African Musicology Online
Vol. 9, No. 2, pp. 1-25, 2019

DEVELOPING VOCAL MUSIC ASSESSMENT SCHEDULE: AN ANALYSIS IN SYNCHRONY TO THE CURRENT SYSTEMS IN KENYAN UNIVERSITIES

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ABSTRACT

This paper sought to address the process through which universities in Kenya assess vocal music performance. The analysis was drawn against a checklist of 19 items that sought to develop a schedule that synchronizes with other schedules to help evaluate vocal music performance objectively. Purposive sampling was used to consider 12 universities offering music where 6 universities were randomly selected for participation in the study. Students of music were selected using stratified random sampling to acquire gender representation before simple random sampling technique was used to acquire the actual sample size n=30%. The study was guided by Constructive Alignment model(Biggs, 2003) as the theoretical underpinning. Data was collected using opinionnaires, questionnaires, focus group discussion, and observation schedule. Analyzed data was then presented in summarized tables and themes for content analysis. The students' vocal evaluation and assessment schedules varied in the sampled universities as well as the capacity of music instructors to assess rhythmic accuracy, tempo, sight singing, tone, intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis, historical and cultural context which formed the key elements of evaluation in the universities. The study concludes vocal music scores and evaluation schedules should be analyzed based on the developed schedule.

Key words: Evaluation, Assessment, Vocal Music, Schedule, Develop, Synchrony, Standard, System, University, Kenya

INTRODUCTION

Training, assessing and evaluating vocal music as Freer (2011) postludes has existed for hundreds of years. According to Wright (2012), an examining body which is the Associated Board of Royal Schools of Music (ABRSM) founded by Sir Alexander and Sir George Grove in 1889 was to offer guiding exams so as to improve students' personal musical progress and provide performance opportunities. This stood to be a brilliant opportunity for higher learning institutions to at least have a standard guideline for assessing and evaluating music performance worldwide.

In Kenya, formal music education was introduced both at primary and secondary levels. The government placed a compulsory common music curriculum for both primary and secondary training colleges between 1963 and 2002. In 1965, a music department was first established in Kenyatta University College which later became full- fledged university and was granted its charter and status in 1986. The music department offered teaching programmes for secondary school teachers leading to the enhancement of music teaching in a number of secondary schools which were already operating during the pre-independence period. These included, The Nairobi School (Prince of Wales), N'giya Girls, The Kenya High school, Limuru Girls and Alliance Boys School. The growth and expansion of the number of schools offering music programs in Kenya has led to increment in the opening of universities offering music programs. Consequently, apart from Kenyatta University that is considered to have the largest and most established music department, the other universities currently offering music include Technical University of Kenya (TUK), Maseno University, Moi University, Kabarak University, Daystar University, Baraton University, Maasai Mara University Kisii University and St. Pauls University.

Despite the availability of such policy documents McVeigh (2013); Leong,& Cheng (2014), allude to music educators having a challenge in developing standard-based assessment systems with diverse educational policies given that vocal music performance is a complex subject that poses various training and evaluation challenges. In this paper therefore, the authors thus developed a schedule used in the assessment and evaluation process of vocal music in selected universities with respect to the current system of evaluation among Kenyan Universities.

METHODOLOGY

The study was underpinned on the outcome –based curriculum as postulated by Biggs (2003) who referring to the model as the model of constructive alignment. In this Biggs explains the

consistent relationship between assessment, strategies of teaching and intended outcomes in learning in any educational program. This paper has its focus on the assessment and evaluation of vocal Music. According to Biggs, the design and development of teaching and learning activities comes second after drawing on board the intended outcomes in any curriculum by the learners. He therefore considers the assessment schedule third in place such that adopting this sequence, students then learn how to demonstrate achievement at the highest level described by the outcomes (Biggs, 2003, p.30).

The study adopted a descriptive survey design. Kothari (2013) postulates that descriptive survey design includes fact-finding inquiries thatfocus on the state of affairs as they are. A descriptive design provided comprehensive information towards the current study since it was more precise in its focus and scope. Data was collected through qualitative and quantitative approaches to interpret inquiries concerning the tools used in assessing and evaluation of vocal music in universities. Qualitatively because through emanating open-ended questions and procedures; information was collected in the context of the participants then the authors constructed analysis of the information gathered. Quantitatively it was applied by use of closed-ended questions in a form Opinionnaires and focus discussion groups which were administered to students, questionnaires used on the music instructors and observation schedules. In addition, measurements of variables were drawn from the instruments after which numbered data was interpreted using statistical procedures drawing a summary to complement qualitative data.

The study was conducted in Kenya's selected universities that were well-established with music departments. The universities had diverse sampling strata that were conveniently available for conducting the study. Music educators and music students in the selected universities formed the target population. Six (6) out of 15 universities in the country were selected with students being randomly selected from strata of students in the music and vocal

performance departments. Music instructors and head of music departments were also considered.The study adopted purposive (Benard, 2002), stratified random (Mugenda, 2008) and simple random (Mugenda & Mugenda 2012) techniques for data collection.

The target population (N^h) therefore comprised 6 universities in Kenya from which a sample of 3 private and 4 public universities that offer music as a subject were sampled. From the 6 universities, 6 music instructors, 6 heads of music department and 81 students participated during the study bringing the study sample to 93 respondents. The study was conducted through Opinionnaires, focus group discussion, questionnaires, and observation schedules. Data was then collected using both primary and secondary sources. Primary data collection was done through questionnaires, Opinionnaires, focus discussion groups and observation schedules while secondary data was collected from journals, books, articles, academic papers and magazines from Kenyatta University, Daystar University and Government libraries. Government census and internet data which referred to reliable sources for accurate information were also used. Analysis of data was done qualitatively and quantitatively through content analysis and descriptive statistics respectively since both designs give comprehensive and complete results of the instruments. The reportage of findings is presented in tables of frequency distributions, percentages and bar graphs.

RESULTS AND DISCUSSION

The study findings were presented in tables and thematically as shown in the following section.

Assessment process used in the university by the music instructors

In quest to realize this objective, the respondents were asked the assessment process used by music instructors in assessing vocal music. A descriptive analysis was carried out and the

findings indicated in Tables on the various assessment standards. Table 1 presents findings on the Rhythmic accuracy assessment in the Universities.

Table 1: Rhythmic accuracy assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E.	Executed perfectly	Executed well with minor mistakes	Done well with a considerable no mistakes	Done poorly
University F	-	Meets standards	-	-
University B	Exceeds standards	--	-	-
University A	Interprets such singing as rubatic	Correctly sings given rhythm	Misses some note values	Misses the note values
University D	-	Meets standards	-	-
University C				

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards

The authors also sought to establish the criteria used in the evaluation and analysis of vocal music through Tempo assessment in the selected universities. The findings were as recorded in Table 2.

Table 2: Tempo assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Correct and suitable tempo	Correct tempo though little slow or fast	-	-
University F	-	Meets standard	-	-
University B	Exceeds standards	-	-	-
University A	Interprets different process	Performs indicated tempo	Keeps tempo some of the time	Cannot keep the tempo at all
University D	-	Meets standards	-	-
University C	Tempo is stable and correct	Stable and correct with a few corrections	Lack of consistency in keeping tempo correct	Incorrect

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards.

In addition, it was also observed that sight singing also formed part of the important criteria in evaluation and assessing vocal music performance in the selected universities. The

authorsdevelop the following schedule as concerns sight singing assessment as used by the universities.

Table 3: Sight singing assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Very accurate and fluent	Accurate but not fluent	Inaccurate and inconsistent	Poor sight singing with major mistakes
University F	-	Meets standards	-	-
University B	-	-	Almost meets the standard	-
University A	Pitch accuracy, rhythmic accuracy expressive	Keeps the pitch throughout	Keeps pitch atleast half way	Cannot sign in pitch
University D	--	-	-	Does not meet standards
University C	Very accurate and fluent	Accurate with a few mistakes or fluency	Inconsistent and inaccurate	Very poor with many mistakes

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards

Table 4 on the other hand portrays the findings on the assessment of Tone in vocal music by the instructors.

Table 4: Tone assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Very clear and resonance	Clear and resonance	Tone weak and unclear	-
University F	-	Meets standards	-	-
University B	-	Meets standards	-	-
University A	Keeps even tone and adds color	Even tone throughout	Uneven tone a few of the times	Uneven tone
University D	-	Meets standards	-	-
University C	Excellently clear	Loud and clear	Not strong and lacks clarity	Very poor

Key: 1-Does not meets standards, 2-Amost meets standards, 3-Meets standards, 4-Exceeds standards.

Table 5: Intonation assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Consistently in pitch	In pitch most of the time	In pitch only when accompanied	Unable to maintain pitch
University F		Meets standards	-	-
University B	Exceeds standards	-	-	-
University A	Sings in key and melody perfectly	Sings in key	Goes off key partly	Goes off key
University D	-	Meets standards	-	-
University C	Accurately and consistently in pitch and accurate well developed	In pitch though not most of the time	In pitch during the accompaniment	Unstable and cannot maintain pitch

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards.

As presented in Table 6, the authors bring out the concern on vocal music performance evaluation based on Melodic accuracy assessment.

Table 6: Melodic accuracy assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Correct pitch and rhythm	Correct pitch and rhythm with minimum mistakes	Incorrect rhythm and pitch 50%	Wrong notes 80% of the time
University F	-	Meets standards	-	-
University B	Exceeds standards	-	-	-
University A	Sings perfectly in pitch	Sings correct pitches all through	Sings accurately at least half the time	Cannot sing melody accurately
University D	-	Meets standards	-	-
University C	Correct pitch with correct notes consistently performed	Correct pitch and melody with few mistakes	Averagely correct in pitch and in consistence	Very wrong notes almost 90%

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards

Table 7: Vocal technique assessment in the Universities

	Assessment criteria			
University	**4**	**3**	**2**	**1**
University E	Polished technique. Professional level	Good vocal technique	Average technique	Technique wanting
University F	-	Meets standards	-	-
University B	-	Meets standards	-	-
University A	Tone projection, breath management articulate all good	Projects tone, breath management	Partly projects tone, partly good breathing	Cannot project tone, poor breath management
University D	-	Meets standards	-	-
University C	Very polished vocal well controlled	Loud vocal well controlled with minimal mistakes	Average	Poor

Key: 1-Does not meet standards, 2-Almost meets standards, 3-Meets standards, 4-Exceeds standards.

The study findings indicated that music instructors in the universities assess rhythmic accuracy, tempo, sight singing, tone, intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis, historical and cultural context in 4 standard grades. The grades are; 1-does not meet standards, 2- almost meets the standards, 3-meets the standards, 4-exceeds the standards.

In Universities E and A, the music instructor felt that rhythmic accuracy is assessed when it is executed perfectly. Tempo is assessed based on the correctness, stability, correctness and interpretation of different process by the music instructor;Sight singing is assessed by the music instructor by the accuracy, expression and fluency; Tone assessment is done by the music instructors through clarity and addition of color. Music instructors assess intonation by consistency in pitch, development of accuracy and consistency in pitch.

Observation on techniques relevant for evaluation of vocal music performance

By observation, the authorssought to check the techniques used to assess vocal music by selected universities in Kenya.In pursuit of this aspect, a descriptive analysis was carried out and the findings indicated in Table 8.

Table 8: Observed vocal techniques used in vocal music performance for evaluation

Category	Uni. B	Uni. A	Uni. E	Uni. C	Uni. D	Uni. F
Program notes	No	No	No	Yes	Yes	No
Pitch accuracy	Yes	No	Yes	Yes	Yes	No
Tempo	Yes	No	Yes	Yes	Yes	Yes
Intonation	Yes	Yes	No	Yes	Yes	Yes
Rhythmic accuracy, stability	Yes	No	Yes	Yes	No	No
Melodic accuracy	No	No	No	No	No	No
Interpretation	No	No	No	Yes	No	No
Phrasing	Yes	No	Yes	Yes	Yes	Yes
Dynamics	Yes	Yes	Yes	Yes	Yes	Yes
Tone quality	Yes	Yes	Yes	Yes	Yes	Yes
Tone control	Yes	No	No	No	No	No
Articulation markings	Yes	No	No	Yes	Yes	No
Breath control/support	No	No	Yes	Yes	No	No
Posture relaxation/presence	No	No	Yes	No	No	No
Diction	Yes	No	Yes	Yes	No	Yes
Vocal technique	No	No	No	No	No	No
Expression/mood and style	No	No	No	Yes	Yes	No
Memory/mastery of concepts	No	No	Yes	Yes	Yes	No
Dexterity	No	No	No	No	No	No
Synthesis, analysis and historical/cultural context	No	No	No	Yes	No	No
Number of categories used	10	3	10	15	10	6
Percentage out of 20 categories	50.0%	15.0%	50.0%	75.0%	50.0%	30.0%

Source: Field data (2018)

The authorsestablished that in the six universities that participated in the study, use of vocal techniques for assessment in classroom was observed. Vocal techniques were put in 20 categories and the use of each category in each university was recorded. Out of the 20 categories, In University C, 75.0% of the categories were used, in University B, E and D 50.0% of the categories were used in evaluation and assessment in classroom. In University F, 30.0% were used while in University A, 15.0% of the categories were observed to be used for evaluation in the classroom.

To confirm the likelihood of the use of vocal techniques in the selected universities, a further analysis was conducted through one sample t-test and the results indicated in Table 49.

Table 9: One sample t-test result Use of the vocal techniques in the universities

	Test Value = 50					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Use of vocal techniques	-.598	5	.576	-5.00000	-26.5070	16.5070

Source: Field Data (2018)

Utilization of the categories of the vocal techniques used in the vocal music performance in the universities was computed using one sample t –test with an average usage of 50%, the result indicated that, there was no significant deviation of the usage of the vocal techniques from the average (t = 0.598, P = 0.576). In all the universities, usage of the assessment of vocal techniques was on average 45.0% with a standard deviation of 20.5%.

Popularity of the vocal techniques usage in the universities

To establish the popularity of the usage of the vocal techniques in the selected universities, a descriptive analysis was done and the findings presented in the Table 10.

Table 10: Popularity of use of vocal techniques category in classroom for evaluation and assessment in the universities

Category	Frequency of use (N = 6)	Percent	Rank (1-most used)
Program notes	2	33.3	5
Pitch accuracy	4	66.7	3
Tempo	5	83.3	2
Intonation	5	83.3	2
Rhythmic accuracy, stability	3	50.0	4
Melodic accuracy	0	0.0	7
Interpretation	1	16.7	6
Phrasing	5	83.3	2
Dynamics	6	100	1
Tone quality	6	100	1
Tone control	1	16.7	6
Articulation markings	3	50.0	4
Breath control/support	2	33.3	5
Posture relaxation/presence	1	16.7	6
Diction	4	66.7	3
Vocal technique	0	0.0	7
Expression/mood and style	2	33.3	5
Memory/mastery of concepts	3	50.0	4
Dexterity	0	0.0	7
Synthesis, analysis and historical/cultural context	1	16.7	6

Source: Field data (2018)

The most used vocal techniques in the universities were evaluated using descriptive statistics. Dynamics and tone quality in assessment and evaluation of vocal music were used in all the six universities (100%). None of the universities used melodic accuracy and vocal technique or dexterity in classroom assessment. Interpretation and Synthesis, analysis andhistorical/cultural context were used only in University C; Tone control was used only in University B while posture relaxation/presence was used only in University E. When the use of the categories in the universities was ranked, the authors established 7 distinct ranks of the evaluation category items.

In this paper, the authorsdevelop a music assessment and evaluation schedule. The study findings indicate that the assessment processes used in the universities by music instructors in termsof skills to be assessed includes rhythmic accuracy, tempo, sight singing, tone,

intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis, historical and cultural context in 4 standards grades. The grades are; 1-does not meet standards, 2-almost meets the standards, 3-meets the standards, 4-exceeds the standards.

Assessment process used in the university by the music instructors

The findings of the study in regard to assessment process used a 4 standard grade on how instructors could assess techniques such as rhythmic accuracy, tempo, sight singing, tone, intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis, historical and cultural context in 4 standards grades. The grades are; 1-does not meet standards, 2-almost meets the standards, 3-meets the standards, 4-exceeds the standards.

Instructors gave varied descriptions such as tempo being assessed based on the stability, correctness and interpretation of different process by the music instructor;Sight singing is assessed by the accuracy, expression and fluency; Tone assessment by clarity and addition of color. Music instructors assessed intonation by consistency in pitch, development of accuracy and consistency in pitch.

Various studies have been cited on descriptions of the concept identified with five factors that form vocal music performance. Theseinclude: intonation, dynamics, phrasing, and tone as espoused by Wapnik et al. (1998); tone quality, pitch accuracy, rhythm accuracy, expression and stylistic correspondence by Ryan et al. (2006); timbre, melodic accuracy, pitch, metrical accuracy, speed, interpretation and proficiency (Hewitt, 2007); musical elements, instrument mastering and presentation Ciorba and Smith (2009); phrasing, intonation, rhythm, dynamics and tone (Geringer & Madsen, 1998). Each of these views of music performance has demonstrated different levels of standardization regarding validity and reliability. For instance, rhythmic accuracy assessment in the four universitieson the 4 scale descriptions showed thatrhythmic accuracy exceedingly met standards. On the 3 grade rhythmic accuracy

assessment met standards in five universities and on the 2 grade rhythmic accuracy assessment almost met standards in two universities.

Assessment of tempo exceedingly met standards and just met standards in four and five universities respectively. Assessment in sight singing exceeded standards and met standards in three and four universities respectively. Assessment of tone exceedinglymet standards and met standards respectively in three and six universities. Assessment of intonation met exceeding standards and met standards in four and five universities respectively. Assessment of melodic accuracy met exceeding standards and just met standards in four and five universities respectively. Assessment of vocal technique met exceeding standards and met standards respectively in three and six universities. To some trainers as observed by Bolduc (2015) it will be very exceptional to notice descriptors on each technique together with an award but instead see an overall award of grade for all at once. From the findings also it clearly indicates that trainers' views in terms of assessing are very different in most institutions. Education national standards objectives were meant to equally cut across institutions and offer equal standards of assessment. Policy stake holders and trainers therefore need to collaborate to bring together ideas and strategies that would develop a standardized schedule that would offer a common language to all institutions that offer vocal music performance.

Synchronization of other schedules and frameworks

To address the objective of this paper,there is need to know that student assessment and evaluation are part and parcel within course of study progress. To assess and evaluate students, trainers are urged to design assessment schedules that are based on what the students are supposed to learn. Kenny (2011) urges instructors to recognize and know that students' learning is motivated by assessment. Such observations have also been alluded to by other findings from scholars such as Wesolowski (2012) that trainers of vocal music

performanceneed to experience or have to be equipped with power models of evaluating in a performance set up.

Effective assessment and evaluation establish a comparative condition against which accountability and outcomes can be judged (Griffiths, 2009). Effective assessment strives to respond to the following question, "Is my program meeting its goals and objectives?" As such, its primary uses are to compare the goals of the vocal performance with its achieved outcomes; report the music performance and value outcomes to provide formative feedback information for the change and improvement in performance. This requires the provision of sufficient time and resources that renders the aspirations and goals of a plan into instructional undertakings that meet the students' requirements, stimulus and abilities. According to Stanley et al. (2002), the most important aim of instructional assessment is to enhance learning and at the same time provide important results to students and educators about the developments of educational goals. The statement indeed shows realization of teaching advantages in merging assessment and instructional procedure.

Many assessment techniques have been developed in the past but as Davidson and Coimbra (2001); Bergee (2003); and Latimer et al. (2010),findings indicated that music performance assessment is the procedure that an individual or group of people try to balance and synthesize varied standards of individual performance to provide judgment that includes ranking, grade or quality description. However, music performance assessment among assessors is somehow low, and notable biases usually affect the outcomes (Fautley, 2010). Vocal music assessment is a very complex process and needs studies of music assessment to display how formal music performance assessment can be conceptualized as a composite structure that consists of many connected influences. Thecomplexity in it makes assessment process subjective in nature hence affecting the aesthetic value judgments (Wesolowski,

2012; 2014). Synchronization of rubrics to develop a schedule for vocal music performance will enhance or improve objectivity during evaluation. Rubrics as Ciorba and Smith (2009) assert provides educators and teachers with a written form of accountability and more specific information and better evidence towards student musicians' progresses.

Observations that were made established an urgency of a common language among educators concerning the assessment and evaluation of vocal music performance. The objectives of the schedule are derived from Blooms taxonomy and other international frameworks. Hanna (2007) advocates for the use of Blooms Taxonomy as a tool that translates learning outcomes into objective criteria and that, music learning involves the interweaving of the three domains of Knowledge namely the affective, psychomotor and cognitive. This paper in co-operates Blooms Taxonomy learning objectives in constructing an assessment schedule within the components used for assessing vocal music performance. Findings from some instructors of the studied universities experienced difficulties in assessing some techniques that fall under the affective domain. Affective domain as Thies (2014) avers covers all evaluative states such as expressions, feelings or mood. These are the processes that make the voice instrument unique. For this reason therefore, the schedule developed bases the evaluative grounds on the three domains.The three types of learning are described in Table 11.

Table 11: Processes of Blooms Taxonomy

Domains	Musical elements
Cognitive	i. Rhythmic and melodic Accuracy, ii. Note values iii. Ornaments such as Trills iv. Dynamics v. Analysis of the pieces vi. Interpretations of the pieces vii. Motor skill e.g. singing viii. Memorization of the musical elements reflected on pieces ix. Phrasing
Psychomotor	i. Articulations ii. Breath Control iii. Vocal Technique iv. Vocal Fluency
Affective	i. Expression e.g facial ii. Diction iii. Tempo variations iv. Intensity/Developmental techniques v. Pitch Accuracy vi. Melodic flow and shifts

Always best assessment should be intertwined with learning. Learning outcomes as attested by scholars such as Hanna (2007) should be part and parcel of testing schedules. This enables trainers to know exactly the status of their students before they get to the next level

The developed schedule by the authorssought to address the issue of potentiality in assessing and how criteria are usually arrived at by educators and assessment juries in order for decisions to be made. Davidson and Coimbra (2001) aver that assessment is usually established based on feelings rather than any standardized measures.

Developing of Vocal Music Evaluation Schedule using analytical approach

To develop a vocal music evaluationschedule, the study sampled a collection of various rubrics from the universities under study. This was for the purpose of synchronizing the already utilised schedules to develop a common schedule that can be adopted to enhance appraisal of vocal music performance within national institutions. The study also puts into

consideration new evaluation and assessment procedures that are being developed to assess learners' performances in real life circumstances. In vocal music performance the ultimate goal is to evaluate students' capability to demonstrate ideas and be able to apply them within their context. Other studies have been done by Gynnild (2016) who created assessment frameworks that would enhance clarity and make evaluation more certain, trustworthy and moderate. However, what matters is the levelof details in the criteria and whether it is sensible enough to meet the standards that will align judgments satisfactorily.

Hewitt and Smith (2004) realized that evaluation of music performance focuses on activities of trainers and instructional methodologies that should depend on discovering greatly learners' hard work within and among them. It is recommended that trainers should develop both formal and informal continuous systems that will evaluate and enhance their learners' musical experiences. The formal and informal strategies should include grading systems with welldescribed criteria that uses diversified participants.

In vocal music performance literature, little attention has been realized in terms of diverse approaches in developing schedules for assessment and evaluation. Wesolowski's (2012) findings established apathy within music performance instructors in creating systems that communicate students' learning and their educational growth. Most of the instructors heavily depend on non music principles such as class presence and participation. Further, Russell and Austin (2010), Wesolowski (2012) identify a few challenges that limit the potentiality of schedules to accurately assess student performance and grade authenticity and improve its appropriateness towards training and knowledge gained. The challenges identified are as follows:

i. Many schedules for assessment use a language that is subjective. Subjective in a way that they do not indicate descriptors towards their grading so that the students are able to relate on what to improve on.

ii. The schedules have limited assessment integrated performance tasks

iii. Most schedules focus mostly on technical ability and less on aspects of expression

iv. Most have less focus on self-reflection skill

Wesolowski (2012) considers assessment schedules as tools that are tangible to measure individual achievement, provide clear indications on what students need to accomplish in future and what to improve on and provide a bridge between students learning and expectations of the trainer. With these views, observations realized during data collection on schedules used in selected universities are that some universities use holistic criteria for assessment and some use analytical assessment criteria which are not clearly defined.

The study chooses to develop an analytical schedule considering the elements in a performance that can be assessed by analyzing the determinants that characterize quality of assessment in avocal music performance. The benefit of using analytical assessment criteria against holistic criteria is that, they provide more usable data that provide strengths and weaknesses of which a performer can improve on. Holistic criteria scores do not provide descriptions, making it difficult for students to yield feedback since it does not indicate their strengths and weaknesses. Other findings from educators such as Bergee (2003) advocated highly on correct wholesome schedules that are reliable and valid. This is because evaluation procedures that involve unstructured remarks may not provide juries favorable circumstances to evaluate all techniques of music performance.

The forecited scholars have greatly advocated for creation of assessment schedules with a list of criterion that address learning outcomes also because they serve as forms of liability. Vocal music performance educators therefore need to re-evaluate and develop their assessment strategies that will improve objectivity, schedules that will also alienate with other evaluation procedures, elements and assignments to correlate educational goals. The authorswith these views sought to develop an analytical voice performance schedule that

synchronizes the already utilised systems in Kenyan Universities. The developed analytical schedule is presented in the appendix section in this paper.

CONCLUSION

The study concludes that vocal music evaluation schedules should be analyzed based on the developed schedule. This is predicated on the fact that assessment process used in the university by the music instructors, evaluate certain aspects of vocal music such as, rhythmic accuracy, tempo, sight singing, tone, intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis, historical and cultural context.

RECOMMENDATIONS

The study recommends that a further study be conducted for a period of time to determine whether the proposed analytical schedule measures effectively vocal music performance in universities.

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Appendix: Proposed Analytic Schedule of Assessment

Level of Vocal Performance Scale

	Excellent	**Good**	**Fair**	**Poor**	**Score**
CATEGORY	**4**	**3**	**2**	**1**	
Program Notes and appropriate pieces presented	Elaborate defined program, portfolio, profile photo, registration details. Background on the pieces and their composers	Good defined, portfolio with a few errors in background details	Fairly defined portfolio, program notes and most errors noticed	Poorly defined portfolio, program notes with erratic errors, no background, no pieces handed in	
Pitch Accuracy	All pitches confidently and accurately done	most of the pitches are correctly done, a few errors noticed	Some pitches are accurate and some are not correct	Most pitches not accurate	
Tempo	Tempo is stable and enhances the performance. Tempo is correct for the piece and the performer's abilities.	Tempo is mostly stable, and correct for the piece and the performer's abilities.	Tempo not so stable with at least a few errors for the piece/or performer's abilities	Tempo is erratic and/or incorrect for the piece and/or performer's abilities.	
Intonation	Consistently accurate. Any minor intonation problems due to instrument's lack of maturity and not the student's ear. Well-developed listening skills. Able to adjust pitch most of the time.	Accurate intonation most of the time, but some out of tune pitches. Evidence of listening skills present, has fewer difficulties, a little more effort needed for significant growth and development	Inconsistency in intonation most of the time, but some out of tune pitches. Evidence of listening skills present, a lot of effort and improvement needed for growth and development	Significant intonation problems. Undeveloped listening skills. Unable to correct intonation.	
Rhythmic Accuracy, Stability	beat is secure and the rhythms, accurately done.	beat is secure, rhythms are mostly accurate, a few duration errors	beat is erratic. Some rhythms are Accurate. Frequent duration errors. Rhythm	beat is erratic rhythms are seldom accurate, detracting significantly from the overall performance.	

			problems occasionally noticed		
Melodic Accuracy					
Style and Interpretation	The performance executes correctly both style and interpretation	Most of the the performance is using the correct style and interpretation	Some parts of the performance are using both style and interpretation	The style and interpretation of the pieces is not executed during the performance	
Phrasing	All phrasing is done musically and is appropriate to the song text.	Demonstrates understanding of musical phrasing, with a few inconsistencies.	Demonstrates a limited understanding of phrasing. Breath is taken at inappropriate places within the song text.	Does not demonstrate an understanding of appropriate phrasing.	
Dynamics	Performs all dynamic variations accurately as directed by the score.	Demonstrates some variations in dynamic qualities as directed by the score.	Demonstrates few variations in dynamic qualities as directed by the score.	Does not demonstrate an understanding of appropriate dynamics.	
Tone Quality	Tone is free, open, on the breath, and pleasing. Tone is consistent through the student's registers. Vibrato (if present) is natural and consistent.	Tone is pleasing, but may lack consistency throughout student's range. Vibrato (if present) is natural, but may be a few times lack consistency throughout the singer's range.	Tone is partially pleasing, but lacks consistency throughout student's range. Vibrato (if present) is somewhat natural, but may be inconsistent almost throughout the singer's range.	Tone is restricted, closed, held, or tense. range severely limited, tones produced with difficulty and great effort No vibrato, or student's vibrato indicates technical issues.	
Tone Control	The student is consistently able to project and control the tone	The student is often able to project and control tone	The student sometimes is able to project and control tone	The student is completely unable to project and control tone	
Entrances and Articulation Markings	Secure entrances. Markings (staccato, legato, slur, accents, etc.) are executed	Entrances are usually secure, though there might be an isolated error.	Entrances are rarely secure, but markings are sometimes executed accurately	Few secure entrances. Markings are typically not executed accurately.	

	accurately.	Markings are usually executed accurately.			
Breath Control/Support	Student is breathing properly and supporting the tone to the best of his/her ability.	Student is usually breathing properly, but occasionally does not support the tone until the end of each phrase.	Student sometimes breathes properly and only occasionally supports the tone until the end of each phrase.	Student is rarely breathing correctly and never supports the tone until the end of each phrase.	
Posture Relaxation/Presence	Performs with confidence and without hesitation. Student stands with feet shoulder width apart, hand at side for the entire performance.	Performs with confidence but with a little hesitation. Student stands with feet shoulder width apart, hand at side for most of the performance.	Performs with several moments of hesitation, but is able to complete the selection. Student stands with feet shoulder width apart, hands at side for some of the performance.	Performs with many moments of hesitation and is unable to complete the selection. Student will not stand with feet shoulder width apart with hands at sides for any part of the performance	
Diction and Text	Diction is intelligible throughout range, and does not affect vocal technique. Vowels are on the breath and without unnecessary tension. Consonants are rapid, late and clear. Pronunciation is correct and authentic. Student understands and communicates text and poetic ideas	Diction is basically clear, but not throughout range, and it disturbs vocal technique. Text delivered with some effort and tension. Pronunciation suffers from a few inaccuracies. Student only partially connects to the text or partially communicates meaning.	Diction is somewhat clear, almost throughout range, and it disturbs vocal technique. Text delivered with some little effort and tension. Pronunciation suffers from some inaccuracies. Student mostly not connecting to the text or inaccurately communicates meaning.	Diction is unclear, produced with a tense tongue and jaw. Serious pronunciation errors. Student makes little effort to communicate, makes obvious errors in pronunciation.	
Vocal Technique	Perfect and excellent vocal technique, With a perfect body alignment, clear and free tone	Quite good vocal technique, students understands basic body alignment but somewhat a little inconsistency in performance technique	Fairly understands the vocal technique and body alignment with inconsistent in terms of performance	Poor Vocal technique. Body alignment prevents good performance. No idea	

			technique		
Expression/mood	Performs with a creative nuance and style in response to the score	Typically performs with nuance and style that is indicated in the score	Sometimes performs with nuance and style that is indicated in the score	Rarely demonstrates expression and style. Just sings the notes.	
Memory/Mastery of Concepts	Excellent memorization and effortless recall throughout the performance.	Well memorized with negligible flaws or errors.	Poorly memorized with several noticeable memorization errors.	Not memorized. Requires the music to complete the performance.	
Synthesis, Analysis and historical/cultural context	Excellent performance that emphasizes the cultural context	Good performance though little more effort needed to emphasize the cultural context	Fair performance and lacks quite some knowledge on the cultural context	Poorly done performance. Completely no idea about the cultural context	