. The experiences music can be defined through are aesthetic, emotional, and practical.

Though historically the idea of music as an aesthetic experience focuses on mainly Western traditions, in many different philosophies on music, that is not the idea to be portrayed here. Music from any culture or perspective can be described as inherently beautiful and is incredibly subjective in nature of interpretation. However, examining and analyzing its formal properties and structures in an objective nature also allows one to gain more respect and understanding for both the composer and the performer (Jorgensen, 2003, p. 81). This understanding is achieved, most often, through music making, seeing, and hearing and reflecting upon it (ibid). Consequently, in learning through the aesthetic experience of music, one is able to have an incredibly emotional experience. From antiquity it has been clear that music, in some capacity, elicits an emotional response. In learning about all the mechanisms of music and how they are employed, the individual is able to understand how that informs an emotional response and appreciate it more. This emotional response to music is unique to music itself because, though sometimes text may be involved, it transcends beyond what written language can do. Through the emotional experience of music, the mind is able to grow and expand in many capacities and have the ability to articulate that which cannot be said with words alone (Eisner & Bird, 1998, p. 64).

Ultimately, music can truly be defined in a wide variety of contexts as a practical experience, meaning it is something in which one actively participates. Within the definition of music as practice, it emphasizes the process of making music just as much as the product, or final performance (Reimer, 1970, p. 48). There is something to be said of how inherently valuable and powerful the process of learning and doing is in the scope of music. The practice builds upon the aesthetic definitions, and the aesthetic learning is reinforced through practice, which is further reinforced through emotional experiences evoked in the active participation in music. In its essence, music is a human activity; it is something we do.

Consequently, discussing the varying definitions of music warrants asking the question of why music and teaching music are so important. The first, and arguably the most pertinent reason for music is because it is so ubiquitous in the everyday lives of human beings. Music penetrates the subconscious of virtually all individuals in a plethora of ways imaginable. Moreover, music has been around since the beginning of time, and it is clear that it will continue to be around. It is because of this ubiquity that it only makes sense to teach it. Without the existence of music teachers, music could cease to exist (Jorgensen, 1997. p. 1-2).

Additionally, while teaching music for the sake of music itself can be incredibly valuable, music also has the ability to provide so many different learning experiences that go beyond the capacity of music itself. Through music, students are able to have experience-based learning that allows them to build skills that will be incredibly functional as they take on adult life. Music has the ability to be utilitarian in nature by enhancing and reinforcing skills learned across multiple other school subjects deemed necessary for future success, such as reading and language processing. Music allows for cooperative learning on a daily basis within the classroom. Students learn how to work as a group to serve a common goal, which will greatly serve them later on.

Likewise, through practical experiences, the act of participating in the music making process, can greatly expand a student's emotional capacity and allows them to have profound emotional experiences and connections that they would not have otherwise. Sharing these emotional experiences as a group creates a safe environment where students feel like they can express themselves freely. Music as a means of education has the ability to teach so much more than its basic definition.

Connecting Music and Education

As discussed previously, there are many reasons why formal education exists within societies. Some of these reasons are to bestow a general, well-rounded knowledge base on future generations, to help create well-rounded individuals, to equip students with social skills and a basis for ethics, enrich lives, and to engage students into becoming lifelong learners through inquiry. Music in education has the ability to serve all of these reasons and more through its wide array of characteristics and methods.

The learning of music as its aesthetic definition, meaning its qualities that are inherent in and of itself, is a fantastic way to help create a well-rounded individual that can be a productive member of society. Teaching about the different properties and structures can allow for a person to experience and value music, which is present in everyday life, even more than they did before. It can allow them to appreciate the technical requirements of a piece of music, as well as the process of the composer and performer, even if that is not their main interest in life.

The instruction of music as a practical and an emotional experience can provide individuals with many social skills that will greatly serve them later in life. When students experience an ensemble rehearsal and performance setting, there are many social dynamics that go into creating a healthy, welcoming environment that students can then transfer into their lives

later on. For example, singing is something that can be incredibly vulnerable and personal, since one's voice is something only they can control and comes from their own body. Through ensemble singing, students are taught to support and uplift each other when they are most vulnerable, and to not tear each other down. When these barriers are broken down and students feel safe enough to let go, they then unlock the ability to have profound emotional experiences through music which can ultimately result in self-actualizing discoveries. Learning these social behaviors is not nearly as common in other core academic subjects like math or reading. This is something so incredibly unique to music and proves how valuable it can be in ways beyond its base meaning.

Learning through experience, like in the practical definition of music, will also set up students to become lifelong learners. There is a vast number of methods used to teach students in an inquiry-based way for any discipline—this applies to music as well. Through questioning and providing the students with experiences to take ownership of the music they learn, they are allowed more opportunities to raise their own questions and think about the music in their own frame of mind. They are allowed to have their own interpretation and ask their own questions of the music and its processes. Through these methods, just as in core disciplines, students are equipped with tools to help them become inquisitive lifelong learners.

Comparing and Contrasting My Philosophy

As a whole, my philosophy of music education takes a humanistic approach. I believe in the education of the “whole” child, and that helping students to become the fullest version of themselves, making sure all their needs are met, is an incredibly important aspect of being a teacher. Through music, I want to be able to meet the student where they are at. Starting with the student's prior knowledge is where we can build. With the number of methods and styles of

music education that exist, I believe there is no “one right way” to teach music, because every single student we meet is different and has different needs. There are infinite definitions of music just as there are infinite methods of teaching. There are simply too many possibilities to anchor down to one way of doing. This contrasts many contemporary philosophers of music education, like David Elliot who believed his praxial philosophy, music as a form of active participation (listening and making simultaneously) was the only correct way to teach music (Elliott, 2005). While I do agree that the approach is very sound and has great qualities, it might not always necessarily be the right way for a particular student or group of students. Bennett Reimer believed that, in order to be as inclusive as possible, an experience-based philosophy is the only one that would be appropriate to teach music (Reimer, 1970, p. 69). I do agree that the philosophy he believed in is incredibly effective, and I greatly admire the reasoning behind it. I think that inclusivity as a concept in general is incredibly important, especially in the concept of music, and his experience-based philosophy of music education incorporates all types of music and “all ways of being engaged with it” (ibid). While I love these ideas, I think there are some marks that were missed in regard to how we can benefit the whole child through social-emotional learning within music, which are integral to my own philosophy. The philosopher who I think I mirror in some capacities is Estelle Jorgensen, who sees the strengths and flaws of each method or philosophy of music education (Jorgensen, 1997). This closely relates to my philosophy, as I believe each student deserves equity when it comes to their education, and equity cannot be achieved in any one certain way. It is clear that somehow my personal philosophy draws from many different directions and methods, keeping one thing in mind—the whole student.

How My Philosophy Informs My Teaching

In short, my philosophy of music education revolves around the benefit of the whole child. Our students are multifaceted and come from so many different backgrounds and upbringings that it is virtually impossible to decide on one specific philosophy or method of music education. I believe that, though it is inherently valuable within itself, music should not be taught just for music's sake. Music has so many other characteristics that allows it to be an avenue to teach so many other things besides the music on the page and the skills that come with it. In my experience, in order for students to be open to learning, they have to feel safe and welcomed in their environment. Once students feel safe enough, it allows them to free their minds for new experiences that come their way in the classroom. This allows me the opportunity to engage them in differing musical experiences to try and reach each student, bettering their educational experience in some capacity. Through these experiences in music, whether they be emotional, aesthetic, or practical, students grow more towards self-actualization and realizing their full potential as human beings and members of society.

Chapter 2 - Lesson Plans

Lesson Plan 1

National Music Standards (2014) Addressed

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Rehearse, Evaluate and Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Enduring Understanding: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

Prior Knowledge/Skills

- Students have a basic understanding of music reading.
- Students have a basic understanding of the concept and utilization of solfege.
- The repertoire has been introduced several weeks prior and has been rehearsed on solfege to learn notes and rhythms.
- Sight-reading procedures are a familiar routine that has been implemented all semester/school year.

Rehearsal Objectives

- Students will be able to recall the sounds of various intervals using solfege.
- Students will be able to describe the concept of audiation.
- Students will be able to apply early stage audiation skills during sight-reading practice and repertoire rehearsal.

Assessment of the Rehearsal

- Informal evaluation during sight-reading and repertoire rehearsal by listening and providing feedback in a constant cycle.
- Informal discussion will be used as formative assessment.
- Sectional assessment for more focused, individualized listening and feedback.
 - Have each section (voice part) perform a given passage during sight-reading and repertoire rehearsal, listening for specific moments where audiation is necessary.
- Students will complete an Exit Ticket for individualized formative assessment to inform future rehearsals.

Relevant Contextual Factors

Modifications/Accommodations Needed

3A, Rural, Title I School District Majority white, all English-speaking students. This ensemble is a non-auditioned choir with students at all different levels of experience and musicianship. There are complete novices in the ensemble, some students with a year or two of experience, and some with over four years in choir. This ensemble was preparing repertoire to perform for adjudicators at Large Group Festival.	Solfege provided for students with reading deficits according to their IEPs. Extra reminders, visual cues, and breaks allowed for specific students according to their IEPs.
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Instructional Materials, Resources, & Technology**Personal Improvement Objective**

Sight reading examples created through Sight Reading Factory. Projector and computer to display sight reading materials. Repertoire: “Glorificamus Te” by Eugene Butler and “Do Not Stand at My Grave and Weep” by Laura Farnell.	Provide concise, productive feedback. Leave a bit more time for questions, peer feedback, and the Exit Ticket. Maintain an appropriate noise level in the classroom, getting students to be quiet quickly, and stay quiet and focused throughout rehearsal.
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Rehearsal Plan

Time	Activity	Purpose of Activity	Sequence	Assessment
5 min	Warm ups	Center the body, warm up the voice, prepare for instruction.	Various vocalises Solfege Canon for audiation	Listening/feedback
10 min	Sight-read	Utilize and build upon music-reading skills, introduce elements that are in repertoire and ways to tackle them.	- Determine key signature - Write scale - Sing through intervals - Write in solfege on board - Sing through pitches out of time - Determine time signature - Sing through “in your head” - Rehearse in time until performed correctly.	Individualized and group questioning, listening/feedback, informal assessments
1 min	Transition			
5 min	Discuss concept of Audiation	Define a concept that may or may not be familiar	- Question: Who has heard of audiation? - Ask to describe - Determine definition - Think of examples when it’s used	Group discussion

15 min	Rehearse “Glorificamus Te”	Rehearse, Evaluate, Refine	- Sing through once without stopping - Correct pitches and rhythms as necessary - Work with individual parts as needed - Discuss moments within the piece where audiation is crucial - Practice audiation (pg. 5, 10, transitions) - Revert to solfege where necessary	Listening/feedback Sectional assessment Group discussion
1 min	Transition			
15 min	Rehearse “Do Not Stand at My Grave and Weep”	Rehearse, Evaluate, Refine	Correct pitches and rhythms as necessary - Work with individual parts as needed - Discuss moments within the piece where audiation is crucial (transitions) - Practice audiation - Revert to solfege where necessary	Listening/feedback Sectional assessment Group discussion
5 min	Exit ticket	Assessment	- Have students access Exit Ticket on Google Classroom - Explain: looking for how you are with the concept, individualized, specific feedback is super helpful. Just be totally honest, it’s not held against you.	Formative assessment questions

Table 2.1 Rehearsal Plan 1

GLORIFICAMUS TE

From the "Gloria"
of the Mass

SSA Accompanied

By EUGENE BUTLER

Majestically (♩ = 69)

Soprano I
Soprano II

Alto

Piano

4

Glo - ri - a in ex - cel - sis De - o!

Glo - ri - a in ex - cel - sis De - o!

8va - - - - -

et in ter - ra pax ho - mi - ni -

Glo - ri - a in ex - cel - sis De - o et in ter - ra

Glo - ri - a glo - ri - a

8va - - - - -

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Figure 2.1 - *Glorificamus Te* (Butler, 1980, p. 3)

5

bo - nae vo - lun - ta - tis. *p*

bo - nae vo - lun - ta - tis. *p*

δva -----]

Allegro (♩ = 168)
very crisp
pp

Glo - ri - fi - ca — glo - ri - fi - ca - mus te glo - ri - fi - ca — glo - ri - fi -

Glo - ri - fi - ca — glo - ri - fi - ca - mus te glo - ri - fi - ca — glo - ri - fi -

pp

δva *δva* *δva*

ca - mus te glo - ri - fi - ca — glo - ri - fi - ca - mus te

ca - mus te glo - ri - fi - ca — glo - ri - fi - ca - mus te

δva *δva*

GLORIFICAMUS TE - SSA

Figure 2.2 - *Glorificamus Te* (Butler, 1980, p. 5)

10

65

p (in plainsong style)

Gra - ti - as a - gi - mus_ ti - bi prop - ter mag - nam glo - ri - am tu - am

mf D.S. al Coda

Gra - ti - as a - gi - mus_ ti - bi prop - ter mag - nam glo - ri - am tu - am.

Gra - ti - as a - gi - mus_ ti - bi prop - ter mag - nam glo - ri - am tu - am.

GLORIFICAMUS TE - SSA

Figure 2.3 - *Glorificamus Te* (Butler, 1980, p. 10)

In memory of Jonie Mae Muzny
and arranged SSA for the Martin High School Varsity Women, Arlington, Texas
Kay Owens, director
on the occasion of their 2008 Texas Music Educators Association convention performance
Do Not Stand At My Grave and Weep
SSA accompanied with optional C-instrument

Mary Elizabeth Frye

L. Farnell

The musical score is arranged for Violin (Vln.), Piano (Pno.), and voices (Soprano 1, Soprano 2, Alto). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score begins with a *Rubato* section for the Violin and Piano, marked *p*. The Piano part includes a *pedal throughout* instruction. The vocal parts enter at measure 5 with a *slight rit.* and *p* dynamic, then return to *a tempo*. The Piano accompaniment also follows these tempo and dynamic changes. The vocal parts have lyrics: "Ooh Ooh Ooh Oh Oh". The score includes dynamic markings such as *pp*, *cresc.*, and *mp*. A footnote states: "* play cued notes throughout in absence of C-instrument".

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Figure 2.4 - *Do Not Stand At My Grave and Weep* (Farnell, 2008, p.3)

Overview of Lesson 1

The purpose of this lesson was to introduce the concept of Audiation within the context of a regular rehearsal. Students would often be audiating during class without knowing that was what they were doing or did not have the right vocabulary to describe the process. Therefore, in the context of this rehearsal, I shaped the activities to deliberately define and discuss audiation and allow students the opportunity to see how it is used within our regular classroom setting. Students first warmed up, and I included an exercise within the process that was familiar but utilized the concept of Audiation combined with solfege. Then we went right into our sight-reading procedure utilizing the curriculum I have built, which also utilizes solfege. During sight-reading, I went about the process slightly different to provide some background for the concept of Audiation. Instead of practicing the example out loud, I had students audiate, or think through, the example in their heads. After the use of Audiation exercises in their warm up, this idea seemed more feasible for them. After sight-reading, we had a class discussion about the concept, defined it, and then thought about some specific examples within the repertoire they were rehearsing for their upcoming concert and festival. Students initially learned this repertoire on solfege but had recently transitioned to using the text. Throughout the rehearsal of the repertoire, I paid close attention to when Audiation should be happening, if it is happening, and what ways I can help. At the end of the lesson, students filled out a Google Form that informally asked a few questions in order to gauge their understanding of the concepts presented in the lesson.

Reflections on Lesson 1

My goals for this lesson were to connect the ideas and tools that students were already aware of, such as how to read music, using solfege to help them read and learn music, and our basic classroom procedures, and connect that to an explicit definition of Audiation, and

practicing the concept. I wanted to pay close attention to the concept of Audiation and make them aware of how it can help transfer the music they see and read in front of them to the music they hear. Audiation, as defined within Music Learning Theory, “takes place when we hear and comprehend music for which the sound is no longer or may never have been present” (*Audiation – GIML – The Gordon Institute for Music Learning*, 2025). Using direct instruction coupled with experiential learning, many students were able to utilize early stages of Audiation during the warm ups and sight-reading drills they performed. For the warm up exercise, students performed the solfege canon, then omitted different solfege syllables throughout the canon, requiring them to audiate that syllable in their heads. During sight-reading, students audiated the example in their heads before performing it out loud. I introduced this concept without explicitly defining it in order to prime students for the direct instruction they received after.



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Figure 2.5 - Sight Reading Passage - Lesson 1

When the concept of Audiation was introduced, collaborative efforts were made in order to keep students engaged in what was happening in class. Since ensemble classes are largely based on experiential learning, I feel that it is important to facilitate appropriate conversations about topics that are introduced so students feel like active participants in their learning, just as

they do in a rehearsal. During discussion, students described and defined Audiation and found specific examples of when to utilize it within their repertoire. Students were informally assessed during this discussion, as I simply listened to their responses to measure their understanding of the topic inform my future instruction. When transitioning to repertoire, students began to see clear moments wherein utilizing different stages of Audiation can be incredibly helpful. At the end of the rehearsal, students filled out a quick Google Form as a means of informal, formative assessment. Their responses to this assessment allowed me to assess if they met the goals I had established for the lesson, of which quite a few of them did. For example, in Figure 2.6 – Exit Ticket 1, Student Response 1, this student gave a specific example of when Audiation was necessary within their one of their pieces, *Glorificamus Te* (see Figures 2.1-2.3). However, in Figure 2.7 – Exit Ticket 1, Student Response 2, when asked to define Audiation in their own words, the student stated, “Hear things in your own mind as in notes.” In seeing responses in the assessment such as this, it became clear that I need to be more intentional about the vocabulary I use in regard to specific moments in class and actively engage the students with said vocabulary. They understood the concepts but still were not utilizing the right vocabulary to describe it.

Exit Ticket - 3/06/25

Briefly describe the concept of **Audiation** in your own words. *

Audition is when you hear the pitch in your head before you sing it

Think about the songs we practiced today. Pick a specific moment in one of the pieces and describe how you tried using Audiation, how it went for you, and why you feel that way. *Provide the name of the song and the location of the moment within the song (measure number, or page number and location on the page).* *

In Glorificamus te at 65 on page 10, I think it went well for me and helped me a lot.

Any other feedback or questions about Audiation?

Figure 2.6 - Exit Ticket 1, Student Response 1

Exit Ticket - 3/06/25

Briefly describe the concept of **Audiation** in your own words. *

Hear things in your own mind as in notes

Think about the songs we practiced today. Pick a specific moment in one of the pieces and describe how you tried using Audiation, how it went for you, and why you feel that way. *Provide the name of the song and the location of the moment within the song (measure number, or page number and location on the page).* *

In "Do Not Stand At My Grave And Weep" I used it to be able to predict the notes I was about to sing in the song at the beginning with the "Oooh's" going from Mi all the way to La. I'd say it helped quite a bit to be able to continue with the song and felt pretty good about it

Any other feedback or questions about Audiation?

Figure 2.7 - Exit Ticket 1, Student Response 2

The instruction that I exhibited within this lesson expanded my thinking about my teaching practice in several ways. I was able to see moments where I need to be much more deliberate about implementing vocabulary, ensuring that each student grasps the concepts using that vocabulary, and actually understands the vocabulary itself. I was able to employ new methods that I have developed over the course of my coursework at Kansas State, such as the sight-reading curriculum, as well as teaching idea of Audiation—an important concept from Gordon’s Music Learning Theory. Throughout repertoire rehearsal, I noticed several methods that I had picked up on while participating in lab-based choral methods classes. There are many different small details that I noticed I could improve on, such as classroom management moments, conducting gestures, and building in expressive musical moments throughout the entire rehearsal. Reflecting on this lesson has allowed me to recognize those moments where I need to dig deeper into what I have learned in my coursework, while also seeing the growth I have made because of it.

Lesson Plan 2

National Music Standards (2014) Addressed

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

MU:Pr4.3.E.8a Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

MU:Pr5.3.E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

Rehearse, Evaluate and Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

Prior Knowledge/Skills

- Students have a basic understanding of music reading.
- Students have a basic understanding of the concept and utilization of solfege.
- The repertoire has been introduced several weeks prior and has been rehearsed on solfege to learn notes and rhythms.
- This repertoire has been performed in several context but not memorized yet. They will be taking this repertoire to Contest later this quarter.

Rehearsal Objectives

- Students will be able to recall the definition of Audiation in the context of rehearsal.
- Students will be able to apply Audiation in various contexts during rehearsal to help improve overall performance.
- Students will be able to demonstrate attention to technical accuracy and expressive qualities in their prepared repertoire for contest.
- Students will be able to reflect on their performance, providing moments of strength and moments where improvement is needed.

Assessment of the Rehearsal

- Informal evaluation during warm ups and repertoire rehearsal by listening and providing feedback in a constant cycle.
- Informal discussion will be used as formative assessment.
- Sectional assessment for more focused, individualized listening and feedback.
 - Have each section (voice part) perform a given passage during repertoire rehearsal, listening for specific moments where audiation is necessary.
- Students will complete an Exit Ticket for individualized formative assessment, to help students reflect and to inform future rehearsals.

Relevant Contextual Factors

Modifications/Accommodations Needed

3A, Rural, Title I School District Majority white, all English-speaking students. This ensemble is a non-auditioned choir with students at all different levels of experience and musicianship. There are complete novices in the ensemble, some students with a year or two of experience, and some with over four years in choir. This ensemble was preparing repertoire to perform for adjudicators at Large Group Festival.	Solfege provided for students with reading deficits according to their IEPs. Extra reminders, visual cues, and breaks allowed for specific students according to their IEPs.
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Instructional Materials, Resources, & Technology

Personal Improvement Objective

Sound System and iPad will be used to record and play back student performance. Repertoire: "Do Not Stand at My Grave and Weep" by Laura Farnell.	Provide concise, productive feedback. Leave a bit more time for questions, peer feedback, and the Exit Ticket.
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	Find more silent moments to apply audiation. Utilize more rehearsal techniques that involve student input. Maintain an appropriate noise level in the classroom, getting students to be quiet quickly, and stay quiet and focused throughout rehearsal.
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Rehearsal Plan

Time	Activity	Purpose of Activity	Sequence	Assessment
10 min	Warm ups	Center the body, warm up the voice, prepare for instruction, utilize concepts seen in repertoire.	Various vocalises Solfege Canon for audiation	Individualized and group questioning, listening/feedback, informal observation
1 min	Transition			
5 min	Discuss concept of Audiation	Recall definition of Audiation, connect moments where it is used	- Recall concept - Ask to describe - Determine definition - Think of examples when it's used	Group discussion
15 min	Rehearse "Do Not Stand at My Grave and Weep"	Rehearse, Evaluate, Refine	Correct pitches and rhythms as necessary - Work with individual parts as needed - Discuss moments within the piece where audiation is crucial (transitions) - Practice audiation - Refine expressive qualities and details (vowel shapes, dynamics, cutoffs, etc.) - Revert to solfege where necessary - Record performance of the piece using iPad.	Listening/feedback Sectional assessment Group discussion
1 min	Transition			
7 min	Listen to performance	Reflection, Assessment	- Listen to the recording silently.	Group discussion, Exit Ticket

	of “Do Not Stand at My Grave and Weep” Exit Ticket		- Jot down moments in the piece that you like, that you don’t like, that you want to fix. - Did that sound the same in the recording as it did to you? - When you were audiating, is this what you heard? How was it the same? How was it different? - What expressive qualities did we do well on? What can we improve on? Why do you think it will sound differently when applying those things? - Fill out a Google Form assignment answering these questions.	
5 min	Exit Ticket	Assessment	- Filling out a Google Form assignment. - Did that sound the same in the recording as it did to you? - When you were audiating, is this what you heard? How was it the same? How was it different? - Questions about moments of audiation included	Formative assessment questions

Table 2.2 Rehearsal Plan 2

Overview of Lesson 2

The second lesson of this project was a continuation of the first lesson, building upon concepts previously learned and applying them within the context of a regular rehearsal. The

sight-reading process was omitted for this rehearsal in order to better focus on the application and implementation of Audiaton. There was more deliberate time spent on warm up exercises to allow for the entire ensemble to practice audiating in a whole group setting. There was a solid amount of time spent a lot of time specifically on the solfege canon exercise to practice Audiation. Students then participated in a short discussion, recalling the concept of Audiation, its definition, and places where it can be applied. Students then proceeded into a regular rehearsal of the repertoire they were taking to festival in a few short weeks. At the end of the rehearsal, after working on refining details such as diction, dynamics, vowel shapes, phrasing, and more, I recorded audio of the students performing their pieces. After recording, we listened to the audio, the class discussed what went well and what can be improved, and the students filled out a short Google Form reflection as a means of formative assessment and engagement with the concepts.

Reflections on Lesson 2

My goals with this lesson were to further incorporate Audiation, utilizing solfege as a tool in order to do that, while also implementing the concept throughout the rehearsal of repertoire that students had been working on for many weeks. I also wanted students to pay closer attention to the details in the music that would be necessary for us to really be successful at our upcoming festival and think about how well they were incorporating those details within their performance. Speaking very candidly, this rehearsal was more of a struggle than I would have liked it to be. Many of the issues that arose were due to student behaviors that are out of my control. Students really struggled to maintain focus and stay quiet throughout the rehearsal, so it took a lot longer to get through everything than it needed to. The warm up procedure took way more time than it should have because there were many gaps within the instruction due to student conversations that were not appropriate for that moment in class. Due to these gaps in instruction

where I was waiting for them to refocus, learning became increasingly difficult. This is something that I became aware of when learning about different theories of teaching throughout my coursework, such as Engagement Theory and Brain-Based Learning Theory. I believe in creating a positive environment where my students feel comfortable speaking freely and expressing themselves as they are. However, on this day, it became particularly out of control, and I was not able to implement the short moments of lecture and engagement that would be appropriate because those moments were constantly interrupted. Making it through the concepts and activities that were needed for this lesson did not happen in a timely fashion, and learning was not optimal due to the constant interruptions and focus on behavior rather than content of the rehearsal.

Throughout the rehearsal, I implemented a feedback loop as a means of informal assessment in the moment. After we would run through an exercise, I would provide feedback, and then we would do that exercise again, and there was generally a noticeable improvement. This is a natural cycle that is exhibited throughout my classroom and is a standard assessment tool in ensemble classes. Additionally, I recorded students in their performance at the end of class, then had them listen to the performance back and provide feedback. Through a Google Form, students gave feedback on how well they felt like they sounded compared to how they thought the piece should sound based on how they audiate the piece. After being asked if their performance sounded how they expected after audiating, in Figure 2.8 – Exit Ticket 2, Student Response 1, this student gave some thought to their response but did not give much detail by stating, “I mean I genuinely think it could’ve sounded way better, we did not do as well as we can.” Another student exhibited a similar response, in Figure 2.9 – Exit Ticket 2, Student Response 2, by stating “It did not sound like how I thought it would, but it did not sound

different than what I expected.” Through these assessments, I was able to understand that students need to spend a bit more time with the concept of Audiation with music they are familiar with in order to be utilizing it to the fullest. I was also able to see that I, again, needed to be more deliberate with using vocabulary so that students feel like they have the verbiage to be able to describe what I am asking of them.

Exit Ticket 3/27/25

Elements to think about and discuss: Tone, intonation, expression (dynamics, phrasing), diction (vowels, consonants, cut-offs), note accuracy, rhythmic accuracy, balance, and blend.

Discuss at least one (1) element or expressive quality that you think went **WELL** in this recorded performance. *

i think the notes sounded decent, along with our tone.

Discuss at least one (1) element or expressive quality that you think we could **IMPROVE** on in this recorded performance. *

staying together, it seemed like we were all kinda entering at different times. we also need to work on blending our sound.

You **AUDIATED** this piece before performing it. After listening back to the performance, did it sound like what you heard when **AUDIATING**? Did the performance sound how you expected? Did the performance sound different than how you expected? Explain your thoughts in at least two sentences. *

I mean i genuinely think it could've sounded way better, we did not do as well as we can.

Figure 2.8 - Exit Ticket 2, Student Response 1

Exit Ticket 3/27/25

Elements to think about and discuss: Tone, intonation, expression (dynamics, phrasing), diction (vowels, consonants, cut-offs), note accuracy, rhythmic accuracy, balance, and blend.

Discuss at least one (1) element or expressive quality that you think went **WELL** in this recorded performance. *

Pronouncing the vowels how they should be pronounced

Discuss at least one (1) element or expressive quality that you think we could **IMPROVE** on in this recorded performance. *

Dynamics

You **AUDIATED** this piece before performing it. After listening back to the performance, did it sound like what you heard when **AUDIATING**? Did the performance sound how you expected? Did the performance sound different than how you expected? Explain your thoughts in at least two sentences. *

It did sound like how I audited it. It did not sound like how I thought it would, but it did not sound different than what I expected.

Figure 2.9 - Exit Ticket 2, Student Response 2

Exit Ticket 3/27/25

Elements to think about and discuss: Tone, intonation, expression (dynamics, phrasing), diction (vowels, consonants, cut-offs), note accuracy, rhythmic accuracy, balance, and blend.

Discuss at least one (1) element or expressive quality that you think went **WELL** in this recorded performance. *

I think that we did well on the dynamics

Discuss at least one (1) element or expressive quality that you think we could **IMPROVE** on in this recorded performance. *

Not falling behind beat

You **AUDIATED** this piece before performing it. After listening back to the performance, did it sound like what you heard when **AUDIATING**? Did the performance sound how you expected? Did the performance sound different than how you expected? Explain your thoughts in at least two sentences. *

It did not sound like I thought it would. I thought it would be more evenly balanced.

Figure 2.10 - Exit Ticket 2, Student Response 3

This lesson in particular was a real reflection of how some days in the classroom can be, even when one might feel like they have everything under control, and they are a master of their craft. There are simply days where, no matter how much effort is put in by the teacher, student behaviors end up taking over, and learning does not happen the way that it was meant to happen. Though students still exhibited understanding of the concepts that I wished for them to learn, those concepts were not the largest takeaway from that rehearsal for them. When I heard from some of them conversationally after class, several of them expressed feelings of disappointment and frustration due to people being disrespectful. This lesson proved that I could try to implement as many theories as I want—Music Learning Theory, Brain-Based Learning, Behaviorism, Engagement Theory, Bloom’s Taxonomy—and sometimes things just do not work out the way that we intend them to. It is not necessarily the fault of any one person or instance, but it is important to understand that as an educator, one moment does not define your entire ability to be an effective teacher. In the end, my biggest takeaway from this lesson was that I need to be more deliberate and intentional with my direct instruction to make it as effective as I possibly can every single time, because anything can happen at any time in the classroom.

Chapter 3 - Reflections

Throughout my time in the Master of Music program at Kansas State University, I have been catapulted into a new journey as a music educator that has ultimately changed me for the better with each and every class I have taken. Throughout each course, I have been able to further understand a wide variety of facets that make up what we do as music educators on a daily basis, as well as improve and grow in areas that I would not necessarily have thought about had I not been a part of this program. I have gained access to many tools and pieces of knowledge that will serve me in my journey as a music educator and help me through any obstacles or challenges that may come my way.

History and Philosophy of Music Education was a course that seemed incredibly overwhelming at first, but now fuels me on a daily basis as an educator. The idea of combing through all of the information that we were learning in such a short amount of time was incredibly daunting. However, once we dived into the course and I started to learn about the inception of public education and music's integration within the deep history of education in the United States, I quickly became incredibly interested in the course. Learning about the historical roots of music in public education allowed for me to approach my position with new perspective. It gave me fulfillment to learn that at one point, music was highly valued in the context of education and was thought of as a pillar in the upbringing of an individual. It was enlightening to learn about how music became undervalued over time as advancements in science and technology came to the forefront of the educational experience. In learning of the history of music education, I gained a new perspective and appreciation, as well as a deeper understanding of why advocacy is always needed when it comes to music in education. Learning about all of the different philosophies of music education was equally as interesting. I am the type of person

to always give the benefit of the doubt. I approach other's belief systems with empathy, understanding that each person's experience is unique and has led them to the circumstance that they are in. This allowed me to really soak up many different kinds of philosophies from a variety of music education philosophers. But it was through learning about all of the different philosophies and perspectives that I came to understand that there is no correct answer—there is no correct way to teach music. Ultimately, there are many different methods and techniques we can try to help our students gain an appreciation of music and understand its concepts, but we have to meet them where they are every single day, no matter what. As long as we can make them feel safe and at peace in their environment, then we can use our knowledge and expertise to share the joy of music with them.

Choral Rehearsal Techniques was a very fruitful, experiential class that rejuvenated my love for choral music and gave me a refresh that I did not know I needed. Creating music and learning about so many different methods and techniques to run a rehearsal, workshopping ideas with other fantastic choral music teachers, all while receiving hands-on experience allowed for me to feel a confidence I had not felt before. It gave me comfort to know that there are so many other teachers that feel the same way I do about issues that arise within the classroom, or that they struggle with the same things that I do. This course allowed for me to be open and receptive to an infinite number of ideas that I find myself incorporating on a daily basis, especially when it comes to aural skills and Audiation.

Theories of Music Teaching was a course that refreshed some knowledge that I learned in my undergraduate studies, while elaborating on that knowledge and deepening it with many other theories and perspectives. I was able to gain additional perspective on theories that I was already aware of, such as Behaviorism, Constructivism, Bloom's Taxonomy, and Gordon's

Music Learning Theory. I was also able to learn about so many theories I had not known about, such as Brain-Based Learning, Engagement Theory, Critical Pedagogy, and Communities of Practice. One of my largest conclusions from this course was how much I really enjoy aspects of Music Learning Theory and how much I wanted to incorporate it into my classroom. The concept was introduced to me within the context of Elementary Music Methods, and I had not given much thought as to how it can be incorporated within a choral ensemble setting. However, after learning about the sequence of learning and the overall concept of Audiation has been integral to the way I want to run my choral classroom.

Curriculum Development and Assessment was a course that gave me great validation. Throughout my time in undergraduate studies, the idea of assessment within the music classroom was hard to solidify to those unfamiliar with the way that ensemble classes generally run. Through the lens of this course, I was able to see that many of the assessments I thought I was doing were legitimate forms of assessment, which felt like a huge sigh of relief. I was able to learn more intricate details about ways in which I can collect data on those assessments, and how ultimately what we are looking for with assessment is students' abilities to produce desired outcomes. I also learned that for music, those outcomes are generally skills-based, but knowledge outcomes are equally as important. This course taught me to refine what those desired outcomes may look like and input them within the context of a more traditional looking curriculum that has goals, objectives, actions, and assessments built in. I was able to learn what kinds of assessments would be appropriate for my classroom in order to gauge the abilities, skills, and knowledge students have gained. I have found myself striving to create significant learning activities within every single class using the methods I have learned from other content-specific courses along the way. Lastly, this course gave me the tools I will need to advocate for

music as a field within education. I know that I have the proper knowledge on how to assess my students, how to collect that data, and how to show that data to individuals that may require it. In today's current climate surrounding teachers and educators, equipping myself with as much knowledge about advocacy is critical, and this course has helped me substantially with that.

In conclusion, my time in the Master of Music program at Kansas State University has been nothing short of transformative, not just in deepening my knowledge of so many different facets of choral music education, but also in reshaping the way that I approach teaching in the classroom every single day. I have been challenged, inspired, and ultimately very well-equipped through my courses, and I am eager to return to my students with a renewed sense of purpose and clarity as an educator. My journey through this program has reinforced what I have always known to be true: students are what matter the most. Every piece of history, method, technique, rehearsal strategy, philosophy, and academic insight only holds value if it helps me connect more meaningfully to them. Meeting students exactly where they are—musically, emotionally, and personally—and being able to share the power and joy of music with them every day is what really, truly matters. Making them feel known, understood, and valued, while also learning about and sharing the thing I love most in the world is all I can hope for when they walk into my classroom every day. That is the heart of my desire to grow as an educator, that is the heart of this work I have done, and thanks to the experiences I have gained through the Master of Music program at Kansas State, I am better prepared than ever to serve my students with intention, compassion, and excellence.

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